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WITCHBLADE®

›VOLUME 7›



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Broken Trinity: "Prelude"
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Witchblade: "Crown Heights"
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Witchblade: "Augury"
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INTRODUCTION

The comic book is not, in fact, a branch of Jewish literature. But it seems like it ought to be, what with so many Jews -- M.C. Gaines, Martin Goodman, Harry Donenfeld, Joe Schuster, Joe Simon, Bob Kane, Jack Kirby, Stan Lee, and Will Eisner (to name just a few) -- being pivotal in creating the art form.

Many have written about this special relationship between Jews and fabulous tales, especially our love for stories of the esoteric, the superhuman, and the supernatural. Our affinity for fantasy heroes in the 20th century is not hard to understand, given the Jewish history of persecution before and during WWII. But one should also not overlook another source of inspiration: a millennial-long Jewish tradition of fantastic literature. Reaching back into the Hebrew Bible itself, this tradition consists not only of multiple tales of supermen and monsters like Samson, Resh Lakish, Goliath, Armilius, or Lilith. Jewish literature is replete, too, with mystical objects of power that can turn ordinary people extraordinary: the ring of Solomon, the Tzohar, the Tree of Abraham, the rod of Moses, the garments of Adam, and the girdles of Job. Consciously and unconsciously, Jewish pulp artists and writers, almost all of them working under gentile sounding nom de plumes, combined this rich vein of Jewish storytelling with their own experiences to help create a unique American art form -- the comic book, with its masked and often tormented superhero.

So it is only fitting that a golem, one of the most enduring creatures of Jewish imagination, should make an appearance in the *Witchblade* saga, part of a supernatural battle between a demon queen and a warrior woman fated to possess a gauntlet of power. This artificial man, defender of the weak, born of a combination of inert earth, divine words, and the longings of a beleaguered people, has for centuries been the clay vessel where Jewish mystics and writers have secreted their hopes for tranquility and dreams of good triumphing over evil.

It would be disappointing if the small role the golem has in this book were his total contribution to the adventures of Sara Pezzini. But have faith, golem lovers. After more than three millennia of waiting and watching, we Jews have learned to be patient people. Along with myriad fans, I assume the most glorious episode in this story, as in the human story, has yet to be written.

Rabbi Geoffrey Dennis

February 2010, Texas

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