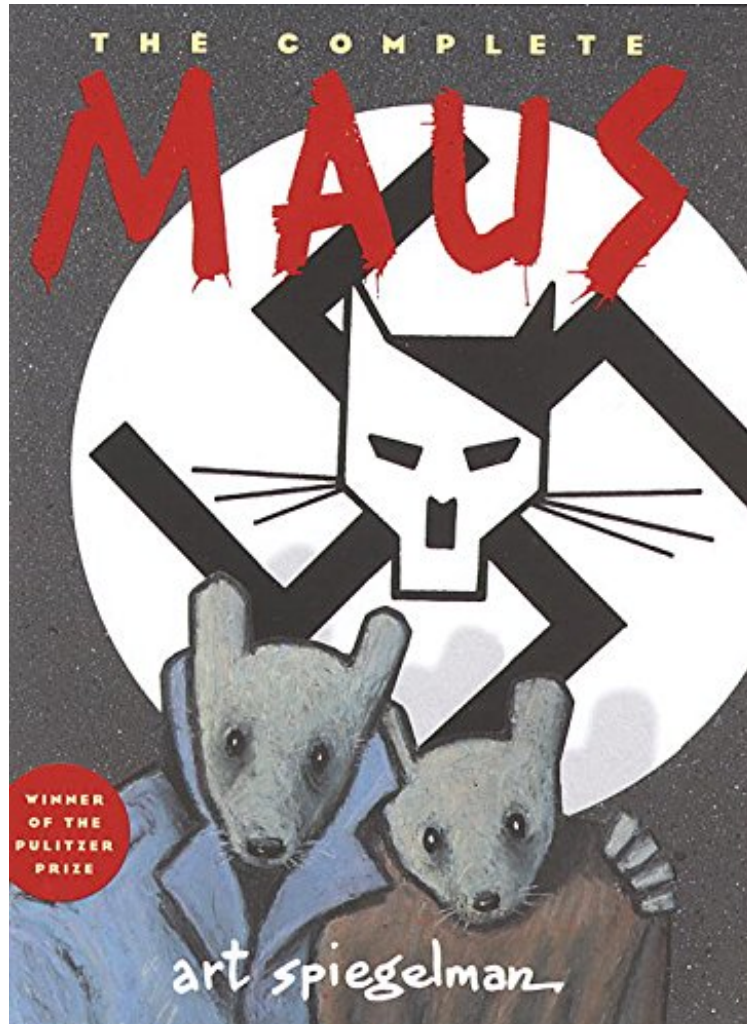


The Complete Maus

Art Spiegelman

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#4350 in Books Pantheon 1996-11-19 1996-11-19Original language:EnglishPDF # 1 9.42 x 1.17 x 6.73l, 1.90 #File Name: 0679406417295 pagesPantheon Books | File size: 70.Mb

Art Spiegelman : The Complete Maus before purchasing it in order to gage whether or not it would be worth my time, and all praised The Complete Maus:

557 of 563 people found the following review helpful. Hardcover Includes Parts I and IIBy Jay BeeBrowsing through the reviews and comments about Maus, I saw that there was some question as to whether the hardcover edition comprised Parts I and II. This is understandable because the product is listed in as "The Complete Maus: A Survivor's Tale (No 1)," which seems contradictory.When I was considering purchasing it, I looked at the number of pages that were listed for the edition and guessed that it included both parts of the story. So I bought it, it arrived fine, and I am now writing to confirm that yes, this edition includes I and II. should look into this and remove the "(No 1)" from the listing's title.0 of 0 people found the following review helpful. Must read! Important history.By Laura D.Everyone

needs to know this history so that its not repeated. Presented well, and well-written and illustrated. The companion book is also excellent. 0 of 0 people found the following review helpful. and wasn't sure if I would like it. It ended up being the most interesting ...By UserHad to read this for a class, and wasn't sure if I would like it. It ended up being the most interesting read of the class.

The Pulitzer Prize-winning *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.

A loving documentary and brutal fable, a mix of compassion and stoicism [that] sums up the experience of the Holocaust with as much power and as little pretension as any other work I can think of. *The New Republic* A quiet triumph, moving and simple impossible to describe accurately, and impossible to achieve in any medium but comics. *The Washington Post* Spiegelman has turned the exuberant fantasy of comics inside out by giving us the most incredible fantasy in comics history: something that actually occurred. The central relationship is not that of cat and mouse, but that of Art and Vladek. *Maus* is terrifying not for its brutality, but for its tenderness and guilt. *The New Yorker* All too infrequently, a book comes along that's as daring as it is acclaimed. Art Spiegelman's *Maus* is just such a book. *Esquire* An epic story told in tiny pictures. *The New York Times* A remarkable work, awesome in its conception and execution at one and the same time a novel, a documentary, a memoir, and a comic book. Brilliant, just brilliant. Jules Feffer From the Back Cover It is 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. *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. About the Author Art Spiegelman is a contributing editor and artist for *The New Yorker*, and a co-founder / editor of *Raw*, the acclaimed magazine of avant-garde comics and graphics. His drawings and prints have been exhibited in museums and galleries here and abroad. Honors he has received for *Maus* include the Pulitzer Prize, a Guggenheim fellowship, and nominations for the National Book Critics Circle Award. He lives in New York City with his wife, Françoise Mouly, and their two children, Nadja and Dashiell.