



# THE GOLEM

*Gustav Meyrink*

*Translated by Mike Mitchell*

# The Golem by Gustav Meyrink

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**Original Title:** The Golem

**ISBN:** 1873982917

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**Autor:** Gustav Meyrink/Mike Mitchell (Translator)

**Rating:** 4.1 of 5 stars (3762) counts

**Original Format:** Paperback, 262 pages

**Download Format:** PDF, FB2, MOBI, MP3.

**Published:** June 28th 2000 / by Dedalus / (first published 1915)

**Language:** English

**Genre(s):**

Fiction- 119 users

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## Description:

Roman Golem itaoci su odavno uvrstili u red kultnih knjiga, a kritiari u klasiku mistine književnosti. Radnja ove uzbudljive knjige smeštena je u stari jevrejski geto u Pragu. Kroz drevni mit o Golemu, pisac nas majstorski uvodi u mistini svet alhemije i okultnog, oslanjajui se na kabalnu prožetu staroegipatskim mistinim mudrostima...

Od ortodoksnih Jevreja osuivana kaom antisemitska, da bi od nacista bila spaljivana na lomai, knjiga koju jednostavno svaki ljubitelj fantastinog i mistinog mora da poseduje....



## About Author:



The illegitimate child of a baron and an actress, Meyrinck spent his childhood in Germany, then moving to today's Czech Republic where he lived for 20 years. The city of Prague is present in most of his work along with various religious, occult and fantastic themes. Meyrinck practiced yoga all his life.

Curious facts:

He unsuccessfully tried to commit suicide at the age of 24. His son committed suicide at the same age with success.

Meyrinck founded his own bank but was accused of fraud for which he spent 2 months in prison.

He worked as a translator and translated in German 15 volumes by Charles Dickens while working on his own novels.

Among his most famous works are *Der Golem* (1914) and *Walpurgisnacht* (1917).

## Other Editions:



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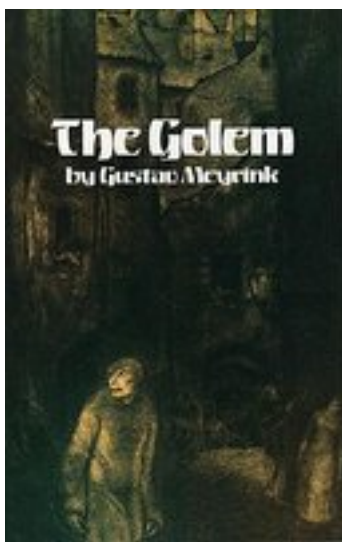
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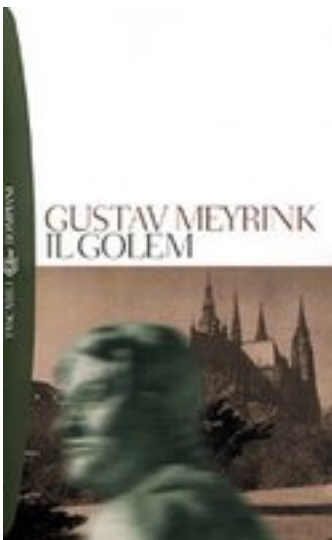
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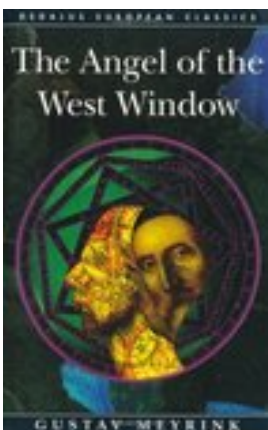


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## Books By Author:



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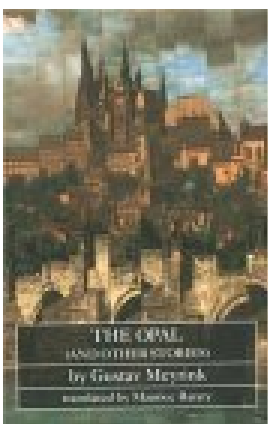
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- The White Dominican



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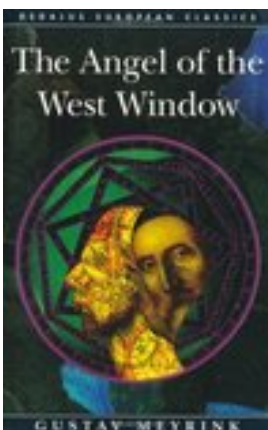


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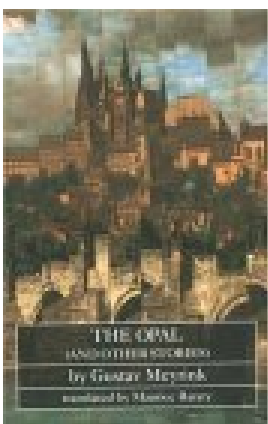
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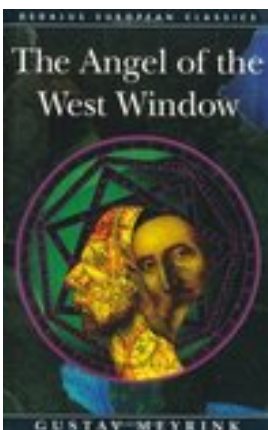


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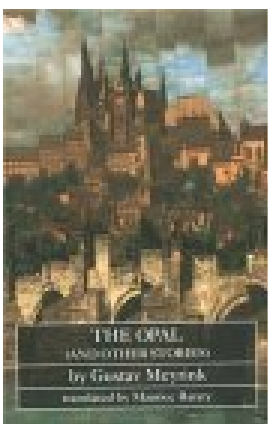
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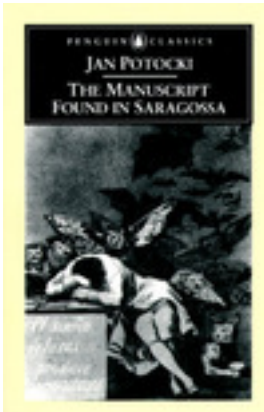
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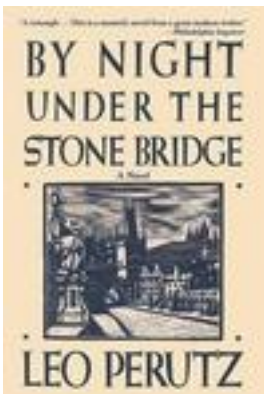
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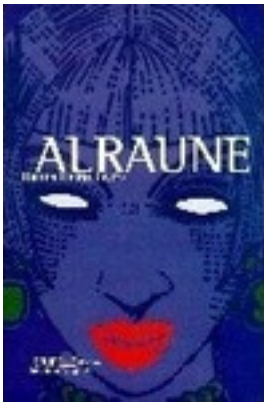
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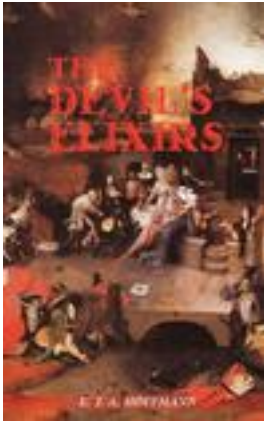
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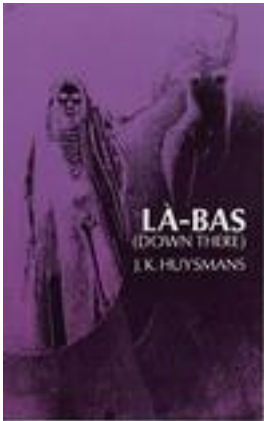
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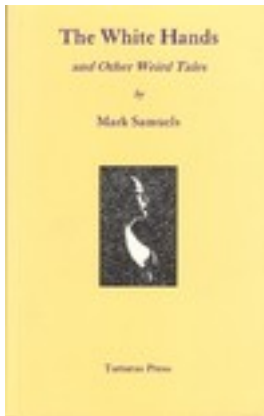


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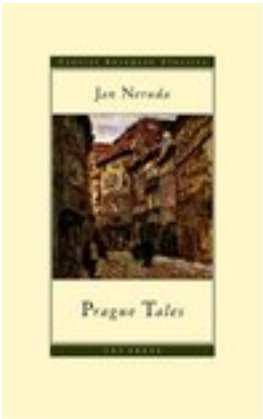
- Painted Devils: Strange Stories



- Glorious Nemesis



- The Auctioneer



- Prague Tales



## Reviews:



Nov 24, 2016

BillKerwin

Rated it: really liked it

Question: *I am thinking of an author of novels and short stories, a speaker and writer of German, who lived in a predominately Czech-speaking area of the Austro-Hungarian Empire in the early years of the 20th Century. His works are often set in the city of Prague, a setting he fills with menace and dark surrealism. He seems both attracted and repelled by Judaism, an ambiguity reflected in his themes of patriarchy and autonomy, authority and law, isolation and identity in an unjust and chaotic wo*

Question: *I am thinking of an author of novels and short stories, a speaker and writer of German, who lived in a predominately Czech-speaking area of the Austro-Hungarian Empire in the early years of the 20th Century. His works are often set in the city of Prague, a setting he fills with menace and dark surrealism. He seems both attracted and repelled by Judaism, an ambiguity reflected in his themes of patriarchy and autonomy, authority and law, isolation and identity in an unjust and chaotic world. Who is the writer I am thinking of?*

Answer: *Franz Kafka, of course.*

Response: *No. Nice try, but I was thinking of Gustav Meyrink.*

In spite of these similarities, Kafka and Meyrink are very different. Kafka's biography reveals the Modernist pattern we see in Eliot, Pessoa, Stevens: the alienated artist, a middle-class product, disappears into a bureaucracy of trade, banking, or insurance, preserving his originality through a series of expressive masks. Meyrink's biography, on the other hand, shows him to be less like a Modernist than like a flamboyant German Romantic of the early 19th century. The bastard son of a Wurttemberg baron and a Viennese actress, he was indeed a bank worker--a bank director, to be precise--but he was never drab or calculatingly anonymous: a survivor of nervous collapse, tuberculosis, and attempted suicide, he was a bon vivant, a fighter of duels, an unashamed devotee of the occult. Perhaps this last was just too much for his staid middle-class investors: accused of combining spiritualist consultations with executive decisions, Meyrink was arrested for bank fraud and sent to prison for two and a half months. There he suffered both physical paralysis and financial ruin; he cured himself of the former through the postures of yoga and of the latter through the profession of writing. With *The Golem*--a re-imagining of the old Jewish tale--Meyrink's reputation became secure.

Kafka's ambiguity towards Judaism derived from fear of his father and a tentative connection to his own Jewish heritage. Meyrink, on the other hand, was not Jewish at all (although some sources mistakenly assert his mother was). It was through his occult explorations that he became fascinated with Judaism: the force of the folk tales, the truth of the sayings, the splendor of the mystical writings. At the same time, he seems both attracted and repelled by the exotic squalor of Prague's Jewish Quarter. I detect a whiff of anti-semitism here, but I also sense that Meyrink sees the Jews as representative of humanity, illuminated by the divine spirit even though debased and enmired in a fallen world.

It is this sense of spiritual potential in a shattered world that most dramatically distinguishes Meyrink. There is little of this theme in Kafka; his protagonists are modern men, vainly attempting to assert their improbable existence in the context of an absurd world. Although Meyrink has much to say about the mystery of identity, his approach seems more gothic, more *faux* medieval. *The Golem*, a dark fairy tale, may be filled with false identities, fragmented quests, and madness disguised as transformation (or is it the other way round?), but throughout everything, the self and its potential for spiritual illumination never lose reality. The problem is that our world is in pieces: the individual no longer knows himself, for he is buried by fragments of pettiness and posing, spleen and crime. Meyrink revered the Kabbalah, and the narrative of *The Golem* seems to embody the myth of the *Shevirat haKeilim*: although the vessels, unable to contain the Light, have shattered, they shall be restored, in the Lord's good time. Until then, their shards, reflecting the Light, help to illuminate our darkened world.

118 likes

15 comments