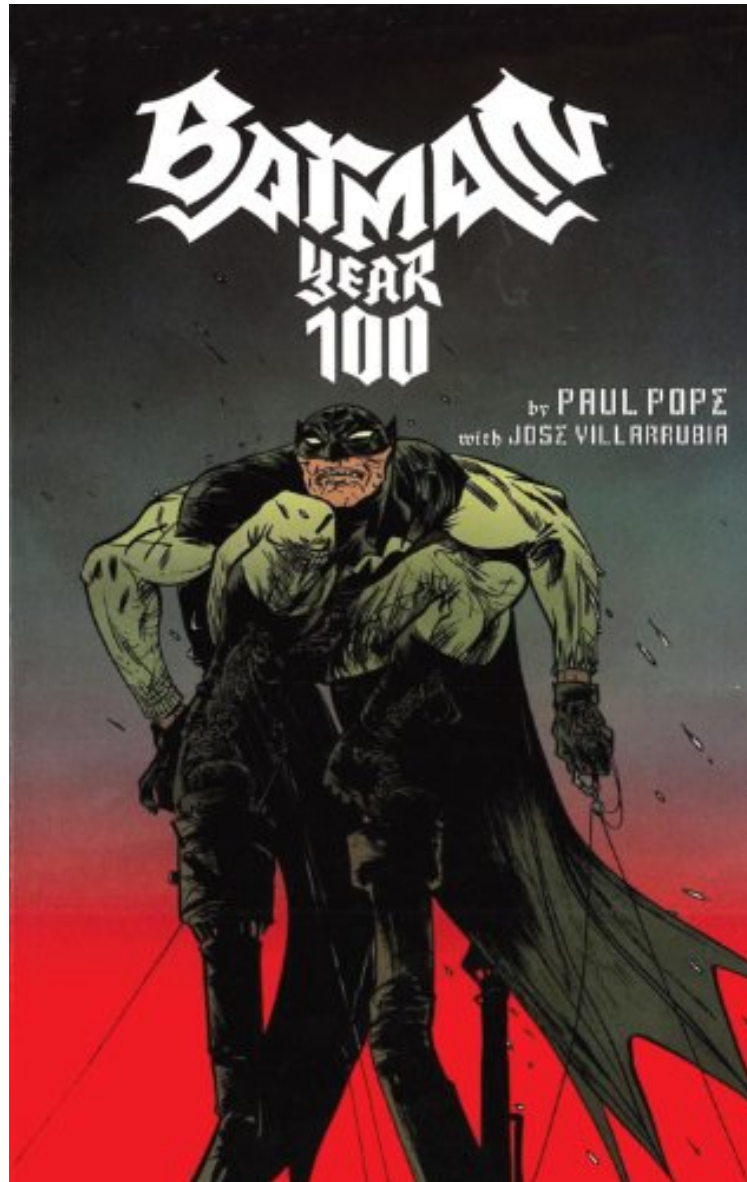


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Batman: Year One Hundred

Paul Pope

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#216154 in Books Paul Pope 2013-04-23 2013-04-23 Original language: English PDF # 1 10.20 x .40 x 6.70l, .73 #File Name: 1401211925232 pages Batman Year One Hundred | File size: 63.Mb

Paul Pope : Batman: Year One Hundred before purchasing it in order to gage whether or not it would be worth my time, and all praised Batman: Year One Hundred:

2 of 2 people found the following review helpful. A Mysterious, Futuristic Batman Tale Set Against the Backdrop of an Authoritarian, Dystopian Future By MereChristian *Batman: Year One Hundred* is the most famous work from writer/artist Paul Pope. Pope takes the concepts of realism that Christopher Nolan's *Dark Knight Trilogy* is famous

for, and did it better than Nolan could. He combines a gritty future dystopia with some slight fantastical elements to tell a story of a Gotham City desperately in need of the Batman. The year is 2039, and it is one hundred years since the Batman first debuted, at the advent of World War II. After disappearing for decades, presumably due to old age, a man in the cape and cowl has reappeared to fight for justice. Justice is in short supply in this world. The state is a large apparatus of government psychics and technology monitoring everything and everyone. Privacy is non-existent, and the Federal Police like it that way. Into this mess comes Detective James Gordon, grandson of the original Commissioner Gordon, who worked with Batman. Now he finds himself thrust between a Batman (who is he? Is he the same man?) falsely accused of murder, corrupt federal agents, and a plot by rogue agents of the government to create a weapon of unimaginable proportion. What I liked about this story is that Pope managed to portray a dystopian future, and some more realistic ideas on how to portray Bats in a way that didn't seem to limit his comic-book origins the way that Nolan does. He embraces them. The art was kinda strange, to be honest though. Not bad, at all. Quite good actually. I just had a unique aesthetic to it that was... different. The end has some bonus commentary and other features, as well as Pope's first major *Batman* story. This was a short vignette that told of the "Berlin Batman", Baruch Wayne, in Nazi Germany. It was kinda an interesting mix of gritty modernism and the Silver Age view of the character. I really liked this view on the Bat mythos. High Recommended. 5 of 6 people found the following review helpful. One of my favorite Batman stories ever. In fact, this may be my favorite Batman character. Anonymous city, anonymous Batman. This Batman is a little more "real world" in his behavior, reflections, and interactions. This isn't the pretty boy, trust fund, "I miss my parents" Batman. Year One Hundred takes it more towards an "adult" Batman; grittier, etc. I wish this particular characterization of Batman could go on... but, alas, people want to see Batman driving expensive, military style super cars and planes modeled after space ships. You don't get that crap here. What you get is a Batman that is a shadow in a world where everyone's ID is known. You get an "everyman" who fights a more underground battle against the establishment. This Batman would eat chicken legs and drink a beer before he sat down to have "Alfred" serve him lamb chops. 0 of 0 people found the following review helpful. Meh. By Tyrone Carvin Gonna be honest, im a huge fan of Batman but this just fell flat. The dialogue is clunky. The story is very bland. This is the worst Batman comic I've read in a while. Oddly enough I actually liked the art style, which was something many people complained about, but over all this book could have been so so so much better. But hey at least I can say I own this.

Visionary writer/artist Paul Pope presents a futuristic mystery of epic proportions set in a dark, dystopian world devoid of privacy and filled with government conspiracies, psychic police, holographic caller ID and absolutely no room for "secret identities." In Gotham City, 2039, a federal agent is murdered and a contingent of Washington's top agents is hot on the suspect's trail. The Batman, a forgotten icon from the past, is wanted for the murder. Amid the chaos Gotham City Police Detective Gordon, grandson of the former commissioner, discovers that the man they are chasing shouldn't exist at all.

From Publishers Weekly Starred . Many recent comics have tried to make sense of the large political situations of modern life. A character like Batman might seem an unlikely tool to ponder the right to privacy, but in Pope's hands the effect is dazzling. The superhero trope of the secret identity becomes a metaphor for the past life we all want to keep to ourselves. When the Gotham City PD and other forces come gunning for what is under the Dark Knight's cowl, Batman and his cohorts protect it out of a basic sense of justice. As written, the Batman of 2039 is a living legend, seen in flashbacks that correspond with the dates the stories appeared in print. There's a metaphysical quality to the character, as if his very story is what is keeping him alive. Pope's art strikes a balance between traditional superhero comics and cutting-edge illustration. The big dark figure and the high action that follows him everywhere is still present, but played by figures that look like they could be found in an underground manga. It's been 68 years since the character's first appearance, and we still have Batman and Robin setting things right. Who says it will be different when the future comes? (Jan.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. "The dark prince of comix takes Batman thirty years into the future ... Pope's grim style is perfectly suited to drawing Batman." About the Author Paul Pope is an acclaimed, Eisner award-winning writer and artist whose works include THB, The One-Trick Ripoff, and, for DC Comics, Heavy Liquid and Batman: Year One Hundred. His work is translated into a number of languages on three continents. He's one of a handful of young cartoonists to be consistently gaining critical praise and media attention, appearing on the Sci-Fi Channel, Much Music, and elsewhere. He's been in everything from Spin to A+F to Entertainment Weekly to Jalouse to V Magazine to The Village Voice. And he's the only American cartoonist to have worked for Japan's largest manga publisher for five-plus years.