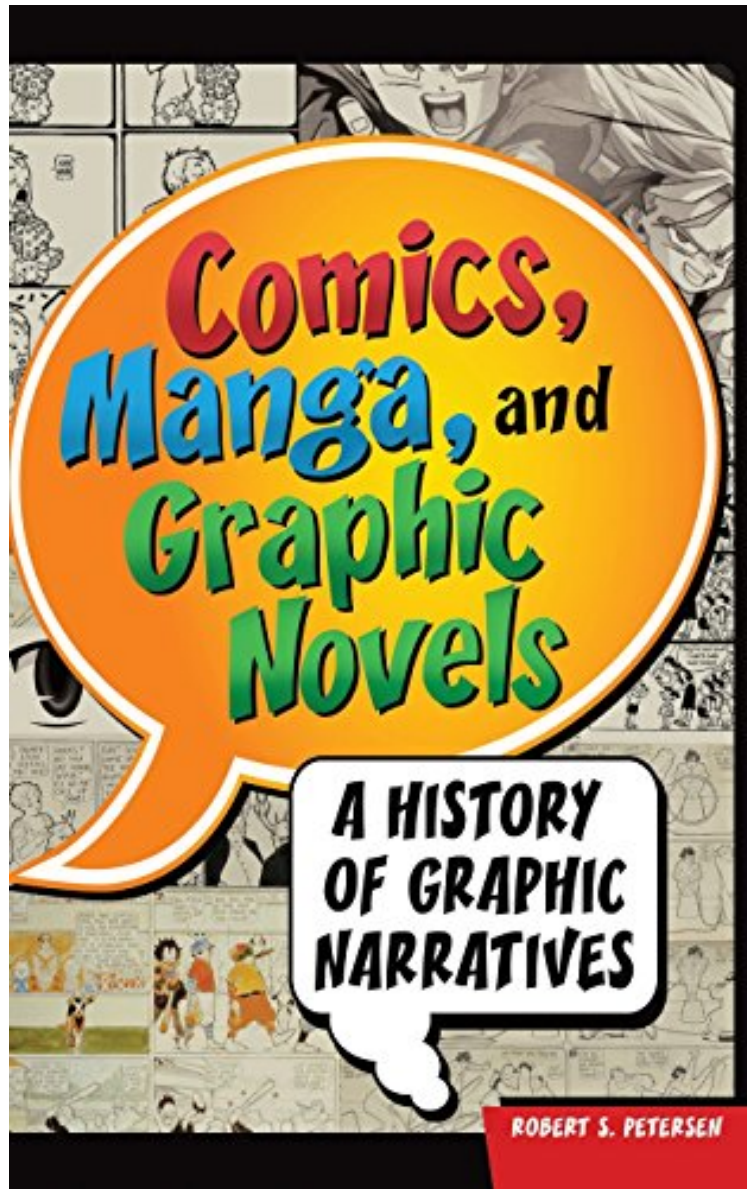


(Free and download) Comics, Manga, and Graphic Novels: A History of Graphic Narratives

Comics, Manga, and Graphic Novels: A History of Graphic Narratives

Robert Petersen

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Robert Petersen : Comics, Manga, and Graphic Novels: A History of Graphic Narratives before purchasing it in order to gage whether or not it would be worth my time, and all praised Comics, Manga, and Graphic Novels: A History of Graphic Narratives:

5 of 6 people found the following review helpful. A disappointingly cursory history of anything that might remotely qualify as "graphic narrative" By G. Steirer Robert Petersen's *Comics, Manga, and Graphic Novels* purports to tell the story of graphic narrative from its beginning (in ancient times) to its present (in the iPad era). The thirteen chapters thus range over such diverse topics as popular prints in China and medieval Europe, graphic images in pre-modern Japan and eighteenth-century Europe, humor magazine illustrations, newspaper comic strips, and Web comics. Most of these chapters are well-written, but the wide assortment of topics is likely to strike most readers as odd. Indeed, Petersen takes pains to minimize the place of the comic book (and modern graphic novel) in this history; for him, they are neither graphic narrative's apogee nor even an especially interesting phase in its development. Petersen thus devotes more pages to William Blake or the French Situationists than to Jack Kirby, Stan Lee, or Steve Ditko. Because the book ranges so widely in subject matter, the particular histories it offers are also quite cursory. Nearly all readers are thus likely to discover that they know more about at least one topic covered in this book than the book itself does. The superhero chapter is probably the least developed of the book, but readers who have studied art history, American culture, or the history of the press will likely find others sections disappointingly lightweight as well. Comics scholars should also take note--though Petersen has done a fair job constructing his history from research, the number of sources cited is surprisingly low for such a wide-spanning history; the book also contributes little to no original research to the discipline. If you're looking for a general history of story-telling art (and don't mind the hefty price tag), this book will, if not fully satisfy you, certainly whet your whistle. Traditional comic book fans (and people buying gifts for such fans), however, should stay away. Pick up *The Power of Comics: History, Form and Culture* or *Comic Book Culture: Fanboys and True Believers (Studies in Popular Culture)* instead. 5 of 7 people found the following review helpful. An excellent and thoughtful read for those who want to understand the history behind these books By Midwest Book Review Graphics have been used to tell a story ever since man began scrawling pictures on cave walls. "Comics, Manga, and Graphic Novels: A History of Graphic Narratives" studies the history that is longer than many of us know. For centuries the format of the comic book has been alive but has not been referred to as a comic book or graphic novel, and Robert S. Petersen gives readers a fine assortment of history, discussing the first occurrences of repeating narratives starring the same character to how they have evolved into a favorite of reading in the modern day. "Comics, Manga, and Graphic Novels" is an excellent and thoughtful read for those who want to understand the history behind these books.

This text examines comics, graphic novels, and manga with a broad, international scope that reveals their conceptual origins in antiquity. Includes numerous illustrations of British satirical prints, Japanese woodblock prints, and the art of prominent illustrators Includes a chapter on the latest developments in digital comics

". . . Petersen's *Comics, Manga, and Graphic Novels: A History of Graphic Narratives* is exactly that: A very comprehensive and highly recommendable account of the various manifestations of the graphic narrative across time and cultures." --Stephanie Hoppeler, COMFOR (Gesellschaft für Comicforschung)