

■ ■ ■ ■ LILLIAN AND ALBERT SMALL CAPITAL JEWISH MUSEUM

THE CAPITAL JEWISH MUSEUM ANNOUNCES THE SPECIAL EXHIBITION JEWCE! THE JEWISH COMICS EXPERIENCE

Washington, D.C. (October 28, 2024) — The Lillian and Albert Small Capital Jewish Museum is pleased to present the special exhibition ***JewCE! The Jewish Comics Experience***, on view from Friday, November 1, 2024, through Sunday, March 23, 2025. The exhibition explores the evolution of Jewish comics, cartoons and contemporary graphic novels, while showcasing the fusion of Jewish culture, history, and artistic expression. *Jewce: The Jewish Comics Experience* comes to the Museum from Center for Jewish History (CJH) in New York City, with contributions from each of its five partner organizations, and has been adapted and expanded by the Museum for this presentation.

“My colleagues and I are excited to offer an expanded overview of the Jewish artists and creators who work in this popular medium,” stated **Beatrice Gurwitz, Executive Director of the Capital Jewish Museum**. “We are honored to have incorporated new works into the CJH’s project, with items highlighting DC’s comic artists, collectors, and conventions.”

The exhibition aims to engage audiences of all ages and backgrounds, providing an experience that connects visitors with Jewish history, culture, and identity, as well as comic book lore, in a new and exciting way. The dynamic exhibition illustrates the evolution of Jewish themes in comics over time and features the works of renowned Jewish comic writers and artists across the generations. Highlights include *Mickey Mouse in Modern Hebrew* (1947), the rare 1933 “Reign of the Superman” story by Jerry Siegel and Joe Shuster, the work of Holocaust survivor Lily Renée, one of the earliest women in the comic book industry, and *Le Juif Arabe* (2023) from contemporary artist and Arab Israeli Asaf Hanuka.

At the heart of the exhibition, audiences will discover the Jewish origins of iconic comic book superheroes beginning in the 1930s through the 1960s. The development of cartoons in Yiddish and in Modern Hebrew augments the story. The exhibition includes contemporary graphic novels which explore Jewish themes from Israel to Iraq and back to America. Scenes from local DC-area comic fandom round out the exhibition, welcoming new and old comic enthusiasts into the story. Visitors will enjoy an extensive collection of original artworks, rare comic books, and historical artifacts. At the end of the exhibition, a reading room and activity space allow visitors to learn more, draw their own page of a comic book, dress up as a superhero, and pose for heroic selfies.

Following the exhibition, attendees are encouraged to visit the Museum’s Community Action Lab to express their creativity and contribute to a community zine and comic strip.

Related Program

Family Day: Comics & Community
Monday, November 11, 9:30am–1 pm, Free

Families are invited to learn about comic history, tell their own story in a comics workshop led by CJM

Educator **Misha D. Clive** (they/them), and uncover the secret behind Batman’s origins with author and speaker **Marc Tyler Nobleman** (he/him).

Hours and Admission

Tuesday—Sunday, 11am–6pm

Evening Hours: First Wednesday of each month until 8pm

Admission to the Capital Jewish Museum and its ongoing exhibitions is always free. The cost for the special exhibition *JewCE: The Jewish Comics Experience* is:

\$10 General Public

Free Ages 12 & under

Free for Members

Related Content

Visitors are encouraged to tag the Museum, @CapJewishMuseum, and share their selfies on Facebook and Instagram using the hashtag #JewCEDC.

Support and Credits

Support for the Museum’s presentation was provided, in part, by Occasions Catering and the Eli and Judith Lippman Family Foundation.

The Capital Jewish Museum’s presentation of the exhibition was curated by Lauren Hoffman, Curatorial Assistant, with Sarah Leavitt, Curator.

The Center for Jewish History’s presentation was curated by Miriam Eve Mora, Managing Curator, with guest curators: Danny Fingerhuth, American Jewish Historical Society; Eddy Portnoy, YIVO Institute for Jewish Research; Moises Hassan and Jason Guberman, American Sephardi Institute; Gabriel M. Goldstein, Yeshiva University Museum; Magdalena M. Wrobel and Roy Schwartz, Leo Baeck Institute with special thanks to Jesse Simon and to the LBI Collection Department.

About the Center for Jewish History

The Center for Jewish History is the collaborative home of five in-house Partner organizations (American Jewish Historical Society, American Sephardi Federation, Leo Baeck Institute, Yeshiva University Museum, and YIVO Institute for Jewish Research) whose collections comprise more than five miles of archival documents in dozens of languages and alphabet systems, over 500,000 volumes of books, 9.1 million digital items, and thousands of artworks, objects, textiles, and recordings.

About the Capital Jewish Museum

The Lillian and Albert Small Capital Jewish Museum opened to the public in June 2023. The new Museum explores the Jewish experience in the national capital region and inspires visitors to connect personally and collectively, reflect on the relevance of the past to today, and act on behalf of their communities and values. With its experimental spirit, the Museum connects the past to the present through thought provoking exhibitions, dynamic programming, and creative public experiences.

For more information about the Capital Jewish Museum, please visit <https://CapitalJewishMuseum.org>.

For additional information, please contact:

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Señorita Rio, Fight Comics #38,
April 1945. Fiction House. Written
 by Morgan (Joe) Hawkins. Art by
 Lily Renée.



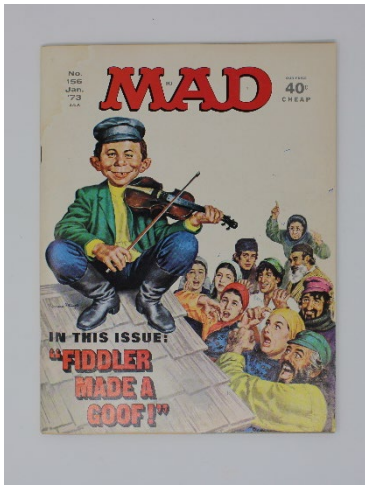
Miki Maoz (Mighty Mickey) Series
#2, Tel Aviv, 1947. Edited by
 Yehoshua Tan Pai. Published by D.
 Topol & Sons Publishing. Yeshiva
 University Museum.



Stan Lee's autograph on **Secrets Behind the Comics by Stan Lee,**
1947.



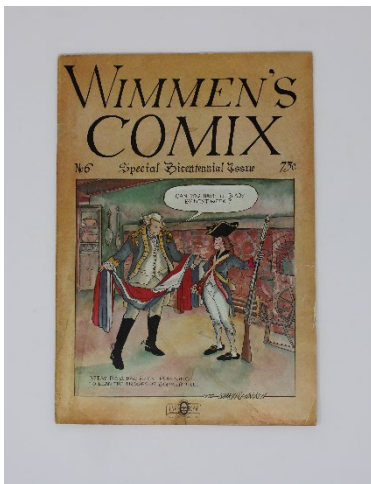
The Fantastic Four #1, 1961.
 Written by Jack Kirby and Stan Lee.
 Art by Jack Kirby. TM & Copyright
 Marvel



MAD #156, January 1973. Published by Entertaining Comics, INC. TM & Copyright EC.



The Agony and the Ecstasy of a Shayna Mandel, Wimmen's Comix, No 3, 1973. Written by Diane Noomin. Art by Diane Noomin. Published by Last Gasp.



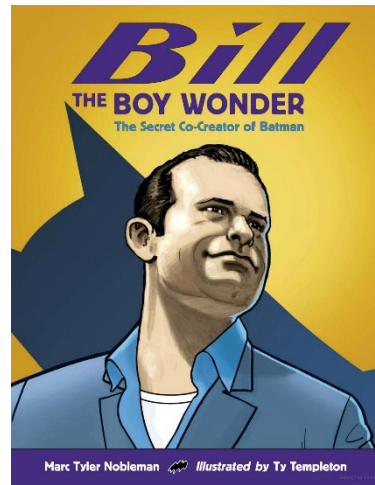
Katy Cruel, Wimmen's Comix No 6, The Special Bicentennial Issue, 1976. By Sharon Rudahl. Published by Last Gasp.



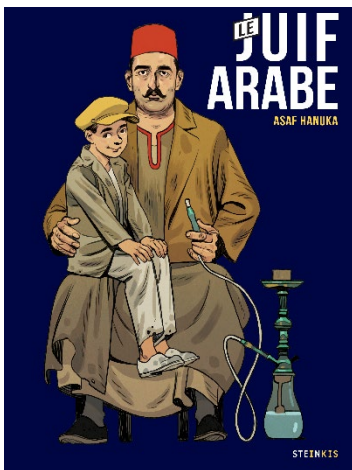
Raw V1 Issue #2, featuring Maus, 1980, open to Art Spiegelman's *Maus*. On loan from Danny Fingeroth.



Big Planet Comics Logo design and t-shirt, ca. 1986. Art by Joel Pollack. On loan from Joel Pollack.



Mock-up of the final cover art design, *Bill the Boy Wonder*, ca. 2011. Art by Ty Templeton. On loan from Marc Tyler Nobleman.



***Le Juif Arabe* by Asaf Hanuka, 2023.** TM & Copyright Steinkis BD.

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JewCE: The Jewish Comics Experience

November 1, 2024 – March 23, 2025

Wall Text & Content Panels

BAM! POW! Welcome!

Jewish comic creators have been instrumental in the history of the comic book, a relatively new medium that has existed for just over a century. This exhibition looks at Yiddish cartoons, the rise of the comic book superhero, Hebrew cartoons, and contemporary graphic novels in a broad sweep of the Jewish comics experience.

Sometimes, the Jewishness in a comic book is obvious: when The Thing had an adult bar mitzvah, for example. But Jewishness in comics can be more subtle, discernable to those “in the know” but not readily apparent to those unfamiliar with Jewish customs, mythology, literature, and art. For example, Superman’s name on Krypton, Kal-El, might invoke for some the Hebrew word for God (El), indicating his godlike powers.

THWIP! BANG! Come immerse yourself in some of the best Jewish comics, cartoons, and graphic novels of the last hundred years. At the end of the exhibition, pop into SUPERHERO HEADQUARTERS and invent your own comic book character!

WHAT IS THE JEWISH COMIC EXPERIENCE?

Storytelling with pictures has been around since prehistoric times. But comic strips, comic books, and graphic novels are relatively new. Reaching out to the furthest stretches of the universe (and all around the world), many comic books and other graphic narratives are steeped in Jewish history, culture, and influences. The industry, the form, and the content are often subtly, if not overtly, Jewish.

For all their flamboyance, superheroes came from humble beginnings—largely created by poor young second-generation American Jews in New York City in the 1930s and 1940s.

Today, superhero comic books, movies, and TV shows as well as graphic novels in all genres regularly tackle issues of ethnic and religious identity. Kitty Pryde and Magneto of the X-Men have joined the Thing as characters who are identified on-panel as Jewish. Spider-Man stepped on a glass at his wedding (in the 2018 film *Into the Spider-Verse*), and the DC Universe character Lobo celebrated Hanukkah in 2020.

Creators fashioned superheroes into existence like modern golems, the fantastical helpers of Jewish folklore. But instead of sculpting and incanting as one would do to raise a golem, comic superheroes were born through writing and drawing. Instead of creatures of clay, they were men and women of steel.

THEME: YIDDISH HUMOR

The origins of comics begin with cartoons. Political cartoons in English became popular in America in the 19th century. First appearing in the 1880s, Yiddish cartoons later spread to magazines that catered to Eastern European Jewish immigrants. At the turn of the century, New York City had over 150 such publications. Many of these included single-panel political and social issue cartoons, which addressed the news of the day from a distinctly Yiddish perspective.

The mainstream press in the nineteenth and early twentieth centuries maligned Jews with ugly physical and cultural caricatures. Yiddish cartoons marked the earliest instance in which Jews drew cartoons for a Jewish audience. The cartoons of the Yiddish press allowed Ashkenazi Jewish audiences to enjoy visual, often irreverent, humor in their own language and their own cultural space.

Traditional Themes in Yiddish Cartoons

Yiddish cartoons reflected the deeply Jewish mindset of the writers and readers of the Yiddish press. The cartoons often referenced Jewish folk culture, literature, and holidays. Press cartoonists frequently combined traditional Jewish concepts with local, national, or international news, thereby creating a new and unique form of Yiddish visual commentary.

Written by Ashkenazi white men, the jokes are often at the expense of women and non-Jews. The reliance on familiar tropes—wives are meant to serve men, for example—echoed mainstream, secular American cartoons of the same period.

THEME: THE COMIC'S INDUSTRY'S BEGINNING

The early history of comic books is an immigrant story.

Newspaper comic strips, an early precursor for the comic book, first appeared in the 1890s, with Richard Outcault's *The Yellow Kid* (1895) being one of the most famous. The strip portrayed the lives of Irish immigrants in Manhattan.

Jewish writers, artists, and publishers, some of them immigrants and some first-generation Americans, made significant contributions to the development of early comic books. The earliest comic books, for instance, were compilations of newspaper strips assembled by Jewish newsprint salesman Maxwell Ginsburg (1894-1947), who would become known as Max Gaines.

The comic book superheroes created by Jews, especially in the 1930s-1960s, are legendary: Superman, Batman, Spider-Man, The Avengers, The X-Men, the Fantastic Four, and The Hulk. All of these—and so many more—had Jewish creators. Yiddish humor, identity, and Jewish threads appear throughout.

From Science Fiction to Romance

The rise of comic books in the 1930s was made possible by advancement in cheap paper manufacture, increased literacy nationwide, and new cross-country distribution systems. Comic books joined the ranks of other affordable entertainment, increasingly popular during the Great Depression.

“Pulp magazines”—so called because their low-budget paper showed bits of wood pulp—featured various types of genre fiction, including Westerns, detective stories, and science fiction. Comic creators in the 1950s built on the history of pulp fiction and newsprint comics, adding tales of romance, horror, and crime in addition to stories for children.

DC Comics

In 1938, Superman crash landed on Earth in *Action Comics #1*, a comic book published by National (later DC) Comics. Created by writer Jerry Siegel (1914-1996) and artist Joe Shuster (1914-1992), the character was an immediate hit and established the superhero as a mainstay of popular culture.

Today, many Jewish scholars note that Superman embodied the Jewish value of “*tikkun olam*” (repairing the world) in his constant effort to better the lives of everyday people. In *Superman #17*’s “The World’s Smartest Man,” for example, villain Lex Luthor threatened to turn back evolution and Superman had to leap in and save the day.

Marvel Comics

In the 1930s, Moses “Martin” Goodman (1908-92), a Jewish publisher of pulp magazines, saw the success of Superman and Batman and started a new line he called “Timely Comics.” The first issue, published in 1939, featured the debuts of the characters Sub-Mariner, the mutant son of a sea captain and an undersea princess, and the Human Torch, who gained his powers when his spacecraft was attacked by cosmic rays. They would become mainstays of Goodman’s company, known later as Marvel.

In 1940, Hyman “Joe” Simon (1913-2011) and Jack Kirby (born Jacob Kurtzberg, 1917-1994), hired their boss’s cousin, 17-year-old Stanley Martin Lieber (1922-2018), to be their assistant. The son of Romanian-Jewish immigrants, Stanley changed his name to Stan Lee as a teenager, when he began writing. He was a co-creator of iconic characters such as Spider-Man, the X-Men, Iron Man, Thor, the Hulk, and the Fantastic Four.

THEME: FIGHTING FASCISM

“We were facing the Nazis, an apparently unstoppable force. And what better ways to deal with an anti-Jewish supervillain like Hitler than with a superhero?” —Will Eisner

Punching Nazis was what superheroes were all about, at least at the beginning.

With the start of World War II, creators poured their fear, fury, and faith into their characters: Superman lost his entire planet. Batman’s parents were murdered before his eyes as a child. Spider-Man lost his

Uncle Ben. These profound losses echoed the trauma that many Jews experienced in fleeing the “old country” for the United States or in learning about the murder of the relatives who stayed behind.

Real-life war heroes and villains found their way into comic books: superheroes advocated for British rearmament, intervention, refugee asylum, racial tolerance, and the New Deal.

Captain America

“World events gave us the perfect comic-book villain, Adolf Hitler, with his ranting, goose-stepping and ridiculous moustache. So, we decided to create the perfect hero who would be his foil.” —Joe Simon

The greatest Nazi-smasher of all, Captain America, was created by two young first-generation American Jews, Joe Simon and Jack Kirby. Published by the nascent Timely Comics—Marvel today—the hero punched Hitler right on the cover of his first issue, distributed on December 20, 1940.

This was a year before Pearl Harbor, when 93% of Americans still opposed entering the war. The German American Bund inundated Simon and Kirby with hate mail and calls, threatening to hang them from lampposts in Times Square. When Bund gangs lurked outside the Timely offices, New York Mayor Fiorello La Guardia intervened and assigned a police guard to the lobby.

Superman

“Nazism was rising up and millions of innocent people were being killed...I felt that the world desperately needed a crusader, if only a fictional one.” —Jerry Siegel

The first superhero, Superman, was the brainchild of two first-generation Jewish teenagers from Cleveland, Ohio, Jerry Siegel and Joe Shuster. Inspired by a range of influences, including the Jewish historical figure King David, Superman (AKA the Man of Steel or Champion of the Oppressed) took on bullies and tyrants—including Nazis—from his first appearance in 1938.

In the real world the US government used Superman during World War II with great success to promote military enlistment, blood donations, paper and metal drives, and war stamps and bonds sales. With American troops carrying his comics in their rucksacks and his image on their vehicles, Superman—and through him, Siegel and Shuster—were right there on the frontlines, fighting Nazis.

Señorita Rio

“I could live out a fantasy, if only on paper. It was a form of revenge.” —Lily Renée

The fictional Señorita Rio was a Latina Hollywood starlet who avenged her fiancé’s death at Pearl Harbor by faking her own suicide to become a US spy in Latin America. Señorita Rio first appeared in June 1942, created by writer Joe Hawkins and artist Nick Viscardi. Lily Renée (born Lily Renée Willheim, 1921-2022),

a Jewish Kindertransport refugee from Vienna, took over as of Issue 34. Once in New York, Renée became one of the earliest and best-known female illustrators during the Golden Age of Comics, and the artist most associated with Señorita Rio.

Creating this heroine served as a revenge fantasy for Renée who lost much of her entire extended family in the Holocaust. Rio also expressed the artist's vision for social freedom and empowerment in a male-dominated society.

Aufbau

"This is the beginning of the end, although no one knows how long the end can still last." —Hannah Arendt for Aufbau, July 28, 1944

A New York-based journal for German-speaking Jews, *Aufbau* became a voice of the refugee community soon after its first issue in December 1934. From its beginning, *Aufbau* attracted contributions from prominent German-speaking Jews like Hannah Arendt, Albert Einstein, Thomas Mann, and Stefan Zweig.

In 1942, the journal added political cartoons to each issue. Through parody and wit, the drawings presented the changing situation on the front lines and expressed the refugees' rage at the increasingly dire news of the destruction of Jewish life in Europe.

The journal continued publication in New York until 2004, when it relocated to Zürich, Switzerland to become an international magazine and website for German-speaking Jews.

THEME: HEBREW FOR CHILDREN 1946-1948

Hebrew emerged as the central language among Jewish residents in Palestine during the Ottoman Empire and the British Mandate periods (1882-1948). This community raised the first generation of modern Hebrew-speaking children.

In the United States, the use of Hebrew as a living language and as an expression of both Jewish and Zionist identities took root in the early twentieth century. The Histadrut Ivrit (Hebrew Association) was founded in New York in 1916, and Hebrew educational and cultural activities began to flourish.

Two series of Hebrew children's publications—one from Tel Aviv and one from Memphis, Tennessee—were published between 1946 and 1948, showing optimism amidst a remarkably turbulent few years in Jewish history. Such publications provided accessible, entertaining reading for native speakers and more recent immigrants. In the US, the books provided tools to teach children Hebrew. Comic books in Hebrew drew on the popularity of mainstream English-language comic books. The books introduced storylines emphasizing Zionist spirit, Jewish holidays, traditional biblical, rabbinic, and folk sources, and an overall sense of pride and identity.

The Demon King

This Hebrew storybook, with dramatic chromolithographed illustrations, includes English vocabulary translations and glossary lists. The tale, one of a five-part series, was modeled on popular American comic books in its physical format and vivid illustration style, with a powerful main character hero.

In this example, the narrative draws on biblical and rabbinic storylines, telling a tale from the Babylonian Talmud about King Solomon and the demon-king Ashmedai. The story involves a magical ring, a shape-shifting demon, and the shamir, a magical worm that splits rocks.

THEME: ENTERING THE SILVER AGE

Superman couldn't save the world on his own. The 1950s introduced teamwork and collaboration between heroes when Superman, Batman, Wonder Woman, The Flash, Martian Manhunter, Green Lantern, and Aquaman teamed up as the Justice League of America.

The Cold War of the 1960s brought about a roster of superheroes created by radiation. Comic book-readers met the Incredible Hulk, created through a nuclear accident, and the Amazing Spider-Man, bitten by a radioactive spider. Both characters, created in part by Jewish comic legend Stan Lee, debuted in 1962. Others continued to crop up throughout the years, most notably the X-Men, superheroes and villains born with their powers and labeled as mutants.

The comics industry continued to branch out from the satirical comics and funny pages seen in the newspapers. The comics industry was growing beyond the funny pages, one-off political cartoons, and superheroes saving the day. Competition for readers developed further with the additions of horror, crime, romance, and underground publications.

THEME: FANDOM IN THE CAPITAL

Comics have spawned fans all over the globe, including here in the DC region. Fandom takes many forms: hanging a poster on the bedroom wall; writing fan fiction; cosplay (dressing up as a character); or traveling to comic conventions ("cons").

For many fans, comic books and graphic novels are not simply entertainment. Enduring characters and styles help shape identity, provide solace in difficult times, and link individual readers to a community. Comics can follow readers from childhood to old age.

Jewish comic readers and fans may see Jewishness in the comics as a special heritage. In the DC area, Jewish fans have opened their own comic bookshops, participated in cons, and especially relished those moments when Superman punches a Nazi.

THEME: GRAPHIC NOVELS TAKE THE STAGE

In the 1970s, the creation of the modern graphic novel brought a literary sensibility to the medium of comics. Inspired by the freedom of expression enjoyed by underground cartoonists, graphic novels widened the span of storytelling well beyond the superhero saga.

Graphic novels offer modern perspectives on Jewish history, using unusual characters to reflect on historical events. As graphic novels gained popularity, comics publishers started to collect issues with a set story arc into trade paperbacks. Usually a graphic novel is longer than a traditional comic book, which averages 22 story pages per issue.

Graphic novels allow authors more room to explore complexities of identity, among other themes. The graphic novels shown here feature settings from Iraq to Germany to Israel and span several generations.

From Funny Aminals to MetaMaus

Funny Aminals featured one of the first examples of the characters Art Spiegelman would later develop for his *Maus* series. The artist spent over a decade working through the story that went on to be serialized in *Raw* in 1980, then compiled into a book in 1991.

Note the stylistic and editorial differences between this story (which was only 4 pages) and the later expanded version in *Raw*, especially the way Spiegelman draws his characters and lays out the story. *MetaMaus*, one of Art Spiegelman's memoirs, focuses on the work of creating *Maus* as well as the fame that came in the aftermath of publication. On pages 108 and 109 are some of the earliest 1978 draft pages for *Maus*.

***Maus* by Art Spiegelman, *Funny Aminals*, 1972.** On loan from Warren Bernard.

***Maus I & II*, 1992 edition.** By Art Spiegelman. Pantheon Books. On loan from Lauren Hoffman.

***MetaMaus*, 2011.** By Art Spiegelman. Pantheon Books. On loan from Lauren Hoffman.

Joann Sfar

Descended from an Ashkenazi mother with roots in Ukraine and a Sephardic father with roots in Algeria, French artist Joann Sfar (b. 1971) incorporates various Jewish characters in his work, including a Jewish cat and a Jewish vampire.

In his 2002 work *The Rabbi's Cat*, the notion of questioning is depicted through a fantastical narrative. The story revolves around a cat who acquires the ability to speak after eating a parrot. This newfound skill becomes a catalyst for the cat's spiritual journey, as he tackles thought-provoking questions about the teachings, rituals, and principles of Judaism. The art in *The Rabbi's Cat* is marked by exaggerated proportions and elongated figures.

Asaf Hanuka

Israeli artist and comic writer Asaf Hanuka (b. 1974) examines a nation in conflict while reflecting on the challenges faced by the Judeo-Arab population in Israel. Hanuka has described himself as "100 percent Sephardi (50 percent Iraqi, 37 percent Kurdish, 13 percent indeterminate)."

In *The Realist*, a webcomic published in 2015, Hanuka candidly shares his daily experiences as a Arab Jewish father in Israel. In *Le Juif Arabe*, he explores his family's history, focusing on the murder of his great-grandfather in British Mandate Palestine in the 1930s.

Carol Isaacs

The Wolf of Baghdad, published in 2020 by Carol Isaacs, blends the conventions of a traditional memoir with a graphic novel.

The wolf is a mythical protector of Baghdadi Jews, a community that suffered upheavals from 1941's Farhud (Arabic for violent dispossession, or pogrom) through denationalization and expulsion. Throughout *The Wolf of Baghdad*, Isaacs intertwines the written testimonies of her family with portraits of its members. The result uncovers answers to the author's deepest questions about her family's past. *The Wolf of Baghdad* relies on the reader's imagination to create a musical, immersive experience.

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Object Checklist with Captions

Theme	Object No.	Object Name	Label text
Yiddish humor	1	Nyu-yorker yidishe folkstsaytung [Graphic-cartoon]	<p>This cartoon shows the head of Tsar Aleksander III on a rooster's body, a reference to the Yom Kippur custom of kapores, in which a chicken is sacrificed in expiation of one's sins. The cartoon comments that it would be a good thing if the tsar were to be sacrificed in such a way.</p> <p><i>Nyu-yorker yidishe folkstsaytung, New York, October 4, 1889.</i> Art by Max Sande. Courtesy of the YIVO Library.</p>
Yiddish humor	2	Der kibitzer [Graphic-cartoon]	<p>Louis Miller, the editor of the Yiddish daily newspaper <i>Di Varhayt</i> is shown as a one-man band promoting all kinds of sensationalistic material.</p> <p><i>Der kibitser, New York, June 15, 1908.</i> Art by Yosef Tunkel (1881-1949). Courtesy of the YIVO Library.</p>
Yiddish humor	3	<i>Nyu-yorker yidisher ilustrirte tsaytung</i> [Graphic-comic]	<p>In this 1888 cartoon, a policeman stops a man from beating his wife, telling him that in the United States, women are protected by the law. "Is that so," the man says to the officer, "then you give a few smacks."</p> <p><i>Nyu-yorker yidisher ilustrirte tsaytung, New York, July 12, 1888.</i> Art by A. Werbel. Courtesy of the YIVO Library.</p>
Traditional Themes in Yiddish Cartoons	4	<i>Der takhshet</i> [Graphic-comic]	<p>During the Passover ritual of "searching for leaven," families prepare for the ritual by either burning or giving away any bread found in the house. In a twist on this practice, this image shows Jewish Warsaw's editors, politicians, and landlords getting ride of the things they no longer want.</p> <p><i>Der takhshet, Warsaw, April 7, 1922.</i> Art by Arthur Szyk. Courtesy of the YIVO Library.</p>

Traditional Themes in Yiddish Cartoons	5	Der groyser kundes [Graphic-cartoon]	<p>Republican presidential candidate Charles Evans Hughes is shown trying to sneak “Wall Street,” “weapons manufacturers,” and “murderous patriots” into the White House under the protection of the American flag.</p> <p><i>Der groyser kundes, New York, June 16, 1916.</i> Art by Lola (Leon Israel) (1888-1955). Courtesy of the YIVO Library.</p>
Traditional Themes in Yiddish Cartoons	6	Der ashmeday [Graphic-cartoon]	<p>This cartoon is a twist on the traditional story of a king named “Ashmeday.” Usually portrayed as demon, in this version the king actually tries to keep the Jewish flame alive. The menorah is sited at the Russian parliament, and the candles at each end represent the enemy parties encroaching on the Jews.</p> <p><i>Der ashmeday, Warsaw-Berlin, December 1912.</i> Art by Leyb Brodaty (1899-1954). Courtesy of the YIVO Library.</p>
Traditional Themes in Yiddish Cartoons	7	Der sheygets [Graphic-cartoon]	<p>A “Hillel Sandwich” is a reference to the Passover Seder, in which Jewish families mix sweet and bitter foods and eat them with matzah. In a violent twist on this ritual, here the Russian empire is seen devouring the Jews, as if they were a bitter sandwich.</p> <p><i>Der sheygets, St, Petersburg, Russia, April 1907.</i> Art by Arnold Lakhovsky(1880-1937). Courtesy of the YIVO Library.</p>
Traditional Themes in Yiddish Cartoons	8	Der groyser kundes [Graphic-cartoon]	<p>Citing the dramatic parting of the Red Sea from the book of Exodus, this cartoon criticizes “the Pharaohs of today,” whether corporations, racism, or militarism. In this wish fulfillment drawing, the “Pharaohs” drown in the sea, while workers and families are led to the safety of industrial freedom and national sovereignty.</p> <p><i>Der groyser kundes, New York, April 2, 1920.</i> Art by Art Young. Courtesy of the YIVO Library.</p>
Traditional Themes in Yiddish Cartoons	9	<i>Di varhayt</i> [Graphic- comic strip] (top)	<p>Gimpl-Beynesh the Matchmaker Gimpl-beynesh der shadkhn, or Gimpl-Beynesh the Matchmaker, ran from 1912-1919 in the New York Yiddish daily</p>

			<p>newspaper, <i>Di Varhayt</i>. Drawn by Samuel Zagat (1890-1954) and based on a character from a Yiddish theater comedy, Gimpl-Beynesh was an old-world immigrant matchmaker trying to ply his trade in modern, urban New York, with comic results. Gimpl-Beynesh tries his hand at driving a new "mechanical horse," winds up breaking it, and has to pay a mechanic to get it fixed.</p> <p><i>Di varhayt</i>, New York, March 12, 1915. Art by Samuel Zagat. Courtesy of the YIVO Library.</p>
Traditional Themes in Yiddish Cartoons	10	<i>Di varhayt</i> [Graphic-comic strip] (bottom)	<p>Gimpl-Beynesh meets a former client who tells him that he's married a wonderful woman who cooks, cleans, and does everything for him. When Gimpl asks where he found such a fantastic wife, the man responds, "I married my housekeeper."</p> <p><i>Di varhayt</i>, New York, March 12, 1915. Art by Samuel Zagat. Courtesy of the YIVO library.</p>
Traditional Themes in Yiddish Cartoons	11	<i>Foverts</i> [Graphic-comic strip] (top)	<p>Zuni Maud From 1914 to 1919, the artist Zuni Maud (1891-1956) drew a wide variety of strips for <i>Forverts</i>, the largest and most successful Yiddish newspaper in history. The comics reflect a wide variety of issues faced by immigrant Jews on the Lower East Side of New York City.</p> <p>A customer sits in a vegetarian restaurant and orders vegetarian fish. It's the most delicious fish he's ever had. He tells the waiter it's so good, he wants to try the vegetarian chicken. The final panel shows exactly what kind of "vegetarian" fare he'd been eating.</p> <p><i>Forverts</i>, New York, 1917. Art by Zuni Maud. Courtesy of the YIVO Library.</p>
Traditional Themes in Yiddish Cartoons	12	<i>Foverts</i> [Graphic-comic strip] (bottom)	<p>Hired by a local congregation as a cantor, Zavele Kvitsh can't quite figure out how to read the liturgy. He asks the kids in the choir, but they don't know. At a loss, he belts out</p>

			<p>"a brivele der mamen," a famous Yiddish theater tune.</p> <p>Forverts, New York, October 1, 1916. Art by Zuni Maud. Courtesy of the YIVO Library.</p>
Traditional Themes in Yiddish Cartoons	13	<i>Abie Kabile</i> [Framed comic strip in color]	<p><u>Jewish Comics in the Mainstream</u> As the popularity of Yiddish comics in New York grew in the 1920s, mainstream newspapers started featuring the panels in their comics pages. Popular cartoonists like Milt Gross (1895-1953) and Harry Hershfield (1885-1974) depicted life in New York through a positive Jewish lens for a secular audience.</p> <p>Abie Kabile, New York Journal Color Comic, 1922. Art by Harry Hershfield. On loan from Warren Bernard.</p>
Traditional Themes in Yiddish Cartoons	14	<i>Delicatessen</i> [Framed comic strip in color]	<p>Delicatessen, America's Greatest Color Comic, 1935. Art by Milt Gross. On loan from Warren Bernard.</p>
The Comics Industry's Beginning	15	Action Comics #1 [Graphic-Comic book cover]	<p>Created by Jerry Siegel and Joe Shuster, the character of Superman debuted in 1938 in <i>Action Comics #1</i>.</p> <p>Action Comics #1, 1938. Written by Jerry Siegel and Joe Shuster. Art by Joe Shuster. TM & Copyright DC Comics.</p>
The Comics Industry's Beginning	16	<i>Marvel Comics #1</i> [Graphic-Comic book cover]	<p>1939's <i>Marvel Comics #1</i> was Timely Comics' (later Atlas and ultimately Marvel) entry into the exploding superhero comic book arena.</p> <p>Marvel Comics #1, 1939. Cover art by Frank R. Paul. TM & Copyright Marvel.</p>
The Comics Industry's Beginning	17	<i>Amazing Stories #1</i> [Graphic-Comic book cover]	<p>Hugo Gernsback (born Gernsbacher, 1884-1967) was an immigrant from Luxembourg who coined the term "science-fiction" in his American pulps, such as <i>Amazing Stories</i>. A controversial figure accused of corruption and underpaying his writers, Gernsback's legacy survives in the "Hugo Award," a literary prize given annually at the World Science Fiction Convention.</p>

			<p>Amazing Stories #1, April 1926. Image courtesy of Wikimedia Commons. Scan of cover provided by Rick Norwood in January 2006.</p>
The Comics Industry's Beginning	18	<i>The Ruling Clawss</i> [hardbound book] (2 copies displayed)	<p><u>Syd Hoff</u> The first recognizable "comic books" were compilations of newspaper strips, assembled by newsprint salesman Max Gaines. Syd Hoff, born Sydney Hoffberg (1912-2004), best known for his cartoons in <i>The New Yorker</i>, compiled his work into books like <i>Feeling No Pain</i> (1944). For his more radical artwork, Hoff went by the name of A. Redfield in leftist newspapers and magazines like <i>The Daily Worker</i> and <i>New Masses</i>. Hoff's first published book, <i>The Ruling Clawss</i> (1935), was a compilation of comics he created for <i>The Daily Worker</i>.</p> <p><i>The Ruling Clawss, 1935.</i> Art by A. Redfield. Published by <i>The Daily Worker</i>. On loan from Warren Bernard.</p>
The Comics Industry's Beginning	19	<i>The Golden Medina</i> [hardbound book]	<p><u>William Gropper</u> William Gropper (1897-1977) was born and raised in a Lower East Side tenement. His cartoons were best known in leftist newspapers such as <i>The New Masses</i> and <i>Morgen Freiheit (Morning Freedom)</i>. After he gained popularity, Gropper compiled his Yiddish cartoons together in <i>Di Goldene Medina (The Golden Land)</i>. The comics are based off the differences between the myths he was told in his youth and the reality of living in America.</p> <p><i>The Golden Medina, 1927.</i> By William Gropper. On loan from Warren Bernard.</p>
The Comics Industry's Beginning	20	<i>The Spirit</i> [Comic book] (from February 16, 1941)	<p><u>The Spirit</u> As the war in Europe expanded, comic writers and illustrators increasingly addressed the mounting tensions and violence.</p> <p><i>The Spirit, Philadelphia Record, February 1941.</i> By Will Eisner. On loan from Warren Bernard.</p>

The Comics Industry's Beginning	21	<i>The Spirit</i> [Comic book] (from March 9, 1941)	<i>The Spirit, Philadelphia Record, March 1941.</i> By Will Eisner. On loan from Warren Bernard.
The Comics Industry's Beginning	22	<i>The Spirit</i> [Comic book] (from June 22, 1941)	<i>The Spirit, Philadelphia Record, June 1941.</i> By Will Eisner. On loan from Warren Bernard.
The Comics Industry's Beginning	23	<i>The Spirit</i> [Comic book] (from December 21, 1941)	<i>The Spirit, The Sunday Star, December 1943.</i> By Will Eisner. On loan from Warren Bernard.
The Comics Industry's Beginning	24	<i>The Spirit</i> [Comic book] (from January 17, 1943)	<i>The Spirit, The Baltimore Sun, January 1943.</i> By Will Eisner. On loan from Warren Bernard.
The Comics Industry's Beginning	25	<i>The Spirit</i> [Comic book] (from May 23, 1943)	<i>The Spirit, The Baltimore Sun, May 1943.</i> By Will Eisner. On loan from Warren Bernard.
The Comics Industry's Beginning	26	<i>The Spirit</i> [Comic book] (from October 27, 1940)	<i>The Spirit, The Philadelphia Record, October 1940.</i> By Will Eisner. On loan from Warren Bernard.
The Comics Industry's Beginning	27	<i>Adventure Comics #87</i> [Comic book]	One of DC Comics' longest running series, <i>Adventure Comics</i> started off as a humor series, then transitioned to focus on various adventures. These included the first mention of Jor-El, Superman's father, created by Joe Simon and Jerry Shuster. <i>Adventure Comics #87, 1943.</i> Written by Joe Simon. Art by Jack Kirby. TM & Copyright DC Comics. On loan from Warren Bernard.
Superman	29	Black and white publicity photo of Jerry Siegel and Joe Shuster [photograph]	Jerry Siegel (standing) and Joe Shuster (sitting) reviewing an ad reading "Superman says: will get Japanazis off the Earth!" 1942. Publicity photo, National Allied Publications (DC Comics).
Superman	30	<i>Superman #17</i> [Comic book cover]	<i>Superman #17, July-August 1942.</i> Written by Jerry Siegel and others. Art by Joe Shuster and others. TM & Copyright National Allied Publications (DC Comics).
Superman	31	Photograph of a young Superman comic book reader [Black and white photograph]	This young Superman comic book reader was photographed at the Children's Colony in New York City, a school for refugee children. Photograph by Marjory Collins, October 1942. Library of Congress.
Superman	32	<i>Superman #12</i> [Comic book cover]	Allied Forces or Superheroes? These Superman covers were modeled on World War I propaganda posters.

			Left to right: Superman #12, October 1941. Art by Fred Ray. TM & Copyright DC Comics.
Superman	33	<i>Together We Win</i> [Graphic of a Color Poster]	Together We Win, c. 1918. Art by James Montgomery Flagg.
Superman	34	<i>Superman #18</i> [Graphic of a Comic book cover]	Superman #18, October 1942. Art by Fred Ray. TM & Copyright DC Comics.
Superman	35	<i>Join the Navy, the Service for Fighting Men</i> [Graphic of a Color Poster]	Join the Navy, the Service for Fighting Men. 1917. Art by Richard Fayerweather Babcock.
Superman	36	Photograph of Stan Lee [Graphic-Black and white photograph]	Above: Stan Lee, 1940s. Image courtesy of Wikimedia Commons.
Superman	37	“Don’t Be A Dope” posters [Series of four individually framed posters]	<u>Artists in the Army</u> Once the United States entered into World War II, many of the writers and artists were drafted into the Army. Stan Lee and Will Eisner were two of the many artists stationed in the marketing and advertising departments, using their skills in writing and illustration to create eye-catching safety posters. Stan Lee was tasked with a publicity campaign warning soldiers about venereal diseases while Will Eisner created his “Don’t Be A Dope” series that provided soldiers with helpful mechanics safety and preventative maintenance. Left: “Don’t Be A Dope” Posters created by Will Eisner for the United States Army, 1940s. On loan from Warren Bernard.
Superman	38	“Superman” B-17 Flying Fortress and Douglas C-47 [Graphic-Black and White Photograph]	“Superman” B-17 Flying Fortress and Douglas C-47, 1943. US Air Force.
Superman	39	American GIs reading comics during a break in the Battle of the Bulge [Graphic-Black and White Photograph]	American GIs reading comics during a break in the Battle of the Bulge, Belgium. January 1945. Photo from the US Army.

Hebrew for Children 1946-1948	40	[Graphic of a photograph of a vintage Disney comic book translated into Hebrew]	<u>Miki Maoz</u> In 1947, Mickey Mouse, the well-known cartoon character created by Walt Disney in 1928, arrived in British Mandate Palestine. Without bothering to obtain a license, author and journalist Yehoshua Tan Pai (1914-1988), a Moldavian immigrant, translated the comic and printed the first Hebrew edition of the series. The colorful pamphlet was published every two weeks and featured Minnie Mouse and Donald Duck in addition to Mickey himself, who had apparently learned Hebrew.
Hebrew for Children 1946-1948	41	Hebrew Comic Book [Comic book]	Mickey Mouse Celebrates Hanukkah This Hebrew comic book was published just before Hanukkah 5708 (December 1947), only months before the establishment of the State of Israel. On the cover is a depiction of smiling children cheerfully parading with oversized Hanukkah candles, carrying banners proclaiming: "A Great Miracle Happened Here," referring to the tale of the Maccabees' battle victory. The comic makes a connection between the holiday and forthcoming Israeli statehood, with the additional statement: "A Great Miracle Will Happen Here."
Hebrew for Children 1946-1948	42	<i>Miki Maoz (Mighty Mickey) Series #2</i> [Framed set of four color comic book covers in Hebrew]	<i>Miki Maoz (Mighty Mickey) Series #2, Tel Aviv, 1947.</i> Edited by Yehoshua Tan Pai. Published by D. Topol & Sons Publishing. Yeshiva University Museum.
Hebrew for Children 1946-1948	43	<i>Ashmedai King of Demons</i> [Book]	Ashmedai King of Demons, Memphis, Tennessee, 1945. Written by Irving A. Agus and Daniel Persky. Art by Reuben Leaf. Published by the Shainberg Library Foundation. Yeshiva University Museum.
Hebrew for Children 1946-1948	44	<i>Ashmedai's Revenge</i> [Book]	Ashmedai's Revenge, Memphis, Tennessee, 1945. Written by Irving A. Agus and Daniel Persky. Art by Reuben Leaf. Published by the Shainberg Library Foundation. Yeshiva University Museum.
Hebrew for Children 1946-1948	45	<i>The Princess of Aram</i> [Book]	The Princess of Aram, Memphis, Tennessee, 1945. Written by Irving A. Agus and Daniel Persky. Art by Reuben Leaf (1889-1971).

			Published by the Shainberg Library Foundation. Yeshiva University Museum.
Fighting Fascism	46	<i>Señorita Rio, Fight Comics #40</i> , October 1945. [Graphic of Color comic book cover]	<i>Señorita Rio, Fight Comics #40, October 1945.</i> Fiction House. Cover art by Lily Renée.
Fighting Fascism	47	<i>Señorita Rio, Fight Comics #40</i> , October 1945. [Graphic of Color comic book strip]	<i>Señorita Rio, Fight Comics #40, October 1945.</i> Fiction House. Written by Morgan (Joe) Hawkins. Cover art by Lily Renée.
Fighting Fascism	48	<i>Señorita Rio, Fight Comics #19</i> , June 1942. [Graphic of Color comic book cover]	<i>Señorita Rio, Fight Comics #19, June 1942.</i> Fiction House. Written by Morgan (Joe) Hawkins. Art by Nick Viscardi. Penciled by Lily Renée.
Fighting Fascism	49	<i>Señorita Rio, Fight Comics #38</i> , April 1945. [Graphic of colored two-panel comic]	<i>Señorita Rio, Fight Comics #38, April 1945.</i> Fiction House. Written by Morgan (Joe) Hawkins. Art by Lily Renée.
Fighting Fascism	50	Lily Renée at Work, 1940s. [Black and white photograph]	Lily Renée’s mother found the classified ad that led to her daughter’s job at Fiction House in New York. The timing was good: the company was looking for women illustrators, rare in the industry, to replace the men drafted into the army. Lily Renée at Work, 1940s. Courtesy of the Fritz Ascher Society, with permission from Rick Phillips.
Fighting Fascism	51	Lily Renée, late 1940s. [Black and white photograph]	<i>“I had a hard time in the beginning because I was in a room, it was like a locker room. There were all these guys thinking nothing...but sex all day long....I cried myself to sleep at the beginning because it was awful.”</i> —Lily Renée, interview, 2012. Leo Beck Institute Archives Lily Renée, late 1940s. Photograph by Elizabeth Gottlieb. Courtesy of Trina Robbins, with permission from Rick Phillips.
Fighting Fascism	52	Captain America Comics #46 [Graphic of Comic book cover]	<u>Comics Get Real</u> While the American press downplayed the Holocaust, sending stories to the back sections of newspapers, the artists and

			<p>writers behind Captain America understood the importance of putting the crisis up front. Here, a 1945 cover shows inmates marching at gunpoint to giant ovens, with human remains sticking out of the ashes in the sidelines and background. Captain America and his sidekick, Bucky Barnes, fight off the Nazi soldiers and stop them from putting an old man into the furnace.</p> <p>Captain America Comics #46, April 1945. Written by Stan Lee. Cover art by Alex Schomburg. TM & Copyright Timely Comics (Marvel).</p>
Fighting Fascism	53	<i>Captain America #1</i> [Graphic of Comic book cover]	Captain America #1, March 1941. Written by Jack Kirby and Joe Simon. Art by Jack Kirby and Joe Simon. TM and Copyright Timely Comics (Marvel).
Fighting Fascism	54	<i>How Superman would End the War</i> [Framed comic book]	CAPTION TK
Fighting Fascism	55	<i>Superman #14</i> [Graphic of Comic book cover]	Superman #14, January-February 1942. Written by Jerry Siegel and others. Cover Art by Fred Ray. TM and Copyright National Allied Publications (DC Comics).
Fighting Fascism	56	<i>Superman #13</i> [Comic book]	Superman #13, 1943. Written by Jerry Siegel. Cover Art uncredited, possibly by Joe Shuster. DC Comics. On loan from Warren Bernard.
Fighting Fascism	57	Joe Simon (left) and Jack Kirby (right) working on their "Boy Commandos" strip debut in <i>Detective Comics #64</i> , 1942 [Black and white photograph]	Joe Simon (left) and Jack Kirby (right) working on their "Boy Commandos" strip debut in <i>Detective Comics #64</i>, 1942.
Fighting Fascism	58	<i>Señorita Rio, Fight Comics</i> , issue unknown [Paperback book of compiled comic strips]	Senorita Rio, Fight Comics, issue unknown. Written by Morgan Hawkins. Art by Lily Renee. Compiled together by Classic Comics Library. Capital Jewish Museum Collection.
Fighting Fascism	59	<i>Lily Renée, Escape Artist</i> [Graphic novel]	Lily Renée, Escape Artist, 2011. Written by Trina Robbins. Art by Anne Timmons and Mo Oh. Graphic Universe. Capital Jewish Museum Collection
Fighting Fascism	60	Humorous Letterheads stationary	This World War II-era stationary features a cartoon of US soldiers chasing Adolf Hitler

		[Illustrated stationary set]	and Benito Mussolini. The stack of papers is bound by a paper strap that reads "Humorous Letterheads Keep 'Em Smiling." Stationary, 1940s. Capital Jewish Museum Collection.
Fighting Fascism	61	<i>The New Order</i> [Hardbound book]	Artur Syzk (1894-1951) was born in Lodz, Poland. A political cartoonist in Europe between the wars, he emigrated to the United States by 1940. Syzk gained popularity in the US for his scathing comics on the personalities and policies of the leaders of the Axis powers. <i>The New Order, 1941.</i> Art by Arthur Syzk. Previously published in PM, Inc. On loan from Warren Bernard.
Fighting Fascism	62	<i>Superman, Sunday Mirror,</i> December 1945. [colored comic strips on newsprint]	
Fighting Fascism	63	<i>Superman, Sunday Mirror,</i> May 1942. [colored comic strips on newsprint]	CAPTIONS TK
Fighting Fascism	64	<i>Superman, The Washington Post,</i> June 1942. [colored comic strips on newsprint]	
Fighting Fascism	65	<i>Aufbau,</i> December 1934, 1 st issue [Graphic of Newspaper]	<u>Aufbau Editorial Cartoons, 1942–1945</u> Clockwise from the top: 1. <i>Aufbau, December 1934,</i> 1st issue. New York.
Fighting Fascism	66	<i>Victory Club, Aufbau</i> [Graphic of cartoon]	2. <i>Victory Club, Aufbau, December 10, 1943,</i> p. 3. New York. Art by Unknown.
Fighting Fascism	67	<i>The Favourite of the Axis Derby</i> [Graphic of a cartoon]	3. <i>The Favourite of the Axis Derby, Aufbau, January 16, 1942,</i> p. 2. Art by Derso and Kelen.
Fighting Fascism	68	<i>Gegen den Strich. Schnell-Bedienung von zwei Seiten</i> [Graphic of a cartoon]	4. <i>Gegen den Strich. Schnell-Bedienung von zwei Seiten (Against the grain. Quick service from both sides), Aufbau, March 30, 1945,</i> p. 28. Art by Zeichnungen von Wronkow.
Fighting Fascism	69	<i>Eine Zeichnung, die eine Fortsetzung hat (1941-1945. A drawing with a continuation)</i>	5. <i>Eine Zeichnung, die eine Fortsetzung hat (1941-1945. A drawing with a</i>

		[Graphic of a two-panel comic]	<i>continuation</i>), <i>Aufbau</i> , May 11, 1945, p. 5. Art by Zeichnungen von Wronkow.
Fighting Fascism	70	<i>Die Hand eines Todeskandidaten. Die Generalität: Seine Lebenslinie wird immer kürzer! – Und meine? (A hand of a death row inmate. The generals: His lifeline is getting shorter! – And mine?)</i> [Graphic of a comic]	6. Die Hand eines Todeskandidaten. Die Generalität: Seine Lebenslinie wird immer kürzer! – Und meine? (A hand of a death row inmate. The generals: His lifeline is getting shorter! – And mine?) , <i>Aufbau</i> , August 13, 1943, p. 28. Art by Zeichnungen von Wronkow.
Fighting Fascism	71	<i>Kleine Meldung zu grossen Ereignissen (Small report on big events)</i> [Graphic of a comic strip]	7. Kleine Meldung zu grossen Ereignissen (Small report on big events) , <i>Aufbau</i> , January 23, 1942, p. 28. Art by Zeichnungen von Wronkow.
Fighting Fascism	72	<i>Drei Minuten von Tausend. Fort müsst Ihr, Euer tausendjähriges Reich ist abgelaufen (Three minutes from thousand. You must go, your thousand-year Reich is over)</i> [Graphic of a comic]	8. Drei Minuten von Tausend. Fort müsst Ihr, Euer tausendjähriges Reich ist abgelaufen (Three minutes from thousand. You must go, your thousand-year Reich is over) , <i>Aufbau</i> , February 2, 1945, p. 32. Artist Unknown. All from the Leo Beck Institute Archives.
Fighting Fascism	73	<i>Gurs 1941</i> [Graphics of seven paintings]	In <i>Gurs 1941</i> , 16-year-old Liesel Felsenthal documented her life in a French concentration camp through a mix of realism and satire. Her book included 18 paintings of the grim daily routine in the women's barracks. Felsenthal, who grew up in Mannheim, Germany, emigrated to Israel after the war. Gurs 1941 . Art by Liesel Felsenthal (1924-2000). Leo Beck Institute Archives.
Entering the Silver Age	74	<i>MAD #156</i> , January 1973. [Comic book]	CAPTION STILL PRINTING
Entering the Silver Age	75	<i>MAD #9</i> , March 1954. [Comic book]	MAD #9, March 1954 . Published by Educational Comics (later Entertaining Comics), INC. TM & Copyright EC. On loan from Warren Bernard.
Entering the Silver Age	76	<i>MAD #10</i> , April 1954. [Comic book]	Harvey Kurtzman (1924-1993) was best known for his comics in <i>MAD</i> in the 1950s as well as his later work in <i>Playboy</i> . His recognizable signature (at the bottom left) became a familiar mark. <i>MAD</i> appealed both

			<p>to teens who felt they had outgrown the superheroes of their youth, and to adults who enjoyed Kurtzman's take on political satire and popular culture.</p> <p>MAD #10, April 1954. Published by Educational Comics (later Entertaining Comics), INC. TM & Copyright EC. On loan from Warren Bernard.</p>
Entering the Silver Age	77	<i>Master Race, Impact #1, March/April 1955</i> [Comic book]	<p>The comic series <i>Master Race</i> (1955) became one of the best-known works for the mid-20th century company Entertainment Comics. The 8-issue psychological thriller follows a former Nazi concentration camp official who emigrated to America after the war.</p> <p>Master Race, Impact #1, March/April 1955. Written by William Gaines (1922-1992) and Al Feldstein (1925-2014). Art by B. Krigstein (1919-1990). Published by Entertainment Comics.</p>
Entering the Silver Age	78	<i>Spooky, Issue 59, September 1961.</i> [Comic book]	<p><u>Harvey Comics and Underground Comix</u> Harvey Comics dominated the horror market until the mid-1950s when a voluntary organization called the Comics Code Authority (CCA) began cracking down on content to avoid government intervention. Harvey responded with a kid-friendly angle which led to the creation of their most popular characters: Casper the Friendly Ghost, Richie Rich, Wendy the Witch, and more.</p> <p>At the same time, the underground comix movement started to gain traction amongst American readers. The 'x' in 'comix' is a nod to x-rated content meant for adults, including horror, sex, and drugs.</p> <p>Spooky, Issue 59, September 1961. Published by Harvey Publications INC. TM & Copyright Harvey Comics.</p>

<p>Entering the Silver Age</p>	<p>79</p>	<p><i>X-Men #4</i>, 1963. [Comic book]</p>	<p><u>The Rise of X-Men</u> The story of X-Men has often been seen as an allegory for the civil rights movement. The Jewish-ness of the series comes out in many of the themes, storylines, and characters, most notably Magneto and his twin children, Wanda Maximov, aka The Scarlet Witch, and Pietro Maximov, aka Quicksilver. Magneto's origin story also resonated for many children of the 60s who grew up with a Holocaust survivor in their community or family. The aftermath effects of war can be felt in the villain's story arc as well as his children. 5. X-Men #4, 1963. Written by Stan Lee. Art by Jack Kirby. Reproduction TM & Copyright Marvel Comics. On loan from Lauren Hoffman.</p>
<p>Entering the Silver Age</p>	<p>80</p>	<p>MAD Magazine, Issue #1 Reprint. Millenium Edition Tales Calculated to Drive You Mad, 2000. [Magazine]</p>	<p>After he lost his comics line, Entertaining Comics (EC), Publisher William M. Gaines shifted his attention to his satirical publication from a comic to a magazine. MAD became a phenomenon, bringing a Jewish sense of humor to a wide public. Mad's irreverent point of view had a profound influence on American humor. Jokes about traditional Ashkenazi foods like gefilte fish and invented words like "furshlugginer" (ambiguous meaning) that sounded like Yiddish helped readers recognize the Jewish vibe of the magazine. MAD Magazine, Issue #1 reprint. Millenium Edition Tales Calculated to Drive You Mad, 2000. On loan from the Center for Jewish History.</p>
<p>Entering the Silver Age</p>	<p>81</p>	<p>The Fantastic Four #1, 1961 [Graphic of a comic book cover]</p>	<p>The popularity of DC's revamped superheroes in the 1950s led Marvel publisher Martin Goodman to publish the Fantastic Four, created by Stan Lee and Jack Kirby. The Fantastic Four was a very "New York" comic series, which was code for it being somewhat Jewish in tone, showcasing ironic humor. The comic culminated in the appearance of a God-like villain, Galactus.</p>

			<i>The Fantastic Four #1, 1961.</i> Written by Jack Kirby and Stan Lee. Art by Jack Kirby. TM & Copyright Marvel
Entering the Silver Age	82	<i>Green Lantern #1</i> , July 1960. [Graphic of a colored comic strip]	Artist Gil Kane (born Eli Katz, 1926-2000) drew the cosmic bosses and leaders of the Green Lantern Corps, the Guardians of the Universe, to resemble Israeli Prime Minister David Ben-Gurion. <i>Green Lantern #1, July 1960.</i> Written by Julius Schwartz. Art by Gil Kane. TM & Copyright DC Comics.
Entering the Silver Age	83	Showcase #4, 1956. [Graphic of a comic book cover]	DC Comics editor Julius Schwartz (1915-2004) worked with writer Robert Kanigher (1915-2002) and artists Carmine Infantino (1925-2013) and Joe Kubert (1926-2012) to develop a new version of the superhuman speedster, <i>The Flash</i> , in 1956. <i>Showcase #4, 1956.</i> Written by Robert Kanigher. Art by Carmine Infantino and Joe Kubert. TM & Copyright DC Comics.
Entering the Silver Age	84	<i>Amazing Fantasy #15</i> , 1962. [Graphic of a comic book cover]	Brainy teen Peter Parker debuted in this 1962 issue as the superhero Spider-Man. Parker was drawn as subtextually Jewish: a “nebbish” (Jewish nerd) who grew up in the heavily Jewish suburb of Forest Hills, Queens. <i>Amazing Fantasy #15, 1962.</i> Written by Stan Lee and Steve Ditko (1927-2018). Art by Jack Kirby and Steve Ditko. TM & Copyright Marvel.
Fandom in the Capital	85	Theater J pamphlet, 2011 [Framed pamphlet]	Theater J in Washington DC presented its 2011-2012 season in comic book form. The cover, previewing one of the upcoming plays, showed both Superman and his Creator, Joe Shuster, fighting off Nazi troops. Superman, of course, has superhuman strength; Shuster used his pencil to fight off the fascists. <i>Theater J pamphlet, 2011.</i> Capital Jewish Museum Collection.

Fandom in the Capital	86	<i>Batman and Bill: A Secret Identity Finally Revealed.</i> [Framed poster]	<i>Batman and Bill: A Secret Identity Finally Revealed.</i> Hulu poster, 2017. Directed by Don Argott and Sheena M. Joyce. On loan from Mark Tyler Nobleman
Fandom in the Capital	87	<i>Bill The Boy Wonder: The Secret Co-Creator of Batman</i> [Graphic of a book cover]	<u>Marc Tyler Nobleman</u> Marc Tyler Nobleman turned his lifelong love of comics into a career. He wrote a book on Jerry Siegel and Joe Shuster creating Superman, called <i>Boys of Steel</i> (2008). <i>Bill The Boy Wonder: The Secret Co-Creator of Batman</i> (2012) tells the story of Bill Finger, the original writer and co-creator of Batman, whose work on the character and series had long been ignored. Noble's work has inspired others to create their own art. The documentary and graphic novel seen below are just two examples.
Fandom in the Capital	88	<i>Bill Finger: Der Wahre Schopfer des Dunklen Ritters, 2023.</i> [Hardback graphic novel]	This German graphic novel tells the story of how Marc Tyler Nobleman brought Bill Finger out of the shadows as the creator of Batman. Nobleman is shown here asking Finger's friend and former colleague about their time together. On the following page, Nobleman visits Finger's old apartment building in New York City. 8. <i>Bill Finger: Der Wahre Schopfer des Dunklen Ritters, 2023.</i> Written by Julian Voloj. Art by Erez Zadok. Published by Carlson Comics. On loan from Marc Tyler Nobleman.
Fandom in the Capital	89	<i>Detective Comics #27</i> , reprint 2014. [Comic book]	Bill Finger was one of the creators of Batman when the Caped Crusader debuted in <i>Detective Comics #27</i> in 1939. Unrecognized by DC Comics, Finger's work was honored by many in the comics community over the years. Local comics writer Marc Tyler Nobleman, for example, helped spread the story. When DC comics re-released the <i>Detective Comics</i> issue in 2014, Finger was finally credited for his work. 7. <i>Detective Comics #27</i>, reprint 2014. Written by Bill Finger. Art by Bob Kane. TM & Copyright DC Comics. On loan from Marc Tyler Nobleman.

Fandom in the Capital	90	Brass paperweight, circa 1950s. [Brass scarab beetle paperweight]	<u>Bill Finger's Paperweight</u> Comic creator Bill Finger kept this brass paperweight, a gift from his wife in the 1940s, on his desk throughout the latter half of his career. Using artistic license, Marc Tyler Nobleman and Ty Templeton included Finger's iconic paperweight in the artwork for <i>Bill the Boy Wonder</i> , even though it was not present when the comic creator started writing Batman. 6. Brass paperweight, circa 1950s. On loan from Marc Tyler Nobleman.
Fandom in the Capital	91	1st draft mock-up for page 27 of <i>Bill the Boy Wonder</i> , circa 2011. [Annotated black and white mockup sheet]	1st draft mock-up for page 27 of <i>Bill the Boy Wonder</i>, circa 2011. On loan from Marc Tyler Nobleman.
Fandom in the Capital	92	2nd draft mock-up for page 27 of <i>Bill the Boy Wonder</i> , circa 2011. [Annotated colored mockup sheet]	2nd draft mock-up for page 27 of <i>Bill the Boy Wonder</i>, circa 2011. On loan from Marc Tyler Nobleman.
Fandom in the Capital	93	Final design of page 27 in the published book, circa 2011. [Hardbound book]	Final design of page 27 in the published book, 2011. On loan from Lauren Hoffman.
Fandom in the Capital	94	1 st Round Mock-ups for <i>Bill the Boy Wonder</i> [Four black and white mock-up sheets]	Ty Templeton created four samples for the cover design for Mark Tyler Nobleman to choose from for his book <i>Bill the Boy Wonder</i> . The final version is seen on the right. 1st Round Mock-ups for <i>Bill the Boy Wonder</i>, ca. 2011. Art by Ty Templeton. On loan from Marc Tyler Nobleman.
Fandom in the Capital	95	Mock-up of the final cover art design, ca. 2011. [Color mock-up page with annotations]	Mock-up of the final cover art design, ca. 2011. Art by Ty Templeton. On loan from Marc Tyler Nobleman.
Fandom in the Capital	96	Big Planet Comics Logo Design, ca. 1986. [Printed paper]	1. Big Planet Comics Logo design, ca. 1986. Art by Joel Pollack. On loan from Joel Pollack

Fandom in the Capital	97	Big Planet Comics Redplate, ca. 1986. [Printed paper]	2. Big Planet Comics Redplate, ca. 1986. Art by Joel Pollack. On loan from Joel Pollack.
Fandom in the Capital	98	<i>Fantastique Illustration</i> Logo design, ca. 1983	3. <i>Fantastique Illustration</i> Logo design, ca. 1983. Art by Joel Pollack. On loan from Joel Pollack.
Fandom in the Capital	99	Fantastique Illustration 1-4, published by Joel Pollack, 1983. [art catalog-two copies]	4. Fantastique Illustration 1-4, published by Joel Pollack, 1983. Note the publisher's page that welcomes you to reach out to Joel or to find him at a convention. Gift of Joel Pollack, Capital Jewish Museum Collection.
Fandom in the Capital	100-102	Katsukon Badge 2024; Otakon Badge 2023; Katsukon 2023 convention pamphlet [2 badges and one pamphlet]	Assorted convention materials from Katsucon and Otakon, 2023 and 2024. On loan from Armani Wall.
Fandom in the Capital	103-106	Convention flyers from the 1970s and 1980s. [4 flyers]	Local convention badges, flyers, and programs from the 1970s-1980s. On loan from Warren Bernard.
Fandom in the Capital	107	Cosplay wig: Hisoka-inspired wig from the anime show <i>Hunter x Hunter</i> . [wig]	A wig inspired by Hisoka from Hunter x Hunter, July 2023. Made by Armani Wall. On loan from Armani Wall. Many comics fans show up to cons in cosplay (costume + play) outfits resembling their favorite characters.
Fandom in the Capital	108	Cosplay costume: Suki-inspired costume from the cartoon series <i>Avatar: the Last Airbender</i> [costume on mannequin]	A costume inspired by Suki from <i>Avatar: The Last Airbender</i>, October 2023. Made by Armani Wall. On loan from Armani Wall.
Fandom in the Capital	109	Cosplay prop: Pearl-inspired scepter from <i>Steven Universe</i> [prop]	A cosplay prop inspired by Pearl's scepter from <i>Steven Universe</i>, June 2015. The series was created by Rebecca Sugar, who grew up attending Temple Micah in Silver Spring. The show is set amongst the small coastal beach towns of the mid-Atlantic region. Made by CMK. On loan from CMK.
Graphic Novels Take the Stage	110	Framed on wall <i>A Contract With God, 1978</i> . [Single page mock up.]	Will Eisner had a 60-year career in comics. Until the 1970s, he was still best known for <i>The Spirit</i> and the WWII posters he created while in the service. Eisner was among a growing number of artists and writers who saw the value of comics in literature. In 1978, he published one of the first graphic novels. <i>A Contract with God</i> , set in a Bronx tenement, centers on a Jewish immigrant

			<p>named Frimme Hirsch who loses faith in God after his daughter dies.</p> <p>A Contract With God, 1978. Written by Will Eisner. Art by Will Eisner. Poorhouse Press. On loan from Stanley Shapiro.</p>
Graphic Novels Take the Stage	111	<p><i>Raw V1 Issue #2, 1980</i>, open to Art Spiegelman's <i>Maus</i>. On loan from Danny Fingerth. [Magazine framed on wall]</p>	<p>This is the modest debut of the first chapter of Art Spiegelman's <i>Maus</i>, presented as a small insert in the second issue of Spiegelman and Francoise Mouly's <i>Raw Magazine</i>.</p> <p>Raw V1 Issue #2, 1980, open to Art Spiegelman's Maus. On loan from Danny Fingerth.</p>
Graphic Novels Take the Stage.	112	<p><i>Love That Bunch, 1990.</i> Written by Aline Kominsky-Crumb. Art by Aline Kominsky-Crumb. Published by Drawn & Quarterly. [Closed paperback Trade Paperback (TP) comic book]</p>	<p>After decades spent in the comix industry, Aline Kominsky-Crumb (1948-2022) compiled her best known autobiographical works into <i>Love That Bunch</i>.</p> <p>Love that Bunch, 1990. Written by Aline Kominsky-Crumb. Art by Aline Kominsky-Crumb. Published by Drawn & Quarterly.</p>
Graphic Novels Take the Stage	113	<p><i>Katy Cruel, Wimmen's Comix No 6, The Special Bicentennial Issue, 1976.</i> By Sharon Rudahl. Published by Last Gasp. On loan from Lauren Hoffman. [Comic Book]</p>	<p>Sharon Rudahl (b. 1946) was born in Washington, DC. She found inspiration for work in the civil rights movement, second wave feminism, and the Jewish values of justice and education. Today she is best known for her biographical graphic novel <i>Dangerous Woman</i> about Emma Goldman, a biography on Paul Robeson, and her most recent work on the Jewish labor movement, <i>The Bund</i>.</p> <p><i>Katy Cruel, Wimmen's Comix No 6, The Special Bicentennial Issue, 1976.</i> By Sharon Rudahl. Published by Last Gasp. On loan from Lauren Hoffman.</p>
Graphic Novels Take the Stage	114	<p><i>The Agony and the Ecstasy of a Shayna Mandel, Wimmen's Comix, No 3, 1973.</i> Written by Diane Noomin. Art by Diane Noomin. Published by Last Gasp. Capital Jewish Museum Collection.</p>	<p>Diane Noomin (1947-2022) was a well-known artist who drew on her Jewish background in her work. Noomin is best known for her character DiDi Glitz and for editing <i>Twisted Sisters</i>.</p> <p><i>The Agony and the Ecstasy of a Shayna Mandel, Wimmen's Comix, No 3, 1973.</i> Written by Diane Noomin. Art by Diane</p>

			Noomin. Published by Last Gasp. Capital Jewish Museum Collection.
Graphic Novels Take the Stage	115	<i>A Contract with God, 1978.</i> First printing, signed by Will Eisner. On loan from Warren Bernard. [closed hardcover graphic novel]	<i>A Contract with God, 1978.</i> First printing, signed by Will Eisner. On loan from Warren Bernard.
Graphic Novels Take the Stage	116	<i>A Contract with God, Yiddish printing 1984.</i> On loan from Warren Bernard. [closed hardcover graphic novel]	<i>A Contract with God, Yiddish printing 1984.</i> On loan from Warren Bernard.
Graphic Novels Take the Stage	117	<i>Maus by Art Spiegelman, Funny Aministrals, 1972.</i> On loan from Warren Bernard. [Open comic book]	<i>Funny Aministrals</i> featured one of the first examples of the characters Art Spiegelman would later develop for his <i>Maus</i> series. The artist spent over a decade working through the story that went on to be serialized in <i>Raw</i> in 1980, then compiled into a book in 1991. Note the stylistic and editorial differences between this story (which was only 4 pages) and the later expanded version in <i>Raw</i> , especially the way Spiegelman draws his characters and lays out the story. <i>MetaMaus</i> , one of Art Spiegelman's memoirs, focuses on the work of creating <i>Maus</i> as well as the fame that came in the aftermath of publication. On pages 108 and 109 are some of the earliest 1978 draft pages for <i>Maus</i> . <i>Maus by Art Spiegelman, Funny Aministrals, 1972.</i> On loan from Warren Bernard.
Graphic Novels Take the Stage	118	<i>Maus I & II, 1992 edition.</i> By Art Spiegelman. Pantheon Books. On loan from Lauren Hoffman. [Two TP copies of <i>Maus</i> , I & II]	<i>Maus I & II, 1992 edition.</i> By Art Spiegelman. Pantheon Books. On loan from Lauren Hoffman.
Graphic Novels Take the Stage	119	<i>MetaMaus, 2011.</i> By Art Spiegelman. Pantheon Books. On loan from Lauren Hoffman. [open hardcover book]	<i>MetaMaus, 2011.</i> By Art Spiegelman. Pantheon Books. On loan from Lauren Hoffman.

Graphic Novels Take the Stage	120	<p><i>Moon Knight #38, 1984.</i> Written by Alan Zelenetz. Art by Bo Hampton. Published by Marvel Comics. On loan from Michael Lustig.</p> <p>[Framed comic page designs]</p>	<p>This Marvel Comic features a golem, a mythical creature animated from clay, who wears three Hebrew letters on his forehead spelling the word emet, which means truth.</p> <p>In this story, a sorcerer uses stolen Kabbalah manuscripts to reanimate the superhero Moon Knight's father as a Golem. Moon Knight refuses to fight his father's corpse. Luckily, his lover, Marlene Alraune, removes the Hebrew letters, stopping the golem's reanimation.</p> <p><i>Moon Knight #38, 1984.</i> Written by Alan Zelenetz. Art by Bo Hampton. Published by Marvel Comics. On loan from Michael Lustig.</p>
Graphic Novels Take the Stage	121	<p><i>Detective Comics #632, 1991.</i> Written by Peter Milligan. Art by Jim Aparo. Published by DC Comics. On loan from Michael Lustig.</p> <p>[Framed comic page layouts]</p>	<p>In this comic, an elderly Jewish man creates a golem to fight a white supremacist group. Batman, however, tries to protect the people from the golem's wrath by erasing one letter from the Hebrew word on his forehead, essentially changing the word truth (emet) to dead (met).</p> <p><i>Detective Comics #632, 1991.</i> Written by Peter Milligan. Art by Jim Aparo. Published by DC Comics. On loan from Michael Lustig.</p>
Graphic Novels Take the Stage	122-125	Pages from Carol Isaac's <i>Wolf of Baghdad, 2020.</i> [Graphic of a Comic book page]	Pages from Carol Isaac's <i>Wolf of Baghdad, 2020.</i>
Graphic Novels Take the Stage	126	<p><i>Letting It Go, 2013.</i> By Miriam Katin. Drawn & Quarterly Press. On loan from Warren Bernard.</p> <p>[Open hardcover graphic memoir]</p>	<p>Miriam Katin (b.1942) was born in Hungary and has lived in Israel and the United States. Her graphic novel <i>Letting it Go</i> is an autobiographical look at the feelings that emerged when her adult son decided to move to Berlin. As a Holocaust survivor, Katin struggled with his choice, but her visits to Berlin complicate the story for her as she learns more about how the city confronts its traumatic history.</p> <p><i>Letting It Go, 2013.</i> By Miriam Katin. Drawn & Quarterly Press. On loan from Warren Bernard.</p>
Graphic Novels Take the Stage	127	<i>A Dangerous Woman: A Graphic Biography of Emma Goldman, 2007.</i> By Sharon	Sharon Rudahl, who grew up in the DC area, wrote several graphic novels exploring the Jewish role in the leftist American labor and political movements of the 20th century.

		Rudahl. The New Press. On loan from Lauren Hoffman. [closed Softcover graphic biography]	<i>A Dangerous Woman: A Graphic Biography of Emma Goldman, 2007.</i> By Sharon Rudahl. The New Press. On loan from Lauren Hoffman.
Graphic Novels Take the Stage	128	<i>The Bund: A Graphic History of Jewish Labor Resistance, 2023.</i> Written by Sharon Rudahl. Art by Michael Kluckner. Edited by Paul Buhle. AK Press. Capital Jewish Museum Collection. [closed softcover graphic nonfiction novel]	<i>The Bund: A Graphic History of Jewish Labor Resistance, 2023.</i> Written by Sharon Rudahl. Art by Michael Kluckner. Edited by Paul Buhle. AK Press. Capital Jewish Museum Collection.
Graphic Novels Take the Stage	129	<i>Whistle, 2021.</i> Written by E. Lockhart (b.1967). Art by Manuel Preitano. DC Comics. Capital Jewish Museum Collection. [Open softcover TP]	In <i>Whistle</i> , a character named Willow Zimmerman works hard to have her voice heard through activism. When her mother can no longer afford her cancer treatments, Willow takes a job with an old family friend. After overhearing her boss' plans to push out the people of her working-class neighborhood, Willow struggles to be true to herself <i>and</i> help her family. <i>Whistle, 2021.</i> Written by E. Lockhart (b.1967). Art by Manuel Preitano. DC Comics. Capital Jewish Museum Collection.
Graphic Novels Take the Stage	130	<i>The Rabbi's Cat, 2005.</i> Written and illustrated by Joann Sfar. English edition published by Pantheon Books. On loan from Lauren Hoffman. [closed softcover graphic novel]	<i>The Rabbi's Cat, 2005.</i> Written and illustrated by Joann Sfar. English edition published by Pantheon Books. On loan from Lauren Hoffman.
Graphic Novels Take the Stage	131	<i>The Rabbi's Cat 2, 2008.</i> Written and illustrated by Joann Sfar. English edition published by Pantheon Books. On loan from Lauren Hoffman. [Closed hardcover graphic novel]	<i>The Rabbi's Cat 2, 2008.</i> Written and illustrated by Joann Sfar. English edition published by Pantheon Books. On loan from Lauren Hoffman.

Graphic Novels Take the Stage	132	<p><i>How to Understand Israel in Sixty Days or Less, 2016.</i> By Sarah Glidden. Drawn & Quarterly. Capital Jewish Museum Collection.</p> <p>[Open softcover graphic memoir]</p>	<p>Sarah Glidden (b.1980) used her graphic memoir to grapple with her feelings about Israel as a left-leaning American Jew. The autobiographical work tells the story of her Birthright trip, in which she expected to be told simple answers and platitudes about the Palestinian/Israeli conflict. Instead, she encountered Israelis with many different views and faced the complexity of geopolitics and identity.</p> <p><i>How to Understand Israel in Sixty Days or Less, 2016.</i> By Sarah Glidden. Drawn & Quarterly. Capital Jewish Museum Collection.</p>
Graphic Novels Take the Stage	133	<p><i>Wolf of Baghdad, 2020.</i> Page 60 and 61. By Carol Isaacs. TM & Copyright Myriad Editions. Capital Jewish Museum Collection.</p> <p>[Open softcover graphic memoir]</p>	<p>In <i>Wolf of Baghdad</i>, author Carol Isaacs explored her family’s Jewish history in Iraq. She told stories related to her by relatives, who remembered the family’s Jewish and non-Jewish neighbors and friends, and drew an imaginative tour of Baghdad through the eyes of her ancestors.</p> <p><i>Wolf of Baghdad, 2020.</i> Page 60 and 61. By Carol Isaacs. TM & Copyright Myriad Editions. Capital Jewish Museum Collection.</p>
Graphic Novels Take the Stage	134	<p><i>Exit Wounds, 2007.</i> By Rutu Modan. Drawn & Quarterly. On loan from Lauren Hoffman.</p> <p>[open softcover graphic novel]</p>	<p>Israeli author and illustrator Rutu Modan (b.1966) explored the impact of terrorism on life in Israel with the graphic novel <i>Exit Wounds</i>. The book tells the story of a family’s search for a man who may have been killed in a suicide bombing in Tel Aviv, and the discovery that he might have been mistakenly buried in the non-Jewish section of the cemetery. The graphic novel explores burial rituals, political violence, and complex family relationships.</p> <p><i>Exit Wounds, 2007.</i> By Rutu Modan. Drawn & Quarterly. On loan from Lauren Hoffman.</p>
Graphic Novels Take the Stage	135	<p><i>Fantastic Four vol. 3 #56, 2002.</i> Written by Karl Kesel. Art by Stuart Immonen. Published by Marvel Comics. On loan from Michael Lustig.</p> <p>[Framed comic page layouts]</p>	<p>In this 2002 issue of the <i>Fantastic Four</i>, The Thing is revealed as being Jewish. In the story, Benjamin Grimm, The Thing’s alter ego, returns to a pawnshop on the Lower East Side to return a Star of David necklace that he had stolen as a youth. Meanwhile, a villain named Powderkeg injures the store owner, Hiram Sheckerberg. The Thing recites</p>

			<p>the She'ma prayer over Sheckerberg's (presumed) dead body. He then returns the previously stolen necklace and defeats Powderkeg for the moral victory.</p> <p><i>Fantastic Four vol. 3 #56, 2002.</i> Written by Karl Kesel. Art by Stuart Immonen. Published by Marvel Comics. On loan from Michael Lustig.</p>
Graphic Novels Take the Stage	136	<p><i>The Rabbi's Cat, Vol 1, 2005.</i> Written and illustrated by Joann Sfar. Pantheon Books.</p> <p>[Graphic of 2 pages of Volume 1]</p>	<p>In this series, Joann Sfar delves into the theme of inter-religious coexistence during the French occupation of Algeria. His narrative places the Jewish community in an Arab setting, using cartoon figures to hint at social hierarchies between Jews, Muslims, and the French.</p> <p><i>The Rabbi's Cat, Vol 1, 2005.</i> Written and illustrated by Joann Sfar. Pantheon Books.</p>
Graphic Novels Take the Stage	137	<p><i>The Rabbi's Cat, Vol 2, 2008.</i> Written and illustrated by Joann Sfar. Pantheon Books.</p> <p>[Graphic of 2 pages of Volume 2]</p>	<p><i>The Rabbi's Cat, Vol 2, 2008.</i> Written and illustrated by Joann Sfar. Pantheon Books.</p>
Graphic Novels Take the Stage	138	<p><i>Le Juif Arabe</i> by Asaf Hanuka.</p> <p>[Graphic of 2 pages of graphic memoir]</p>	<p>In <i>The Realist</i>, a webcomic published in 2015, Hanuka candidly shares his daily experiences as a Arab Jewish father in Israel. In <i>Le Juif Arabe</i>, he explores his family's history, focusing on the murder of his great-grandfather in British Mandate Palestine in the 1930s.</p> <p>(Above) <i>Le Juif Arabe, 2023.</i> Written and illustrated by Asaf Hanuka.</p>
Graphic Novels Take the Stage	139	<p><i>The Realist</i> by Asaf Hanuka, 2015.</p> <p>[Graphic of 2 pages of graphic memoir]</p>	<p>(Below) <i>The Realist, 2015.</i> Written and illustrated by Asaf Hanuka. Archaia Publications.</p>
Graphic Novels Take the Stage	140	<p><i>Undesirables, 2023.</i> By Amour Boum and Nadjib Berber. TM & Copyright Stanford University Press.</p> <p>[Graphic of 4 pages of graphic novel]</p>	<p>The award-winning graphic novel <i>Undesirables</i>, published in 2023 by anthropologist Amour Boum and Nadjib Berber (1952-2023), employs fictional characters to depict the events of the Holocaust in North Africa. The design for this graphic novel imparts a visual sensation akin</p>

			<p>to an old newspaper, adding an archival touch.</p> <p>Through a combination of research and a semi-photorealistic black and white art style, the comic revives the memory of this important story for a new generation. The Amado Chair of Sephardic Studies at UCLA and a Muslim from southeastern Morocco, Professor Boum focuses his research on the cultural representation of Middle Eastern and North African religious and ethnic minorities.</p> <p><i>Undesirables, 2023.</i> By Amour Boum and Nadjib Berber. TM & Copyright Stanford University Press.</p>
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