Goliath

I. Hebrew Bible/Old Testament

Goliath (MT *Golyāt*; LXX Γολιαθ) is a Philistine hero from the city of Gath (identified at Tell es-Ṣafi).

According to one of the most popular stories in the HB/OT (1 Sam 17), Goliath was a giant Philistine, well equipped and heavily armored. He was killed by a single stone from David's slingshot, who was a young shepherd at the time of the combat. Goliath is depicted in the story (1 Sam 17 : 4) as *ʾîš habbēnayim* ("the man in between"). An expression unique to the HB, it probably means a man who steps forward into a single combat between two armies (McCarter: 290–91). Parallels of a single combat between two armies in order to determine the outcome of larger conflict have been identified in the *Iliad* (bk. 3; bk. 7), in the Egyptian story of Sinuhe (de Vaux: 129), in the Hittite apology of Hattushili III (Hoffner: 221–25), and in the HB/OT (2 Sam 2 : 12–17). The portrayal of Goliath is that of a legendary giant, six cubits and a span (about three meters height) according to the MT and four cubits and a span (about two meters height) according to LXX Codex Vaticanus and Lucianic textual tradition, 4QSam[a] and Josephus (*Ant.* 6.171). This description emphasizes the power of David's opponent, and by that, the heroism of David himself (Galling). The weapons and armor of Goliath are typical to Aegean warriors (McCarter: 292). Finkelstein (142–48) suggested shared similarities with Greek hoplite armor and weapons from the twenty-sixth Egyptian dynasty's army of the late 7th century BCE.

The name *Golyāt* is clearly not Semitic. While commonly identified as being of Anatolian origin (Caspari: 100; Albright: 513), its exact etymology remains much disputed (Maeir et al.: 59). A fragment of a bowl with an incised alphabetic inscription dated to the late Iron Age I or the very beginning of the Iron Age IIa (ca. mid-10th cent. BCE) was found in the archaeological excavations of Tell es-Ṣâfi/Gath. This inscription probably renders at least one name *ʾlwt* (Alwat?). The origin of this name is non-Semitic, and it may be compared with Greek and Anatolian names (Maeir et al.). Although the connection between *golyāt* and *ʾlwt* is far from being certain, one cannot but notice the similarity between the names (Maeir et al.: 58).

According to 1 Sam 17 : 49 it was David who smote Goliath, but according to 2 Sam 21 : 19 it was Elhanan, one of David's heroes (cf. 1 Chr 20 : 5). Attempts have been made to equate Elhanan and David (Honeyman: 23–24; von Pákozdy: 257–59). However, the legendary character of the story about the giant hero defeated by the shepherd boy, and the clear literary effort to present the heroism of David, make it more plausible that the details of an old Elhanan tradition were later attached to the heroic stories about King David.

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II. Judaism

Traditional Jewish exegesis fills in the gaps in the biblical account of Goliath with information about his family, impact, and character. He is depicted as the antagonist not only of David, but also of God, as the wicked blasphemer, who believes in his own strength and not in the power of the Torah.

Yet in *L.A.B.* 61 Goliath is identified as the son of the Moabite Orpah, sister-in-law of Noemi and sister of David's ancestress Ruth, thus opposing idolatry to proselytism. Rabbinic texts make Orpah a sister of Ruth (*bSot* 42b; *RutR* 2 : 9), with a bad image (*bSot* 42b), but also some positive qualities, since she walked four miles with her mother-in-law (*TanBWa-yiggash* 8; *MidShem* 20, et al.). Therefore God raised from her four heroes and gave Goliath great power.

In rabbinic texts Goliath is a symbol of blasphemy, which will be defeated by the belief in God. The Talmud (*bSot* 42b) explains his name as meaning *gilluy panim* (affrontery) before God.

Because blasphemy is connected with Goliath (cf. *Tan Wa-yiggash* 8), the incident is quoted in *WayR* 10:6, when it is stated, that the forehead plate of the high priest serves to atone for blasphemy. Leprosy as punishment for blasphemy is linked with Goliath (*WayR* 17:3; *BemR* 7:5; *MidShem* 21).

> There have been some who increased their strength to their advantage and others who increased it to their disadvantage. They who increased it to their advantage were David and Judah, and they who increased it to their disadvantage were Samson and Goliath. (*QohR* 1:37)

The Philistines/nations of the world believe in the wrong ideals, like the strength of Goliath (*mSot* 8:1; *WayR* 5:3; *BemR* 10:3; *Leqah tov Shoftim* 33a) as the mightiest of the non-Jews (*TanB Shemini* 8, et al.), but his strength is not a result of the Torah (*BemR* 22:7). Therefore in the (10th-cent.) *Aggadat Bereshit* 12 David's advantage is coming in the "name of God" (instead of "sword and spear"), which is identified with being occupied with Torah study. Sometimes Goliath is connected with Doeg and Ahitophel, both strong (in Torah), but slanderers, and thus also wicked (e.g., *MidTeh* 3:4; 7:14). When the Philistines capture the ark of the covenant, Saul saves it from the hands of Goliath, running 180 miles (*MidShem* 11).

Goliath is killed by a stone, which finds its way into his head with the help of God (and an angel) (e.g., *MidTeh* 78:11; 144:1; *MidShem* 21).

After Goliath's death, his brother Yishbi (be-Nov), wants to take revenge, but with the help of Avishai and with some miraculous events and the power of prayer David is saved and Yishbi killed (*bSan* 95a; *MidTeh* 18:30).

Finally, mention should be made of the 1st-century tomb of a "family of Goliath" west of the hippodrome in Jericho, and the synagogue of Meroth, which was covered by a mosaic floor in the 5th century CE. Here David is depicted sitting in the midst of Goliath's armor.

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III. Islam

The name Jālūt (Goliath) is mentioned in the Qurʾān (S 2: 249–251). As in the Bible in 1 Sam 17 and 2 Sam 21, the Qurʾān informs its readers that it was David who killed Goliath, but unlike the Bible, the Qurʾān does not contain any information about Goliath being a giant or a very large man. This information is, however, found in non-qurʾānic Islamic sources. Goliath's height and the sling used by David are, for example, found in *Tales of the Prophets* of al-Kisāʾī. The difference between the two encounters is clearly seen in the following quote from al-Thalabī:

> The Goliath appeared with a great army, himself mounted on an elephant, and adorned with every sort of caparison and wearing five hundred rotls of armor … Goliath was eighteen spans tall – while David was only ten – and so he could be seen towering over the ranks of his army. (al-Thalabī, ed. Thackston: 273)

In Thalabī's text, the reader is also informed that the stones cried out to David that they wanted to be picked up, and when he kills Goliath, we read:

> David put his hand into his bag and took the three stones, and hurled them. The first went to the right flank of the army and it was routed; the second fell among the left flank, and they too were routed; the third flew towards Goliath and struck the nosepiece of his helmet and he fell dead to the ground. (274)

The qurʾānic verse 2:249 reporting that a "small host overcame a great host by God's leave!" is often related to the early Islamic battle of Badr. At this battle it is held that a small number of Muḥammad's followers won a strategically important encounter against the non-Muslims in Mecca due to God's intervention. This episode is connected with the story of David and Goliath, because David was able to kill Goliath even though he was inferior and weak. Consequently it is read as a prediction of the success the Muslims will celebrate after the battle of Badr (Lindsay: 335). For example, in al-Thalabī it is reported that Muḥammad makes an explicit link between the battle of Badr and Goliath, saying: "Today you are the same number as the companions of Saul," i.e., his followers resemble those men who defended Saul against the aggression of Goliath, and they, too, will be successful (cf. al-Thalabī, ed. Thackston: 272).

Muslim writers contest the origin of Jālūt, and he is described as a Berber king, or as a king of the Amalekites, or placed among the Canaanites, though the story of David and Goliath is always placed in the land of Palestine, and Goliath is portrayed as the one who attacked Saul (Vajda; Carra de Vaux: 84). The fact that the Arabic names of Saul (Talut) and Goliath (Jālūt) rhyme is important because it seems to indicate that the stories of these two individuals are interlinked in the Qurʾān (Klar: 83). According to Klar, the same rhyming pattern is found in several other passages, a structure that interlinks numerous characters in the Qurʾān (cf. the two fallen angels Hārūt and Mārūt, Noah's sons Ham and Sam, and Adam's sons Qābīl and Hābīl). The development of the story of David and Goliath as found in Islamic sources is also most likely to have been influenced by Jewish texts and traditions.

According to Jeffery's studies, there is agreement among Muslim authorities that the name Jālūt is not of Arabic origin but seems to suggest an influence from Hebrew (Gālût = an exile), but there are no pre-Islamic references to Jālūt (Jeffery: 97–98).

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IV. Literature

More than any other giant in the Bible, Goliath has survived in literature as a symbol of overwhelming odds and the role of perseverance in overcoming seemingly invincible obstacles. Additionally, he is the archetypal monstrous enemy. In postbiblical literature, his gigantism is exaggerated, and his body is used to further a discourse about the ugly and monstrous "outsider."

By the Middle Ages, Goliath had been closely associated with wickedness, thus leading writers to assign to him all manner of wicked characteristics not found in 1 Sam 17 (Cohen: 85). This led to the depiction of Goliath, in texts like *The Cursor Mundi* (ca. 1300), as the stereotypical club-wielding brute so common in medieval narratives (Cohen: 86). In Michael Drayton's (1563–1631) poem "David and Goliath," for instance, the Philistine giant is described as a beastly, monstrous, ugly, uncircumcised dog (Allingham: 92–93) whose brows are like "two steep penthouses" that "hung down over his eyelids." In Abraham Crowley's (1618–1667) 1656 poem "Davideis" Goliath becomes far larger, seeming to fill the entire valley (333). Rather than being the size of a weaver's beam (1 Sam 17:7) here Goliath's spear is the size of a lofty tree trunk while the sun itself is frightened of the glow of Goliath's armor (Crowley: 334). For some, however, Goliath's wickedness and pride became a subversive tool. The so-called "Goliards" used medieval perspectives on Goliath to formulate a genre of subversive poetry known as Goliardic verse.

Amplification of the biblical description of Goliath's body continues in modern literature. For instance, in Joseph Heller's fictionalized account of the David narrative titled *God Knows*, Goliath's body is described in exquisite detail. He has a "swaggering and impatient" walk, teeth "like a flock of sheep that have been shorn" (cf. Song 4:2), he has eyes like coals, and a "mottled, stubbled face" (Heller: 71–72). In Margaret Avison's poem titled "The Agnes of Cleves Papers," Goliath appears on the battlefield with a distinctive purple beard (82).

Because of its fantastic, fairy-tale qualities, the story of David and Goliath is among the most reproduced in modern children's Bible literature. This narrative is appealing to children because Goliath, as an "archetypal bully," is soundly defeated by the weakling underdog (Person: 165). Such literature carries on the tradition of exaggerating the giant's body and emphasizing his ugliness. For instance, in Lisbeth Zwerger's *Stories from the Bible*, Goliath is so large that he towers above the hills and over the horizon (Person/Person: 168). Some titles depersonalize Goliath by eliminating his name, simply referring to him as "the giant," while other narratives depict Goliath with fangs, warts, and crooked and gaping teeth.

Some recent narratives take an unusually sympathetic approach to the giant. The 1916 poem "Goliath and David" by Robert Graves (1895–1985) has the giant defeating David while Richard Howard's (b. 1929) 1976 poem titled "The Giant on Giant-Killing" describes Goliath's erotic admiration for David.

In these examples, the exaggeration of Goliath's appearance serves to exaggerate his monstrosity, thus creating a discourse whereby the enemy giant, and the culture he represents, are depicted as the monstrous "other" worthy of destruction by their natural, wholesome, and godly opponents.

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Paul B. Thomas

V. Visual Arts

The story of David and Goliath features prominently in sculpture, relief, textiles, stained glass, monumental painting, print and drawing through the centuries. The oldest known depiction of Goliath can be found in the house church in Dura Europos (3rd cent. CE). In the 4th century the story of 1 Sam 17 is depicted in relief on a wooden door of the middle entrance of the basilica San Ambrogio in Milan, whose scheme was probably designed by Ambrose himself. Further, a Byzantine silver plate from Cyprus (7th cent., New York, Metropolitan Museum of Art) shows David's combat with Goliath. On the back is the control stamp of the emperor Heraclius, who may have commissioned the plate to celebrate his victory over the Persians in

628–29, which resulted in the recapture of Jerusalem. Another early medieval depiction of David and Goliath can be found in a fresco in S. Maria Antiqua, Rome, at the beginning of the 8th century.

Goliath (Arab. *Jalut/Jaluyat* is also mentioned in the Qurʾān (S 2 : 249–53) and found its way into Islamic art (e.g., Qesas-e Qurʾān ou Qesas al-anbiyâʾ, 1595, Bibliothèque nationale de France, Paris, 1313, fol. 112). The mosaic probably depicting David with Goliath's armor in the Maroth Synagogue in Galilee (4th–5th cent.) is an example of an early Jewish representation of David that refers to, though presumably did not include, Goliath (the mosaic is badly damaged on the right side). The scene David and Goliath facing each other is depicted on a lamp with seven burners in a row (3rd–4th cent., Art Gallery Yale University). The same scene can be found in medieval Hebrew manuscripts.

Generally, Goliath is shown facing David in medieval illuminated books. David stands on the left side slinging the stone with Goliath on the right side, armed with shield, spear and/or sword. Occasionally, Goliath is depicted as a knight. Illuminated books sometimes include the scene of David slaying Goliath. Typologically, the victory of David over Goliath correlates with the victory of Christ over the devil. This interpretation is clearly visualized in the *Speculum humanae salvationis* (*see* → plate 11a), but already a Psalter illustration from around 800 CE (Psalter of Corbie, Amiens, Bibliothèques d'Amiens Métropole Ms. 18 C, fol. 123v) shows the devil above Goliath and the hand of God above David.

In the 15th century David became the role model (*Identifikationsfigur*) for Italian cities e.g., Florence with his victory over Goliath exemplifying the concept of right over might. Donatello carved a marble sculpture of David with the head of Goliath (1408–9, Museo nazionale del Bargello, Florence) for the cathedral of Florence. In 1416 the Signorina of Florence confiscated the scuplture and commanded that it should be sent to their palazzo. Between 1420 and 1460 Donatello casts the famous bronze David with the head of Goliath (Museo nazionale del Bargello, Florence). It was the first unsupported standing work in bronze cast during the Renaissance. This bronze statue of David was commissioned by Cosimo de' Medici and played an important role in the profiling of the Medici family (Nitsche: 236–40). Afther the death of Cosimo de' Medici the David statue was confiscated and moved to the Palazzo della Signoria. Only a few years later the Medici family had a new David statue: Andrea del Verrocchio made a bronze sculpture showing David with the head of Goliath (1466–70, Museo Nazionale del Bargello, Florence). However the statue was executed in a different manner than the one from Donatello. Since the foot of David is not resting on Goliath's head, David and the head of Goliath are not connected and the placement of Goliath's head is highly debated. Also the Martelli family commissioned a David statue with the head of Goliath (so-called Martelli-David, 1450, in the National Gallery of Arts, Washington), and the financier Francesco Sassetti ordered a grisaille fresco from Domenico Ghirlandaio showing David with the head of Goliath for his chapel (1485, Sessetti Chapel, Santa Trinita, Florence). Finally the subject is included in the mosaic floor in the Siena Cathedral created by Domenico di Niccolò dei Cori dating to the beginning of the 15th century. On the left is David slinging the stone, and Goliath, on the right side, is struck by the stone. In between the two is a large representation of David the Psalmist.

During the high Renaissance, the slaying of Goliath became an extremely popular subject, especially in Italian fresco painting. The scene of David slaying Goliath is sculpted in a relief of the so-called Doors of Paradise at the Baptistery San Giovanni in Florence by Lorenzo Ghiberti in 1425–52. The depictions of the beheading of Goliath by Michelangelo Buonarrotti on the ceiling of the Sistine Chapel (1508–12) and by Giulio Romano in the Palazzo del Te, Mantua (1529–34), are not only very dramatic, but even cruel: Goliath is still alive and tries to straighten up while David stands with the sword in his hand above him (see also Daniele de Volterra's double-sided painting of David killing Goliath, ca. 1555, Musée du Louvre, Paris). In 1518–19 the workshop of Raphael painted the slaying of Goliath in the eleventh bay in the loggia di Raffaello in the Vatican Palace and added to the scene some soldiers from the Philistine and Israelite armies. This image was very famous and therefore often copied. Titian chose a slightly different but no less impressive scene in his painting for the sacristy Santa Maria della Salute, Venice (ca. 1544). The giant Goliath is lying on the floor beheaded, while David is praying to God. Peter Paul Rubens painted the scene of the slaying of Goliath for the Jesuit church in Antwerp in 1620–22, where it is paralleled with the temptation of Christ. Unfortunately, the painting was lost in a fire in 1718; but engravings of the image survive.

The head of Goliath appears as a trophy in many representations. In the scene of the women, who came from all the towns of Israel singing and dancing (1 Sam 18 : 16), David is often shown with the head of Goliath carried to Jerusalem mounted on a pole or stuck on a sword. Jacob Gerritszen Cuyp portrayed Frederik Hendrik as triumphant David, the head of Goliath lying at his feet (1630, Noordbrabants Museum). Giovanni Battista Cima da Conegliano depicted David with the head of Goliath accompanied by Jonathan (1505–10, National Gallery, London). The scene showing David delivering the head of Goliath to Saul is rare in visual art.

Rembrandt painted this subject (1627, Öffentliche Kunstsammlung, Basel), but it appeared already in prints beforhand (e.g., the book "David" from Benito Arias Montano with prints from Philipp Galle, 1575).

Not a scene from the biblical story in 1 Sam 17 is depicted, but rather a "genre painting" showing David with the severed head of Goliath became frequent subject. It happened that the severed head of Goliath is a self-portrait – this is true of Caravaggio's painting (1609–10, Galleria Borghese, Rome).

Not only the head of Goliath, but also his sword became an important iconographic element. It is depicted in scenes showing David beheading Goliath, but also in depictions of Ahimelech giving the sword of Goliath to David (e.g., Aert de Gelder, 1680, J. Paul Getty Museum, Los Angeles).

The story of David and Goliath also inspired 19th and 20th century artists, e.g., Edgar Degas (1857, The Fitzwilliam Museum Cambridge), Lovis Corinth (1923, etching), and Marc Chagall (1958 etching). In his drawing from 1803–05 William Blake focuses on the action of Goliath cursing David (1803–5, Museum of Fine Arts, Boston). The drawing by Alfred Kubin (1929, Private Collection, Vienna) shows a huge giant lying on the floor (*see* → plate 11b). In the sketch by Otto Dix (1915, private collection, Munich) the iconographic tradition is completely dissolved. The subject of David and Goliath is nearly unidentifiable without the title. The same is true for the gouache by Salvador Dalí (*Biblia Sacra*, 1969, color lithograph). Finally the scene of David and Goliath is still represented today in visual art, folk art, Children's Bibles, caricatures, comics, advertisments and so on.

Works. ***David and Goliath:*** ▪ Paris Psalter, Bibliothèque nationale de France, Ms. Gr. 139, fol. 4, 10th cent.; Psalter, fol. xxii verso 001r, 13th cent., Bodleian Library, Oxfrod, MS. Douce 50; Psalter fol. 070r, ca. 1260, Bodleian Library, Oxford, MS. Laud Lat. 114; Rudolf von Ems, Weltchronik, 1260/1270, Bayerische Staatsbibliothek, Munich, Inv.-Nr. Cod. germ. 6406, 158r; Morgan Crusader Bible, fol. 28v, ca. 1250, Pierpont Morgan Library, New York, MS. M. 638; Master Honore of Paris, 1295, Bibliotheque Nationale de France, Paris; Northern French Hebrew Manuscript, fol. 523v, late 13th cent., British Library, London, MS. Add. 11639; Paolo Uccello, 1440-1450, National Gallery, London; Rembrandt Harmensz. van Rijn, etching, engraving and drypoint, 1655, Museum of the Fine Arts, Boston.

David slaying Goliath: ▪ Church Santa Maria di Tahull, 12th cent., Museo d'Art Catalunya, Barcelona; Lucas van Leyden, drawing, early 16th cent., British Museum, London; Michelangelo Merisi da Caravaggio, 1601-1602, Museo del Prado, Madrid; Orazio Borgianni, 1605-1606, Museo de la Real Academia de Bellas Artes de San Fernando, Madrid; Guido Reni, 1606-1607, Lodi Collection, Switzerland; Pietro da Cortona, early to mid-17th cent., Pinacoteca Vaticana, Vatican; Peter Paul Rubens, The Norton Simon Foundation, Pasadena.

David with the head of Goliath praised by the Israelite women: ▪ Lucas van Leyden, 1514, engraving; Paolo Uccello, 1440-1450, National Gallery, London; Hendrick Ter Brugghen, 1623, North Carolina Museum of Art, Raleigh, N.C.

David with the Head of Goliath: ▪ Andrea del Castagno, 1450, National Gallery of Art, Washington; Antonio Pollaiolo, 1462, Gemäldegalerlie Berlin; paintings from a follower of Giorgione, after 1510, Kunsthistorisches Museum Wien; Guido Reni, ca. 1603-1604, Musée du Louvre, Paris; Guido Reni, after 1605-1606, Galleria degli Uffizi; Michelangelo Merisi da Caravaggio, 1605, Kunsthistorisches Museum, Vienna and idem 1609-1610, Galleria Borghese; Orazio Gentileschi, 1607-1608, Gemäldegalerie Berlin idem 1610-1612, Galleria Spada, Rome; Giovanni Battista Caracciolo, ca. 1612, Galleria Borghese, Rome; Nicolas Regnier, 1615-1620, Galleria Spada, Rome; Gian Lorenzo Bernini, 1625, Galleria Nazionale d'Arte Antica, Rome; Tanzio da Varallo, ca. 1625, Pinacoteca di Varallo, Varallo; Giovanni Domenico Cerrini, 1649, Galleria Spada, Rome.

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Sara Kipfer

VI. Music

In music, Goliath seems almost exclusively to have been treated in the context of the narrative of David and Goliath; see "David and Goliath, Story of VIII. Music." However, in a Latin resurrection hymn, *Golias prostratus est* (with "for the Lord has risen" as a refrain in most stanzas), Peter Abelard (1079–1142) used Goliath metaphorically to stand for evil, the enemy of Christ, in the first stanza:

> *Golias prostratus est,*
> resurrexit Dominus,
> *ense iugulatus est*
> *hostis proprio; cum suis submersus est*
> *ille Pharao*
> (Goliath has been laid low
> *for the Lord has risen*,
> for this foe has been dispatched,
> slain with his own sword;
> Pharaoh with his troops was drowned
> plunged beneath the waves. [Walsh/Husch: 300–303])

Searching on the Internet, one can find a Facebook homepage for a current Heavy Metal band by the name of Goliath (*Goliathband*).

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Nils Holger Petersen

VII. Film

It is interesting to note that the biblical author's attitudes towards fair play and ethics differ from those of modern filmmakers when it comes to depicting the killing of Goliath. In 1 Sam 17, Goliath is articulate and strong, but falls victim to David's initial, long-distance attack. Modern directors dehumanize Goliath and/or have him attack first.

This heightens the suspense of the story and allows our hero David to act in self-defense.

Thus, in *David e Golia* (dir. Ferdiano Baldi/Richard Pottier, 1960, IT), Goliath is an inarticulate barbarian. He lives in a cave and looks like a Neanderthal, hairy and dressing in skins. When he fights David, he throws four spears at him before David hits him with a stone and then beheads him. Goliath is depicted similarly in *King David* (dir. Bruce Beresford, 1985, UK/US). He is inarticulate, and, while David attacks first, Goliath deflects two slingstones with his shield. He then throws a spear at David, and attacks him with a sword before David finally kills him.

Goliath is portrayed in a more human fashion in *The Story of David* (dir. David Rich/Alex Segal, 1976, US). Goliath is articulate, but speaks only in the Philistine language. He casts a spear at David and then charges at him before David fells him. In *David* (dir. Robert Markowitz, 1997, US/IT/DE), Goliath is contrasted with other Philistines: he wears no armor and is armed only with a short sword. David encounters him in a deserted, rocky area. Goliath taunts him from atop a cliff and David's slingstone does not kill him but causes him to lose his balance, so he plummets to his death.

This story is a popular one for children, since it is easy for children to relate to David as a young man. When turned into a children's story, the more gory elements of the story are omitted. *David and Goliath* (dir. Ray Patterson, 1986, US), part of the "Greatest Adventure: Stories from the Bible" series, shows Goliath as articulate, taunting the Israelites in contemporary American idioms. "Do you feel lucky?" he asks David. Goliath is not beheaded in this story. In *VeggieTales: Dave and the Giant Pickle* (dir. Phil Vischer, 1996, US), an enormous Goliath cucumber comes out to box with Dave, a baby asparagus. Dave kills him with the first stone he casts. Goliath falls down, tree-like, nearly crushing the tiny David.

Finally, the Goliath story was satirized in the *Simpsons Bible Stories* (dir. Nancy Kruse, 1999, US). Bart, as king David, encounters Goliath's son, seeking revenge for killing his father. Goliath II easily defeats David and settles into the tower of Babel. David cannot kill him, but a shepherd boy does. Afterwards, it turns out that Goliath II was a popular ruler, so David is arrested and charged with "megacide." This story is a mishmash of different biblical stories, but suggests that there are two sides to every story. While Goliath is a villain in the Bible, to his followers, Goliath II is an enlightened ruler.

Other film references to Goliath use the character and the story metaphorically, as in *Hoosiers* (dir. David Anspaugh, 1986, UK/US) or *In the Valley of Elah* (dir. Paul Haggis, 2007, US). A giant figure named Goliath is also the eponymous hero in many Italian peplum films of the 1960s and 70s that have little to do with the biblical story (e.g., *Goliath and the Dragon*, dir. Vittorio Cottafavi, 1960, IT/FR). The name also features in the long-running stop-action series *Davey and Goliath* (1960–2004, US), in which the latter is a dog.

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See also →David and Goliath, Story of

Goltzius, Hendrick

Trained by the Dutch polymath Dirck Volckertsz Coornhert, who was both an engraver and a theologian, Hendrick Goltzius (1558–1617) became closely associated in the mid-1570s with his teacher's method of scriptural exegesis. Coornhert, a proponent of Catholic Reform, opposed all forms of sectarianism, whether Roman Catholic, Lutheran, or Calvinist, and espoused close reading of the Bible as an antidote to religious strife and dogmatic orthodoxy. His approach to biblical interpretation can best be described as intratexual: he eschews mediating glosses and commentaries, and instead relies upon Scripture to expound itself, by searching for thematic analogies among key passages from the OT and NT, which are then read in tandem. He also anchors the process of exegetical imagemaking in parabolic allegory, as licensed by Christ in the parable of the sower (Matt 13:2–23; Mark 4:2–34; Luke 8:4–18).

Goltzius, who was himself deeply conversant with the Bible, adapted his teacher's example most fully in two series invented and engraved between 1578 and 1580 for the Antwerp-based print publisher Philips Galle: the seven *Allegories Based on the Life of Christ* and ten *Allegories of the Christian Creed*. The *Passion of Christ* from the seven *Allegories* typifies his exegetical format: the centerpiece, a meta-allegory about the nature of christocentric vision, portrays the visual encounter between a faithful Christian (*fidelis*) and Christ the Man of Sorrows, illustrating Gen 22:13, "Abraham lifted up his eyes and saw," and Rev 5:5, "Behold the lion of the tribe of Juda, the root of David, hath prevailed to open the book." The man tramples the prone figure of blind Cupid, under the watchful gaze of Divine Charity (*Charitas Dei*), who bodies forth the imagery of divine love made visible in Christ, as codified in 1John 4:9. Framing the central allegory, passion scenes taken from the Gospels and emblematic devices distilling excerpts from Genesis, Psalms, Isaiah, the Gospels, and the Epistles, elaborate upon the print's scriptural theme – the vision of Christ as index and instrument of salvation (see fig. 24).

Goltzius intensively re-engaged with the Bible around 1600, when, late in his career, he became a painter. His familiarity with the Apocrypha allowed