

Oksman, Tahneer. *"How Come Boys Get to Keep Their Noses?": Women and Jewish American Identity in Contemporary Graphic Memoirs.* New York: Columbia University Press, 2016. 274 pp. \$30.00. (9780231172745).

In this volume, Oksman provides a close reading of the autobiographical works of seven graphic novelists. She looks at the artwork, the placement of characters in the frame, the placement of frames on the page, the text, and how the text and artwork interact. For each memoirist, Oksman determines how she defines Jewish identity, and then how the memoirist relates to that identity.

For Kominsky Crumb, Jewish identity is tied to an assertive temperament (transmitted from her mother), to the body, in particular to the nose, and as a contrast to her non-Jewish husband. Vanessa Davis's identity is defined by being in a place with a "New York Jewish" feel. Miss Lasko-Gross and Lauren Weinstein, both compose memoirs through the eyes of their younger selves. Their Jewishness is mostly expressed by a feeling of being "other." Sarah Glidden and Miriam Libicki reflect on the relationship between diaspora Jews and the State of Israel and on the links between Jewish identification and Israeli affiliation. For Liana Finck, the past is very much alive and talkative. The spirit of Abraham Cahan speaks to her out the pages of a scrapbook that her grandfather put together of his favorite Bintel Brief letters. While Cahan seems to assimilate to the modern world, Finck is moved to learn Yiddish.

With the explosion of graphic novels and other graphic works, this is a fascinating look at a new form of memoir, but also of how to analyze and critique this format.

Includes illustrations, color plates, notes, bibliography, and index. Highly recommended for academic libraries.

Sheryl Stahl, Senior Associate Librarian, Frances-Henry Library, HUC-JIR, Los Angeles.

Orlov, Andrei A. *Divine Scapegoats: Demonic Mimesis in Early Jewish Mysticism.* State University of New York Press, 2015. 336 pp. \$65.00. (9781438455839).

The dualistic concepts of the angelic and demonic figure are prominent in theological arguments that raged among Jews, Christians, and Gnostics in the first centuries of the Common Era. Examining two early pieces of Slavonic pseudepigrapha (namely the "Apocalypse of Abraham" and the "Book of 2nd Enoch"), Andrei Orlov sets out to demonstrate that in early Jewish apocalyptic literature the antagonist (s) (described as demonic) often parallel or mirror features of the angelic figures, and even those of God. As an example of this mirroring (or mimesis), Orlov points to the Yom Kippur Temple ritual involving the "Scapegoat," wherein the goat for Azazel (the demonic "Other") is saddled with the sins and failings of the Israelites, while it is matched with "its right counterpart, associated with the eschatological 'goat for YHWH,' the patriarch Abraham."

Orlov argues moreover, that the dualistic imagery found in these two works appears to anticipate a number of later Jewish mystical developments, "... especially reflected in the Castilian Kabbalah and the Zoharic tradition, with their tendency of 'positing of a demonic realm morphologically paralleling the realm of the divine.'" He cites Isaiah Tishby in asserting that this mirroring (or parallelism-mimesis) can be observed in the "Sefirot," where the Divine side associated with the angelic is mirrored by the "Other side" associated with the demonic. With further reference to Tishby, Orlov asserts that the parallelism in these elements is so connected, that by studying the "Other Side" element found in the two pseudepigrapha discussed here, one can realize a better "knowledge and understanding of the Divine sefirotic system."

Though undoubtedly esoteric, Orlov's *Divine Scapegoats* is nevertheless informative. It injects new insights into our understanding of the early foundations of the Jewish mystical tradition. It also provides new evidence regarding the development of Castilian Kabbalah in 13th century Spain, and therefore is a valuable contribution to Sephardic studies. With its bibliography and very extensive notes it should find a place in academic libraries.

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