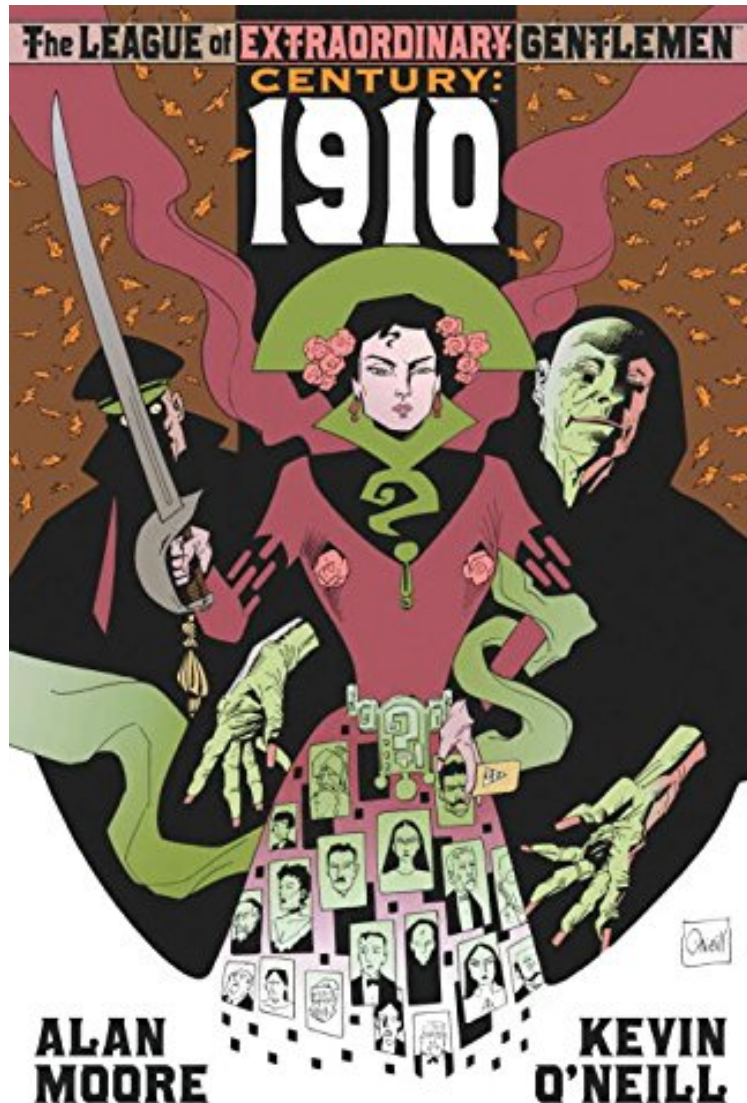


[Ebook free] The League of Extraordinary Gentlemen Volume 3: Century #1 1910

# The League of Extraordinary Gentlemen Volume 3: Century #1 1910

*Alan Moore*

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**Alan Moore : The League of Extraordinary Gentlemen Volume 3: Century #1 1910** before purchasing it in order to gage whether or not it would be worth my time, and all praised The League of Extraordinary Gentlemen Volume 3: Century #1 1910:

1 of 1 people found the following review helpful. Mixed Edwardian bagBy C. D. VarnThe Edwardian return to the

League of Extraordinary Gentle is heavy on atmosphere and on characters who have profound effects, but are ultimately incidental to the comic arc. Jinni Nemo's story line involves a somewhat cliched arc turning in the Private Jenny of the "Three Penny Opera", and the background story around Hebbo (who is an obvious incarnation of Aleister Crowley) begins in a fairly obvious manner. The League is much more sedate and, frankly, ineffective compared to its earlier incarnation with more obviously brutal personalities like Hyde and Griffin. Mina's tracing of Mac the Knife is interesting and states true to the idea that she is more or less the only truly useful member of the League. This story seems to more ground work for the two issues, but the it is stylistically very interesting. O'Neill's art is sardonic with just enough hints of the period to carry the book. Moore's critique of the personalities in pulps continue, but in this more obscure volume it seems to just make the adventures of the league that reported off-page seem unlikely. Those critiques aside, this is still a very interesting comic and better than most that gets released, but it doesn't seem to have same pull as some of Moore's other works on the topic. 0 of 0 people found the following review helpful. Moore doesn't quite making the landing here. By C. D. Varn In many ways, this feels like the League is running out of steam. Setting the story as an apocalypse in contemporary times, the plot device used to separate Mina from the Orlando and Quartermain does not seem to really work. Quartermain's return to narcotics use is prompted largely off-the-page. Finally, the *dues ex machina* and the Habbo's anti-christ are profoundly disappointing. The League just seemed to work out of steam and actually make less and less sense in the context of itself. The characters outside of Orlando, Allan Quartermain, and Mina Harker seem more tangential. Even the critique of the pulp settings and the British empire seem to fade into a commentary on Aeons that seems like weak-tea Thelema. A frustrating book by Moore is given, and Moore's bombs are still better than many comic writer's main runs, but this is a very frustrating book. The contemporary setting does not do much for O'Neil's art as he has less to work with outside of fairly conventional comic art. After 1969 Century book picked the run up a bit, this seems to let it down. IT does mirror some of the New Wave Science Fiction in its concern for flawed characters, but even that length of the comic book really doesn't have time to explore. Hopefully, few League books will have more to say. This feels like Moore wrote himself into an arc that he didn't to which he did not really enjoy the inevitable outcome. 4 of 4 people found the following review helpful. Itty-bitty lettering By marnylee This graphic novel did not translate very well to e-book, in large part because so many pages contained page-wide cells that could not easily be separated for enlarged viewing. My bifocals were barely up to the task of reading the dialogue balloons. Yes, I am that old. Despite that, I enjoyed the book. The story and artwork were good, just painful to view.

The new volume detailing the exploits of Miss Wilhelmina Murray and her extraordinary colleagues, *Century* is a 240-page epic spanning almost a hundred years. Divided into three 80-page chapters each a self-contained narrative to avoid frustrating cliff-hanger delays between episodes this monumental tale takes place in three distinct eras, building to an apocalyptic conclusion occurring in our own, current, twenty-first century. Chapter one is set against the backdrop of London, 1910, twelve years after the failed Martian invasion and nine years since England put a man upon the moon. In the bowels of the British Museum, Carnacki the ghost-finder is plagued by visions of a shadowy occult order who are attempting to create something called a Moonchild, while on London's dockside the most notorious serial murderer of the previous century has returned to carry on his grisly trade. Working for Mycroft Holmes' British Intelligence alongside a rejuvenated Allan Quartermain, the reformed thief Anthony Raffles and the eternal warrior Orlando, Miss Murray is drawn into a brutal opera acted out upon the waterfront by players that include the furiously angry Pirate Jenny and the charismatic butcher known as Mac the Knife.

From Publishers Weekly Starred . Sometimes less is more. Although only 80 pages long, *League of Extraordinary Gentlemen: Century 1910* is a spectacular return to form for Moore's critically acclaimed adventure series about a turn of the century superteam made up of characters from pulp/genre literature both famed and obscure. This time out, Captain Nemo's daughter, Janni, angrily refuses to become his successor and leaves for London and a new life, only to walk straight into the plot of *Three Penny Opera*. While Mina Harker investigates Mac the Knife's killing spree and a mysterious prophecy less than ably assisted by the incompetent and sexist current group of *Extraordinary Gentlemen* Janni rises triumphantly as the Pirate Jenny of song and story, more terrifying in Nemo's mantle than her father ever was. Moore's writing sparkles as he weaves Brechtian lyrics into a sharp, tightly paced story, and O'Neill's sardonic stylized art captures the spirit of the tale and the era perfectly. It's a romp for comics and literature fans alike. (May) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist Acclaimed graphic-novelist Moore (*Watchmen*, 1987; *From Hell*, 2000) continues his high-concept saga employing classic adventure-fiction characters banded together to answer threats to the British Empire. This first book of a trilogy spanning nearly a century sees Dracula heroine Mina Murray, H. Rider Haggards adventurer Allan Quatermain, and new colleagues Raffles (E. W. Hornungs 1890s gentleman thief), Thomas Carnacki (William Hope Hodgsons preWorld War I ghost hunter), and Virginia Woolfs ambisexual Orlando investigate shadowy occultists with possibly apocalyptic intentions. Meanwhile, Brechts Mack the Knife is nabbed for dockside murders of prostitutes as Pirate Jenny warbles vengeance. While the premise of mixing and matching famed fictional figures has

lost some of its novelty, the thrill of how adroitly and intelligently Moore does it remains. O'Neill's detailed art matches the intricacy of Moore's design, combining the meticulous line work of period book illustrations and a distinctly modern vitality. Since, after a spat with DC Comics, Moore has taken the series to relatively little Top Shelf, fans who can't find the new League in comics shops will likely turn to libraries. --Gordon Flagg

About the Author Alan Moore is widely regarded as the best and most influential writer in the history of comics. His seminal works include *Miracleman* and *Watchmen*, for which he won the coveted Hugo Award. Never one to limit himself in form or content, Moore has also published novels, *Voice of the Fire* and *Jerusalem*, and an epic poem, *The Mirror of Love*. Four of his ground-breaking graphic novels *From Hell*, *Watchmen*, *V for Vendetta*, and *The League of Extraordinary Gentlemen* have been adapted to the silver screen. Moore currently resides in Northampton, England.