The Complete Maus Study Notes

“But in some ways he didn’t survive.”
– Art
Overview

In *Maus*, Vladek Spiegelman’s story of surviving the Holocaust is told in tandem with the story of his post-war relationship with the author of the book, Artie. Although Art Spiegelman emphasises the resourcefulness of Vladek to survive and his capacity to overcome the dreadfulness of feeling abandoned by God (“But here God didn’t come. We were all on our own. p. 189”), *Maus* is just as much about surviving life after the Holocaust as it is about experiencing the Holocaust itself. Art says to his wife, Francoise towards the end to book, “But in some ways he didn’t survive” (p. 250). Certainly, for Vladek, the Holocaust seems to have been an emotionally crippling experience, reducing him to what Art says is a “caricature of the miserly old jew” (p. 133) who is concerned more with “things than people! (as Mala says). The need to constantly be resourceful and pragmatic has apparently, for Vladek, overwhelmed other - less material - approaches to life.

But as readers we need to be careful about how we might seek to simply the message of *Maus*. One thing that makes this challenging is the visual symbolism that is most striking about *Maus*: The Nazis are cats and the Jews are mice. It would be easy because of this to reduce *Maus* to a cut and dried metaphor about the evilness of Nazis and the innocence of the Jews. While there is clearly a strong element of this in the graphic novel, we need to remember that writing this book for Spiegelman represents a struggle to create meaning out of both the Holocaust and what happened to his father afterwards.

Art says to Francoise at one point: “I can’t even make any sense of my relationship with my father...How am I supposed to make any sense out of Auschwitz?...of the holocaust?” (p. 174).

While seeing the Jews as mice and the Nazis as cats is one to make “sense out of...the Holocaust” - there isn’t really any easy resolutions to the questions of why, how and what in *Maus*. Yes, Vladek may have been emotionally deadened by the Holocaust and his interactions with his son may be a reaction to guilt and grief, but he also clearly cares about his son. He also clearly loves Anja. And on this point, some
things from the novel remain deliberately veiled. Why did Anja kill herself? Why was Art being treated for mental illness just before her death? How can all of this be Vladek’s fault?

What we can safely say about Maus is that the images belie the complexity of the psychological pathology that was a result of the Holocaust both for the survivors and the generation that the survivors gave birth to. What’s also true in Maus is that the characters - at least Vladek and Art - are burdened with feelings that they don’t always understand and are often in conflict with each other. If there’s any message in Maus it’s this: people are complex and nothing is simple.
One of the things that’s important in writing about *Maus*, is to write about it as a graphic novel. In otherwise, how does Art Spiegelman use the elements of the graphic novel to tell the story of *Maus* in a way that’s distinct from the medium of the novel or film?

On the next page is an illustration of some of the basic terms used to describe different elements of the graphic novel. Below is a more detailed discussion about the effect with which Spiegelman uses some of these elements.

**The panel:** Just as the paragraph and sentences within the paragraph are the basic way of dividing up parts of the narrative in a novel, so too is the panel (and the bubbles with the panel) the basic way of organising the story in a graphic novel. Spiegelman uses panels in a number of different ways throughout *Maus*. In the opposite column is a picture of the typical way Spiegelman employs panels through *Maus*. On this page we can see that all of the panels are the same, that most of the panels are boxed with a black border and that they’re designed to be read from left to right, top to bottom. This is a standard way of splitting panels on a page in order to develop the narrative. However, not all panels are boxed on this page - two of them are borderless. When a panel is boxed within a border it conveys the sense that these
Maus as a graphic novel - some basic vocabulary

A panel
A gutter
A close up
A long shot
A text only panel
Caption

So... Anja stayed with the family and I went to live in Bieško for my factory business and to find for us an apartment...

But soon it came from somewhere a telephone...

Vladek: Come home right away—Anja is sick!

But I don’t care. I just don’t want to live.

She was soon: What’s wrong, darling? Nothing matters.

I don’t know! I have a family! A fine son! I should be happy...

But I don’t care. I just don’t want to live.

Giving birth was too much of a strain. She’s always hysterical or depressed... a breakdown...

Please...

A speech bubble

The doctor told us about a sanatorium... but somebody must go with her—someone she trusts...

Everything’s arranged—the child can stay here and I’ll watch over it with a worried eye.
words, or actions or feelings are happening at this exact point and no other. When there is no border a sense of space or freedom is created - that the words, actions or feelings might link to more than just this point in time. In the example page shown, we could say that the panel where Vladek says “we were happy only to be together” has no border because it something he feels is always true about he and Anja (and certainly something he says later on: “We were both very happy and live happy, happy ever after” p. 296).

Spiegelman also changes the size of panels in order to emphasize the significance or impact of the feelings, words or events within the panel. He does this often at crisis points in the novel - such as in the example pictured in the next column which shows the arrival of Vladek at Auschwitz.

Panels can also overlap with other panels as it does in the example to the left. This shows how the words, feelings or events in that panel overlap, impact on or link to the surrounding panels.

**Gutters:** The space in between panels - known as the ‘gutter’ - might not initially strike us as important. But it is. It’s in the gutter space that we need to infer what’s happened - to almost quite literally ‘read between the lines’. In many cases, this
doesn’t require much effort, because what’s depicted in one panel can come almost directly after what was in the previous panel (as occurs in the very first example shown at the start of this chapter). However, sometimes there is a space between panels - either in terms of place or time. In the example below, from the end of *Maus*, there is a leap in time between when Vladek goes to sleep and the final panel of his tomb stone. We are left to wonder what happened in between. If we were talking about film we would call this ‘editing’ - how scenes can be cut, or cut from point to a next and create a particular effect. In *Maus*, Spiegelman can use his gutter editing to a very moving effect.

In the scene above, we don’t see Tosha administer the poison to the children - we’re left to fill that blank in ourselves based on the image of the small, innocent children looking up.
The characters

Vladek:

There are many qualities about Vladek which are admirable. He is represented as both courageous and resourceful in the way he survives the Holocaust. While disguised as a Pole, for example, he rides in the section of a tram reserved for Nazi officials - put himself as close as possible to the Nazis in order to avoid detection. In Auschwitz, when he comes under the patronage of a powerful Kapo, he remembers his friend with the one shoe and the baggy pants and ensures this friend gets clothes that fit. On other occasions he gets fellow prisoners things - such as lice free shirts and spoons - that help them survive. During his time in Auschwitz he scrapes together rations for bribes to get Anja an easier job in the women’s concentration camp. Clearly Art Spiegelman is proud of this selfless, practical and heroic part of his father.

But there are also many aspects of Art Spiegelman’s presentation of his father that leave us thinking about Vladek in a less than positive light. As great as his love for Anja might be, there was a calculating side to it for Vladek. When Vladek is first dating Anja he shows the pills Anja takes to a friend to ascertain her health: “If she was sick, then what did I need it [her] for?” (p. 21). He can also be dictatorial in his relationship with her: “I told her Anja, if you want me you have to go my way...” (p. 31). The resourcefulness that helped him survive during the Holocaust, is no longer such a positive quality outside of it. Both Mala and Art himself repeatedly complain about how “cheap” Vladek is and how he values material things above people. Mala comments acidically at one point that it’s this attitude of Vladek’s that probably drove Anja to her suicide. We don’t know why Anja committed suicide (we’re told several times that she left “no note”), but what we do know is that Vladek’s version of their life after the war - “We were both very happy and live happy, happy ever after” (p. 296) - can’t possibly be true. So we can probably add self deception to Vladek’s roll call of failings.

Ultimately, as long as the list of complaints about Vladek might be, *Maus* is an empa-
thetic story about him. As bitter as Art Spiegelman might be about some of the attitudes Vladek has, it's impossible to judgmentally dismiss someone who has experienced what Vladek has. Vladek's final words in the story are addressed not to Art - who he has spent the last few years telling his stories to his, but his other son who died in the Holocaust - Richieu. The only thing we can feel at this - as Art Spiegelman must - is sorrow.

Art:

Art Spiegelman is a character who has been profoundly emotionally impacted by the Holocaust - not because he lived through it, but because his parents did. This much is clear from the panels Spiegelman opens *Maus* with. They recount a typical childhood experience of falling over and friends not being overly sensitive about it. “I fell and my friends skated away without me,” Art complains to his father. Vladek’s response to his child’s sorrows is this: “Friends? ...If you lock them together in a room with no food for a week...Then you could see what it is, friends!” (p. 6).

Later on in the book Art says to Francoise that, “I know this is insane, but I somehow wish I had been in Auschwitz with my parents so I could really know what they lived through!...I guess it’s some kind of guilt about having had an easier life than they did” (p. 176). It’s instances like the one Art Spiegelman begins *Maus* with that leave his character in the graphic novel feeling “guilt” about a life that doesn’t involve starving and watching everyone around you die.

Art sees his childhood as characterised not only with guilt, but also with inferiority. He feels that “No matter what I accomplish, it doesn’t seem like much compared to surviving Auschwitz” (p. 204). Further, he feels that Vladek made it clear as he grew up that “I couldn’t do anything as well as he could” (p. 204). Art’s psychologist says that Vladek’s need to be “always right” may be a reaction to feeling “guilty about surviving” (p. 204). Characters need to find a way to endure after the Holocaust. Being right is Vladek’s. So too does Art need to find a way to survive Vladek, which is why he chose to be an artist: “One reason I became an artist was that he thought it was impractical...it was an area where I wouldn’t have to compete with him” (p. 99).

What is it that *Maus*, in the end, is about for Spiegelman? He says to Vladek that he wants to tell his “story.” But later on, talking to his psychologist, he says “I tried to be fair and still show how angry I was” (p.
This second quote is getting closer to it. *Maus* isn’t just about Vladek’s story but about how Spiegelman feels about Vladek’s story. The visual medium of the graphic novel becomes the perfect foundation for exploring the complex nature of Spiegelman’s feelings towards his father - and to counter (because Vladek has destroyed Anja’s diaries) the fact that Vladek is the only voice in the narrative of how he and Anja survived the Holocaust. The medium of the graphic novel means that instead of just words to represent his feelings, Spiegelman can manipulate pictures. So in the scene with the psycyologist, Spiegelman’s feelings of inferiority are visually reinforced through his illustration of himself as a child. The surreal, exaggerated style of *Prisoner On The Hell Planet*, captures in pictures what Spiegelman felt to be the emotional grotesqueness of the events surrounding Anja’s suicide - the fact that it’s in a completely different style to the rest of the book highlighting how it stands out on its own in Spiegelman’s personal narrative.

*Maus* isn’t a book in which the character of Art finally comes closer to his father or gets closure about the suicide of his mother. He doesn’t stop feeling guilty or inferior or blaming his father. But he does get to feel that he’s been “fair” in telling their story.

**Mala:**

Sometime after Anja’s suicide Vladek remarries to Mala. Their relationship is a combative one. Vladek complains that she is constantly badgering him to change his will to make it more beneficial for her, Mala’s riposte is that he is cheap and miserly. “He’s more attached to things than people!” (p. 95), she says.

Mala shows us that Vladek’s particular emotional pathology impacts more than just Art. Talking to Art about one of her arguments with Vladek about money, she says, “I feel like I’m in prison” (p. 132). She feels as if Vladek manipulates her, every time she argues with him, “he moans like he’s going to have another heart attack” (p. 132). What’s interesting about this is how Vladek’s dependency towards Mala (the sicker he gets, the more he wants her to look after him) - and the emotional manipulation he uses to get what he wants (and the consequent feeling for Mala that she is a “prisoner”), mirrors Art’s feeling of being a prisoner because of his mother’s emotional dependency-manipulation towards him. There’s a further link provided between Mala and Anja when Mala says at
one point that she can see why Anja committed suicide.

Like Vladek, Mala is a survivor of the camps, but however she has been impacted by that experience, it manifests itself in a different way to Vladek’s response (“All our friends went through the camps. Nobody is like him!” p. 133 she says). Mala is a character in the graphic novel that corroborates Art’s representation of his father and provides a parallel for Art’s own experiences with his mother.

Francoise:

Art needs characters in the novel that can both help him explore how he feels about his father and provide context for those feelings. Art’s conversations with Mala offer points of comparison in how she feels and how Art feels about Vladek. Francoise, Art’s wife (a Frenchwoman who has converted to Judaism so is consequently represented as a mouse in the graphic novel), operates chiefly as a character that Art can reveal his most problematic (and what he might feel are shameful) emotions to. He says to her, for example: “When I was a kid I used to think about which of my parents I’d let the Nazis take to the ovens if I could only save one of them…” (p. 174) and that “The photo [of Richieu] never threw tantrums or got in any kind of trouble...It was an ideal kid, and I was a pain in the ass. I couldn’t compete” (p. 175).

Anja:

It’s clear that Anja is an emotionally fragile character that experiences depression. After giving birth to Richieu she has what appears to be post-natal depression and she goes with Vladek to a sanitarium. Throughout the war she remains a character who is dependent on Vladek and terrified of being left alone. At least that is how her story is presented in the eyes of Vladek. We know that Anja kept diaries after the war - and Art is desperate to read these diaries to hear the story from her perspective. But Vladek destroyed her diaries after her suicide, claiming “I had too many memories. So I burned them” (p. 161). Art is incredibly angry at this and calls Vladek a “murderer!” (p. 161). What he means by this is unclear. Does he mean that Vladek drove Anja to her suicide so was a murderer? Or does he mean it more metaphorically - that he destroyed her story when he burned her diaries, so figuratively has murdered her? It’s this second possible use of murder that is most likely to be true - because Art uses ‘murder’ figuratively elsewhere. The only reflection we get about Anja from
Art’s own perspective is the chapter Prisoner On The Hell Planet. In this section of the graphic novel, where people are represented in caricatured and grotesque form, Anja is represented as a “bitch” who “tightened the umbilical cord” around Art. Through her suicide she “murdered” him, because he is imprisoned with guilt: “the guilt was overwhelming...They think it’s my fault” (pgs. 104-105). This guilt and bitterness is compounded by the absence of a suicide note - something that is commented on several times throughout the graphic novel.
Themes

Resourcefulness and surviving:

Vladek Spiegelman is a resourceful man whose endurance of the Holocaust stems from his philosophy that, “you have to struggle for life” (p. 124). Art Spiegelman clearly shows us that he admires his father’s pragmatism to survive the war. Vladek’s actions are presented as a mixture of caution, risk taking, endurance and aptitude. But there’s also a calculating and cold quality to Vladek’s survival. Even before the war he values pragmatism above emotion, saying of Anja, “If she was sick, then what did I need it [her] for?” (p. 21). During the war he sees that there is no place for sentiment, that no one will save your life for “nothing”. Resourcefulness may have helped Vladek survive the Holocaust, “But in some ways he didn’t survive” (p. 250).

Guilt, inferiority and anxiety:

“I know this is insane,” Art says to Françoise, “but I somehow wish I had been in Auschwitz with my parents so I could really know what they lived through!...I guess it’s some kind of guilt about having had an easier life than they did” (p. 176). Spiegelman is frank about his guilt throughout Maus. He guilt at not having endured what his parents had to, his guilt at his mother’s suicide, his guilt at the success of Maus that may hold up his father to ridicule. There’s also his inferiority complexes: That he’s not as good as his dead brother (“The photo [of Richieu] never threw tantrums or got in any kind of trouble...It was an ideal kid, and I was a pain in the ass. I couldn’t compete” (p. 175); that “No matter what I accomplish, it doesn’t seem like much compared to surviving Auschwitz” (p. 204); and that his father was handier and better at things than he would ever be.

We never see any of this guilt in Vladek for the simple reason that guilt is an admission that he has somehow done something wrong. Art’s journeying in the opposite direction. He’s coming from a place where he always feels he has done the wrong thing.
**Telling stories:**

*Maus* is a story about stories. There’s Vladek’s story, there’s the story about Vladek telling his story, and the story about Art Spiegelman putting this together in a graphic novel. Story telling has a number of purposes in *Maus*. For Art, it can be a way of responding to the fact that: “I can’t even make any sense out of my relationship with my father...How am I supposed to make any sense out of Auschwitz?...of the holocaust?” (p. 174). Story telling is a sense making activity. But it can also be a way of creating a version of how we would have liked things to be. Even though Anja commits suicide, Vladek says about their life after the war: “We were both very happy and live happy, happy ever after.” (p. 296).
Techniques and motifs

**Eyes:**

Eyes are a fundamental point of characterisation to humanise or dehumanise characters in graphic texts and Spiegelman certainly utilises this basic technique to great effect throughout *Maus*. The eyes of the Jewish mice are nearly always visible throughout the text and convey the feelings of the characters, whether it’s anger, sadness, frustration or determination. One way we see them as human characters is through their eyes.

The eyes of the Nazis, on the other hand, are often not visible: they are shaded by their helmets or caps, signifying how their humanity has been shaded by the role they fulfill. When their eyes can be seen, they are typically portrayed as sinister looking slits of light.
Holocaust in the background:
The Holocaust was inescapable for Jews in Europe during World War II and even once it was over, remained inescapable in terms of its emotional and psychological impact. Spiegelman represents how overwhelming the Holocaust was and is in the lives of those who experienced it or survived it through his visual representations of Holocaust symbols dominating the landscape within panels or being the dominant background behind panels.

The two pictures below, for example, show panels of Anja and Vladek’s experiences during the Holocaust. The swastika dominates each image, symbolising how their lives were dominated by the Nazi Holocaust.

These next two images show scenes from Vladek’s life as he recounts his Holocaust experiences and Spiegelman’s life as he creates *Maus*. Both images show that the Holocaust is enduring and overwhelming in its impact.

Animal Characterisation:
Perhaps the most basic and effective technique Spiegelman uses to tell the story of *Maus*, is the characterisation of Jews as mice and Nazis (or Germans as a whole) as cats. There are a number of layers to this imagery. The first layer is the idea we immediately associate with mice - innocent and small; coupled with cats - big and predators of mice. In other words, the Jews were innocent victims, the Nazis predatory killers. It’s important to note that even though all Germans are drawn as cats in *Maus* (just as all Poles are pigs, and all Americans dogs), the Nazi cats are typically drawn by Spiegelman in a more sinister way than Germans who were simply citizens.
But there is another layer to the image of mice in *Maus* and that layer involves a sub-version of ideas. At the beginning of the book, Spiegelman quotes Hitler: “The Jews are undoubtedly a race, but they are not human” (p. 10). At the start of Book II he includes another quote, this time from a 1930s German newspaper: “Mickey Mouse is the most miserable ideal ever revealed...that...dirty and filth covered vermin...cannot be the ideal type of animal...Away with Jewish brutalization of the people! Down with Mickey Mouse!” (p. 164). The Jews as innocent mice, then, subverts Hitler’s notion of them as an inhuman race and further subverts the idea of them as “filthy vermin.” It is in fact the cats - the Nazis - who are brutal and inhuman in this story.

**Masks:**

Characters wear masks at two different points in the story. Before Vladek and Anja were captured and sent to Auschwitz, they were able to avoid being caught in Srodula by disguising themselves as Poles. In *Maus*, in order to do this, they don pig masks. Masks at this point are a functional way to avoid detection by pretending to be someone else. At the start of the second chapter of Book II Speigelman draws himself as a human character wearing a mouse mask. At this time in his life, Spiegelman tells us, “Maus was published. It was a critical and commercial success” (p. 201). Despite this success, the fact that “In May 1968 my mother killed herself. (She left no note.)” (p. 201) inserts itself abruptly into his narrative. Success hasn’t made him happy. Because of the success of the novel Spiegelman is being bombarded with questions about the “message” of the book and offers of merchandise or film deals. But what he really wants is “Absolution. No...No...I want...my Mommy.” The mask at this stage of the story doesn’t represent a purposeful act of disguise. Spiegelman doesn’t show himself with a face mask because he is trying to be someone else, as his father was back in Srodula. The mask represents confusion: Why did my mother commit suicide? Was it my fault? Why do I feel guilty? How can I move on? Who am I?

**Dying faces, dead faces, hanging and dead bodies:**

The dreadfulness of the Holocaust is reinforced throughout *Maus* by Spiegelman’s graphic representations of the dead and dying. Hanging bodies are used at a number of points with particular haunting effect. They evoke within us feelings about the dehumanisation of Jews (their bodies
were left to hang like carcasses) and their powerlessness. Spiegelman routinely portrays the dying (or the dead) with mouths wide open, screaming (or having screamed) in agony, fear and desperation. The image evokes within the reader a picture of the horrors of suffering of the Holocaust that is indelible.
Essay topics

• Although there are many qualities about Vladek that are condemned in *Maus*, the graphic novel is ultimately an empathetic telling of his life. Discuss.

• *Maus* is not about experiencing the Holocaust but surviving its impact. Discuss.

• *Maus* is as much Art’s story as it is Vladek’s. Discuss.

• Spiegelman’s use of evocative imagery in *Maus* goes beyond characterises Jews as mice and Nazi’s as cats. Explain.

• How does Spiegelman show us the horror of the Holocaust and its impact on the people who survived it in *Maus*? Explain.

• There are very few similarities between the characters in *Maus*. Discuss.

• Guilt is the single strongest emotion Art Spiegelman feels in *Maus*.

• “I tried to be fair and still show how angry I was.” How and why does Spiegelman do this in *Maus*?
Quotes

Vladek: If you lock them together in a room with no food for a week...Then you could see what it is, friends! p. 6

Adolf Hitler: The Jews are undoubtedly a race, but they are not human. p. 10

Vladek: If she was sick, then what did I need it [her] for? p. 21

Art: I want to tell YOUR story, the way it really happened. p. 25

Vladek: I told her Anja, if you want me you have to go my way...p. 31

Vladek: Look now what you made me do! p. 32

Vladek: And then he just left me...He went somewhere away to give lectures on the television. p. 41

Vladek: Yes! So it has to be. Always you must eat all what is on your plate. p. 45

Vladek: Why do you cry my boy? I’m your father! p. 68

Art: Besides, it’s getting late. I oughta get home before ‘curfew’! p. 69

Vladek: Such an old shabby coat. It’s a shame my son would wear such a coat! p. 71

Vladek: Such a paper could be useful to have. p. 79

Vladek: Of course I old said I got half what I really made. Otherwise they wouldn’t save anything. p. 79

Vladek: He survived me my life that time. p. 82

Vladek: But his son remained alive; ours did not. p. 83

Vladek (about Anja’s parents): He wrote that we had to give over the grandparents. Even if they took only him away now, next they would grab his wife, and then the rest of his family. p. 89

Vladek: And those on the bad side never came on any more. p. 93
Mala: He’s more attached to things than people! p. 95

Art: He loved showing off how handy he was...And proving that anything I did was all wrong. p. 99

Art: One reason I became an artist was that he thought it was impractical...it was an area where I wouldn’t have to compete with him. p. 99

Art: I was expected to comfort him! p. 103

Art: They think it’s my fault! p. 105

Vladek: So the Germans swung them by the legs against a wall...And they never anymore screamed. p. 110.

Vladek: Why are his eyes still open?

Other Jew: He was struggling to survive. p. 119

Vladek: But you have to struggle for life. p. 124

Mala: I feel like I’m in prison. p. 132

Mala: Pragmatic? Cheap!! It causes him physical pain to part with even a nickel! p. 133

Art: In some ways he’s just like the racist caricature of the miserly old jew. p. 133

Vladek: What you think? Someone will risk their life for nothing? p. 144

Vladek: We knew the stories - that they will gas us and throw us in the ovens. This was 1944...We knew everything. And here we were. p. 159

Art: God damn you! You - you murderer! How the hell could you do such a thing! p. 161

German Newspaper Article: Mickey Mouse is the most miserable ideal ever revealed...that...dirty and filth covered vermin...cannot be the ideal type of animal...Away with Jewish brutalization of the people! Down with Mickey Mouse! p. 164

Art: I can’t even make any sense of out my relationship with my father...How am I supposed to make any sense out of Auschwitz?...of the holocaust? p. 174

Art: When I was a kid I used to think about which of my parents I’d let the Nazis take to the ovens if I could only save one of them...p. 174
Art: The photo [of Richieu] never threw tantrums or got in any kind of trouble...It was an ideal kid, and I was a pain in the ass. I couldn’t compete. p. 175

Art: I know this is insane, but I somehow wish I had been in Auschwitz with my parents so I could really know what they lived through!...I guess it’s some kind of guilt about having had an easier life than they did. p. 176

Vladek: But here God didn’t come. We were all on our own. p. 189

Vladek: Always I was handsome...But with everything fitting, I looked like a million! p. 193

Art: No matter what I accomplish, it doesn’t seem like much compared to surviving Auschwitz. p. 204

Pavel - Psychologist: You think it’s admirable to survive. Does that mean it’s not admirable to not survive? p. 205

Crematory worker: Their fingers were broken from trying to climb up the walls. p. 231

Vladek: And now I thought: “How amazing it is that a human being reacts the same like this neighbours dog.” p. 242

Art: But in some ways he didn’t survive. p. 250

Francoise: That’s outrageous! How can you, of all people, be such a racist! p. 259

Vladek: Anja’s parents, the grandparents, her big sister Tosha, little Bibi and our Richieu...All what is left, it’s the photos. p. 275

Vladek: But I was strong then not so like now... p. 284

Vladek: We were both very happy and live happy, happy ever after. p. 296

Vladek: I’m tired from talking Richieu, and it’s enough stories for now...p. 296