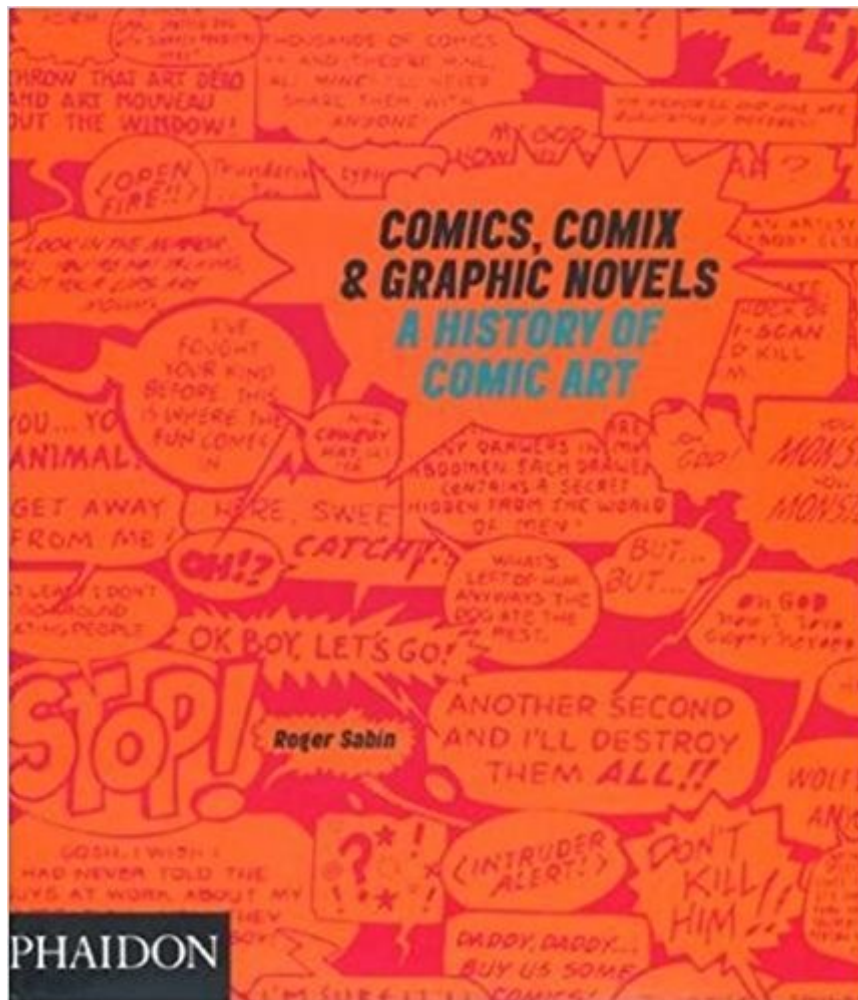




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# Comics, Comix & Graphic Novels: A History Of Comic Art



## Synopsis

For more than a century the comic book has been one of our most familiar, yet least appreciated popular art forms. As vehemently criticized as it is passionately defended, it has evolved from humble beginnings into a graphically sophisticated and culturally revealing medium.

## Book Information

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## Customer Reviews

For many years, those interested in the history of the art of comics--from scholars to fans--had very few options. The available books were either filled with glaring errors or far too limited in their scope. Along comes Roger Sabin and his near-definitive history. The best thing about this book is that it begins with a strong foundation--that comics is a separate and unique artistic medium--and goes on to leave practically no stone unturned, from mainstream superheroes to underground work to Japanese manga to the new alternatives to the strong European tradition. There's even an entire chapter on comics by and aimed toward women, hopefully dispelling the myth that comics are just for boys. --This text refers to the Hardcover edition.

Arts journalist Sabine provides a British eye view of the origins of the comic strip and the comics industry with this heavily illustrated, comprehensive, brisk and lucidly written historical overview. Eschewing the usual antecedents (for example, the Bayeux Tapestry in Normandy), he starts with 17th-century English execution broadsheets (mass-produced woodcuts of public beheadings and the like) and the satirical engravings of Hogarth before locating the beginnings of the modern comic strip in such illustrated 19th-century British humor magazines as Punch. He is particularly

enlightening when discussing the little-known, superbly illustrated Ally Sloper's Half Holiday from 1884, both a magazine and cartoon character that predate Richard Outcault's 1896 strip The Yellow Kid, usually credited with launching the modern American strip. Although there's much about British strips and publishers that will be new to American readers, Sabine does not slight U.S. comics, and his binational discussions of the industry's notoriously exploitative working conditions and women's comics is invaluable. This excellent treatment ends with a look at new alternative artists, the impact of Japanese comics (or manga) and animation (anime) and the current transformation of the comics market and comics distribution. Copyright 1996 Reed Business Information, Inc. --This text refers to the Hardcover edition.

A good start but not wide enough in scope even when it was originally published in this edition of 2001 and a lot has happened since then and a lot of interesting things have been published before and since that this doesn't cover. You'll want to supplement this with other books if the topic really interests you- such as the bibliography volumes by John Lent for example.

I had to purchase the book. It's extremely informative and gives a great retelling of the history of comics. It has all the greats and the tough life comics has gone through. Recommend highly if you're interested in anything that has to do with American comic book.

Great book! Used for a class at UNCA!

This volume by Roger Sabin is filled with data and analysis about comic book art in America and England from its roots in the Middle Ages, to the 1990s. The sample comic books, strips, and novels are beautifully reprinted. Occasionally, there are covers and pages that are displayed too small to be viewable properly. All images offer artist and writer credits. The text is well written and scholarly about an art form that encompasses world history, economics, ethics, and culture. Altogether, this book is enlightening and inspiring.

An art form that is often dismissed as mere entertainment gets its due in this huge, entertaining and enlightening book. Comics, Comix & Graphic Novels is undoubtedly the most comprehensive study of the graphic qualities and cultural impact of comic art, tracing the history of the genre from early woodcuts to modern times. In addition to documenting the origins of established comics such as Tintin and Batman, the contributions and influence of recent artists, including Katsuhiro Otomo of

Akira fame and Art Spiegelman (Maus) are also discussed in depth. In addition to the treasure trove of illustrations in the book, Sabin's text deftly balances the history of comic art as entertainment with the placement of these comics in a cultural context. However, despite his scholarly tone the book never comes across as high-handed or pretentious. Beautifully produced and consummately authoritative, this book is a must-read for anyone interested in popular culture.

This is a wonderful book. It's beautifully written, with quality reproductions. If you are looking for one book to sum up this genre, then this must surely be it. Little known (and completely useless) fact . . . This book 'stars' in the film Notting Hill! It is clearly visible in a scene with Julia Roberts and Hugh Grant towards the end of the film. The book shop where the two leading characters meet is meant to be a travel book shop, so goodness knows how this particular title made it on to the shelves!

Truly one of the greatest "reference" books on the subject of the history of comix. I checked it out from a library to use as a reference for a term paper, and liked it so much that I bought it. The text is rich, and the pictures and illustrations are amazing. A magnificent and beautifully-put-together book.

I had this book for a class a little while ago and I have to agree with my professor that this book skips over a lot of important stuff in the "history of Comic Art". There is not nearly enough info about main stream publishers (Marvel and DC) and yet there are pages upon pages of independent works from the 70's. Don't get me wrong it's valuable information, BUT it's not balanced. It's like this book was written in the early 80's and written based on personal experiences and comic book tastes rather than hard research.

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