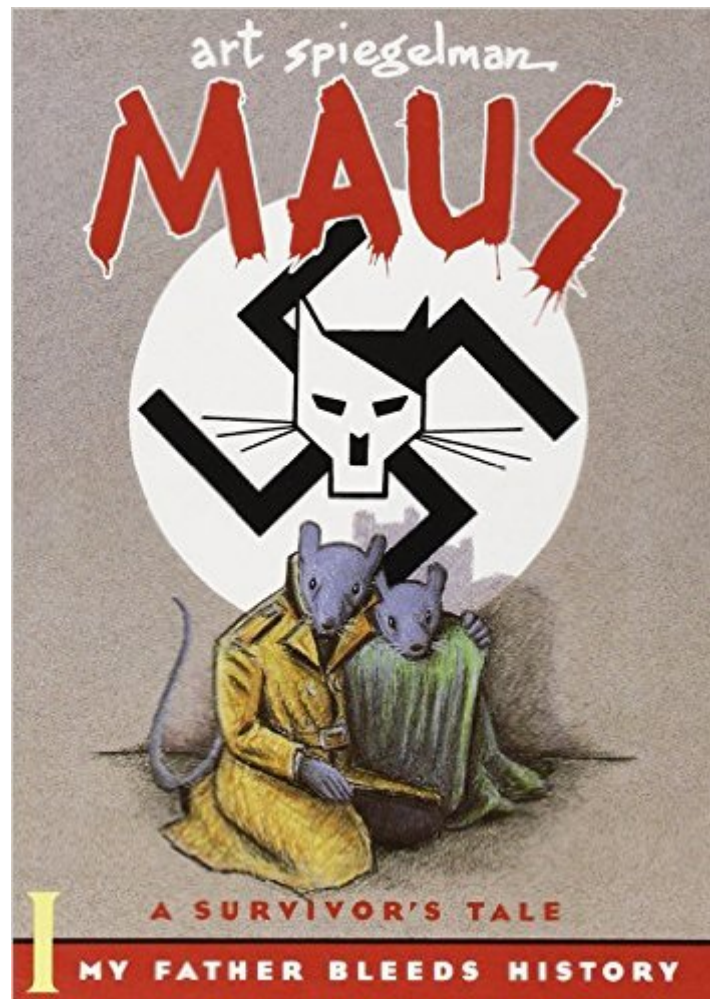


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# Maus : A Survivor's Tale. I. My Father Bleeds History. II. And Here My Troubles Began



## Synopsis

A boxed edition of the two paperback volumes of this 1992 Pulitzer Prize-winning illustrated narrative of Holocaust survival. Maus tells the story of Vladek Spiegelman, a Jewish survivor of Hitler's Europe, and his son, a cartoonist coming to terms with his father's story. Maus approaches the unspeakable through the diminutive. Its form, the cartoon (the Nazis are cats, the Jews mice), shocks us out of any lingering sense of familiarity and succeeds in drawing us closer to the bleak heart of the Holocaust. (The New York Times). Maus is a haunting tale within a tale. Vladek's harrowing story of survival is woven into the author's account of his tortured relationship with his aging father. Against the backdrop of guilt brought by survival, they stage a normal life of small arguments and unhappy visits. This astonishing retelling of our century's grisliest news is a story of survival, not only of Vladek but of the children who survive even the survivors. Maus studies the bloody pawprints of history and tracks its meaning for all of us.

## Book Information

Paperback: 300 pages

Publisher: Pantheon; Box set edition (October 19, 1993)

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Product Dimensions: 6.8 x 1.1 x 9.4 inches

Shipping Weight: 2 pounds (View shipping rates and policies)

Average Customer Review: 4.6 out of 5 stars See all reviews (399 customer reviews)

Best Sellers Rank: #19,903 in Books (See Top 100 in Books) #16 in Books > Arts & Photography > Graphic Design > Commercial > Illustration #25 in Books > Biographies & Memoirs > Ethnic & National > Jewish #44 in Books > History > World > Jewish > Holocaust

## Customer Reviews

These books are an easy and fast read, but by no means are they simple. In two slim comic books, Art Spiegelman chronicles his parents' movement from comfortable homes in Poland to the death camps of Auschwitz and Birkenau, and from there to a surreally banal afterlife in upstate New York. We watch the destruction of the Holocaust continue in Spiegelman's father's transformation from a bright, good-looking youth to a miserly neurotic, his mother's deterioration from a sensitive, sweet girl into a suicide, and in the author's own unhappy interactions with his parents. I have read some of the most negative reviews of these books, and I respectfully disagree. Some negative reviews

("Spiegelman is a jerk") castigate Spiegelman for his shamefully self-interested milking of his father's life and the Holocaust. Other negative reviews find fault with the unoriginality of the story, or discover historical inaccuracies, self-contradictions, or simplifications in the tale. Finally, a set of reviews are upset with Spiegelman's coding of people of different nationalities as animals (especially the Poles, who were also victimized by the Nazis but are depicted as pigs in the comics.) The first criticism is both deserved and unfair. Deserved, because Spiegelman profits by the pain and death of millions, including his own family. Unfair, because Spiegelman himself consciously provides the basis for our criticism that he mocked and neglected his elderly father at the same time that he fed his own success upon his father's tales. The two volumes echo with his regret and unexpiated guilt at his treatment of his parents, and at his own success and survival. To attack Spiegelman for these things is like scolding a man in the midst of his self-immolation.

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