

R. CRUMB

is not who you thought



by Miles Mathis

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As usual, just my opinion based on research anyone could do.

My readers will know that I worked as a professional cartoonist in college and for a short time afterwards. I say professional because, yes, I actually got paid for it, even in college. The University of Texas' *Daily Texan* paid its cartoonists, both editorial and strip cartoonists, and I did both. After graduation, my strip **Squib** was picked up by King Features as part of its *New Breed* panel, which they had recently premiered to compete with Gary Larson's *Far Side*. That was in the late 80s. I also appeared in the *Utne Reader* and various other places. But I was never a fan of Crumb. At the time I was more into *Bloom County* and the *Far Side*. I don't read or create comics anymore, and haven't since about 1990.

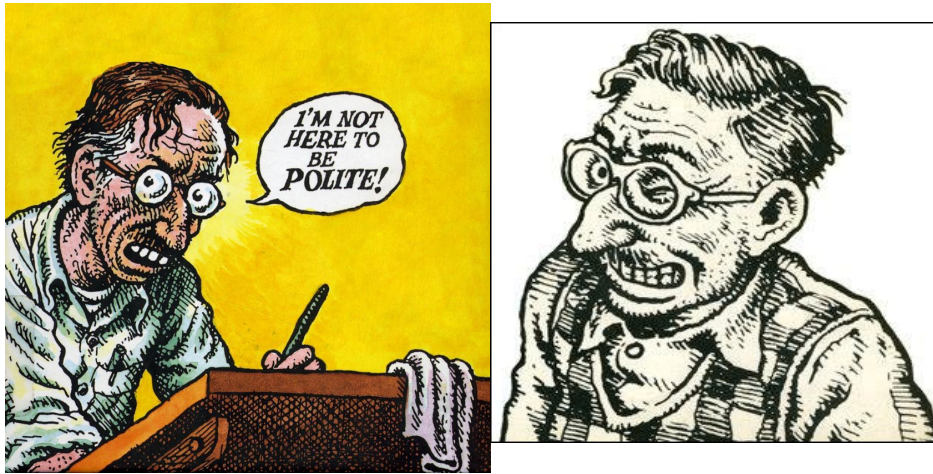
The reason I didn't like Crumb had nothing to do with what we are about to discover. I simply found his drawing style unattractive and his sense of humor coarse. It didn't amuse me at all. But today I learned a bit more. We will start with this panel, which a reader just sent to me, and which Stormfront likes to use. I had never seen it before today.



And now for the punchline: **Crumb is Jewish**. Here are some facts I collated that you may wish to pour into your brain. Crumb's father was a combat illustrator for the Marines. Crumb himself got his start drawing greeting cards at American Greetings. That company is owned by the Sapirsteins and run by the Weisses. Meaning? Jewish. That was in Cleveland, where Crumb soon joined Harvey Pekar and other cartoonists and writers at *Help!*, which was run by Harvey Kurtzman. Pekar and Kurtzman are also Jewish. In 1964, Crumb married Dana **Morgan**. At Wiki, we are told they were destitute, so they traveled to Europe where Dana stole food. Really? If they were destitute, how did they afford the plane fare to Europe? Wouldn't it have been cheaper to steal food in Cleveland? Also note Dana's maiden name. As in J. P. Morgan? No, it couldn't be, could it?

In 1967 Crumb ended up in San Francisco, like many other low-level spooks on assignment at the time. He was soon tapped by Don Donahue at Apex Novelties for book publication. This looks like a CIA front to me for many reasons, not the least of which is that there is no biographical information on Donohue. It is probably an alias. The common bios give us no info on Donohue before 1968, but are keen to tell us the address of Apex: 633 Laguna St. in Hayes Valley. Not only was Hayes a known center of spook activity, we get the marker 33. Rip Off Press was right next door, and they are the ones who published the *Principia Discordia*, obviously a production of Langley's "humor" section. Langley is not known for its humor, then or now.

If I am not getting through to you, try this:



The thing to notice in the first two is the bridge of the nose, which he has made no effort to tone down. It is toned up if anything. Also note the wink. He is telling you something, knowing you won't get it. The third one now speaks for itself. Combine those self-portraits with these further facts:

- 1) Crumb's second and current wife is **Aline Goldsmith**. Jewish. Her father was a mobster. She now goes by the name Aline **Kominsky**-Crumb, although Kominsky is the name of her previous husband, to whom she was married for only a short time and divorced. So why did she keep the name? Very strange. The Kominskys of Cleveland are really Kaminskis, Jews formerly of Poland who married into British nobility. See Gertrude Kaminski who married the Baronet Graham in 1939. His mother was a Wolfe. These Grahams are of course related to the Grahams, Dukes of Montrose, who we looked at in the recent paper on Dunblane. They are related to Andy Murray. They are also related to the Bells, see below.
- 2) Although allegedly a counter-culture cartoonist who has done the anti-Semitic panel above as well as many panels on “niggers”, Crumb has been published by the *New Yorker*. You might want to ask yourself why the *New Yorker*, owned and run by Jews, would publish a virulent anti-Semite like Crumb. Couldn't be that they know he is part of the project, could it?
- 3) In 2006, Crumb was honored at the Jewish Museum in New York in the exhibition “Masters of American Comics”. Do you really think the Jewish Museum is that tolerant and inclusive? Are Jewish institutions generally known for their tolerance of famous anti-Semites? Not in the world I live in, so something else must be going here. It looks a lot like the knighting of Mick **Jagger** by the queen, after the album “Their Satanic Magesties Request”.

- 4) A genealogy search on the surname Crumb takes us to [this page at Wikitree](#), which tells us Crumb is a variant of Crump, Crum. Scan down the pages to see who the Crumbs/Crumps are closely related to in the past two centuries. **Kennedy, York, Peabody, Putnam, Bacon,** Irons, Payne, Lang, **Walker, Jacobs,** Meeker, Chesebrough, Agranovitch, Goodyear, **Fisher,** Bell, Randolph, Allen, Knieff, Cooper, Howard, Helms, Corning, **Bowen,** Ryan, Bartlett, Hurst, Eldridge, Clarke, **Jaggers,** Rogers, Kerr, Bourne, **Barnes, Phillips.** A who's who of spook names. This list leads me to believe Crum is a variant of Crom, which is a shortening of . . . **Cromwell.** See Roman Polanski's *Tess*, where Oliver Cromwell is called Oliver **Crumble** by Tess' mother.

So if Crumb is really Jewish, why is he pretending to be an anti-Semite? Same reason Hitler was, and thousands of other crypto-Jews. Two words: *opposition control*. They like to control both sides of every question, to guide the dialog and make sure nothing gets out of hand. Better to attack themselves, since then they can decide what gets said and what gets done. They also use these things like comics as an outlet for anger. The “stupid gentiles” can read them and think something is being done. They can laugh or scream or shake their fists at the wall, all of which is an emotional release. This emotional release prevents real action. It is the whole point of an entire segment of Hollywood. Think of the Charles Bronson/Stephen Seagal/John Wick genre. You watch a bunch of bad guys getting punched or killed, and your mind thinks it really happened. You don't have to be a revolutionary because Chuck Norris or Keanu Reeves is already on it.

Plus, I encourage you to look up Crumb's strip on Jews. Above is only the first panel. It has all kinds of signs of being an inside job, since although the Jews in it look awful, the Gentiles look even worse. His Jewish “critique” is just a rehash of the usual cliches, and he tells you nothing new. He is just sort of posing as the standard anti-Semite. The Jews are short and dirty and smelly and greedy, but they are rich and do run the world. The Gentiles, while taller and blonder, are like an inferior sub-species: brainless children who will believe anything and who can be robbed with impunity. My guess is the Jews let those cliches pass because that story suits them very well. Seeing themselves portrayed as greedy, cunning, or even vile doesn't register, since what they want is to be rich and powerful. They are, so the rest of the fake critique fails to land.

According to [this recent article](#) at *The Observer*, R. Crumb is indeed ugly, smelly, and vile, and so is his wife, but since they live in a chateau in France, so what? And since the writer of the piece, Jacques Hyzagi, is—according to his own admission—also smelly and vile, the punch again fails to land. It is little more than a circle jerk. Since Hyzagi is also probably Jewish, it is just a bunch of smelly people sniffing each other and getting published for their smelly reports. Which is a pithy definition of worldwide journalism.

It looks to me like Hyzagi and Crumb manufactured this flamewar as a sad form of publicity, but the “cage match” utterly fails to jell. Why? Because the spookwriter Hyzagi can't write and because Crumb's fake 15 minutes was back in the 1970s. Now he wouldn't draw as big a crowd as a Brady Bunch reunion. You have to ask why *The Observer* is publishing this crap. The answer: it's all they've got. As one of the million mouthpieces of Intel, this is what they do: promote old has-beens that we now find out never were, and promote young up-and-comers who can do neither.

Up next: Dark Mofu.