

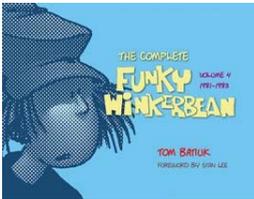
SCHOLARLY BOOK SERVICES INC. PRESENTS:

COMIC STUDIES

2014-2015

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The Complete Funky Winkerbean **Volume 4, 1981-1983**

Tom Batiuk

In this fourth volume, award-winning cartoonist Tom Batiuk continues to chronicle the lives of the students and teachers at the fictitious Westview High School.

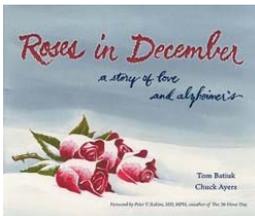
By the 1980s Batiuk's talent for character- and story-driven work comes into its own. Harry L. Dinkle, the World's Greatest Band Director and Funky's first breakout character, is still marching along happily. He makes the first of two visits to the Tournament of Roses Parade, and his ego grows even larger. Harry proves a good match for the sitcom style of writing into which Batiuk's work on Funky is developing, and Crazy Harry thrives as the repository for the more outré ideas and situations. Whether it is living in his locker and playing frozen pizzas on his stereo, battling the Eliminator at Space Invaders, announcing that he is an air guitar player, or inviting Carl Sagan and ET to the Star Trek Convention that he and the school computer would host, Crazy becomes *Funky Winkerbean's* natural-born outlier. Meanwhile, Les Moore continues his angst-filled journey as the leader of the school's out crowd. He's still at his machine-gun-fortified hall monitor's post, trying to avoid getting beaten up by Bull Bushka, and generally dealing with school life as best he can.

The strip-within-a-strip about John Darling and his bottom-of-the-ratings-barrel TV station, Channel One, which had spun off into its own strip called Darling, remains popular. And Batiuk introduces readers to a new character—the school mascot, a vest-wearing scapegoat that can speak its thoughts directly to the reader. In the 1980s we begin to see hints of the change in tone that will come to characterize *Funky Winkerbean's* later years. Starting with the coach's heart attack and his reflections on life and relationships, then shifting to teacher Ann Randall and her job loss, these story arcs intertwine with others to mark the shift from a simpler sitcom mode to a more complex narrative with subplots.

Fans will enjoy each variety of comedy in Funky's subtle evolution from gags to situational humor to behavioral humor.

Kent State University Press, January 2015

9781606352298, cloth, \$60.75



Roses in December **A Story of Love and Alzheimer's** **Tom Batiuk and Chuck Ayers**

Since its debut in 1987, *Crankshaft* has engendered reader loyalty and affection with its wry wit, engaging storylines, and identifiable characters. Created by Tom Batiuk and drawn by Chuck Ayers, the strip offers plenty of humor

but also tackles serious issues like adult literacy, school violence, and the challenges of aging.

Roses in December is a touching collection of two *Crankshaft* storylines of characters who find themselves dealing with the incurable condition of Alzheimer's dis-

ease. First, Ed Crankshaft's best friend Ralph is confronted with the trauma of his wife Helen's worsening Alzheimer's. He never knows if the love of his life will recognize him on those days that he visits her at Sunny Days Nursing Home. Ralph and Helen's love story unfolds with humor and heartbreak.

In the second story arc, Crankshaft's neighbor Lucy McKenzie also exhibits symptoms of Alzheimer's and eventually is moved to Sunny Days Nursing Home by her sister Lillian. The fourteen-year struggles of Lucy, Helen, and their loved ones are elegantly told, preserving their dignity and reminding us that sometimes a sense of humor can be our greatest possession during life's trials.

Through the deceptively simple medium of the daily comic strip, Tom Batiuk and Chuck Ayers address the profound effects of Alzheimer's disease in a thoughtful and occasionally humorous way. *Roses in December* includes a resource guide for caregivers, patients, and practitioners.

Kent State University Press, June 2015

9781606352649, cloth, \$47.25

9781606352342, paper, \$33.75

Asian Comics

John A. Lent

Grand in its scope, *Asian Comics* dispels the myth that, outside of Japan, the continent is nearly devoid of comic strips and comic books. Relying on his fifty years of Asian mass communication and comic art research, during which he traveled to Asia at least seventy-eight times and visited many studios and workplaces, John A. Lent shows that nearly every country had a golden age of cartooning and has experienced a recent rejuvenation of the art form.

As only Japanese comics output has received close and by now voluminous scrutiny, *Asian Comics* tells the story of the major comics creators outside of Japan.

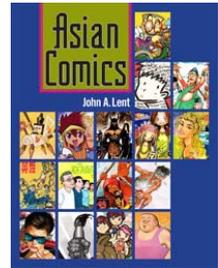
Lent covers the nations and regions of Bangladesh, Cambodia, China, Hong Kong, India, Indonesia, Korea, Malaysia, Myanmar, Nepal, the Philippines, Singapore, Sri Lanka, Taiwan, Thailand, and Vietnam.

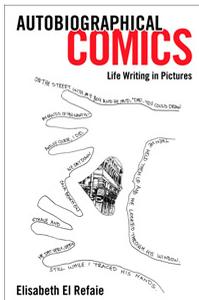
Organized by regions of East, Southeast, and South Asia, *Asian Comics* provides 178 black and white illustrations and detailed information on comics of sixteen countries and regions--their histories, key creators, characters, contemporary status, problems, trends, and issues. One chapter harkens back to predecessors of comics in Asia, describing scrolls, paintings, books, and puppetry with humorous tinges, primarily in China, India, Indonesia, and Japan.

The first overview of Asian comic books and magazines (both mainstream and alternative), graphic novels, newspaper comic strips and gag panels, plus cartoon/humor magazines, *Asian Comics* brims with facts, fascinating anecdotes, and interview quotes from many pioneering masters, as well as younger artists.

University Press of Mississippi, January 2015

9781628461589, cloth, \$87.00





Autobiographical Comics: Life Writing in Pictures

Elisabeth El Refaie

A troubled childhood in Iran. Living with a disability. Grieving for a dead child. Over the last forty years the comic book has become an increasingly popular way of telling personal stories of considerable complexity and depth.

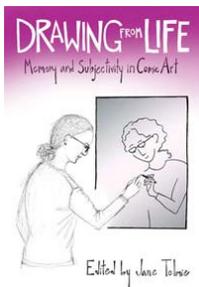
In *Autobiographical Comics: Life Writing in Pictures*, Elisabeth El Refaie offers a long overdue assessment of the key conventions, formal properties, and narrative patterns of this fascinating genre. The book considers eighty-five works of North American and European provenance, works that cover a broad range of

subject matters and employ many different artistic styles.

Drawing on concepts from several disciplinary fields--including semiotics, literary and narrative theory, art history, and psychology--El Refaie shows that the traditions and formal features of comics provide new possibilities for autobiographical storytelling. For example, the requirement to produce multiple drawn versions of one's self necessarily involves an intense engagement with physical aspects of identity, as well as with the cultural models that underpin body image. The comics medium also offers memoirists unique ways of representing their experience of time, their memories of past events, and their hopes and dreams for the future. Furthermore, autobiographical comics creators are able to draw on the close association in contemporary Western culture between seeing and believing in order to persuade readers of the authentic nature of their stories.

University Press of Mississippi, December 2014

9781628461749, paper, \$43.50



Drawing from Life: Memory and Subjectivity in Comic Art

Edited by Jane Tolmie (Queen's University)

Autobiography has seen enormous expansions and challenges over the past decades. One of these expansions has been in comics, and it is an expansion that pushes back against any postmodern notion of the death of the author/subject, while also demanding new approaches from critics.

Drawing from Life: Memory and Subjectivity in Comic Art is a collection of essays about autobiography, semiautobiography, fictionalized autobiography, memory, and self-narration in sequential art, or comics. Contributors come from a range of academic

backgrounds including English, American studies, comparative literature, gender studies, art history, and cultural studies. The book engages with well-known figures such as Art Spiegelman, Marjane Satrapi, and Alison Bechdel; with cult-status figures such as Martin Vaughn James; and with lesser-known works by artists such as Frédéric Boilet.

Negotiations between artist/writer/ body and drawn/written/text raise questions of how comics construct identity, and are read and perceived, requiring a critical turn towards theorizing the comics' viewer. At stake in comic memoir and semi-autobiography is embodiment. Remembering a scene with the intent of rendering it in sequential art requires nonlinear thinking and engagement with physicality. Who was in the room and where? What was worn? Who spoke first? What images dominated the encounter? Did anybody smile? Man or mouse? Unhinged from the summary paragraph, the comics artist must confront the fact of the flesh, or the corporeal world, and they do so with fascinating results.

University Press of Mississippi, March 2015

9781496802644, paper, \$43.50

Dave Sim: Conversations

Edited by Eric Hoffman and Dominick Grace (Brescia University College)

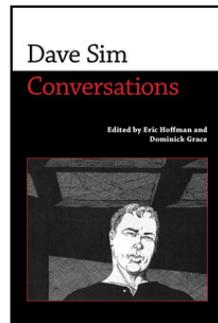
In 1977, Dave Sim (b. 1956) began to self-publish *Cerebus*, one of the earliest and most significant independent comics, which ran for 300 issues and ended, as Sim had planned from early on, in 2004. Over the run of the comic, Sim used it as a springboard to explore not only the potential of the comics medium but also many of the core assumptions of Western society. Through it he analyzed politics, the dynamics of love, religion, and, most controversially, the influence of feminism--which Sim believes has had a negative impact on society.

Moreover, Sim inserted himself squarely into the comic as *Cerebus's* creator, thereby inviting criticism not only of the creation, but also of the creator.

What few interviews Sim gave often pushed the limits of what an interview might be in much the same way that *Cerebus* pushed the limits of what a comic might be. In interviews Sim is generous, expansive, provocative, and sometimes even antagonistic. Regardless of mood, he is always insightful and fascinating. His discursive style is not conducive to the sound bite or to easy summary. Many of these interviews have been out of print for years. The interviews range from very general, career-spanning explorations of his complex work and ideas, to tightly focused discussions on specific details of *Cerebus*. All are engaging and revealing.

University Press of Mississippi, December 2014

9781628461787, paper, \$43.50



Chester Brown: Conversations

Edited by Dominick Grace (Brescia University College) and Eric Hoffman

The early 1980s saw a revolution in mainstream comics--in subject matter, artistic integrity, and creators' rights--as new methods of publishing and distribution broadened the possibilities. Among those artists utilizing these new methods, Chester Brown (b. 1960) quickly developed a cult following due to the undeniable quality and originality of his *Yummy Fur* (1983-1994).

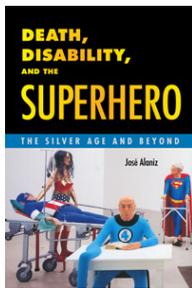
Chester Brown: Conversations collects interviews covering all facets of the cartoonist's long career and includes several pieces from now-defunct periodicals and fanzines. Brown was among a new generation of artists whose work dealt with decidedly nonmainstream subjects. By the 1980s comics were, to quote a by-now well-worn phrase, "not just for kids anymore," and subsequent censorious attacks by parents concerned about the more salacious material being published by the major publishers--subjects that routinely included adult language, realistic violence, drug use, and sexual content--began to roil the industry. *Yummy Fur* came of age during this storm and its often-offensive content, including dismembered, talking penises, led to controversy and censorship.

With Brown's highly unconventional adaptations of the Gospels, and such comics memoirs as *The Playboy* (1991/1992) and *I Never Liked You* (1991-1994), Brown gradually moved away from the surrealistic, humor-oriented strips toward autobiographical material far more restrained and elegiac in tone than his earlier strips. This work was followed by *Louis Riel* (1999-2003), Brown's critically acclaimed comic book biography of the controversial nineteenth-century Canadian revolutionary, and *Paying for It* (2011), his best-selling memoir on the life of a john.

University Press of Mississippi, January 2015

9781496802521, paper, \$43.50



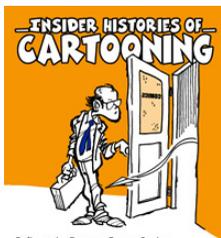


Death, Disability, and the Superhero: The Silver Age and Beyond
José Alaniz

The Thing. Daredevil. Captain Marvel. The Human Fly. Drawing on DC and Marvel comics from the 1950s to the 1990s and marshaling insights from three burgeoning fields of inquiry in the humanities--disability studies, death and dying studies, and comics studies--José Alaniz seeks to redefine the contemporary understanding of the superhero. Beginning in the Silver Age, the genre increasingly challenged and complicated its hypermasculine, quasi-eugenicist biases through

such disabled figures as Ben Grimm/The Thing, Matt Murdock/Daredevil, and the Doom Patrol. Alaniz traces how the superhero became increasingly vulnerable, ill, and mortal in this era. He then proceeds to a reinterpretation of characters and series-- some familiar (Superman), some obscure (She-Thing). These genre changes reflected a wider awareness of related body issues in the postwar United States as represented by hospice, death with dignity, and disability rights movements. The persistent highlighting of the body's "imperfection" comes to forge a predominant aspect of the superheroic self. Such moves, originally part of the Silver Age strategy to stimulate sympathy, enhance psychological depth, and raise the dramatic stakes, developed further in such later series as The Human Fly, Strikeforce: Morituri, and the landmark graphic novel The Death of Captain Marvel, all examined in this volume. Death and disability, presumed routinely absent or denied in the superhero genre, emerge to form a core theme and defining function of the Silver Age and beyond.

University Press of Mississippi, October 2014
9781628461176, cloth, \$94.25



Insider Histories of Cartooning: Rediscovering Forgotten Famous Comics and Their Creators

Robert C. Harvey

Many fans and insiders alike have never heard of Bill Hume, Bailin' Wire Bill, Abe Martin, AWOL Wally, the Texas History Movies, or the Weatherbird at the St. Louis Post-Dispatch. And many insiders do not know why we call comic books "comics" even though lots of them are not at all funny.

Robert C. Harvey, cartoonist and a veteran comics critic, author of several histories of comics and biographies of cartoonists, tells forgotten stories of a dozen now obscure but once famous cartoonists and their creations. He also includes accounts of the cartooning careers of a ground-breaking African American and a woman who broke into an industry once dominated by white men. Many of the better-known stories in some of the book's fourteen chapters are wrapped around fugitive scraps of information that are almost unknown. Which of Bill Mauldin's famous duo is Willie? Which is Joe? What was the big secret about E. Simms Campbell? Who was Funnyman? And why? And some of the pictures are rare, as well: Hugh Hefner's cartoons, Kin Hubbard's illustrations for Short Furrows, Betty Swords's pictures for the Male Chauvinist Pig Calendar of 1974, the Far East pin-up cartoon character Babysan, illustrations for Popo and Fifina, and Red Ryder's final bow.

University Press of Mississippi, December 2014
9781628461435, paper, \$50.75

Howard Chaykin: Conversations

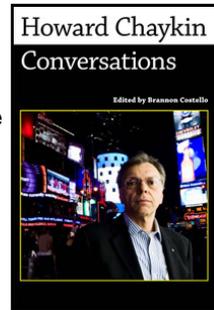
Edited by Brannon Costello

One of the most distinctive voices in mainstream comics since the 1970s, Howard Chaykin (b. 1950) has earned a reputation as a visionary formal innovator and a compelling storyteller whose comics offer both pulp-adventure thrills and thoughtful engagement with real-world politics and culture. His body of work is defined by the belief that comics can be a vehicle for sophisticated adult entertainment and for narratives that utilize the medium's unique properties to explore serious themes with intelligence and wit.

Beginning with early interviews in fanzines and concluding with a new interview conducted in 2010 with the volume's editor, *Howard Chaykin: Conversations* collects widely ranging discussions from Chaykin's earliest days as an assistant for such legends as Gil Kane and Wallace Wood to his recent work on titles including *Dominic Fortune*, *Challengers of the Unknown*, and *American Century*. The book includes thirty-five line illustrations selected from Chaykin, as well. As a writer/artist for outlets such as DC Comics, Marvel Comics, and Heavy Metal, he has participated in and influenced many of the major developments in mainstream comics over the past four decades. He was an early pioneer in the graphic novel format in the 1970s, and his groundbreaking sci-fi satire *American Flagg!* was an essential contribution to the maturation of the comic book as a vehicle for social commentary in the 1980s.

University Press of Mississippi, December 2014

9781628461770, paper, \$43.50



Boys Love Manga and Beyond

History, Culture, and Community in Japan

Edited by Mark McLelland and Kazumi Nagaike

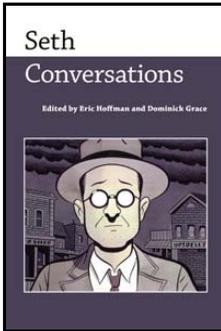
In recent decades, Boys Love (or simply BL) has emerged as a mainstream genre in manga, anime, and games for girls and young women. This genre was first developed in Japan in the early 1970s by a group of female artists. By the late 1970s, many amateur women fans were getting involved and creating and self-publishing homoerotic parodies of established male manga characters and popular media figures. The popularity of these encouraged a surge in the number of commercial titles. Today, a wide range of products, produced both by professionals and amateurs, is rapidly gaining a global audience.

This collection provides the first comprehensive overview in English of the BL phenomenon in Japan, its history and various subgenres and introduces translations of some key Japanese scholarship not otherwise available. *Boys Love Manga and Beyond* looks at a range of literary, artistic, and other cultural products that celebrate the beauty of adolescent boys and young men. In Japan, depiction of the "beautiful boy" has long been a romantic and sexualized trope for both sexes and commands a high degree of cultural visibility today across a range of genres from pop music to animation.

University Press of Mississippi, January 2015

9781628461190, cloth, \$94.25





Seth: Conversations

Edited by Eric Hoffman and Dominick Grace

Canadian cartoonist Gregory Gallant, (b. 1962), pen name Seth, emerged as a cartoonist in the fertile period of the 1980s, when the alternative comics market boomed.

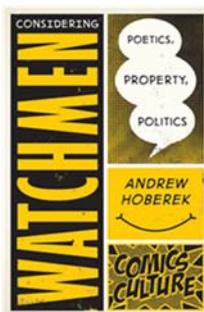
Though he was influenced by mainstream comics in his teen years and did his earliest comics work on *Mister X*, a mainstream-style melodrama, Seth remains one of the least mainstream-inflected figures of the alternative comics' movement. His primary influences are underground comix,

newspaper strips, and classic cartooning.

These interviews, including one career-spanning, definitive interview between the volume editors and the artist published here for the first time, delve into Seth's output from its earliest days to the present. Conversations offer insight into his influences, ideologies of comics and art, thematic preoccupations, and major works, from numerous perspectives--given Seth's complex and multifaceted artistic endeavours. Seth's first graphic novel, *It's a Good Life, If You Don't Weaken*, announced his fascination with the past and with earlier cartooning styles. Subsequent works expand on those preoccupations and themes. *Clyde Fans*, for example, balances present-day action against narratives set in the past. The visual style looks polished and contemplative, the narrative deliberately paced; plot seems less important than mood or characterization, as Seth deals with the inescapable grind of time and what it devours, themes which recur to varying degrees in *George Sprott*, *Wimbledon Green*, and *The Great Northern Brotherhood of Canadian Cartoonists*.

University Press of Mississippi, February 2015

9781628461305, cloth, \$58.00



Considering Watchmen: Poetics, Property, Politics

Andrew Hoberek

Alan Moore and Dave Gibbons's *Watchmen* has been widely hailed as a landmark in the development of the graphic novel. It was not only aesthetically groundbreaking but also anticipated future developments in politics, literature, and intellectual property.

Demonstrating a keen eye for historical detail, *Considering Watchmen* gives readers a new appreciation of just how radical Moore and Gibbons's blend of gritty realism and

formal experimentation was back in 1986. The book also considers *Watchmen's* place in the history of the comics industry, reading the graphic novel's playful critique of superhero marketing alongside Alan Moore's public statements about the rights to the franchise. Andrew Hoberek examines how Moore and Gibbons engaged with the emerging discourses of neoconservatism and neoliberal capitalism, ideologies that have only become more prominent in subsequent years.

Watchmen's influences on the superhero comic and graphic novel are undeniable, but Hoberek reveals how it has also had profound effects on literature as a whole. He suggests that *Watchmen* not only proved that superhero comics could rise to the status of literature—it also helped to inspire a generation of writers who are redefining the boundaries of the literary, from Jonathan Lethem to Junot Díaz. Hoberek delivers insight and analysis worthy of satisfying serious readers of the genre while shedding new light on *Watchmen* as both an artistic accomplishment and a book of ideas.

Rutgers University Press, October 2014

9780813563329, cloth, \$108.00

9780813563312, paper, \$36.50

The Joker

A Serious Study of the Clown Prince of Crime

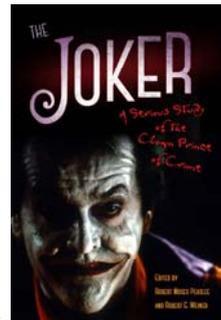
Edited by Robert Moses Peaslee and Robert G. Weiner

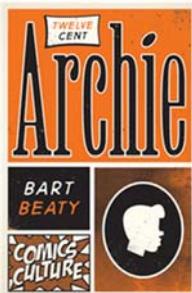
Along with Batman, Spider-Man, and Superman, the Joker stands out as one of the most recognizable comics characters in popular culture. While there has been a great deal of scholarly attention on superheroes, very little has been done to understand supervillains. This is the first academic work to provide a comprehensive study of this villain, illustrating why the Joker appears so relevant to audiences today.

Batman's foe has cropped up in thousands of comics, numerous animated series, and three major blockbuster feature films since 1966. Actually, the Joker debuted in DC comics *Batman 1* (1940) as the typical gangster, but the character evolved steadily into one of the most ominous in the history of sequential art. Batman and the Joker almost seemed to define each other as opposites, hero and nemesis, in a kind of psychological duality. Scholars from a wide array of disciplines look at the Joker through the lens of feature films, video games, comics, politics, magic and mysticism, psychology, animation, television, performance studies, and philosophy. As the first volume that examines the Joker as complex cultural and cross-media phenomenon, this collection adds to our understanding of the role comic book and cinematic villains play in the world and the ways various media affect their interpretation. Connecting the Clown Prince of Crime to bodies of thought as divergent as Karl Marx and Friedrich Nietzsche, contributors demonstrate the frightening ways in which we get the monsters we need.

University Press of Mississippi, April 2015

9781628462388, cloth, \$87.00





Twelve-Cent Archie

Bart Beaty (University of Calgary)

For over seventy-five years, Archie and the gang at Riverdale High have been America's most iconic teenagers, delighting generations of readers with their never-ending exploits. But despite their ubiquity, Archie comics have been relatively ignored by scholars—until now.

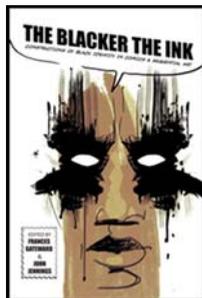
Twelve-Cent Archie is not only the first scholarly study of the Archie comic, it is an innovative creative work in its own right. Inspired by Archie's own concise storytelling format, renowned comics scholar Bart Beaty divides the book into a hundred short chapters, each devoted to a different aspect of the Archie comics. Fans of the comics

will be thrilled to read in-depth examinations of their favorite characters and motifs, including individual chapters devoted to Jughead's hat and Archie's sweater-vest. But the book also has plenty to interest newcomers to Riverdale, as it recounts the behind-the-scenes history of the comics and analyzes how Archie helped shape our images of the American teenager. As he employs a wide range of theoretical and methodological approaches, Beaty reveals that the Archie comics themselves were far more eclectic, creative, and self-aware than most critics recognize. Equally comfortable considering everything from the representation of racial diversity to the semiotics of Veronica's haircut, *Twelve-Cent Archie* gives a fresh appreciation for America's most endearing group of teenagers.

Rutgers University Press, February 2015

9780813563855, cloth, \$121.50

9780813563848, paper, \$36.50



The Blacker the Ink: Constructions of Black Identity in Comics and Sequential Art

Edited by Frances Gateward and John Jennings

When many think of comic books the first thing that comes to mind are caped crusaders and spandex-wearing super-heroes. Perhaps, inevitably, these images are of white men (and more rarely, women). It was not until the 1970s that African American superheroes such as Luke Cage, Blade, and others emerged. But as this exciting new collection reveals, these superhero comics are only one small component in a wealth of representations of black characters within comic strips, comic books, and graphic novels over the past century.

The Blacker the Ink is the first book to explore not only the diverse range of black characters in comics, but also the multitude of ways that black artists, writers, and publishers have made a mark on the industry. Organized thematically into "panels" in tribute to sequential art published in the funny pages of newspapers, the fifteen original essays take us on a journey that reaches from the African American newspaper comics of the 1930s to the Francophone graphic novels of the 2000s. Even as it demonstrates the wide spectrum of images of African Americans in comics and in sequential art, the collection also identifies common character types and themes running through everything from the strip *The Boondocks* to the graphic novel *Nat Turner*.

Though it does not shy away from examining the legacy of racial stereotypes in comics and racial biases in the industry, *The Blacker the Ink* also offers inspiring stories of trailblazing African American artists and writers. Whether you are a diehard comic book fan or a casual reader of the funny pages, these essays will give you a new appreciation for how black characters and creators have brought a vibrant splash of color to the world of comics.

Rutgers University Press, July 2015

9780813572345, cloth, \$121.50

9780813572338, paper, \$40.50

Wonder Woman: Bondage and Feminism in the Marston/Peter Comics, 1941-1948

Noah Berlatsky

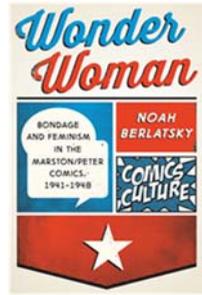
William Marston was an unusual man—a psychologist, a soft-porn pulp novelist, more than a bit of a carny, and the (self-declared) inventor of the lie detector. He was also the creator of *Wonder Woman*, the comic that he used to express two of his greatest passions: feminism and women in bondage. Comics expert Noah Berlatsky takes us on a wild ride through the *Wonder Woman* comics of the 1940s, vividly illustrating how Marston's many quirks and contradictions, along with the odd disproportionate composition created by illustrator Harry Peter, produced a comic that was radically ahead of its time in terms of its bold presentation of female power and sexuality. Himself a committed polyamorist, Marston created a universe that was friendly to queer sexualities and lifestyles, from kink to lesbianism to cross-dressing. Written with a deep affection for the fantastically pulpy elements of the early *Wonder Woman* comics, from invisible jets to giant multi-lunged space kangaroos, the book also reveals how the comic addressed serious, even taboo issues like rape and incest.

Wonder Woman: Bondage and Feminism in the Marston/Peter Comics 1941-1948 reveals how illustrator and writer came together to create a unique, visionary work of art, filled with bizarre ambition, revolutionary fervor, and love, far different from the action hero symbol of the feminist movement many of us recall from television.

Rutgers University Press, January 2015

9780813564197, cloth, \$108.00

9780813564180, paper, \$36.50



Captain America, Masculinity, and Violence: The Evolution of a National Icon

J. Richard Stevens

Since 1940, Captain America has battled his enemies in the name of American values, and as those values have changed over time, so has Captain America's character. Because the comic book world fosters a close fan-creator dialogue, creators must consider their ever-changing readership. Comic book artists must carefully balance storyline continuity with cultural relevance. Captain America's seventy-year existence spans from World War II through the Cold War to the American War on Terror; beginning as a soldier unopposed to offensive attacks against foreign threats, he later becomes known as a defender whose only weapon is his iconic shield. In this way, Captain America reflects America's need to renegotiate its social contract and reinvent its national myths and cultural identity, all the while telling stories proclaiming an eternal and unchanging spirit of America.

In *Captain America, Masculinity, and Violence*, Stevens reveals how the comic book hero has evolved to maintain relevance to America's fluctuating ideas of masculinity, patriotism, and violence. Stevens outlines the history of Captain America's adventures and places the unfolding storyline in dialogue with the comic book industry as well as America's varying political culture. Stevens shows that Captain America represents the ultimate American story: permanent enough to survive for nearly seventy years with a history fluid enough to be constantly reinterpreted to meet the needs of an ever-changing culture.

Syracuse University Press, May 2015

9780815633952, cloth, \$60.75

