

גולם

(entomology) pupa ; inchoate object, amorphous mass ;
dummy, form ; (Jewish folklore) clay automaton ; (colloquial)
fool, clod, oaf, awkward person



<http://www.morfix.co.il/en/%D7%92%D7%95%D7%9C%D7%9D>

غولم

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غولم Golem بقلم : حسن الوزان في البدء كانت الكلمة .. و كانت الكلمة حرية. و كان الزمان أواخر القرن السادس عشر،
و المكان في قلب الحي اليهودي في براغ، و...

الترجمة "mon Golem" - Reverso Context

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Alors, tu es le rabbin du Golem ? أنت هو حاخام الغولم؟ Le golem ! - Que ferais-tu ? ماذا كنت
Et je pense que Peut-être le collier rend le ... لا بأس! إنه الغولم

Le golem - Reverso Context

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de "Le golem !" en français-arabe avec Reverso Context : le golem ...

الغولم. Le golem ! - Que ferais-tu ? ماذا كنت ستفعل؟ لا بأس! إنه الغولم ...

گولم

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Clash of clans - گولم. گولم: گولم نیروی قدرتمندی است که پس از کشته شدن به دو قسمت تقسیم می شود .

قسمت های جدا شده " گولمیتز " نامیده می شوند و هر کدام از ...

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Clans بصورت فیلم آموزشی.

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گولم

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Γκόλεμ

Το Γκόλεμ (ταινία 1920) - Βικιπαίδεια

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Το **Γκόλεμ**, (γερμ. τίτλος: Der **Golem**, wie er in die Welt kam, Το **Γκόλεμ**, πώς ήλθε στον κόσμο) είναι γερμανικό κινηματογραφικό έργο του εξπρεσιονισμού του ...

Cine.gr - Ταινίες Der Golem, Wie Er in die Welt Kam - Γκόλεμ ...

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Der **Golem**, Wie Er in die Welt Kam (1920). - Μεταφρασμένος Τίτλος: **Γκόλεμ**. - Γνωστό και ως: The **Golem**. The **Golem**: How He Came Into the World. Τρόμου | 85 ...

AFAIA: The Golem - Το Γκόλεμ

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Apr 1, 2015 - Το **Γκόλεμ** (The **Golem**) Πηγή: <http://downloads.umu.nu/Books/Michael.A.Hoffman.II--Secret.Societies.And.Psychological.Warfare>.

Golem

From Wikipedia, the free encyclopedia

In Jewish folklore, a **golem** (/ˈɡoʊləm/ *GOH-ləm*; Hebrew: גולם) is an animated anthropomorphic being, magically created entirely from inanimate matter. The word was used to mean an amorphous, unformed material (usually out of stone and clay) in Psalms and medieval writing.^[1]

The most famous golem narrative involves Judah Loew ben Bezalel, the late-16th-century rabbi of Prague. There are many tales differing on how the golem was brought to life and afterwards controlled.



A Prague reproduction of the Golem.

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History

Etymology

The word *golem* occurs once in the Bible in Psalm 139:16 (<http://tools.wmflabs.org/bibleversefinder/?book=Psalm&verse=139:16&src=JP>), which uses the word גלמי (*galmi*; my golem),^[2] meaning "my unshaped form,"^[3] connoting the unfinished human being before God's eyes.^[2] The Mishnah uses the term for an uncultivated person: "Seven characteristics are in an uncultivated person, and seven in a learned one," (שבעה דברים בגולם) (Pirkei Avot 5:6 in the Hebrew text; English translations vary). In Modern Hebrew, *golem* is used to mean "dumb" or "helpless." Similarly, it is often used today as a metaphor for a brainless lunk or entity who serves man under controlled conditions but is hostile to him under others. "Golem" passed into Yiddish as

golem to mean someone who is clumsy or slow.

Earliest stories

The oldest stories of golems date to early Judaism. In the Talmud (Tractate Sanhedrin 38b), Adam was initially created as a golem (גולם) when his dust was "kneaded into a shapeless husk". Like Adam, all golems are created from mud, by those close to divinity; but no anthropogenic golem is fully human. Early on, the main disability of the golem was its inability to speak. Sanhedrin 65b describes Rava creating a man (*gavra*). He sent the man to Rav Zeira. Rav Zeira spoke to him, but he did not answer. Rav Zeira said, "You were created by the sages; return to your dust".

During the Middle Ages, passages from the *Sefer Yetzirah* (*Book of Creation*) were studied as a means to create and animate a golem, although there is little in the writings of Jewish mysticism that supports this belief. It was believed that golems could be activated by an ecstatic experience induced by the ritualistic use of various letters of the Hebrew Alphabet^[1] forming a "*shem*" (any one of the Names of God), wherein the *shem* was written on a piece of paper and inserted in the mouth or in the forehead of the golem.^[4]

In some tales (for example, some versions of those of the golems of Chełm and Prague, as well as in Polish tales and version of Brothers Grimm), a golem is inscribed with Hebrew words, such as the word *emet* (אמת, "truth" in Hebrew) written on its forehead. The golem could then be deactivated by removing the aleph (א) in *emet*,^[5] thus changing the inscription from "truth" to "death" (*met* מת, meaning "dead"). Other versions add that after creating an entity out of clay, it would be brought to life by placing into his mouth a *shem* with a magic formula, and could later be immobilized by pulling out the *shem*,^[6] or by reversing the creative combinations, for, as Rabbi Jacob ben Shalom, who arrived at Barcelona from Germany in 1325, remarked, the law of destruction is the reversal of the law of creation.^[7]

Joseph Delmedigo informs us, in 1625, that "many legends of this sort are current, particularly in Germany".^[8]

The earliest known written account of how to create a golem can be found in *Sodei Razayya* by Eleazar ben Judah of Worms (1165–1230).

The Golem of Chełm

The oldest description of the creation of a golem by a historical figure is included in a tradition connected to Rabbi Eliyahu of Chełm (1550–1583).^{[1][2][8][9]}

A Polish Kabbalist, writing in about 1630–1650, reported the creation of a golem by Rabbi Eliyahu thus: "And I have heard, in a certain and explicit way, from several respectable persons that one man [living] close to our time, whose name is R. Eliyahu, the master of the name, who made a creature out of matter [Heb. *Golem*] and form [Heb. *tzurah*] and it performed hard work for him, for a long period, and the name of *emet* was hanging upon his neck, until he finally removed it for a certain reason, the name from his neck and it turned to dust."^[1] A similar account was reported by a Christian author, Christoph Arnold, in 1674.^[1]

Rabbi Jacob Emden (d. 1776) elaborated on the story in a book published in 1748: "As an aside, I'll mention here what I heard from my father's holy mouth regarding the Golem created by his ancestor, the Gaon R. Eliyahu Ba'al Shem of blessed memory. When the Gaon saw that the Golem was growing larger and larger, he feared that the Golem would destroy the universe. He then removed the Holy Name that was embedded on his forehead, thus causing him to disintegrate and return to dust. Nonetheless, while he was engaged in extracting the Holy Name from him, the Golem injured him, scarring him on the face."^[10]

According to the Polish Kabbalist, "the legend was known to several persons, thus allowing us to speculate that the legend had indeed circulated for some time before it was committed to writing and, consequently, we may assume that its origins are to be traced to the generation immediately following the death of R. Eliyahu, if not earlier."^{[1][11]}

The classic narrative: The Golem of Prague

The most famous golem narrative involves Judah Loew ben Bezalel, the late 16th century rabbi of Prague, also known as the Maharal, who reportedly created a golem to defend the Prague ghetto from antisemitic attacks^[12] and pogroms. Depending on the version of the legend, the Jews in Prague were to be either expelled or killed under the rule of Rudolf II, the Holy Roman Emperor. To protect the Jewish community, the rabbi constructed the Golem out of clay from the banks of the Vltava river, and brought it to life through rituals and Hebrew incantations. The Golem was called Josef and was known as Yossele. It was said that he could make himself invisible and summon spirits from the dead.^[12] The only care required of the Golem was that he can't be alive on the day of Sabbath (Saturday).^[6] Rabbi Loew deactivated the Golem on Friday evenings by removing the *shem* before the Sabbath began,^{[4][6]} so as to let it rest on Sabbath.^[4] One Friday evening Rabbi Loew forgot to remove the *shem*, and feared that the Golem would desecrate the Sabbath.^[4] A different story tells of a golem that fell in love, and when rejected, became the violent monster seen in most accounts. Some versions have the golem eventually going on a murderous rampage.^[12]



Rabbi Loew statue at the new town hall of Prague

The rabbi then managed to pull the *shem* from his mouth and immobilize him^{[4][6]} in front of the synagogue, whereupon the golem fell in pieces.^[4] The Golem's body was stored in the attic *genizah* of the Old New Synagogue,^[12] where it would be restored to life again if needed.^[6] According to legend, the body of Rabbi Loew's Golem still lies in the synagogue's attic.^{[4][12]} When the attic was renovated in 1883, no evidence of the Golem was found.^[13] Some versions of the tale state that the Golem was stolen from the *genizah* and entombed in a graveyard in Prague's Žižkov district, where the Žižkov Television Tower now stands. A recent legend tells of a Nazi agent ascending to the synagogue attic during World War II and trying to stab the Golem, but he died instead.^[14] A film crew who visited and filmed the attic in 1984 found no evidence either.^[13] The attic is not open to the general public.^[15]

Some strictly orthodox Jews believe that the Maharal did actually create a golem. Rabbi Menachem Mendel Schneerson (the last Rebbe of Lubavitch) wrote that when his father-in-law, Rabbi Yosef Yitzchok Schneersohn, was asked about his experiences visiting the attic of the Old New Synagogue, he expressed that he was unwilling to speak about it. Yosef Yitzchok Schneersohn did write in his memoirs that when he visited the Old New Synagogue's attic, his father was very grave when he descended back to the ground floor and said that he has recited psalms for his safety while he visited the attic. However, Shnayer L. Leiman writes in an article that Yosef Yitzchak Schneersohn's Daughter Chana Gurary (Barry Gurary's mother) related to Rabbi Berel Junik that her father, Yosef Yitzchak Schneersohn had seen "[the] form of a man wrapped up and covered. The body was lying on its side." and that he said he was "very frightened by this sight. I looked around at some of the shemus (discarded ritual objects) that were there and left frightened by what I had seen."^[16] Rabbi Chaim Noach Levin also wrote in his notes on *Megillas Yuchsin*^[17] that he heard directly from Rabbi Yosef Shaul

Halevi, the head of the Rabbinical court of Lemberg, that when he wanted to go see the remains of the Golem, the sexton of the Alt-Neu Shul said that Rabbi Yechezkel Landau had advised against going up to the attic after he himself had gone up.^[18] The evidence for this belief has been analyzed from an orthodox Jewish perspective by Shnayer Z. Leiman.^{[13][19]}

Sources of the Prague narrative

The general view of historians and critics is that the story of the Golem of Prague was a German literary invention of the early 19th century. According to Robert Zucker,^[20] "the golem legend about R. Chelm moved to Prague and became related with" Rabbi Loew of Prague about mid-18th century. According to John Neubauer, the first writers on the Prague Golem were:

- 1837: Berthold Auerbach, *Spinoza*
- 1841: Gustav Philippson, *Der Golem, eine Legende*
- 1841: Franz Klutschak, *Der Golem des Rabbi Löw*
- 1842: Adam Tendlaw *Der Golem des Hoch-Rabbi-Löw*
- 1847: Leopold Weisel, *Der Golem*^[21]

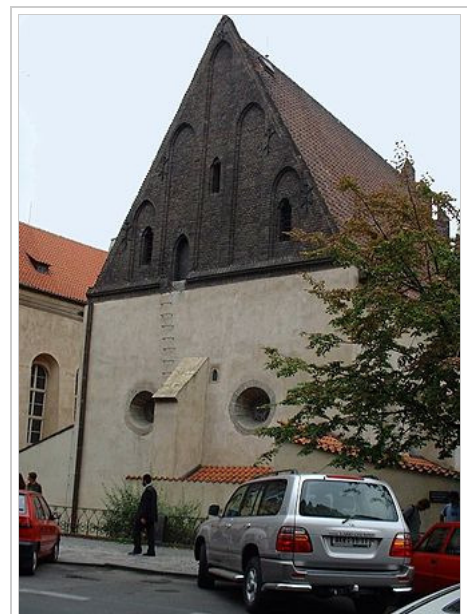
There is also a published account from 1838, written by the German Czech journalist Franz Klutschack.^[22] Cathy Gelbin finds an earlier source in Philippson's *The Golem and the Adulteress*, published in the Jewish magazine *Shulamit* in 1834, which describes how the Maharal sent a golem to find the reason for an epidemic among the Jews of Prague,^{[9][23]} although doubts have been expressed as to whether this date is correct.^[24] The earliest known source for the story thus far is the 1834 book *Der Jüdische Gil Blas* by Josef Seligman Kohn.^{[25][26]} The story was repeated in *Galerie der Sippurim* (1847), an influential collection of Jewish tales published by Wolf Pascheles of Prague.

All these early accounts of the Golem of Prague are in German by Jewish writers. It has been suggested that they emerged as part of a Jewish folklore movement parallel with the contemporary German folklore movement^{[9][27]} and that they may have been based on Jewish oral tradition.^[27]

The origins of the story have been obscured by attempts to exaggerate its age and to pretend that it dates from the time of the Maharal. It has been said that Rabbi Yudel Rosenberg (1859–1935)^[28] of Tarłów (before moving to Canada where he became one of its most prominent rabbis) originated the idea that the narrative dates from the time of the Maharal. Rosenberg published *Nifl'os Maharal (Wonders of Maharal)* (Piotrków, 1909)^[29] which purported to be an eyewitness account by the Maharal's son-in-law, who had helped to create the Golem. Rosenberg claimed that the book was based upon a manuscript that he found in the main library in Metz. *Wonders of Maharal* "is generally recognized in academic circles to be a literary hoax".^{[1][19][30]}



Rabbi Loew and Golem by Mikoláš Aleš, 1899.



Old New Synagogue of Prague with the rungs of the ladder to the attic on the wall. Legend has Golem lying in the loft

Gershom Sholem observed that the manuscript "contains not ancient legends but modern fiction".^[31] Rosenberg's claim was further disseminated in Chayim Bloch's (1881–1973) *The Golem, legends of the Ghetto of Prague* (English edition 1925).

The Jewish Encyclopedia of 1906 cites the historical work *Zemach David* by David Gans, a disciple of the Maharal, published in 1592.^{[4][32]} In it, Gans writes of an audience between the Maharal and Rudolph II: "Our lord the emperor ... Rudolph ... sent for and called upon our master Rabbi Low ben Bezalel and received him with a welcome and merry expression, and spoke to him face to face, as one would to a friend. The nature and quality of their words are mysterious, sealed and hidden."^[33] But it has been said of this passage, "Even when [the Maharal is] eulogized, whether in David Gans' *Zemach David* or on his epitaph ..., not a word is said about the creation of a golem. No Hebrew work published in the 16th, 17th, and 18th centuries (even in Prague) is aware that the Maharal created a golem."^{[13][21]} Furthermore, the Maharal himself did not refer to the Golem in his writings.^[13] Rabbi Yedidiah Tiah Weil (1721–1805), a Prague resident, who described the creation of golems, including those created by Rabbis Avigdor Kara of Prague (died 1439) and Eliyahu of Chelm, did not mention the Maharal, and Rabbi Meir Perels' biography of the Maharal^[34] published in 1718 does not mention a golem.^{[9][13]}



Jewish museum with statue of Golem in Ústěh

The Golem of Vilna

There is a similar tradition relating to the Vilna Gaon or "the saintly genius from Vilnius" (1720–1797). Rabbi Chaim Volozhin (Lithuania 1749–1821) reported in an introduction to *Siphra Dzeniouta* (1818)^[35] that he once presented to his teacher, the Vilna Gaon, ten different versions of a certain passage in the *Sefer Yetzira* and asked the Gaon to determine the correct text. The Gaon immediately identified one version as the accurate rendition of the passage. The amazed student then commented to his teacher that, with such clarity, he should easily be able to create a live human. The Gaon affirmed Rabbi Chaim's assertion, and said that he once began to create a person when he was a child, under the age of 13, but during the process he received a sign from Heaven ordering him to desist because of his tender age.^[36] (See also discussion in Hans Ludwig Held, *Das Gespenst des Golem, eine Studie aus d. hebräischen Mystik mit einem Exkurs über das Wesen des Doppeltgänger*^[37] München 1927.) The Vilna Gaon wrote an extensive commentary on the *Sefer Yetzira*,^[38] *Kol HaTor*, in which it is said that he had tried to create a Golem to fight the power of evil at the Gates of Jerusalem.^[39] As far as we know, the Vilna Gaon was the only rabbi who had actually claimed that he tried to create a Golem; all such stories about other rabbis were told after their time.

Hubris theme

The existence of a golem is sometimes a mixed blessing. Golems are not intelligent, and if commanded to perform a task, they will perform the instructions literally. In many depictions Golems are inherently perfectly obedient. In its earliest known modern form, the Golem of Chelm became enormous and uncooperative. In one version of this story, the rabbi had to resort to trickery to deactivate it, whereupon it crumbled upon its creator and crushed him.^[2] There is a similar hubris theme in *Frankenstein*, *The Sorcerer's Apprentice*, and some other golem-derived stories in popular culture, for example: *The Terminator*. The theme also manifests itself in *R.U.R. (Rossum's Universal Robots)*, Karel Čapek's 1921 play which coined the term robot; the play was written

in Prague, and while Čapek denied that he modeled the robot after the Golem, there are many similarities in the plot.^[40]

Culture of the Czech Republic

The Golem is a popular figure in the Czech Republic. There are several restaurants and other businesses whose names make reference to the creature, a Czech strongman (René Richter) goes by the nickname "Golem",^[12] and a Czech monster truck outfit calls itself the "Golem Team".

Abraham Akkerman preceded his article on human automatism in the contemporary city with a short satirical poem on a pair of golems turning human.^[41]

Clay Boy variation

A Yiddish and Slavic folktale is the Clay Boy, which combines elements of the Golem and *The Gingerbread Man*, in which a lonely couple make a child out of clay, with disastrous or comical consequences.^[42] In one common Russian version, an older couple whose children have left home make a boy out of clay, and dry him by their hearth. The Clay Boy comes to life; at first the couple are delighted and treat him like a real child, but the Clay Boy does not stop growing, and eats all their food, then all their livestock, and then the Clay Boy eats his parents. The Clay Boy rampages through the village until he is smashed by a quick-thinking goat.^[43]

Golem in the 20th and 21st centuries

Mainstream European society adopted the golem in the early 20th century. Most notably, Gustav Meyrink's 1914 novel *Der Golem* is loosely inspired by the tales of the golem created by Rabbi Loew. Another famous treatment from the same era is H. Leivick's 1921 Yiddish-language "dramatic poem in eight sections", *The Golem*. In 1923, Roumanian composer Nicolae Bretan wrote the one-act opera *The Golem*, first performed the following year in Cluj and later revived in Denver, Colorado, US in 1990. Nobel prize winner Isaac Bashevis Singer also wrote a version of the legend, and Elie Wiesel wrote a children's book on the legend.

In 1958, Argentinean writer Jorge Luis Borges published a poem about the golem using the image of the golem creature and the creator/creature Rabbi Loew, called Juda Leon. The work addressed a circular argument among the creator and the creation, the name, and the meaning of the name using the argument of Cratylus.

In 1974, Marvel Comics published three *Strange Tales* comic books that included a golem character, and later series included variations of the golem idea.^[44]



Statue of the Prague Golem created for the film *The Emperor and the Golem*



Golem movie poster (1920)

Piers Anthony's *Apprentice Adept* series of novels (1980–1990), which features two parallel worlds—one ruled by technology and the other by magic—draws a parallel between robots and golems. Additionally, Grundy the Golem is a character in his Xanth series.

The novels of Terry Pratchett in the fictional setting of Discworld also include several golems as characters. For example, they are a plot device in the 1996 novel *Feet of Clay*, in which the golems create their own golem. The golems of Discworld are also much more intelligent than most representations; though still bound to obedience, if they feel they are mistreated they will take an obstructively literal interpretation of their orders as a form of rebellion. The golems also figure into the sub-series featuring Moist von Lipwig that begins with *Going Postal*. Von Lipwig's love interest, Adora Belle Dearheart, runs the Golem Trust, whose purpose is to free all golems on the Discworld. Although this also becomes the stated purpose of the golem Dorfl from *Feet of Clay*, he and the Golem Trust have not interacted professionally as of *Making Money*.

Golem is a 1996 children's book by David Wisniewski that tells the illustrated story of the golem.

In Cynthia Ozick's 1997 novel *The Puttermesser Papers*, a modern Jewish woman, Ruth Puttermesser, creates a female golem out of the dirt in her flowerpots to serve as the daughter she never had. The golem helps Puttermesser become elected Mayor of New York before it begins to run out of control. Pete Hamill's 1997 novel *Snow In August* includes a story of a rabbi from Prague who has a golem.^[45]

Michael Chabon's 2000 novel, *The Amazing Adventures of Kavalier & Clay*, features one of the protagonists, escape artist Josef Kavalier, smuggling himself out of Prague along with the golem. Petrie describes the theme of escape in the novel, culminating in Kavalier's own drawing of a modern graphic novel centered around a golem.^[46]

In James Sturm's 2001 graphic novel *The Golem's Mighty Swing*, a Jewish baseball team in the 1920s creates a golem to help them win their games.

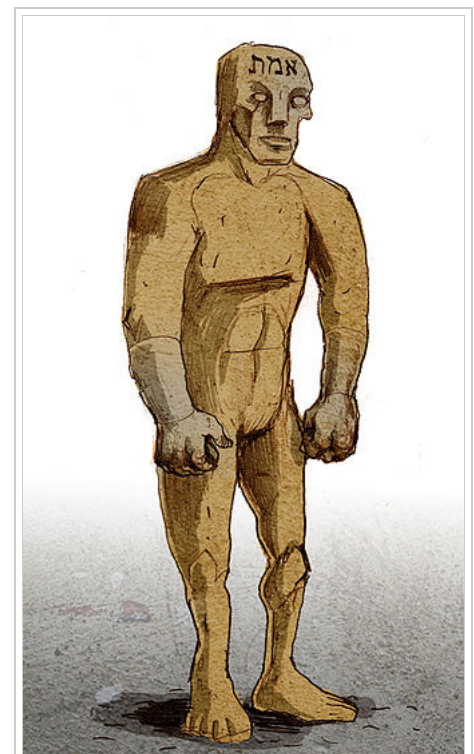
In the Michael Scott novel "The Alchemyst", the immortal Dr. John Dee attacked Nicholas Flamel with two golems, which, along with being made of mud, each had a pair of shiny stone "eyes".

Jonathan Stroud's children's fantasy book *The Golem's Eye* centers around a golem created by magicians in an alternate London. The story depicts the golem as being impervious to magical attacks. The golem is finally destroyed by removing the creation parchment from its mouth.

In Byron L. Sherwin's 2006 novel "The Cubs and the Kabbalist", rabbis create a golem named Sandy Greenberg to help baseball's Chicago Cubs win the World Series.

In 2009, horror writer Edward Lee released the novel *Golemesque*, later retitled *The Golem* when released in mass market paperback form in which corpses are transformed into golems via mystic rites performed by a satanic sect of Kaballah and by covering the bodies with special clay taken from the banks of the Vltava river in the Czech Republic.

In 2010, medieval mystery author Jeri Westerson, depicted her version of a golem terrifying the streets of fourteenth century London in the



A recent representation of a golem by illustrator Philippe Semeria. The Hebrew letters on the creature's head read "emet", meaning "truth". In some versions of the Chelm and Prague narratives, the Golem is killed by removing the first letter, making the word spell "met," meaning "dead."

third book of her Crispin Guest series, *The Demon's Parchment*.^[47]

In the 2013 Helene Wecker novel *The Golem and the Jinni*, the golem is a female creature named Chava who is brought to life by a disgraced rabbi who practices dark Kabbalistic magic.

In the 2014 Jonathan Kellerman and Jesse Kellerman novel *The Golem of Hollywood*, the golem of Prague comes to 21st century Los Angeles to exact justice on a serial killer. Through a parallel mythological narrative the creation of the Golem is linked to the story of Cain and Abel.

Appearances in film and television

- Inspired by Gustav Meyrink's novel was a classic set of expressionistic silent movies (1915–1920), Paul Wegener's *Golem* series, of which *The Golem: How He Came into the World* (also released as *The Golem*, 1920, USA 1921: the only surviving film of the trilogy) is especially famous. In the first film the golem is revived in modern times before falling from a tower and breaking apart.
- Also notable is Julien Duvivier's *Le Golem* (1936), a French/Czechoslovakian sequel to the Wegener film.
- A golem had a main role now in the color 1951 Czech movie *Císařův pekař a pekařův císař* released in the US as *The Emperor and the Golem*. In *The Emperor and the Golem*, the *shem* used to activate the Golem had the form of a small ball placed in his forehead.
- In *Terry Pratchett's Going Postal*, Golems are derived from golems in Jewish mythology; early forms of a clay robot, supposedly awakened by a spell or priestly words to do people's bidding.
- A 1966 British/American film entitled *It!*, starring Roddy McDowall, was about a golem.
- The Golem of Prague figures prominently in "Golem," a second-season episode of the animated series *Gargoyles*. One of the characters trying to re-animate it is a descendant of Rabbi Loew.
- A 1997 episode of Chris Carter's television series *The X-Files*, called "Kaddish" (S4E15), was focused on golems. The plot involved a Jewish man dying from an anti-Semitic attack, then being resurrected by his fiancée to kill the men who murdered him. A golem-like creature can also be seen in a 1999 episode "Arcadia" (S6E15).
- A 1997 episode of *Extreme Ghostbusters* features a golem, created by the son of a rabbi after their synagogue was vandalized by an anti-Semitic gang.
- In 2006, the "Treehouse of Horror XVII" episode of the animated sitcom *The Simpsons* featured a male and a female golem in the segment "You Gotta Know When to Golem." The two characters were voiced by Richard Lewis and Fran Drescher.
- In Quentin Tarantino's 2009 black comedy war film *Inglourious Basterds*, Eli Roth's character Sgt. Donny Donowitz is referred to by German soldiers as a golem. Adolf Hitler reacts with fury when informed by an officer of the myths surrounding this certain foe.
- In 2012, two back-to-back episodes of the children's horror series *R. L. Stine's The Haunting Hour: The Series* featured a golem. The two-part episode, "The Golem" (S3E10&11), tells a story of a golem that was raised by a *ved'ma* during the second world war to protect a small, Russian village from German soldiers. The *ved'ma*, named Nadia, keeps the golem dormant thereafter, but as she grows weak on her deathbed, she finds herself no longer able to keep the golem dormant. The golem resurrects and begins terrorising the Russian village it once saved. Nadia's grandchildren, Jeremy and Bonnie, visit the village and lay the golem to rest for good. Jeremy achieves this by blowing a few of his grandmother's ashes onto the golem.
- In 2013, the fantasy/horror series "Sleepy Hollow" episode "The Golem" has a Golem which was made by Jeremy Crane (or Henry Parish/The Horseman of War) when he was beaten at his "Foster Care" home. When Jeremy bled onto the Golem he gave it life and killed his master's enemies. After Jeremy has supposedly died, the Golem was trapped in "Purgatory" until it woke up and started killing the coven

which killed Jeremy. The Golem was finally stopped when Jeremy's father, Ichabod, killed the Golem with his blood as Golems can only be stopped by injecting the master's or a relative of the master's blood.

- In 2013, the fantasy/horror series *Supernatural* episode "Everybody Hates Hitler" (S8E13) features a golem that is used by a secret association of rabbis.; The show explains that the golem has been a protector for the Jewish people for years, especially in times of war or genocide. Specifically, this golem, created by the Judah Initiative during the Holocaust, is being used to fight a society of Nazi necromancers called the Thule Society. Unlike most golem, it can speak and frequently voices its disapproval of the fact that its new master is not an observant Jew.
- In Shonen Jump's *Yu-Gi-Oh! Zexal*; the main protagonist Yuma Tsukumo, uses a monster card known as Gogogo Golem in his deck.
- In 2014 in the Grimm S04E04 a Golem was called upon by a Rabbi to protect his nephew but it starts killing everyone who scared the boy.

Games

Golems appear in the fantasy role-playing game *Dungeons and Dragons* (first published in the 1970s), and the influence of *Dungeons and Dragons*^[48] has led to the inclusion of golems in other video games and in tabletop role-playing games.

- Golem is also a dual Rock/Ground type creature (Pokémon #76) in the video game series, animated TV show, and card game *Pokémon*. Golem is the evolved form of Graveler, who is in turn the evolved form of Geodude, and they all first appeared in the 1996 game *Pokémon Red and Blue*. Regirock, Registeel, and Regice are legendary Pokémon introduced in Generation III were based on the Hebrew Golems; therefore, the name for the trio is the Legendary Golems. A fourth golem and the master of the trio, Regigigas, was introduced in Generation IV. Generation V introduced two other Pokémon heavily based on the Golem: Golett and Golurk. Golett was supposedly created by ancient scientists as a defense, and Golurk's seal on his chest controls his internal energy, and it is said it loses control of that energy once the seal is removed.
- The 1995 *Cyberdreams* computer game adaptation of the Harlan Ellison story, "I Have no Mouth, and I Must Scream" (1967), features a golem which must be summoned to free prisoners in a Nazi concentration camp.

See also

- Czech folklore
- Frankenstein
- Homunculus
- Prometheus
- Pygmalion
- R.U.R.
- The Gingerbread Man and Kolobok (edible "golems")

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- [rabbiyahudahyudelrosenberg.com](http://www.rabbiyahudahyudelrosenberg.com) (<http://www.rabbiyahudahyudelrosenberg.com/>)
- Background on the Golem legends (<http://comminfo.rutgers.edu/professional-development/childlit/golem/backgroundgolem.html>)
- yutorah.org (http://www.yutorah.org/lectures/lecture.cfm/736269/Dr._Shnayer_Leiman/golem_of_Prague,_Fact_or_Fiction)
- Historical figures in the golem legends (<http://www.theater61press.com/essays/guide-golem-legend.html>)
- Essay about the golem and Jewish identity (<http://www.codypublishing.com/goska/golem.html>)



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