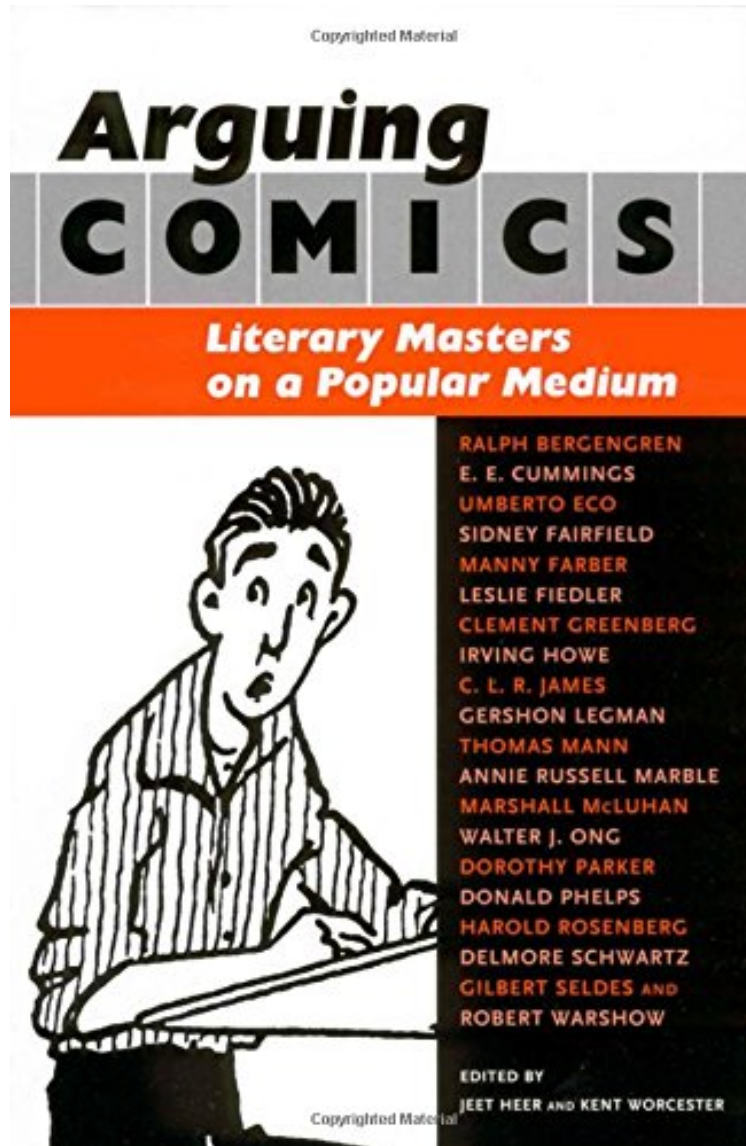


[FREE] Arguing Comics: Literary Masters on a Popular Medium (Studies in Popular Culture (Paperback))

## Arguing Comics: Literary Masters on a Popular Medium (Studies in Popular Culture (Paperback))

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From Brand: University Press of Mississippi : Arguing Comics: Literary Masters on a Popular Medium (Studies in Popular Culture (Paperback)) before purchasing it in order to gage whether or not it would be worth my time, and all praised Arguing Comics: Literary Masters on a Popular Medium (Studies in Popular Culture (Paperback)):

2 of 5 people found the following review helpful. Where's the proofreader? By Clifford This interesting collection of essays on the historical reception of comics by intellectuals is marred by an inexcusable number of typos and print errors. University Press of Mississippi should be applauded for all the titles it has published on comics scholarship, but the editorial sloppiness in this title is a disservice to the reader and the field.

0 of 2 people found the following review helpful. Very interesting book. By W. Restemeyer This is a very interesting book. The range and quality of the contributors is impressive. Some of the smartest English-language intellectuals of the 20th century wrote and thought about comics. The table of contents tells the whole story.

2 of 5 people found the following review helpful. Impressive trawl By Simon Barrett 'Il Penseroso' Apart from the eye-popping howler 33 words in (inveigle for inveigh) this looks to be a thoroughly solid, dependable collection and foundational text for any student of comics who does other than look at the pictures. Such names! (Clement Greenberg for instance, somewhat disparaging Sir David Low, for many the foremost political cartoonist of the age. Low no Daumier? Daumier's no Low - is he even Tenniel?) What's interesting is that the pictures still speak to (some of) us in a way that these mannered voices, be they never so soign, frequently don't. Though I warm to Leslie Fiedler's gentle advocacy of this - still! - 'niche' medium

When Art Spiegelman's *Maus*—a two-part graphic novel about the Holocaust—won a Pulitzer Prize in 1992, comics scholarship grew increasingly popular and notable. The rise of "serious" comics has generated growing levels of interest as scholars, journalists, and public intellectuals continue to explore the history, aesthetics, and semiotics of the comics medium. Yet those who write about the comics often assume analysis of the medium didn't begin until the cultural studies movement was underway. *Arguing Comics: Literary Masters on a Popular Medium* brings together nearly two dozen essays by major writers and intellectuals who analyzed, embraced, and even attacked comic strips and comic books in the period between the turn of the century and the 1960s. From e. e. cummings, who championed George Herriman's *Krazy Kat*, to Irving Howe, who fretted about Harold Gray's *Little Orphan Annie*, this volume shows that comics have provided a key battleground in the culture wars for over a century. With substantive essays by Umberto Eco, Marshall McLuhan, Leslie Fiedler, Gilbert Seldes, Dorothy Parker, Irving Howe, Delmore Schwartz, and others, this anthology shows how all of these writers took up comics-related topics as a point of entry into wider debates over modern art, cultural standards, daily life, and mass communication. *Arguing Comics* shows how prominent writers from the Jazz Age and the Depression era to the heyday of the New York Intellectuals in the 1950s thought about comics and, by extension, popular culture as a whole.

From Booklist Comic strips, especially done up as graphic novels, have garnered much more critical attention recently, but intellectuals occasionally noticed the medium right from its inception. *Arguing Comics* collects 27 essays dating from the late nineteenth century through the 1960s. Most of the earliest address comics more as social phenomenon than as art form—an approach that became more pronounced in the 1950s, when worries escalated over the effects of crime and horror comic books on youngsters. Certain artful works were exempted from such hand-wringing—the likes of *Little Nemo in Slumberland*, pogo, and, above all, *Krazy Kat*, lauded here by Gilbert Seldes and e. e. cummings. Other notable pieces include Dorothy Parker's "mash note" to Crockett Johnson's *Barnaby*, Delmore Schwartz's condemnation of *Classics Illustrated*, Irving Howe's indictment of comics (and mass culture in general), Marshall McLuhan's paeon to *Mad*, and Umberto Eco's dense assessment of Superman. Much of the discussion turns on questions of social and artistic legitimacy rendered moot in the era of Art Spiegelman's *Maus*, but that doesn't negate these documents' historical interest. Gordon Flagg Copyright American Library Association. All rights reserved

From the Publisher An anthology charting the longstanding cultural conversation that the comics sparked Brings together a broad-ranging set of essays on comics, all written before the advent of cultural studies in academia Features essays by such noted writers as C. L. R. James, e. e. cummings, Irving Howe, Leslie Fiedler, Umberto Eco, Gilbert Seldes, and Dorothy Parker Covers a wide range of time, from the 1920s Jazz Age to the mid-1960s, just before the rise of the countercultural movement in America Provides balance: many of these authors were wary if not aggravated about the rise of comics; others were delighted with the medium

From the Inside Flap An anthology charting the long-standing cultural conversation that the comics sparked