"The Holocaust in Comics?"

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Introduction

For me and the rest of my generation of Israelis, the Jewish Holocaust is a recreated memory stamped into our psyche by the education system and the media. In Israel, Holocaust Remembrance Day begins with a siren, at the sound of which pedestrians and drivers pause in their tracks and stand at attention for a moment of silence. The night before, upon sunset, TV and radio broadcasts cease their regularly scheduled programing and focus exclusively on Holocaust-related content. Restaurants and entertainment centers shut down, and everything returns to normal only as the stars come out on the following evening.

The first part of this essay appeared in Hebrew in 1997 in the art journal *Studio* and is based on a longer talk given at the Tel Aviv Museum of Art. My talk at the museum was met with cries of protest from the mostly older audience. Some even walked out halfway through. My point was missed and negated by the title of the talk, which merged the Holocaust with entertainment. In Israel at the time, and to some extent even to this day, there was hardly any tradition of comics, not for children and certainly not for adults. I was lucky enough to have some slight exposure as a child through the frightening *Max und Moritz* and *Struwwelpeter*, as well as comic books that starred Donald Duck and his cohort, which my grandparents, who couldn't speak Hebrew, read to me in German. They even added superfluous interpretations as they showed me the wordless cartoon *Vater und Sohn*.

It is possible that this early exposure to the genre was what led me later on, in my twenties, to the St. Mark's Bookshop in the East Village in New York City, where I made one of my first independent comics purchases: *Raw* magazine, edited by Art Spiegelman and Françoise Mouly, which contained serialized chapters from *Maus*. Like the audience at the museum, I recoiled at what I perceived as a vulgar combination between the Holocaust and comics, and didn't even bother to separate the *Maus* insert from the magazine. I only read *Maus* after it came out in book form, the Penguin logo acting as a Kosher seal.

As I've mentioned, the first part of this essay is composed of my original *Studio* piece. The second part contains some later insights regarding *Maus* in light of Spiegelman's other works. I named this essay after my talk, though the title has since lost its dissonance. Responsible for this is Spiegelman himself, who revolutionized the genre's status in the world of art and literature.

1

The quality of a work of art is measured, among other means, by the originality with which it combines form and content. An original combination might be achieved, for instance, by introducing familiar subject matter and themes into an unexpected genre. Until the 1950s, the sexual perversions of Nabokov's Humbert Humbert had only been affiliated with pulp fiction, the artistic virtues of which were mirrored in the low-grade paper on which it was shoddily printed. *Lolita* offered a fresh use of the archetype in a novel rife with brilliant stylistic choices and literary parodies. Similarly, art lovers would have expected Manet's bed to have supported the reclined body of Venus rather than the defiant nudity of *Olympia*.

These two brilliant works of art created scandals in their respective time periods, rattling bourgeois society, which included critics.

But is it still possible in the ‘80s and ‘90s, when form and content are known to merge in every possible combination, blurring the lines between genres, mixing high- and low-brow, sentimental and scientific, documentary with fiction, giving birth to new mutations, to find a merging of subject and genre that would make an erudite reader uncomfortable? I believe the combination of the Jewish Holocaust and comics are one example.

This pairing was made into a masterpiece by Art Spiegelman, the son of a Holocaust survivor, who composed two volumes of comics documenting his father’s memories, starting in the Polish town of Sosnowiec, through the Środula Ghetto and Auschwitz, and ending in the Queens neighborhood of Rego Park. *Maus* is based on conversations between Art and his father, recorded over eight years, from 1973 to 1981. Its writing and drawing took approximately thirteen years. Before being published by Pantheon to great commercial and critical acclaim, it was serialized, as mentioned, in small inserts in the comics magazine *Raw*, which was edited by Spiegelman and his wife Françoise Mouly.

The source of the fluster caused by *Maus* was in the collision of two sets of emotions and associations. The Holocaust is a historical atrocity which typically inspires anxiety, confusion, and bewilderment, while the immediate association of the comics genre is low-brow pop culture drawing from the fantastical, the romantic, and the satirical, and starring protagonists such as Batman and Blondie, not the Jewish People. We expect this loaded topic to be addressed by a genre with more gravitas, be it fiction or non-fiction, but most of these iterations are disappointing. There is almost no great art that deals with the

Holocaust. It's easy to offer up explanations such as the rarity of great artists and the incidental or non-incidental nature of their choice of subject matter. But I believe the problem is more complicated. The Holocaust evades any artistic attempt to look at it, to understand it, or to confront it. The intensified feelings it inspires become the central experience of interacting with it, and the sense of horror at its foundation often translates into artistic kitsch, gothic fantasy, and pathos.

The problem of Holocaust documentation is no less severe. Photographs and documentary materials arouse the predictable emotional response: horror. We've all experienced this when faced with documents or photographs in historical institutions or while watching documentaries: the closing eyes, the turned head trying to shake away the harrowing image. The central experience is shock rather than observation. This confrontation with disturbing materials is lethal to the scrutinizing gaze: the emotion responds to Goya's *Disasters of War*, but the eye remains calm when looking at a self-portrait of Rembrandt.

The central difficulty in Holocaust representations stems from the fact that familiar reality has been twisted so badly that we can no longer continue to recognize it as our own. We don't perceive the wandering *muselmanns* as actual human beings, but rather as silhouettes from a horrifying B movie. The crematoriums seem to be taken straight from Bosch's hellscapes. The prisoners' uniforms seem to have been forced on human captives by their alien abductors. We watch a terrifying fantasy, a surreal vision, not a historical event. This creates a constant danger of veering into the realm of kitsch, sentimentalism, surrealism, and pathos, which threatens the artistic representation of the Holocaust.

But these very qualities, which are common in popular comics, are entirely missing from *Maus*. And this is the source of its major achievement: its success in offering disturbing panels that don't push the viewers' eyes away, allowing their gazes the space to linger on documentary details and follow the drawn plot.

The main experience of reading *Maus* is the sense that it frames a solid reality, as horrific as it may be. We come closer to understanding the material, an understanding which relies on a sense of identification, which is only available when the subject is a real possibility, something that could happen to us. How does Spiegelman succeed where others have failed, and in a comic book, no less? Spiegelman is not in dialogue with the comic genre, as artists like Roy Lichtenstein, Andy Warhol, and Jasper Johns. He does not reference it, stylize it, parody it, or strip it of its elements. He uses comics as comics, a serious genre in the tradition of George Herriman, Winsor McCay, and others.

A Cat, a Mouse, and a Polish Pig

In *Maus*, the members of different nations are represented by animals. Jews are mice, Germans are cats, Americans are dogs, and the Polish are pigs. This is a scheme familiar from the song "Chad Gadya" in the Passover Haggadah: The American dog chases the German cat, who tries to hunt the Jewish mouse. The Polish gentile is a mere pig. The prototype of this sort of representation is Aesop's Fables, in which animals reflect human character. But in Spiegelman's work, whole nations are bestialized. The choice of a negative self-representation, the depiction of Jews as mice—weak and persecuted but also pests—is intentional. The outcast who chooses to reappropriate his own derogatory term takes the sting out of the negative portrayal. The quote included on the copyright page of

the second volume, from a 1930s German Nazi propaganda newspaper, attests to Spiegelman's intentions:

> Mickey Mouse is the most miserable ideal ever revealed … Healthy emotions tell every independent young man and every honorable youth that the dirty and filth-covered vermin, the greatest bacteria carrier in the animal kingdom, cannot be the ideal type of animal… Away with Jewish brutalization of the people! Down with Mickey Mouse! Wear the Swastika Cross!

Cat and mouse are popular comic book figures. In Herriman's classic comic series, *Krazy Kat*, cat, mouse, and dog appear in a reversal of roles: Ignatz the mouse represents human evil and inflicts suffering upon Krazy Kat, who is in love with him and accepts the persecution passively. The dog, Officer Bull Pupp, who is in love with Krazy Kat, tries to subdue Ignaz. Hanna-Barbera's *Tom and Jerry* also features a mouse abusing a cat. This theme of David beating Goliath recurs in other comics and animated shows made for children, who identify with the weaker character who outsmarts the stronger one through crafty ploys.

But such a reversal of roles does not exist in Spiegelman's *Maus*. The mice are persecuted, but rather than embodying absolute "good," they contain a wide array of human qualities. Vladek, the author's father, is a resourceful Holocaust survivor whose tragic life story does not immunize him from possessing racist views (both against Black people, whom he refers to as "shvartsers," and against gentiles). He is also a pathological miser. Spiegelman does not glorify the survivor or build him into a superhero. His father's story

of survival and his ability to continue living illustrate the power of David, but his human weaknesses prevent him from becoming a mythical figure, imbuing him with emotional and psychological profundity, making the story real.

The animal imagery is a convenient visual solution for signifying national identity. The facial features are schematic and members of the same nation are distinguished from each other through elements such as glasses, hats, or fashion sense. This schematic representation according to nationality makes concealed, subversive use of racial ideology as a means of mocking it. Satirical representation is typically the weapon of caricaturists drawing familiar political figures, for instance Scarfe's political cartoon of U.S. president Reagan as a dilapidated horse, speculating whether he should run for re-election. But while caricaturists hone a visual or character stereotype through their images, Spiegelman grants his characters psychological depth through the dialogue he puts in their mouths, a fullness absent from Aesop's Fables.

Every chapter in *Maus* begins with a meeting between Art and his father in Rego Park, lingers on the friction between them and the father's petty character, then moves on to the father's remembrances of the Holocaust, veering back and forth into the frame story, with which every chapter ends. This prosaic sliding into the frame story softens the experience of reading difficult biographical materials, with settings such as the ghetto, the camps, and the crematoriums, helping anchor this nightmarish reality within everyday life. This swinging between the past "impossible" and the present-time prosaic creates balance and contributes characteristics and observations that break apart every cliché or formula of Holocaust stories. The story becomes personal and real. Vladek's language also helps the cause—rather than being laden with pathos and cliché, it is the American dialect of Polish

Jews with the grammatical errors prevalent among non-native speakers and peppered with Yiddish terms such as "gevalt," "meshugah," and "pfui." The dialogue appears inside speech bubbles, while narration and commentary appear in rectangles.

The Gaze can Bear the Images

Spiegelman demonstrates his narrative's horrifying reality through the small details that make up any nightmarish or prosaic existence. At one point, he complains to his therapist that he has no idea what the tools from his father's Auschwitz tin shop looked like because there is no documentation and he therefore doesn't know how to draw them in the book. He illustrates the guestroom of a wealthy Jewish-Polish family in Sosnowiec, a Baroque high-end sanatorium in Czechoslovakia, a map of Auschwitz, a diagram of a method for shoe repair in the work camp, and a blueprint of the crematorium. This is the language of *Maus*: drawing objects, structures, and occurrences in an accurate, factual fashion, using a clean, efficient, and restrained line to soothe the eye.

The choice of this accessible realism—as much as any comic book can be referred to as "realistic"—is not guided by aesthetic considerations. Spiegelman wants us to look at his panels as framing a solid reality, and in order to achieve this he must entice the eye to take in scenes of horror, process the terror while keeping anxiety at bay, never allowing it to swallow us whole, leading us towards understanding. The clean, restrained line creates a sense of distance in readers, allowing them to focus their gaze on the heart of horror.

One of the most difficult scenes in *Maus* depicts four Jewish men who were hanged as punishment for shopping at the black market. The scene is shown from the point of view of the audience standing below the gallows. In spite of this close-up on death and the

outsized figures, our gaze can bear the images. It is illuminating to compare this panel to an earlier comic strip by Spiegelman, *Prisoner on the Hell Planet*, which is included within *Maus* as an embedded narrative, describing his mental state around the time of his mother's suicide in 1968. The style is expressionistic, the perspective is exaggerated and distorted, the black lines are thickened, the pages are dark, and its style is hallucinatory, the visual equilibrium unstable. Note the sentimentally emphasized tear, the bespectacled man's enlarged hands, accentuated with thick black lines in the foreground of the panel, and the grotesque face in the back. The visual restlessness makes reading the four pages of the story difficult. The anxiety and emotional turmoil with which the images are imbued blur psychological nuances and factual details. Viewers are carried away in a whirlpool of anxiety. Horror is the central experience, not a processing of information. Had this expressionistic style prevailed over *Maus*, the reading of the three-hundred-page tome would have been an agonizing experience. *Maus* would have become a surreal narrative bordering on the horror genre and destined to veer into kitsch.

Maus is a drawn plot whose content is historical and biographical, and in which creator Spiegelman appears as one of the characters. This is similar to Giotto, Simone Martini, and Filippino Lippi, who commemorated their self-portraits as part of the painted stories that they created on the walls of churches, chapels, and palaces, Art Spiegelman points readers' attention to himself as the maker of *Maus*. Renaissance painters who placed themselves within the painted plot typically showed their portrait to viewers at a forty-five-degree angle, their gaze slanted and focused. Spiegelman, on the other hand, presents us with human ears, hair, and stubble that peek through the mouse-mask covering his face.

Maus is a tribute to and commemoration of the artist's parents, whose photographs are included and whose graves are the image with which the book ends. But *Maus* is also a commemoration of the Jewish Holocaust. It is an impressive monument, in spite of the author's lament in the book:

> I feel so inadequate trying to reconstruct a reality that was worse than my darkest dreams. And trying to do it as *a comic strip*! I guess I bit off more than I can chew. Maybe I ought to forget the whole thing. There's so much I'll never be able to understand or visualize. I mean, reality is too *complex* for comics… so much has to be left out or distorted. (*Maus II*, 16)

2. Meta Comics Devices

The Spiegelman collections *Breakdowns* (a 1978 volume reprinted in 2008), *In the Shadow of No Towers* (2004), and *Co-Mix* (2013) offer an opportunity to examine some characteristics of Spiegelman's comics that are also prominent in *Maus*. Across his work, Spiegelman plays around with metafictional devices. He reveals his identity as the author in the frame story and intervenes in the drawn plot, inserts characters from classic comics and children's books, references and paraphrases other artists and writers, and shares his musings about his genre. He also includes caricatures, photographs, and paintings inside his panels. Spiegelman bursts into the fictional world of his comics like Laurence Sterne who makes appearances in his own novel, *The Life and Opinions of Tristram Shandy*, interjecting with theological and philosophical arguments, quotes, and commentary about names, noses, and other obscurities. Much like Sterne, who challenged the conventions of

narrative in his eighteenth-century tome, Spiegelman delineates new boundaries for the playground of comics.

Spiegelman's comics are populated with dozens of characters from classic comic strips. We encounter Dick Tracy, Ignatz and Krazy Kat, Little Nemo, Betty Boop, the Yellow Kid, Little Orphan Annie, the twins Hans and Fritz, and more forgotten characters such as Jiggs and Maggie and Happy Hooligan. The list of characters in Spiegelman's comics is as long as the mouse's tail in the Lewis Carroll poem. Often they are pertinent to the plot, such as the monsters from *Where the Wild Things Are*, who appear in the background of Spiegelman's visit to Maurice Sendak's home, as seen in *Co-Mix*. Another strip recreates a conversation between the artist and Charles M. Schulz, in which Spiegelman draws himself as a boy with the head of a mouse while Schulz is drawn as a child with the head of Snoopy.[1]

Spiegelman reveals his love affair with classic comics across his work. His passion for older comics haunts him, invading his panels. In one page of *In the Shadow of No Towers*, he retraces his steps on 9/11. Not far from the smoking towers, he runs into Mama from *The Katzenjammer Kids*, who hysterically cries, "*Gott in Himmel!*" Spiegelman as protagonist swapping a random woman on the street for Mama is reminiscent of Proust's hero Swann, who experiences the people he comes across as characters from paintings. Art connoisseur Swann suffers from an incurable, obsessive love for vulgar trollop Odette, all due to her resemblance to one of Jethro's daughters in Botticelli's fresco *Youth of Moses*. At a party at the home of the Marquise de Villeparisis he places a muscular servant in a painting by Mantegna, just as Spiegelman plants Mama in his own work. Such substitutions can even be seen as naturalistic. In "Portrait of the Artists as a Young

%@&*!," the new Introduction to the reissued collection *Breakdowns*, Spiegelman the child, enamored with *Mad Magazine*, suffers from a congenital vision flaw that damages his depth perception. He comments that because of his lazy left eye, "confusing 2D comics with reality seems natural to me."[2]

In his work, Spiegelman references political cartoons, photographs, and paintings. Political cartoons appear in a comics essay in *Co-Mix* about the Jewish refugee ship MS St. Louis, which was barred entry to the United States. The comic presents seven contemporary political cartoons that responded to the event. The ghost of the father of caricature, Francisco Goya, creator of the series of etchings *The Disasters of War* and *Los Caprichos*, peeps out from Spiegelman's sketches and drawings. Another Goya print appears in a comic in *Breakdowns*, along with its original title. Old photographs are also included in Spiegelman's work---such as a photo of the MS St. Louis.[3]

Paintings make a furtive cameo. One panel in *Breakdowns* includes Picasso's *Guernica* and another features a Cubist woman as one of the characters. There is also a drawing of *The Birth of Venus* and an allusion to the Ingres painting, *The Source*, in the image of a nude model carrying a clay urn on her shoulder. Guston's head with a Cyclopean eye also makes several appearances. In Spiegelman's collection of sketches *Be a Nose!*, Dick Tracy's profile replaces that of the Duke of Urbino from the Piero della Francesca's portrait, the two men's crooked noses strikingly similar.[4]

Alongside visual quotes from comics, political cartoons, caricatures, photographs, and art works, Spiegelman references and paraphrases writers, thinkers, and artists. Cartoonist Harvey Kurtzman enters the discussion alongside Picasso, Mark Twain, and the Russian formalist Viktor Shklovsky. He reflects on his genre, drawing a fistfight between words

and images, comparing in a four-panel strip the immediacy of speech balloons and captions.[5]

Where are these meta-comical devices in *Maus*? Spiegelman appears as author several times. In Chapter 2 of *Maus II* and again in the spot normally reserved for an author photo, Spiegelman is shown leaning over his drafting table and wearing a mouse mask, with his human ears, hair, and neck peeking from behind, and fountain pens, ink, brushes in a paint can, and a pack of cigarettes by his side. These images identify him as the artist of the graphic novel *Maus*. The purpose of the mask in this case is not to conceal, as when a mouse disguises his Jewish ethnicity behind the mask of a Polish pig. Rather, its purpose is the opposite, to expose. The mouse mask distinguishes Spiegelman as author from Spiegelman the son with a mouse head in the frame story. It reveals to readers an extra-textual flesh and blood person, the artist.[6]

In the frame story, which takes place in the book's present time, and consists mostly of meetings with his father, Spiegelman appears with the head of a mouse and the body of a human. He appears in the same fashion in some other scenes that present him as the artist, for instance, when he shows sketches for *Maus* to his father. He shares with the reader the process of creation, showing a page from his sketchbook, containing the heads of a reindeer, a sheep, a frog, a mouse, and a rabbit. An image of Spiegelman with a human body and a mouse's head appears again in later comics, sometimes in panels that refer to the Holocaust and to *Maus*. Just as Spiegelman transplants characters from classic strips into his panels, he inserts the chimera he invented in *Maus*.[7]

In *MetaMaus: a Look Inside a Modern Classic*, which revolves around interviews conducted by Hillary Chute, the creator of *Maus* reveals secrets of his trade. An

introductory strip shows him struggling to remove a mouse mask, which clings to his head. When it finally comes off, a skeleton's skull is exposed. The strip laments the mask that conceals his presence as man and artist, as well as readers' common questions about the animal images in the book, thus justifying the need for *MetaMaus*. But the skeleton's skull might also allude to doubts regarding the validity of Spiegelman's existence outside of his masterpiece.[8]

Unlike other work, *Maus* features no cameos by the protagonists of classic comics. But classic comics are featured in *Maus* in other, subtle, insinuated ways. I already mentioned the metaphoric use of the food chain as an allusion to *Krazy Kat*, in which the inborn enmity of dog, cat, and mouse undergo a reversal. Herriman's work sneaks into *Maus* through the backdoor, taking over the representation of characters. Similarly, in *MetaMaus*, Spiegelman explains that the pig heads drew inspiration, in part, from Porky Pig of *Looney Tunes* fame.

Grotesque painting that adorns the ceilings and walls of churches and palaces in Italy features fantastical creatures born as hybrids among the animal, the mineral, and the vegetable. Political cartoons and caricatures often portray people as animals in order to highlight certain physical or behavioral qualities. But in *Maus*, the cross between human and animal is neither a grotesque nor a caricature. Once we internalize the convention of people as half animals, we cease to be aware of the animal characteristics. The singular appearance of a fortuneteller as a moth or of two Englishmen as fish elicits a laugh, but this is not the case for the established cast of the story. None of the visuals in *Maus* are caricatures. When Spiegelman depicts Vladek's pathological miserliness, he expresses his concerns to his wife: "… It's something that worries me about the book I'm doing about

him… In some ways he's just like the racist character of the miserly old Jew" (*Maus I*, 131). But this comes from the content of the narrative, not from exaggerated and distorted visual depiction of the character Vladek.[9]

Spiegelman is a fan of metamorphoses. In his children's book *Open Me… I'm a Dog!*, a dog is transformed by wizards into a shepherd, then a frog, until finally, in a last transformation, the dog turns into a book. In a comic for children, a prince who believes he is a rooster starts behaving like one. In a parodic sketch included in *Co-Mix*, Gregor Samsa from Kafka's *The Metamorphosis* wakes up in his bed to find himself a human being, surrounded by his appalled insect family. In one section of *In the Shadow of No Towers*, Spiegelman and Françoise reincarnate as Jiggs and Maggie from *Bringing Up Father*, and in another section Spiegelman appears as Happy Hooligan and Françoise perhaps as Hooligan's girlfriend Suzanne. The concept of metamorphoses also is thematized in *Maus*, when Spiegelman and his wife—who converted to Judaism—discuss possible ways she might be portrayed in the book. It is remarked that Vladek would have doubted the power of a rabbi's magic words to turn her from a frog into a mouse.[10]

Maus contains three photographs: one of Spiegelman's older brother, who died in the Holocaust; of Spiegelman's mother, wearing a swimsuit, with ten-year-old Art crouching at her side; and of his father, wearing a clean camp uniform in a picture taken after he was liberated from Auschwitz. These photographs attest to the fact that the characters in the book exist outside of the narrative as well as for the purpose of commemoration.

Spiegelman's signature is scrawled on the final page of *Maus*, along with the years of its writing, 1978-1991. The signature is placed below an image of the tombstone on his parents' grave, engraved with their dates of birth and death. *Maus* is a monument to the

Holocaust and to the artist's parents, documenting his father's story of survival, just as the Bayeux Tapestry describes and commemorates the victory of William the Conqueror over the English army in the Battle of Hastings in 1066, in woolen words and images embroidered on seventy meters of linen. The identity of the designer is unknown, as are those of the embroiderers. Like the tapestry, comics such as Carl Barks's *Donald Duck* and C. C. Beck's *Captain Marvel* were unsigned. The role of the hand signature at the end of the *Maus* books is twofold. Signing his name on the final page, much like painters do in the corners of canvases, identifies Spiegelman as the original creator of the drawings and the text, while equating his comic with "high art." The second role of the signature is to witness. It confirms that the author was an ear-witness to Vladek's spoken description of his experiences in the Holocaust. It serves a similar function to Jan van Eyck's signature on his oil painting *The Arnolfini Portrait*. The signature, situated between the curved mirror and the chandelier, states, "Jan van Eyck was here." It attests to the painter's presence at the wedding ceremony of Arnolfini and his bride, as one of two witnesses necessary for proving the legality of the marriage agreement, with all its financial clauses. The Flemish painter's signature makes the painting the document of a witness, as well as identifying the artist. Spiegelman's signature identifies him as an ear-witness, as well the creator of *Maus*.

Notes

1. Page 73 of Co-mix visually quotes *Where the Wild Things Are*, and p. 79 portrays the conversation with Charles M. Schulz

2. The encounter with Mama of *The Katzenjammer Kids* is on p. 2 of *In the Shadow of No Towers*. The sequence about seeing the world in 2D is on page 9 of the introduction to *Breakdowns* (which is unpaginated).

3. The comic about the MS St. Louis is on p. 89 of *Co-Mix*. Goya's print *The Sleep of Reason Produces Monsters*, is visually quoted in "Real Dream," on p. 21 of the body of *Breakdowns* (which is unpaginated).

4. “Ace Hole, Midget Detective” on pages 28-35 of *Breakdowns* visually quotes Picasso’s *Guernica* and has a female cubist character. “The Birth of Venus” is visually quoted on p. 24 of *Breakdowns*. Ingres’ *The Source* is visually quoted in “Two-fisted Painters”, which appeared as an insert in Raw #1 *The Graphix Magazine for Postponed Suicides*, and was re-published in *Co-Mix*. The image of Dick Tracy as the Duke of Urbino is in *Be a Nose!* in the 1983 sketchbook. A Guston cyclops is found on p. 121 of *Co-Mix*.

5. Harvey Kurtzman is referenced on pages 80-81 of *Co-Mix*. “Ace Hole, Midget Detective” on pages 28- 35 of *Breakdowns* quotes Picasso. “Cracking Jokes” quotes Mark Twain on p. 17 of *Breakdowns*. P. 19 of the Introduction to *Breakdowns* references Shklovsky. P. 18 of the Introduction to *Breakdowns* shows a fistfight between words and pictures. A strip on page 38 of *Co-Mix* compares the immediacy of bubbles and captions.

6. The scene at the drafting table is part of a sequence on pages 41-47 of *Maus II* where Spiegelman as author wears a mask.

7. The scene where Vladek and his second wife are shown sketches for the book is on pages 132-133 of *Maus I*.

The sketchbook page with animal heads in seen on p. 11 of Maus II.

8. The sequence with the clinging mouse mask is on pages 8-9 of *MetaMaus*.

9. Englishmen are depicted as fish on p. 131 of *Maus II*, and a fortune teller is depicted as a gypsy moth on p. 133.

10. The story of the metamorphosis of the dog is *Open Me ... I’m a Dog*. “Prince Rooster” is the first comic in *Little Lit*. The Gregor Samsa image is on p. 99 of *Co-Mix*. Jiggs and Maggie and Happy Hooligan appear on pages 8 and 10 respectively of *In the Shadow of No Towers*.

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