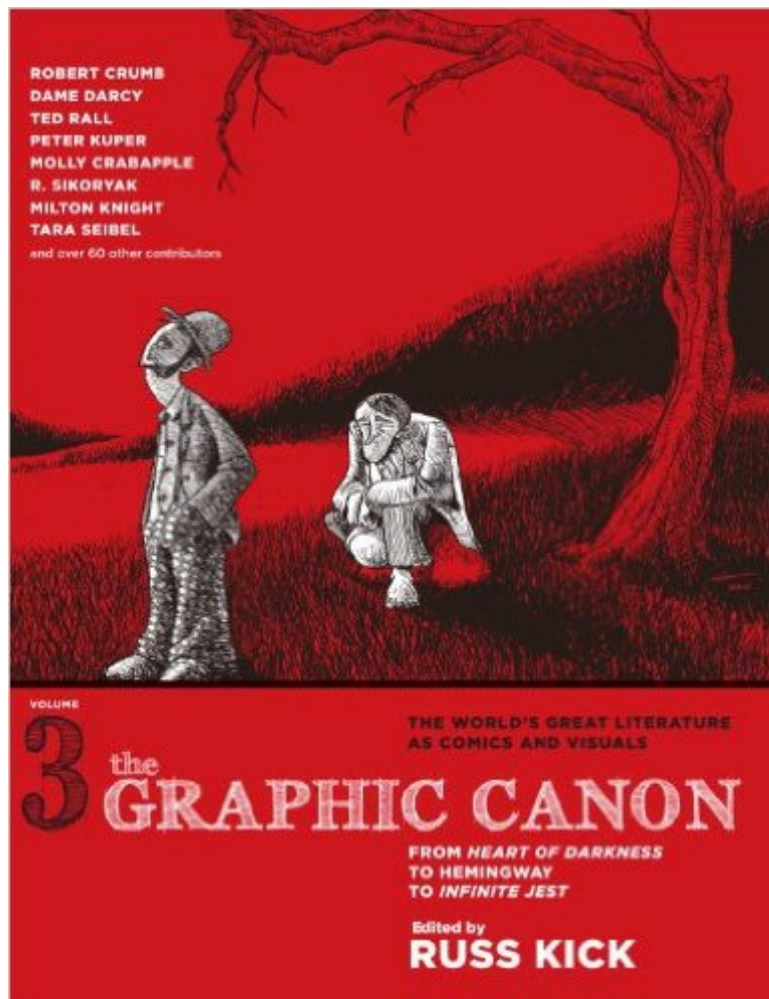


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The Graphic Canon, Vol. 3: From Heart Of Darkness To Hemingway To Infinite Jest (The Graphic Canon Series)



Synopsis

NOW A NEW YORK TIMES BESTSELLER! Publisher's Weekly "Best Summer Books of 2013" The Daily Beast's "Brainy Summer Beach Reads" The classic literary canon meets the comics artists, illustrators, and other artists who have remade reading in *Â* Russ Kick's magisterial, three-volume, full-color *The Graphic Canon*, volumes 1, 2, and 3. Volume 3 brings to life the literature of the end of the 20th century and the start of the 21st, including *Â* a Sherlock Holmes mystery, an H.G. Wells story, an illustrated guide to the Beat writers, a one-act play from *Â* Zora Neale Hurston, a disturbing meditation on *Naked Lunch*, Rilke's soul-stirring *Letters to a Young Poet*, *Â* Ana's Nin's diaries, the visions of *Black Elk*, the heroin classic *The Man With the Golden Arm* (published four *Â* years before William Burroughs' *Junky*), and the postmodernism of Thomas Pynchon, David Foster Wallace, *Â* Kathy Acker, Raymond Carver, and Donald Barthelme. The towering works of modernism are here--T.S. Eliot's "The Love Song of J. Alfred Prufrock" and "The Waste *Â* Land," Yeats's "The Second Coming" done as a magazine spread, *Heart of Darkness*, stories from Kafka, *The *Â* Voyage Out* by Virginia Woolf, James Joyce's masterpiece, *Ulysses*, and his short story "Araby" from *Â* *Dubliners*, rare early work from Faulkner and Hemingway (by artists who have drawn for Marvel), and poems *Â* by Gertrude Stein and Edna St. Vincent Millay. You'll also find original comic versions of short stories by W. Somerset Maugham, Flannery O'Connor, and *Â* Saki (manga style), plus adaptations of *Lolita* (and everyone said it couldn't be done!), *The Age of Innocence*, *Â* *Siddhartha* and *Steppenwolf* by Hermann Hesse, "The Negro Speaks of Rivers" by Langston Hughes, *One *Â* Flew Over the Cuckoo's Nest*, *Last Exit to Brooklyn*, J.G. Ballard's *Crash*, and photo-dioramas for *Animal *Â* Farm* and *The Wonderful Wizard of Oz*. Feast your eyes on new full-page illustrations for *1984*, *Brave New *Â* World*, *Waiting for Godot*, *One Hundred Years of Solitude*, *The Bell Jar*, *On the Road*, *Lord of the Flies*, *The *Â* Wind-Up Bird Chronicle*, and three Borges stories. Robert Crumb's rarely seen adaptation of *Nausea* captures Sartre's existential dread. Dame Darcy illustrates *Â* Cormac McCarthy's masterpiece, *Blood Meridian*, universally considered one of the most brutal novels ever *Â* written and long regarded as unfilmable by Hollywood. Tara Seibel, the only female artist involved with the *Â* Harvey Pekar Project, turns in an exquisite series of illustrations for *The Great Gatsby*. And then there's the *Â* moment we've been waiting for: the first graphic adaptation from Kurt Vonnegut's masterwork, *Â* *Slaughterhouse-Five*. Among many other gems.

Book Information

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Customer Reviews

Most of the stories anthologized here are excerpts and some have complained about that but as a literature teacher who's curriculum is mainly survey in nature this is perfect. I highly recommend all three of these books.

It's really something that needed doing and the only serious negative is that they can't be more like 10 volumes. There is a wide variety of artistry, and while not all of it is exactly the sort of thing I anticipated, for example some of the artists of all 3 of the volumes opted to make one work of art to sort of encapsulate the story, rather than strip style story telling comics, it is still magnificently worth the investment. I was also a little disappointed that Rilke was not given something more graphic and instead just typography - which I can't argue isn't an art, but at the same time, didn't wow me much. We can also quibble with Mr. Kick on some of his introductions to the artists, but I think he does a fine job overall. I had read, though I'm no expert on the topic, that T.S. Eliot never meant his footnotes in *Wasteland* to be taken seriously as footnotes, but more as part and parcel of form of the poem in habitus. If true, no doubt a good part of Eliot's pleasure probably came from the idea that there might be graduate students chasing down those references - who knows for certain! I also ached a bit when I saw that Vonnegut wasn't included. I feel like his books beg for treatment. Anyway, don't let this go by if you're a fan of both arts.

Terrific series. high production values. quality materials.

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