

75 YEARS OF BATMAN

Batman and Comics in Academia

An exhibition highlighting the importance of graphic novels
as a tool in literacy



University of Malta Library
Il-Bibljoteka tal-Universita' ta' Malta

Organized by the
University of Malta Library
in collaboration with
Graphic Novels Library Malta



November 2014

The University of Malta Library in collaboration with Graphic Novels Library Malta in celebration of 75 years of Batman organised an exhibition titled:

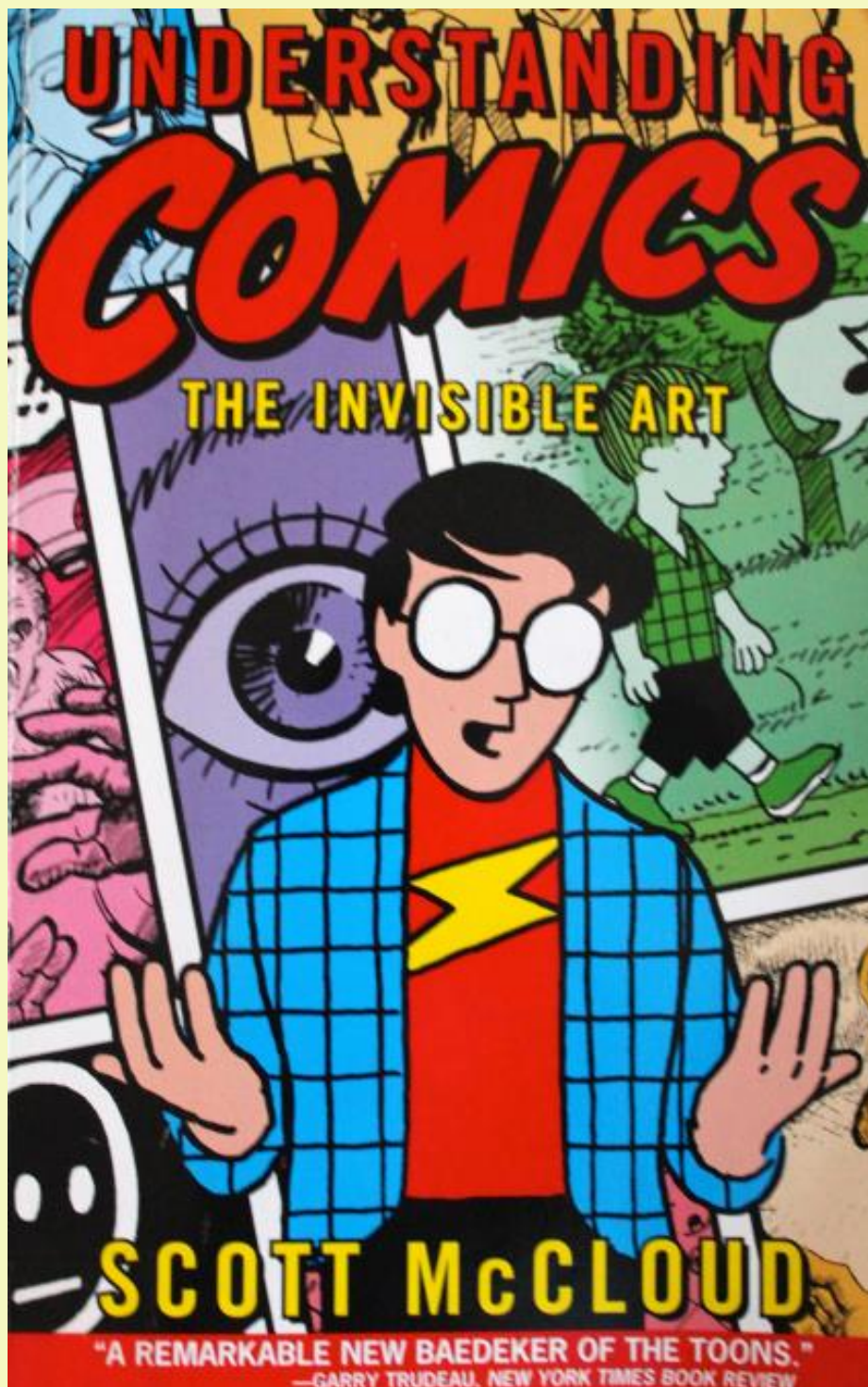
**Batman and Comics in Academia:
An exhibition highlighting the importance of graphic novels as a tool in literacy**

The exhibition was held at the University of Malta Library's exhibition area. The exhibition started from Monday 17th November till Wednesday 3rd December. It consisted of a collection of Batman related graphic novels and comics that have shaped the character we know today.

Batman first appeared in issue No. 27 of Detective Comics in May 1939. He was created by artist Bob Kane and writer Bill Finger and originally named "the Bat-Man". He is also referred to as "the Caped Crusader", "the Dark Knight", and "the World's Greatest Detective". Seventy-five (75) years have passed and the character's influence is stronger than ever having crossed film, television and video-games.

Comics and graphic novels are researched in various areas of studies such as arts, education, communication, translation, and philosophy. Further research is being carried out in these fields, which help to outline the benefits of reading comics and the impact they have on society in general. A number of publications owned by the University Library and dissertations from this University are on a display, each illustrating different areas of the comic book medium from an academic perspective.

From the UoM Library Book Collection

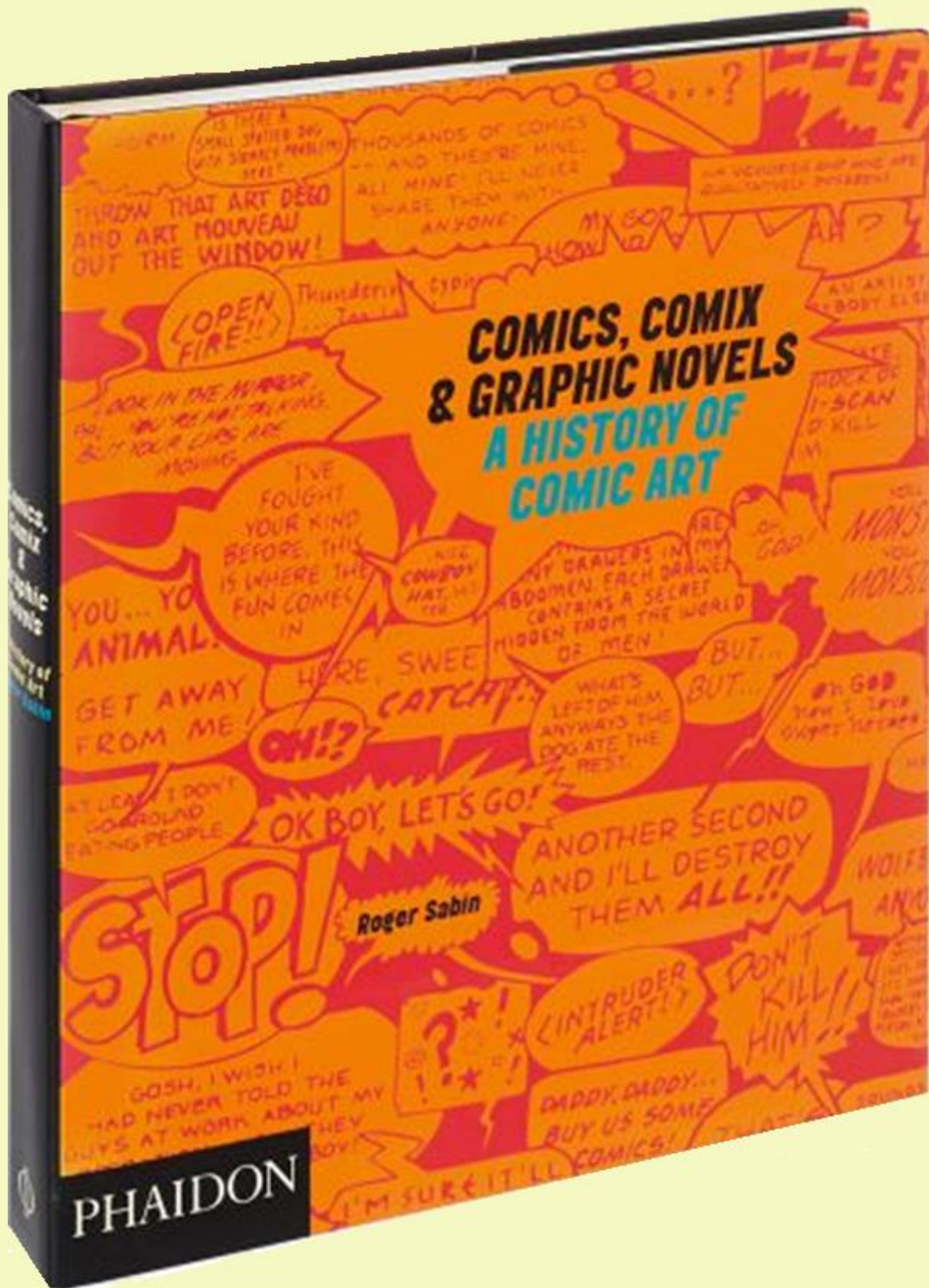


Title: [Understanding comics : the invisible art](#) / Scott McCloud.

LC No. PN6710 .M335

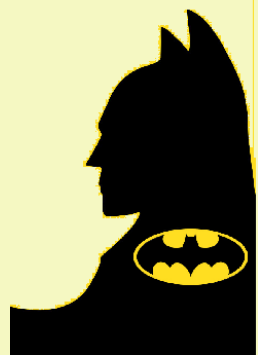
Praised throughout the cartoon industry by such luminaries as Art Spiegelman, Matt Groening, and Will Eisner, this innovative comic book provides a detailed look at the history, meaning, and art of comics and cartooning. *Understanding Comics* is the essential book for who wants to understand the genre of comic books as simple more than just entertainment.

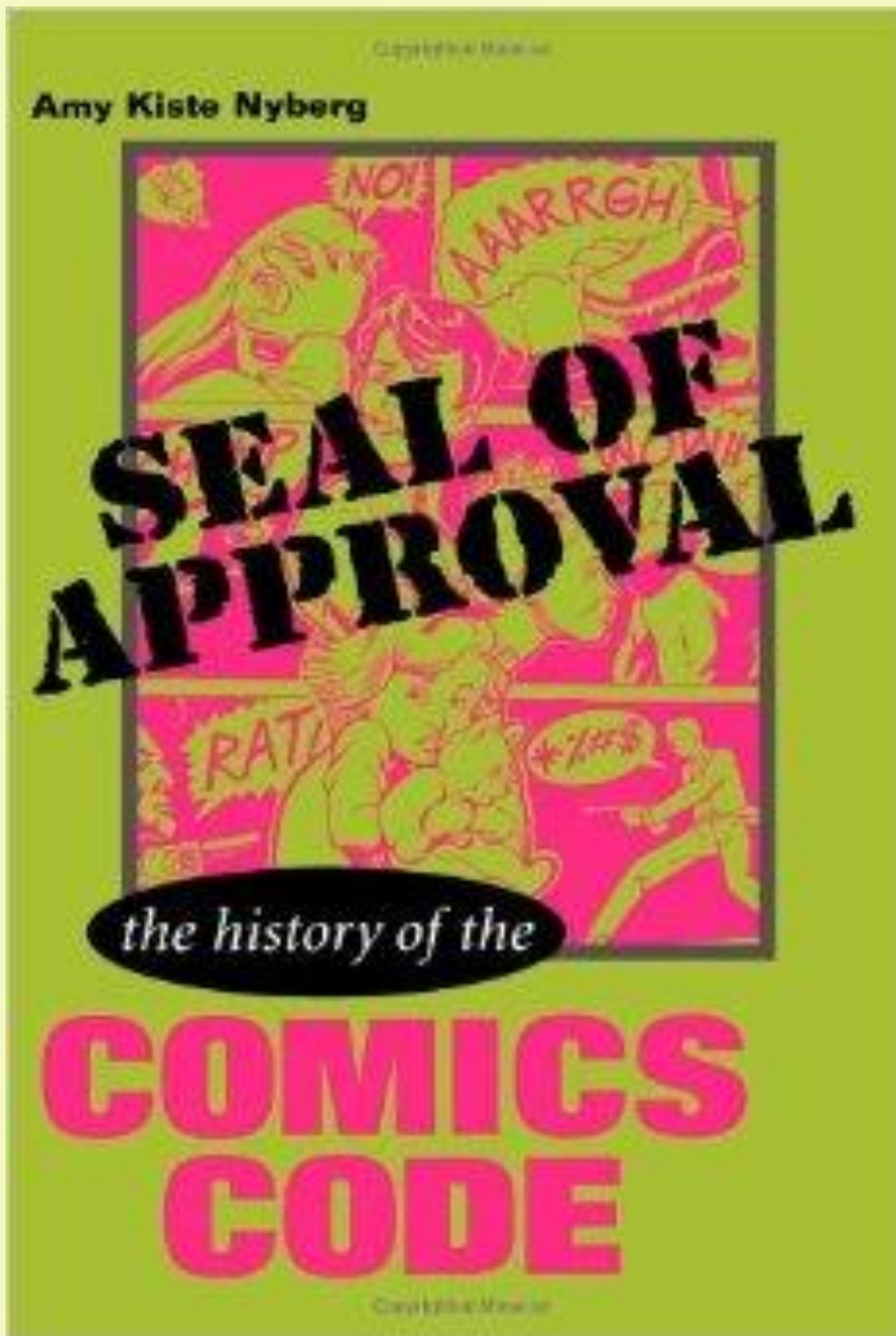




Title: [Comics, comix & graphic novels : a history of comic art](#) / Roger Sabin.
LC No. PN6710 .S22

For more than a century the comic book has been one of our most familiar, yet least appreciated popular art forms. As vehemently criticized as it is passionately defended, it has evolved from humble beginnings into a graphically sophisticated and culturally revealing medium.





Title: [Seal of approval : the history of the comics code](#) / Amy Kiste Nyberg
LC No. PN6725 .N953

This book tackles the notorious effect that Dr Wertham's crusade on comics, starting with the book 'The Seduction of the Innocent', had on the publishers and how authorities took censorship as key to break the comic book industry by making it compliant with the laws in place.





Title: [How to read superhero comics and why](#) / Geoff Klock.

LC No. PN6725 .K576

This book is oriented for those who love to blend the high and low arts and are very keen on the story rather than the artwork although the author makes extensive use of imagery. Klock was a student of literature himself and he blends the usual literary criticism to the genre of the superhero comic book. This book aims to be very accessible despite the seriousness with which Klock analyses the stories with proper literary tools. If for nothing else, it shows how superhero stories are as much on the table for criticism as anything else.



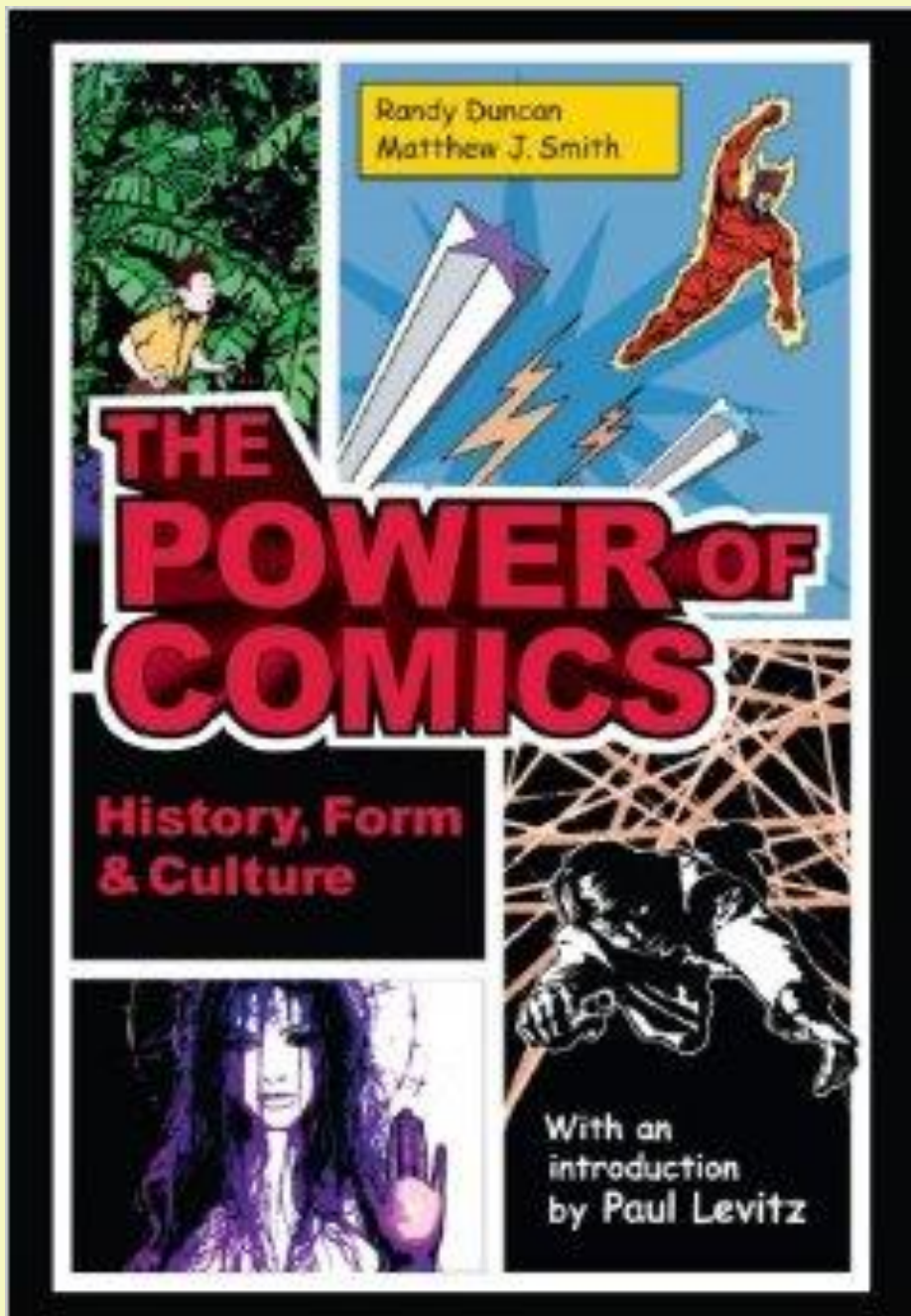


Title: [Reading comics : how graphic novels work and what they mean](#) / Douglas Wolk

LC No. PN6725 .W65

A more general introduction to graphic novels, Reading Comics does a good job at going beyond the superhero genre which is synonymous with comics. Reading Comics is accessible to the hardcore fan and the curious newcomer; it is the first book for people who want to know not just what comics are worth reading, but also the ways to think and talk and argue about them.



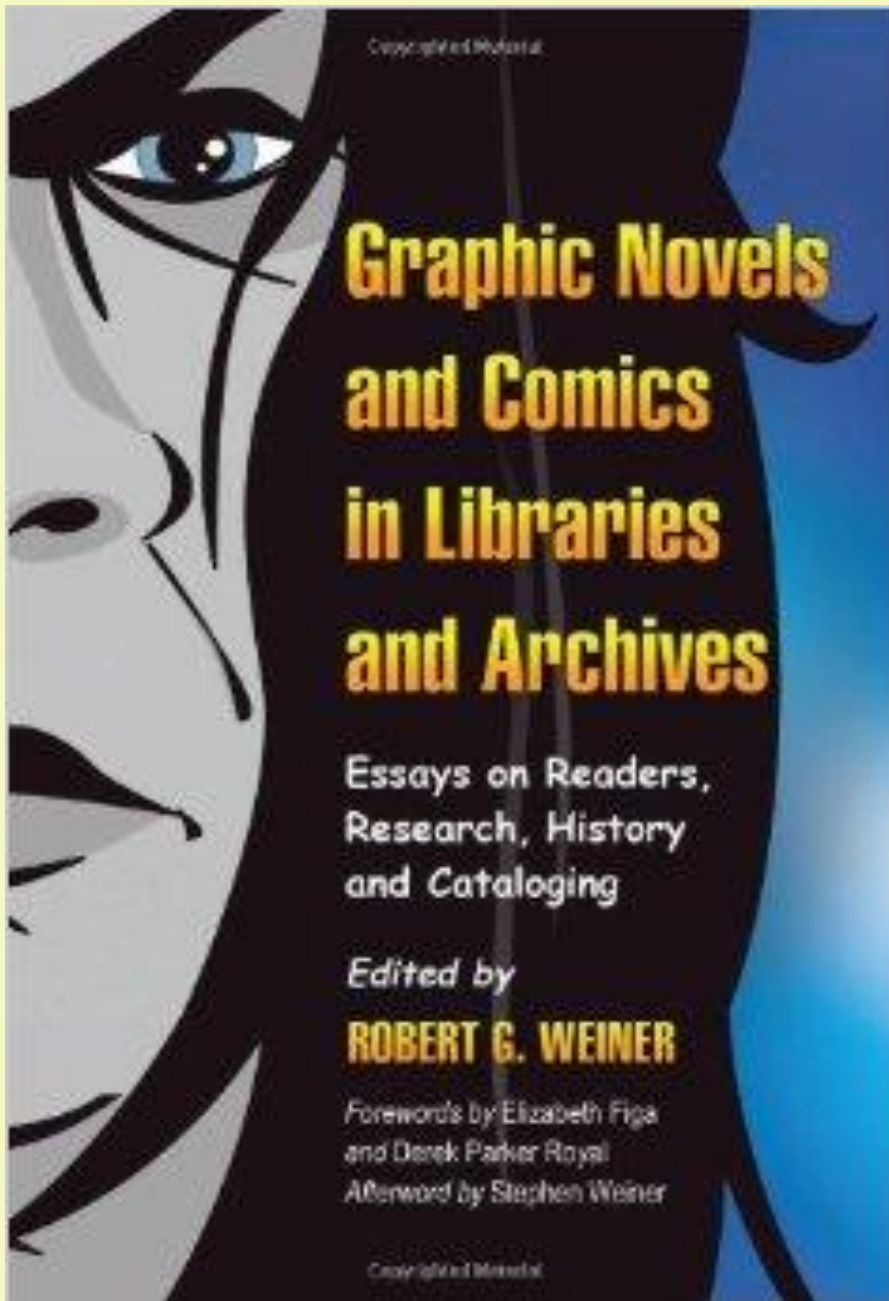


Title: [The power of comics : history, form and culture](#) / Randy Duncan and Matthew J. Smith.
LC No. PN6710 .D86

The Power of Comics is the first introductory textbook for comic art studies courses. Lending a broader understanding of the medium and its communication potential, it provides students with a coherent and comprehensive explanation of comic books and graphic novels, including coverage of their history and their communication techniques, research into their meanings and effects and an overview of industry practices and fan culture.

The Power of Comics deals exclusively with comic books and graphic novels. One reason for this focus is that no one text can hope to do justice to both strips and books; there is simply too much to cover. Preference is given to comic books because in their longer form, the graphic novel, they have the greatest potential for depth and complexity of expression. As comic strips shrink in size and become more inane in content, comic books are becoming a serious art form.





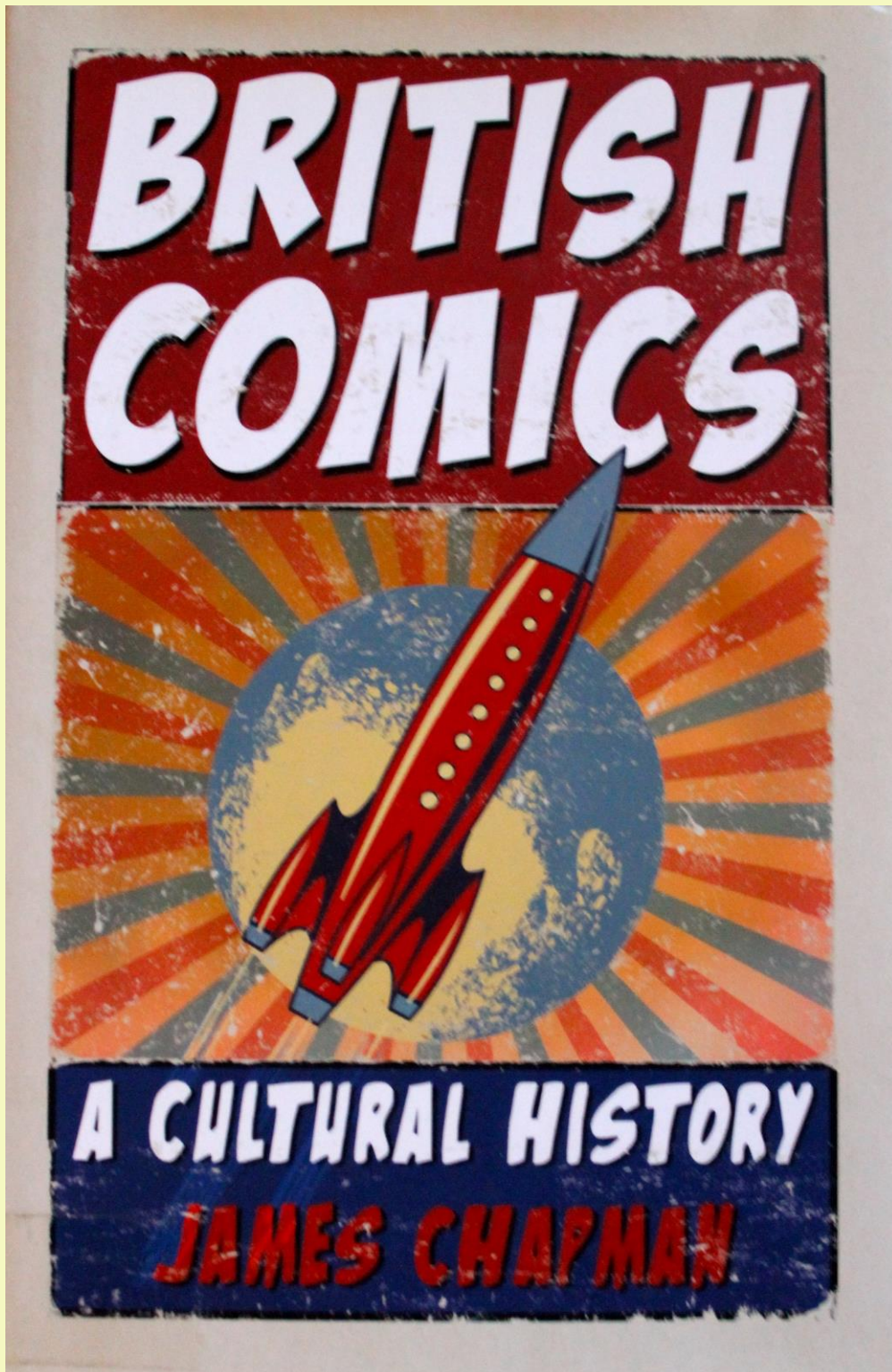
Title: [Graphic novels and comics in libraries and](#)

[archives : essays on readers, research, history and cataloguing](#) / edited by Robert G. Weiner ; forewords by Elizabeth Figa and Derek Parker Royal ; afterword by Stephen Weiner.

LC No. Z692.G7 G7

To say that graphic novels, comics, and other forms of sequential art have become a major part of popular culture and academia would be a vast understatement. Now an established component of library and archive collections across the globe, graphic novels are proving to be one of the last vestiges of the printed form actually gaining in popularity. Full of practical advice and innovative ideas for librarians, educators, and archivists, this book provides a wide-reaching look at how graphic novels and comics can be used to their full advantage in educational settings. Topics include: the historically tenuous relationship between comics and librarians; the aesthetic value of sequential art; the use of graphic novels in library outreach services; graphic novel collection evaluations for both American and Canadian libraries; tips and tricks for cataloging comics; and the swiftly growing realm of webcomics.



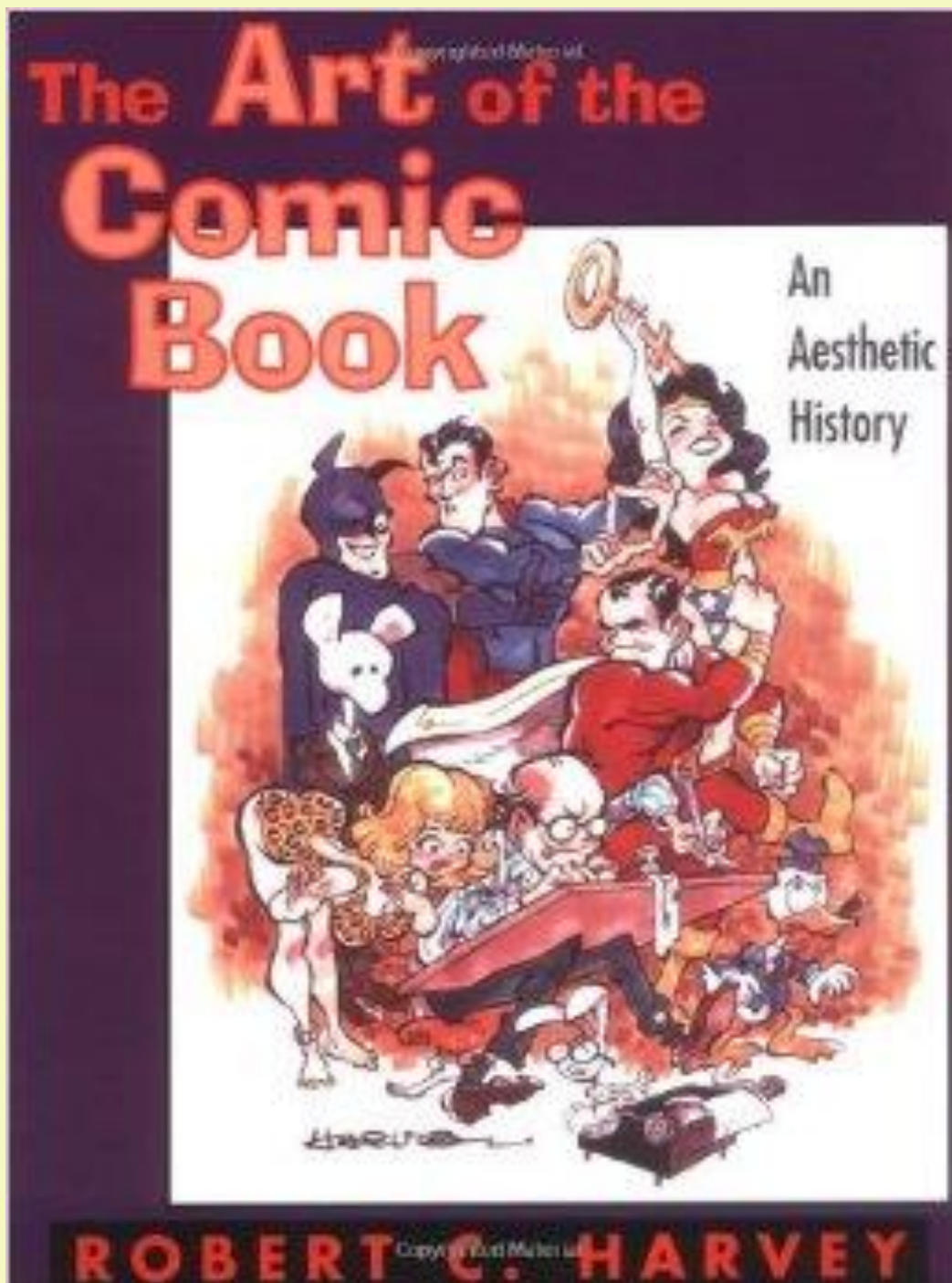


Title: [British comics : a cultural history](#) / James Chapman.

LC No. PN6735 .C33

In this entertaining cultural history of British comic papers and magazines, James Chapman shows how comics were transformed in the early twentieth century from adult amusement to imaginative reading matter for children.



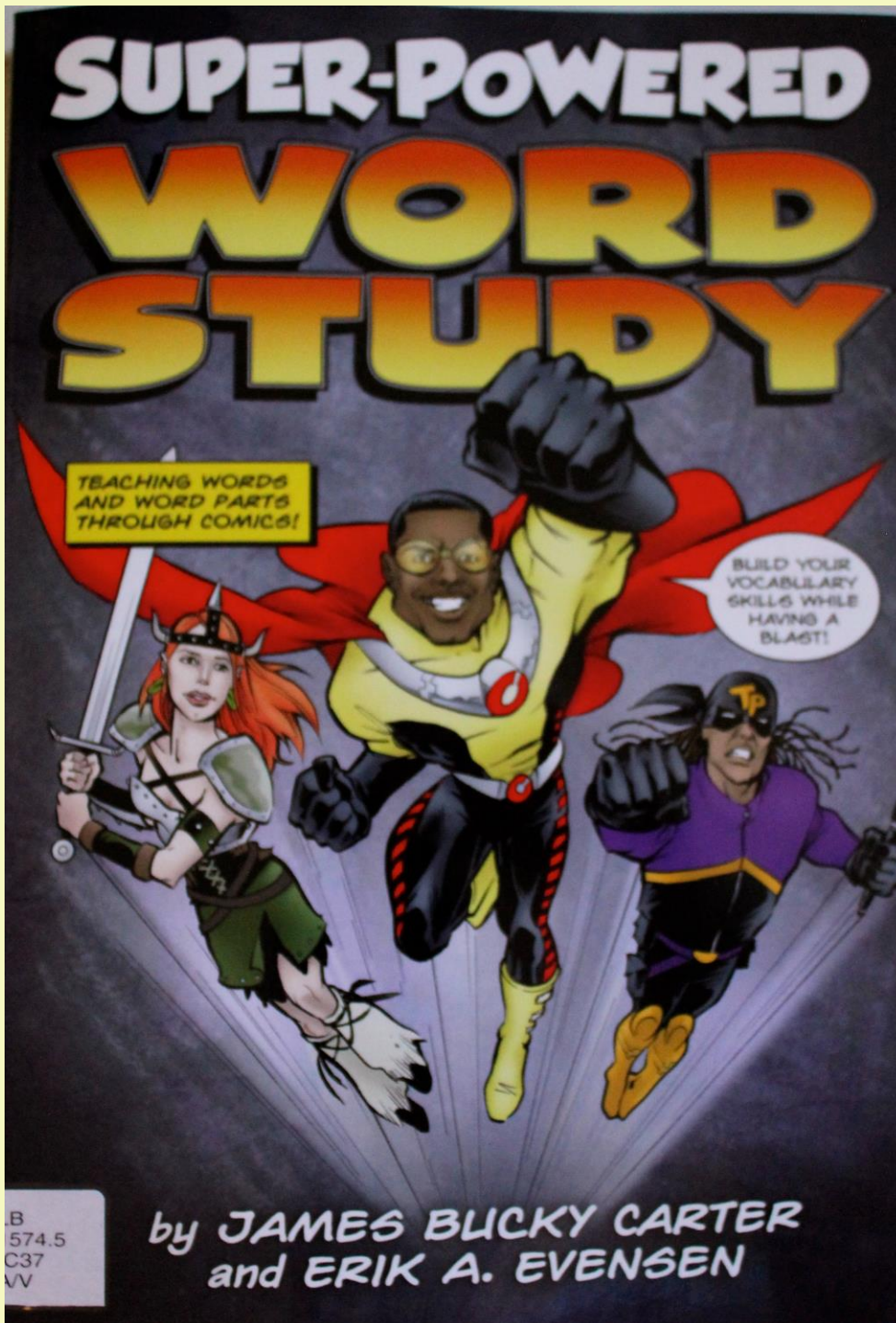


Title: [The art of the comic book : an aesthetic history](#) / Robert C. Harvey.

LC No. PN6725 .H37

The comic book, whose large dimension provides the cartoonish with resources vastly greater than the severely restricted format of the daily comic strip, displays the artistry of the cartoon medium at its fullest potential.





Title: [Super-powered word study : teaching words and word parts through comics](#) / James Bucky Carter, Erik Evensen.
LC No. LB1574.5
.C37 A/V

Use high-interest visual narratives to make your word study come alive for students!

Fifteen short mini-comics provide the engaging framework for illustrating the meanings of words and word parts in context for students in grades five and up. And research shows that these high-interest visual narratives are especially motivating for ELL and reluctant readers in all grades, too.

The comics in Super-Powered Word Study become the springboard for stimulating games and activities that allow students to interact with roots, suffixes, and affixes. All of the weekly word study explorations engage students to think about language, consider word formation, improve reading fluency, and create their own stories. This innovative book/DVD resource offers: A highly interactive approach to word study, complete with games, activities, and practice assessments; prompts and optional extension activities for additional opportunities for creative writing and language exploration; an interactive software program for projectors, whiteboards, and student computers supporting the lessons and enabling students to create their own comics; and easy-to-use, reproducible PDF files of the comics, riddle cards, word sorts, student notebook pages, sample comics scripts, and comics templates.



Post 45

PROJECTIONS



COMICS
AND THE HISTORY
OF TWENTY-FIRST CENTURY STORYTELLING

Jared Gardner

Title [Projections :
comics and the history of
twenty-first-century
storytelling](#) / Jared
Gardner.
LC No. PN6725
.G36

When Art Spiegelman's *Maus* won the Pulitzer Prize in 1992, it marked a new era for comics. Comics are now taken seriously by the same academic and cultural institutions that long dismissed the form. And the visibility of comics continues to increase, with alternative cartoonists now published by major presses and more comics-based films arriving on the screen each year.

Projections argues that the seemingly sudden visibility of comics is no accident. Beginning with the parallel development of narrative comics at the turn of the 20th century, comics have long been a form that invites—indeed requires—readers to help shape the stories being told. Today, with the rise of interactive media, the creative techniques and the reading practices comics have been experimenting with for a century are now in universal demand.



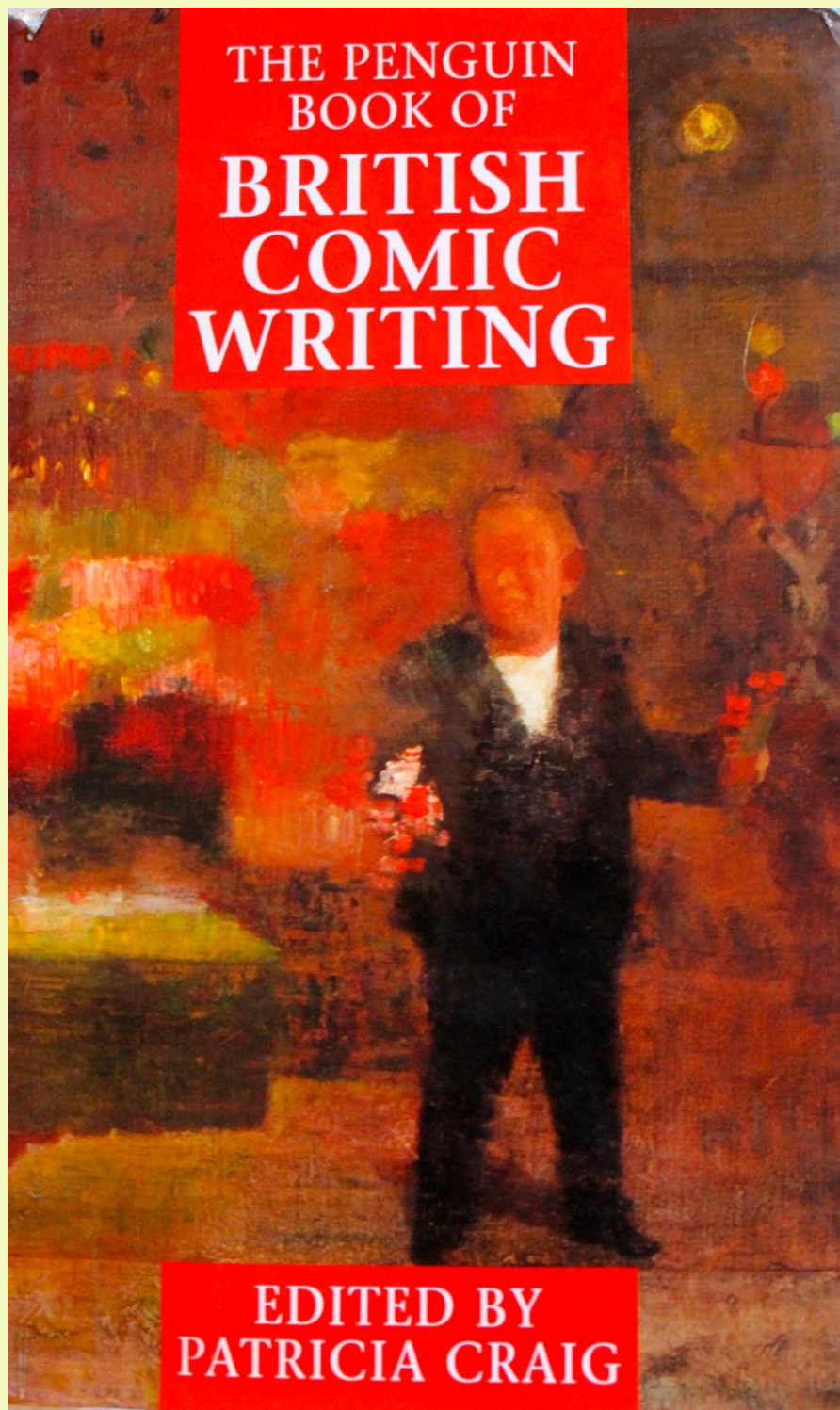


Title: [Our gods wear Spandex : the secret history of comic book heroes](#) / Christopher Knowles ; with illustrations by Joseph Michael Linsner.

LC No. PN6714 .K56

From occult underground to superhero! Was Superman's arch nemesis Lex Luthor based on Aleister Crowley? Can Captain Marvel be linked to the Sun gods on antiquity? In *Our Gods Wear Spandex*, Christopher Knowles answers these questions and brings to light many other intriguing links between superheroes and the enchanted world of estoeirica. Occult students and comic-book fans alike will discover countless fascinating connections, from little known facts such as that DC Comics editor Julius Schwartz started his career as H.P. Lovecraft's agent, to the tantalizingly extensive influence of Madame Blavatsky's Theosophy on the birth of comics, to the mystic roots of Superman. The book also traces the rise of the comic superheroes and how they relate to several cultural trends in the late 19th century, specifically the occult explosion in Western Europe and America.



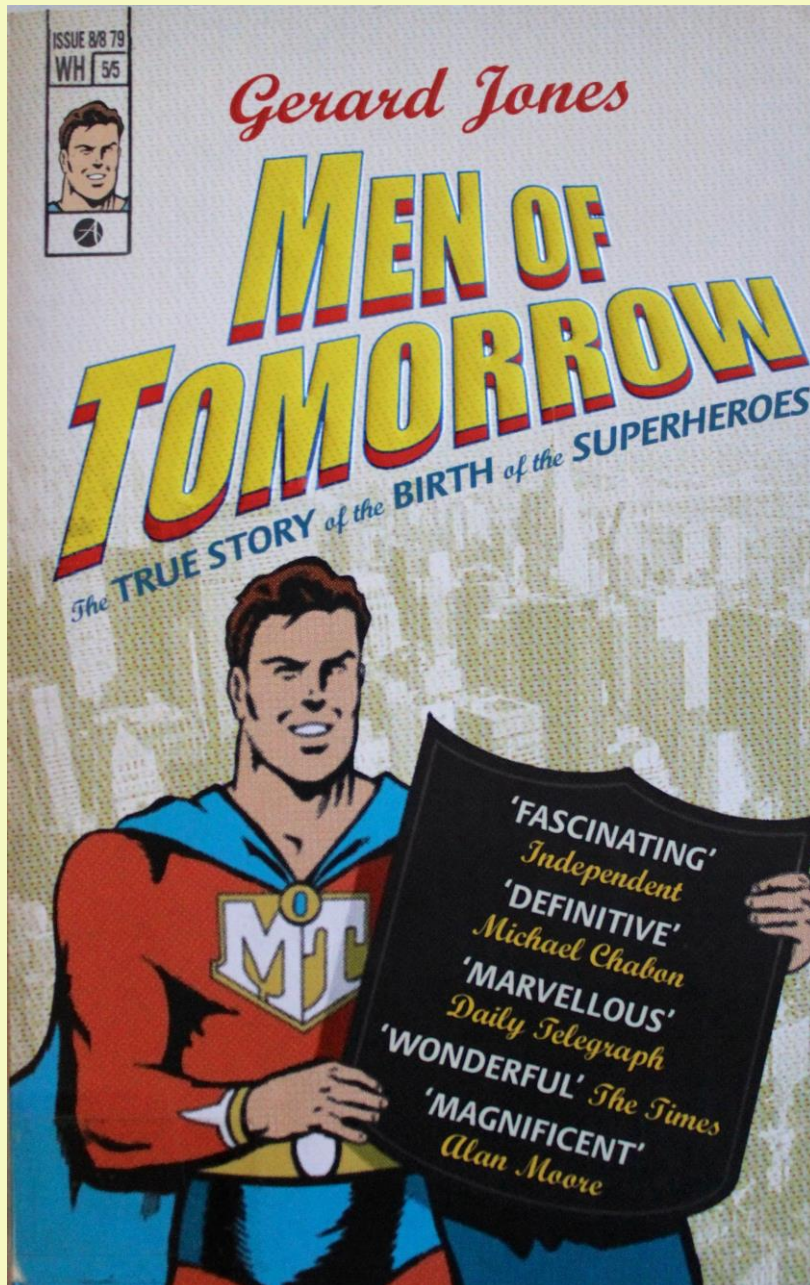


Title: [The Penguin book of British comic writing](#) / compiled and with an introduction by Patricia Craig.

LC No. PN6736 .C73

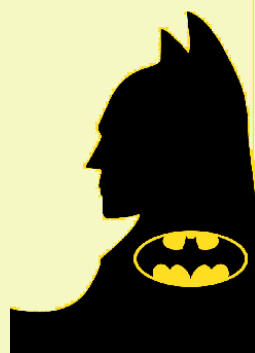
This companion book to "The Penguin Book of British Comic Stories" brings together a selection of non-fiction writing which displays a comic aspect. The book encompasses nearly 50 years of British comic writing and includes, among many styles and genres, autobiographies, parodies, book reviews and travel writing. The book includes contributions from writers as diverse as Rebecca West, George Orwell, Cyril Connolly, A.J.P. Taylor, John Mortimer, Germaine Greer and Fiona Pitt-Kethley.

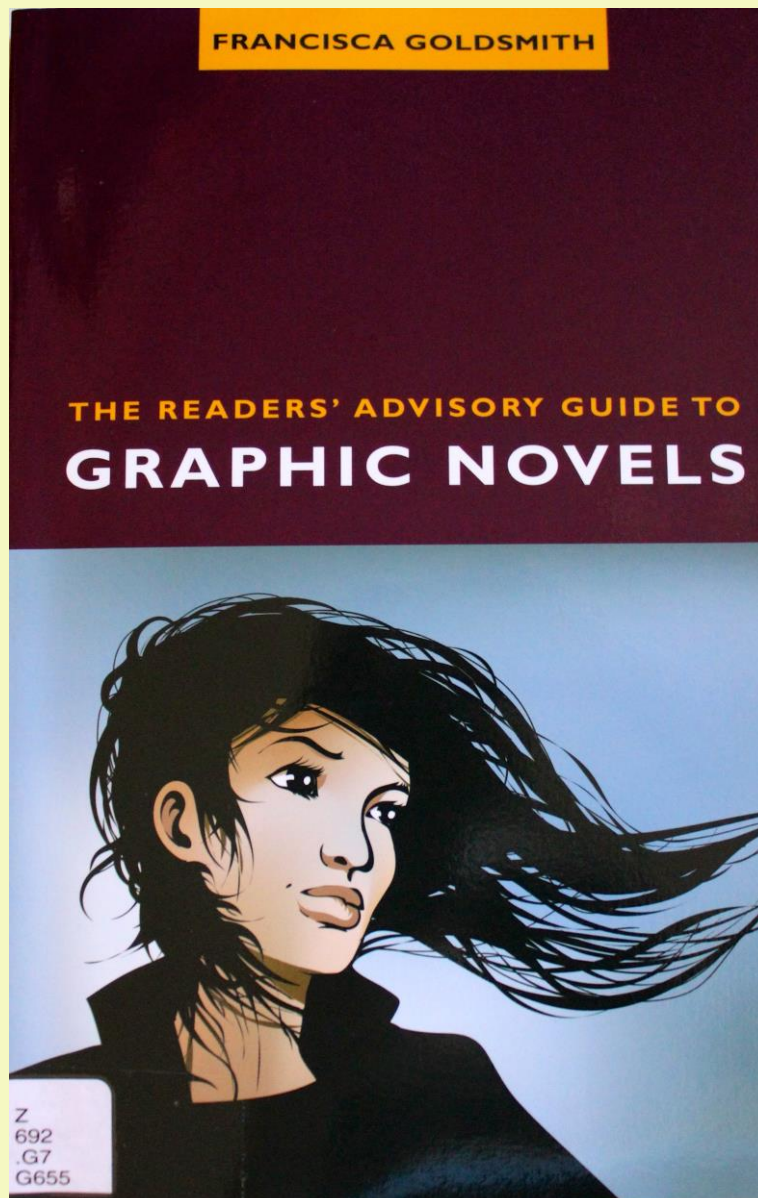




Title: [Men of tomorrow : geeks, gangsters, and the birth of the comic book](#) / Gerard Jones
LC No. PN6725 .J664

Animated by the stories of some of the last century's most charismatic and conniving artists, writers, and businessmen, Men of Tomorrow brilliantly demonstrates how the creators of the superheroes gained their cultural power and established a crucial place in the modern imagination. "This history of the birth of superhero comics highlights three pivotal figures. The story begins early in the last century, on the Lower East Side, where Harry Donenfeld rises from the streets to become the king of the 'smooshes'-soft-core magazines with titles like French Humor and Hot Tales. Later, two high school friends in Cleveland, Joe Shuster and Jerry Siegel, become avid fans of 'scientifiction,' the new kind of literature promoted by their favorite pulp magazines. The disparate worlds of the wise guy and the geeks collide in 1938, and the result is Action Comics #1, the debut of Superman.





Title: [The readers' advisory guide to graphic novels](#) / Francisca Goldsmith.

LC No. Z692.G7 G655

Graphic novels have found a place on library shelves but many librarians struggle to move this expanding body of intellectual, aesthetic, and entertaining literature into the mainstream of library materials. This guide includes:

- A short course in graphic novels, along with reading lists and professional tools
- Tips on advising graphic novel readers on what to read next
- Suggestions for introducing graphic novels to those patrons unacquainted with them
- Advice on promoting your graphic novels collection

With energy and commitment born of professional experience and a deep love for graphic novels, Goldsmith provides the first guide to the genre aimed specifically at readers advisors, while presenting an abundance of resources useful to every librarian.



From the UoM Library Dissertation Collection

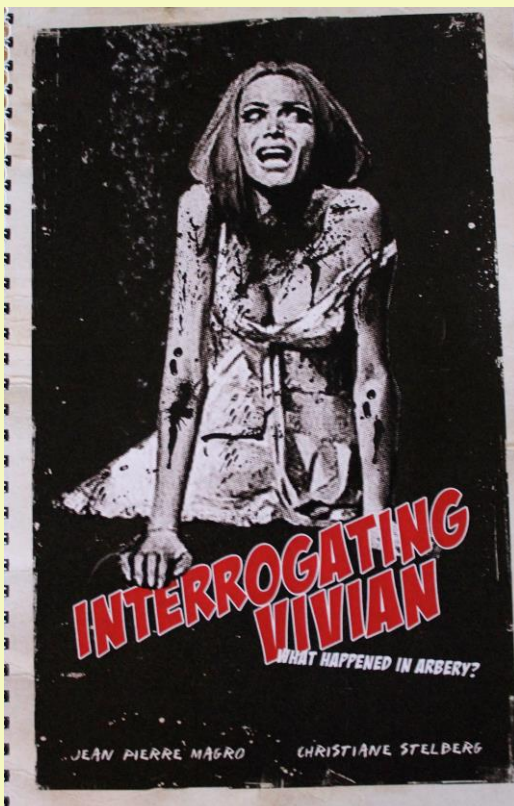
Print Dissertations:

Title: [Comics as illustrators : the use of comics in instruction.](#) / Gorg Mallia
Dissertation: M.A. COMM.STUD.

This dissertation, by none other than the father of the Maltese Comic himself deals with an innovative approach towards education; the introduction of the comic. Taking a number of schools, the author's case study dealt with three methods of delivering a lesson.

- The usual history lesson with student-teacher interaction and a textbook.
- The use of text and a number of pictures to complement them.
- The use of a comic as both text and picture oriented.

In a nutshell, the findings show how firstly a comic is just as effective a tool in education as the other methods and students who are inattentive found it easier to remain engaged with the lesson.



Title: [Interrogating Vivian : the creation of a graphic novel.](#) / Stelberg, Christiane
Dissertation: B.COMMS.(HONS)

This dissertation deals with the essentials of creating a graphic novel. The story writing process, the different techniques used and tops it all with a case study where a graphic novel was created by the collaboration of the author and the artist.



Digital Dissertations:

Title: [The graphic novel and comic book in Malta : a history](#) [digital dissertation] / Daniela Attard.

Dissertation: B.A.(HONS)ART DIG.

The main focus in this dissertation is on entertainment comics in the Maltese scenario with sparing mention of instructional comics and strips of a political and social nature. Each chapter is adeptly illustrated with images from these sources. The first chapter covers the general evolution of comics in chronological order. The second chapter deals with comics of a pioneering nature within the local context, spanning from 1950s to the early 1970s, starting from the translated publication Children's Own to the beginning of the Sagħtar publication. In the third chapter, the ongoing Sagħtar publication and the comic book series Il-Komik and Imħabba Vera, spanning from the mid-1970s to the 1980s, are analysed. The new generation of comic artists during the late 1980s is also discussed. A review of comics in the last decade is included in the fourth chapter. Comic book related events and the issue of web comics are also analysed. A list of comic artists, comic book publications and verbal communications is included in the appendices after the conclusion.

Title: [The uses of 'comic art' in Maltese art education](#) [digital dissertation] / George J. Cutajar.

Dissertation: B.A.(HONS)ART DIG.

The world of comics with all the characters created by different artists through the ages is simply fascinating. This entire world can be in turn a great educational tool to motivate students in order to creatively produce works of their own rather than reproduce ready-made characters. Comics can be very resourceful when dealing with education, because they are made up of several elements such as drawing, creating characters, text, storylines, framing, juxtaposition, informal speech, proportion, colouring and others. All of these elements are important for students to learn through different themes and concepts. This research shows the different opinions, perceptions, interpretations and suggestions art educators have regarding this particular media. It shows why students tend to simply reproduce ready-made comic characters and even presenting these „copies“ in their SEC portfolios. Moreover it is of great interest investigating how this is being tackled by the art teachers interviewed for this dissertation. Most importantly it also manifests how comics are being used in our Maltese art education and how students perceive the art form itself.

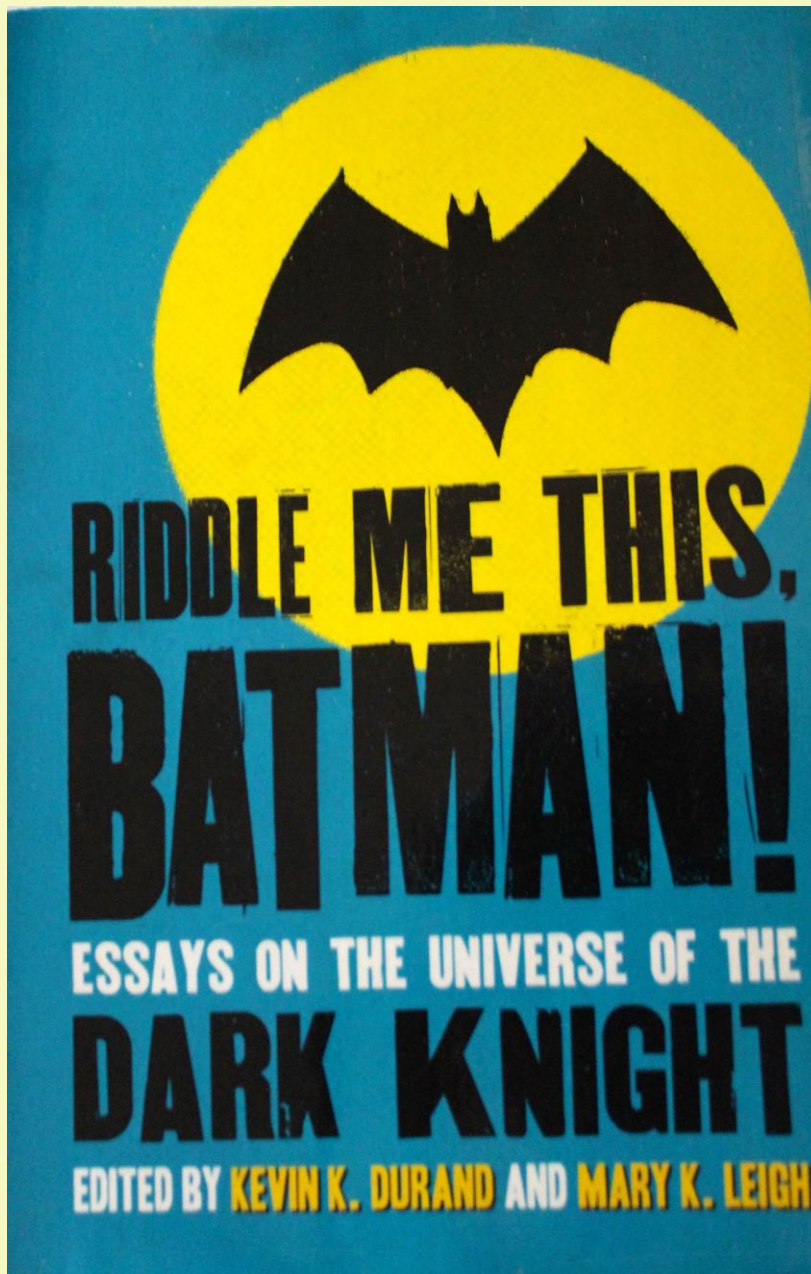


Title: [The mythopoeic Sandman : Re-visioning Orpheus](#) [digital dissertation] / Christianne Briffa.

Dissertation: M.A. ENGLISH DIG

Just like any other medium, comics can be a very good source to use in academia and this is precisely what the author wants to show in terms of how a serial comic like the Sandman reflects on the desire for the fantastical of the re-invention of myths in a post-modern setting. Taking the emerging gene, the author shows how myths are reinvented by the singular Neil Gaiman.

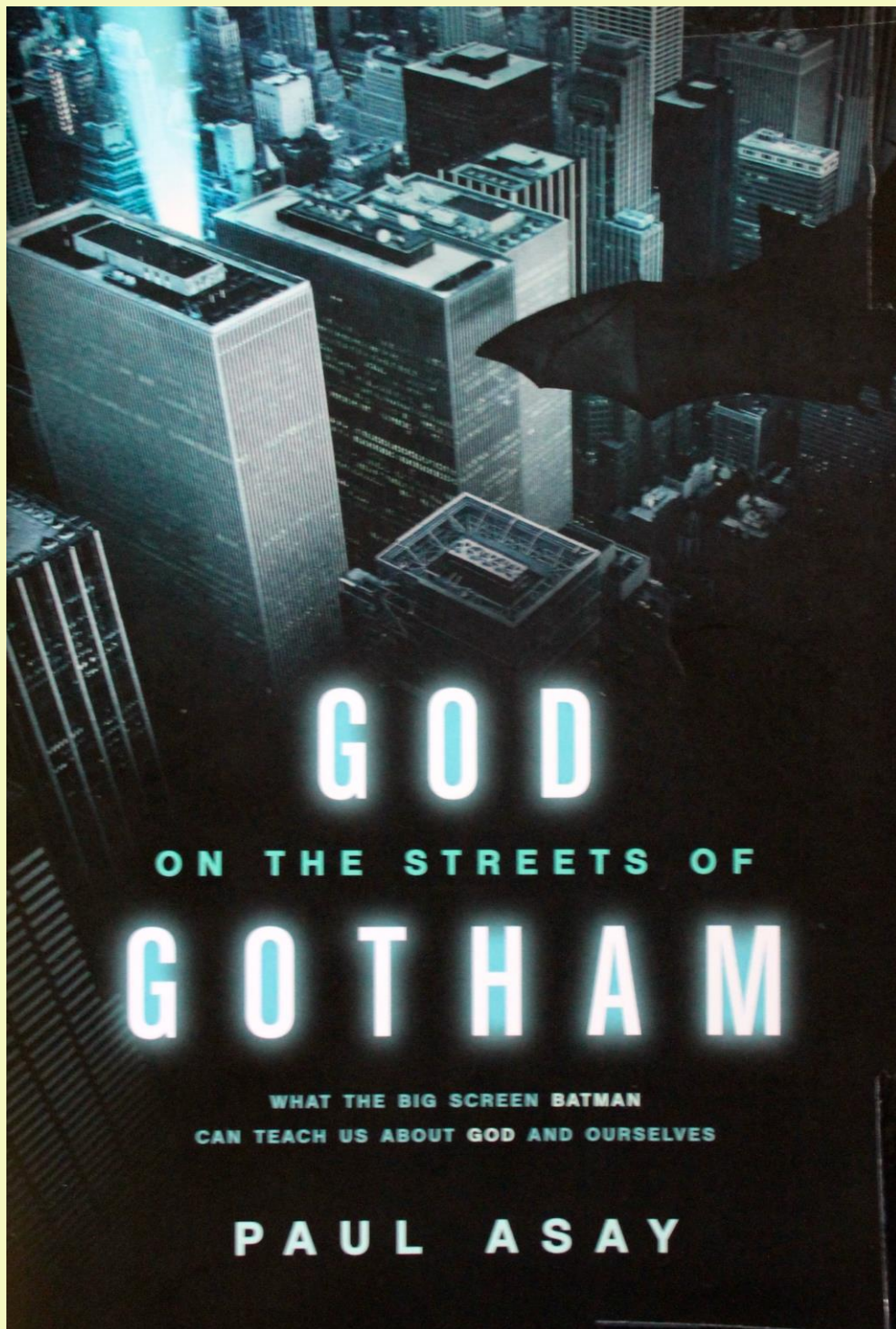
Other books of interest:



Riddle Me This, Batman!: Essays on the Universe of the Dark Knight / Kevin K. Durand (editor), Mary K. Leigh

This book takes the academic in all its diverse forms and blends it with The Caped Crusader. Whether one is interested in Aristotle, Lacan, gender or race, the editors of this book made sure there is something interesting for everyone keen on delving more into the Dark Knight cult and linking such a popular culture phenomenon with the rest of the academic chain.





God on the Streets of Gotham: What the Big Screen Batman Can Teach Us about God and Ourselves / Paul Asay

What do God and the Caped Crusader have in common? While Batman is a secular superhero patrolling the fictional streets of Gotham City, the Caped Crusader is one whose story creates multiple opportunities for believers to talk about the redemptive spiritual truths of Christianity. While the book touches on Batman's many incarnations over the last 70 years in print, on television, and at the local Cineplex for the enjoyment of Batman fans everywhere, it primarily focuses on Christopher Nolan's two wildly popular and critically acclaimed movies--movies that not only introduced a new generation to a darker Batman, but are also loaded with spiritual meaning and redemptive metaphors.



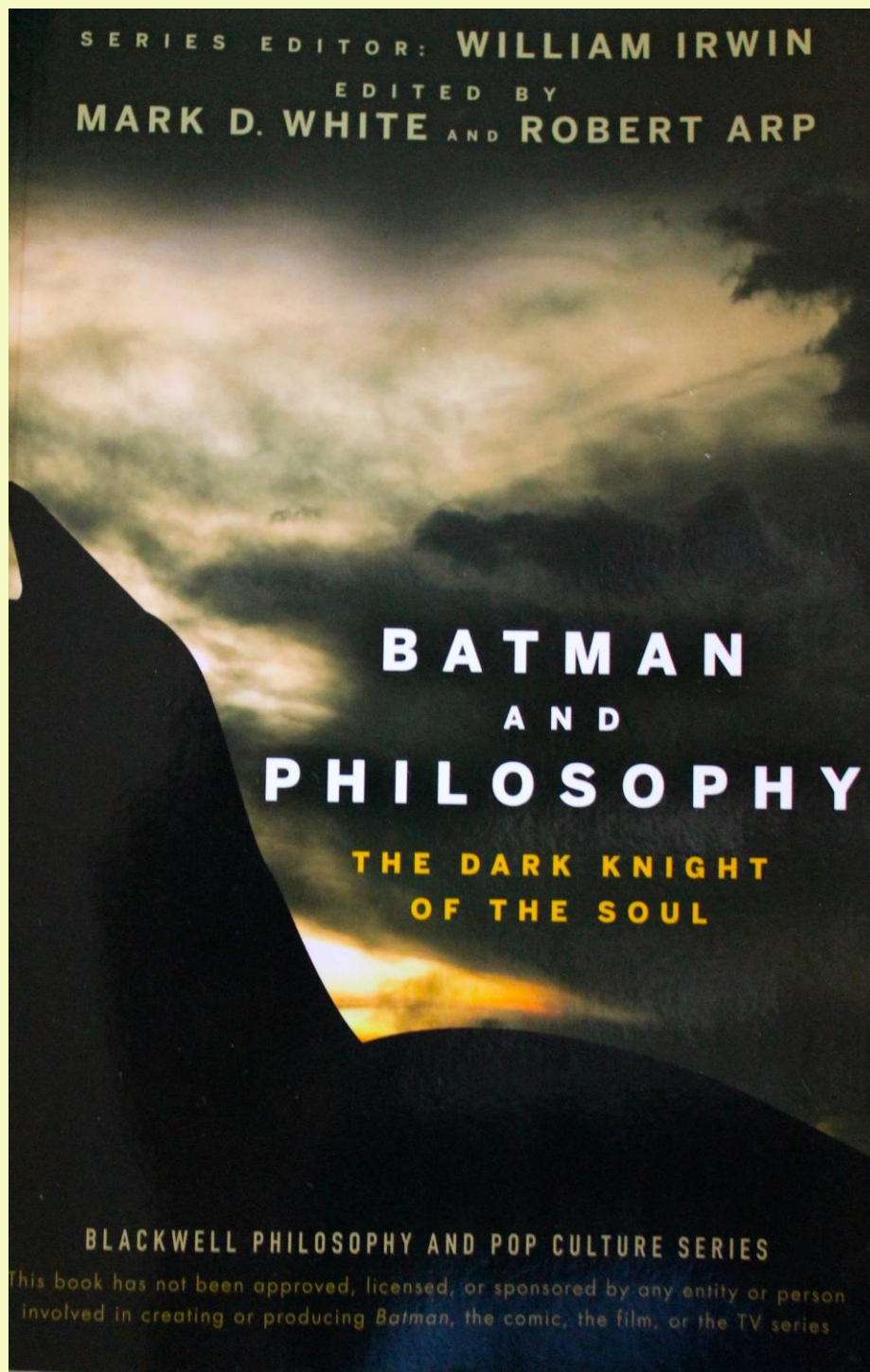


Watchmen and Philosophy: A Rorschach Test / Mark D. White, William Irwin (editor)

Alan Moore's *Watchmen* is set in 1985 and chronicles the alternative history of the United States where the US edges dangerously closer to nuclear war with the Soviet Union. Within this world exists a group of crime busters, who don elaborate costumes to conceal their identity and fight crime, and an intricate plot to kill and discredit these "superheroes."

Alan Moore's *Watchmen* popularized the graphic novel format, has been named one of Time magazine's top 100 novels, and is now being made into a highly anticipated movie adaptation. This latest book in the popular Blackwell Philosophy and Pop Culture series peers into Moore's deeply philosophical work to parse and deconstruct the ethical issues raised by *Watchmen*'s costumed adventurers, their actions, and their world. From nuclear destruction to utopia, from governmental authority to human morality and social responsibility, it answers questions fans have had for years about *Watchmen*'s ethical quandaries, themes, and characters.





Batman and Philosophy: The Dark Knight of the Soul / Mark D. White (editor), Robert Arp (editor)

Why doesn't Batman kill the Joker and end everyone's misery?

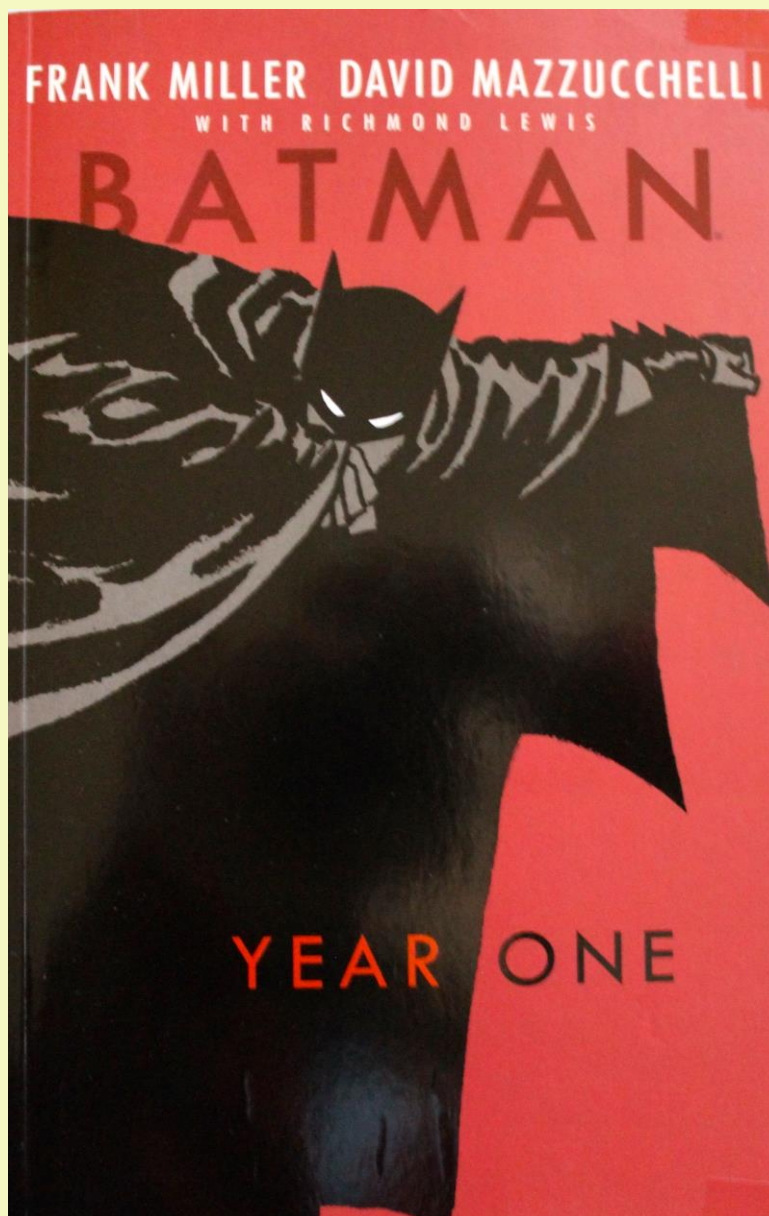
Can we hold the Joker responsible for his actions?

What is the Tao of the Bat? Batman and philosophy explores how the Dark Knight grapples with ethical conundrums, moral responsibility, his identity crisis, the moral weight he carries to avenge his murdered parents, and much more. How does this caped crusader measure up against the teachings of Plato, Aristotle, Kant, Kierkegaard, and Lao Tzu?

This is a collection of essays that seeks to answer those questions.



Batman Books:

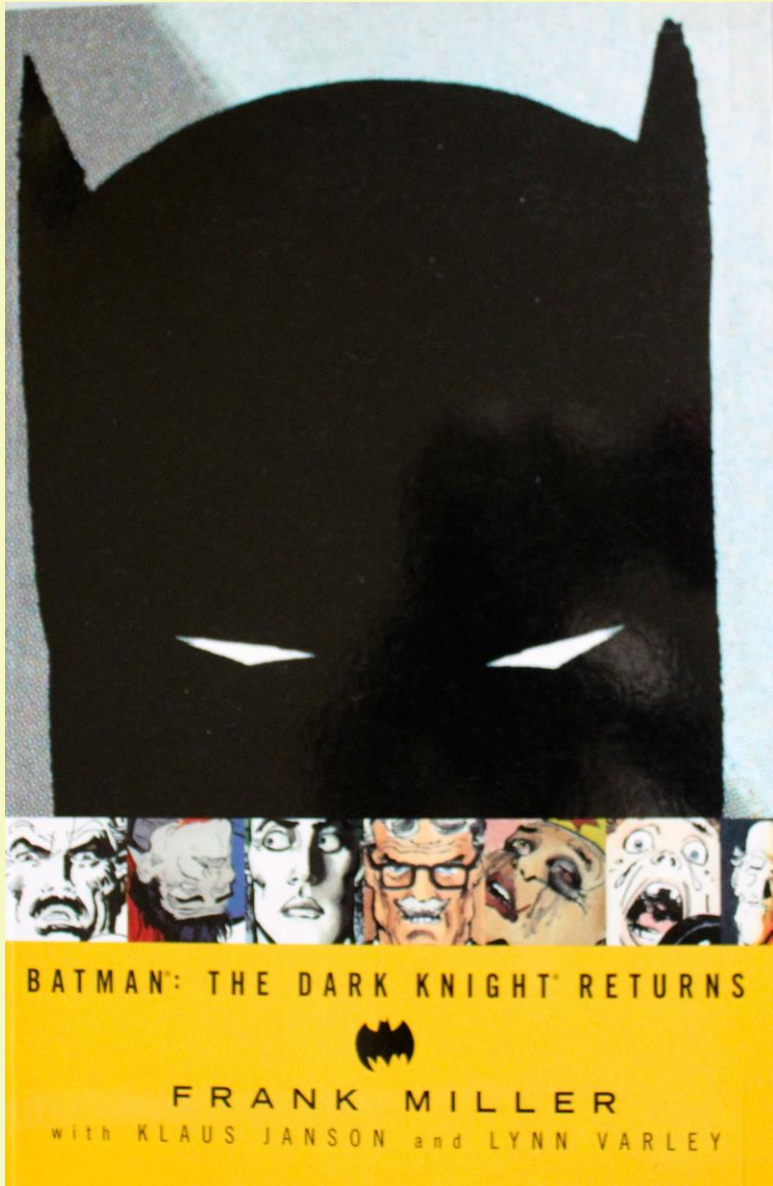


Batman: Year One

Year One, later referred to as "Batman: Year One", is an American comic book story arc written by Frank Miller, illustrated by David Mazzucchelli, colored by Richmond Lewis, and lettered by Todd Klein. It originally appeared in issues #404 to #407 of DC Comics' Batman comic title in 1987.

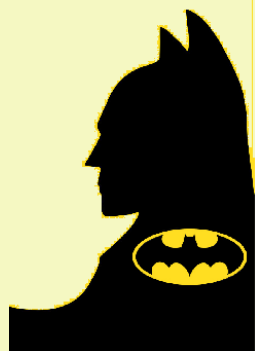
The story recounts the beginning of Bruce Wayne's career as Batman and Jim Gordon's with the Gotham City Police Department. Bruce Wayne returns home to Gotham City at the age of twenty-five from training abroad in martial arts, man-hunting, and science for the past 12 years, and James Gordon moves to Gotham with his wife, Barbara, after a transfer from Chicago.



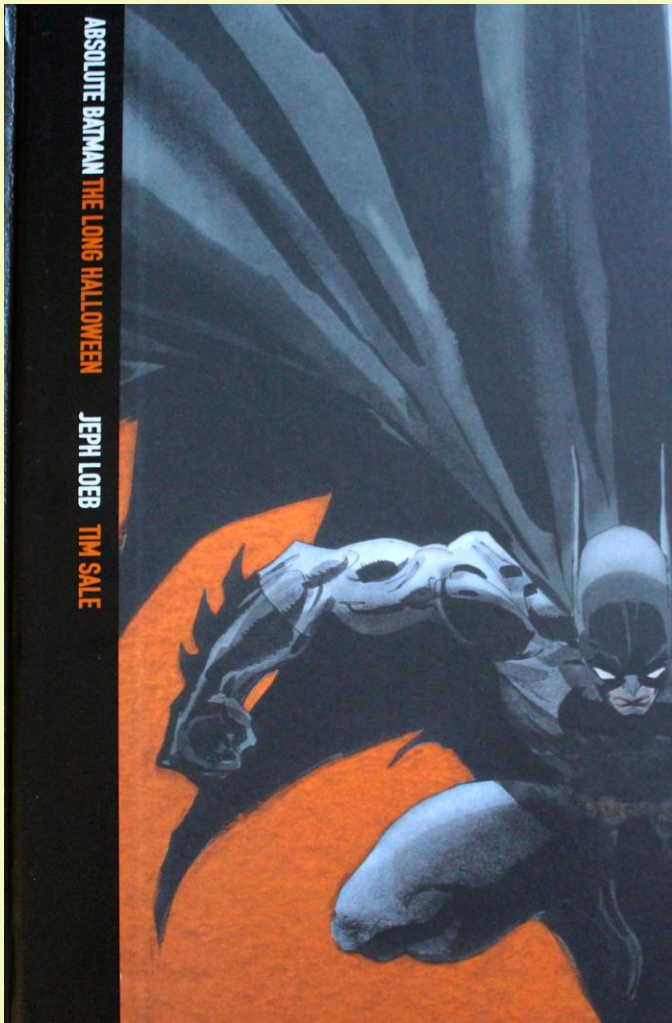


Batman: The Dark Knight Returns

The Dark Knight Returns is a 1986 four-issue comic book miniseries starring Batman, written by Frank Miller, illustrated by Miller and Klaus Janson, and published by DC Comics. When the series was collected into a single volume later that year, the story title for the first issue was applied to the entire series. The Dark Knight Returns tells the story of Bruce Wayne, who at 55 years old returns from retirement to fight crime and faces opposition from the Gotham City police force and the United States government.



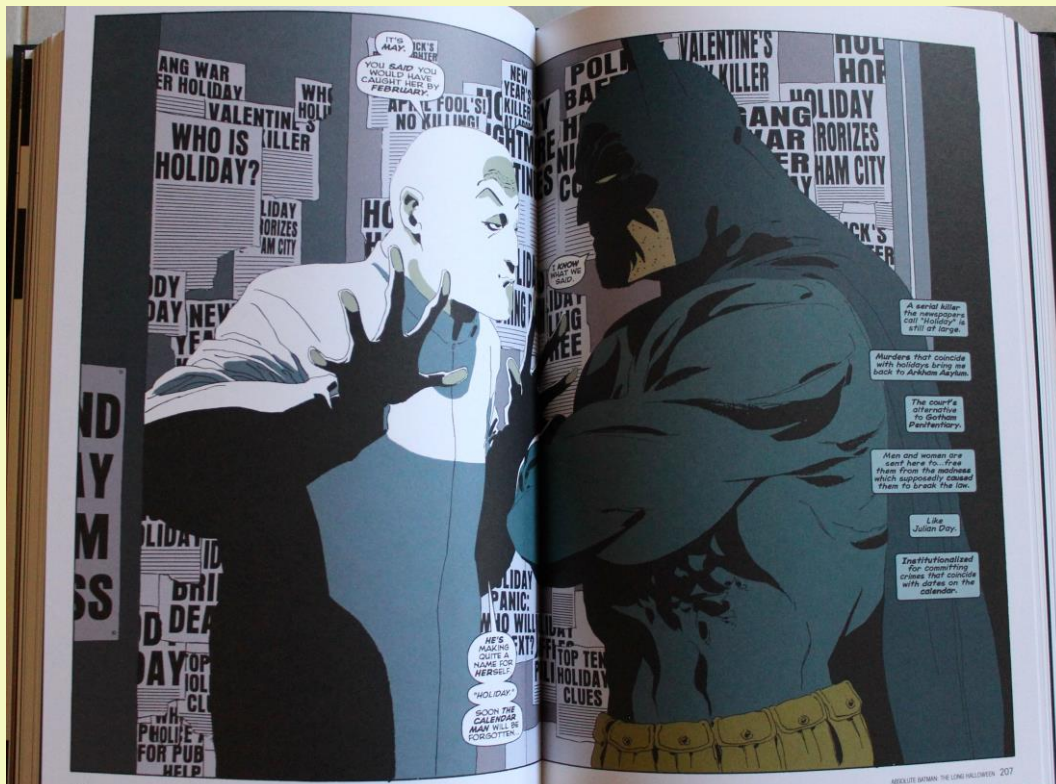
Batman: The Long Halloween



Batman: The Long Halloween is a 13-issue comic book limited series written by Jeph Loeb with art by Tim Sale. It was originally published by DC comics in 1996 and 1997. It was inspired by the three Batman: Legends of the Dark Knight Halloween Specials by the same creative team. The series' success led to Loeb and Sale to reteam for two sequels, Batman: Dark Victory and Catwoman: When in Rome, which parallels the events in Dark Victory.

Taking place during Batman's early days of crime fighting, The Long Halloween tells the story of a mysterious killer named Holiday, who murders people on holidays, one each month. This novel also acted as a main introduction for one of Batman's most elusive foes, The Calendar Man, who knows the true identity of the Holiday killer but refuses to share this with Batman. In continuity terms, The Long Halloween continues the story of Batman: Year One. It also revolves

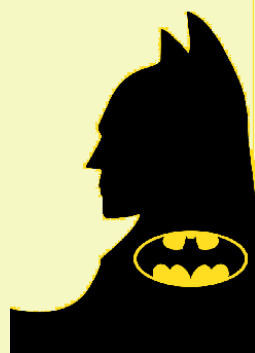
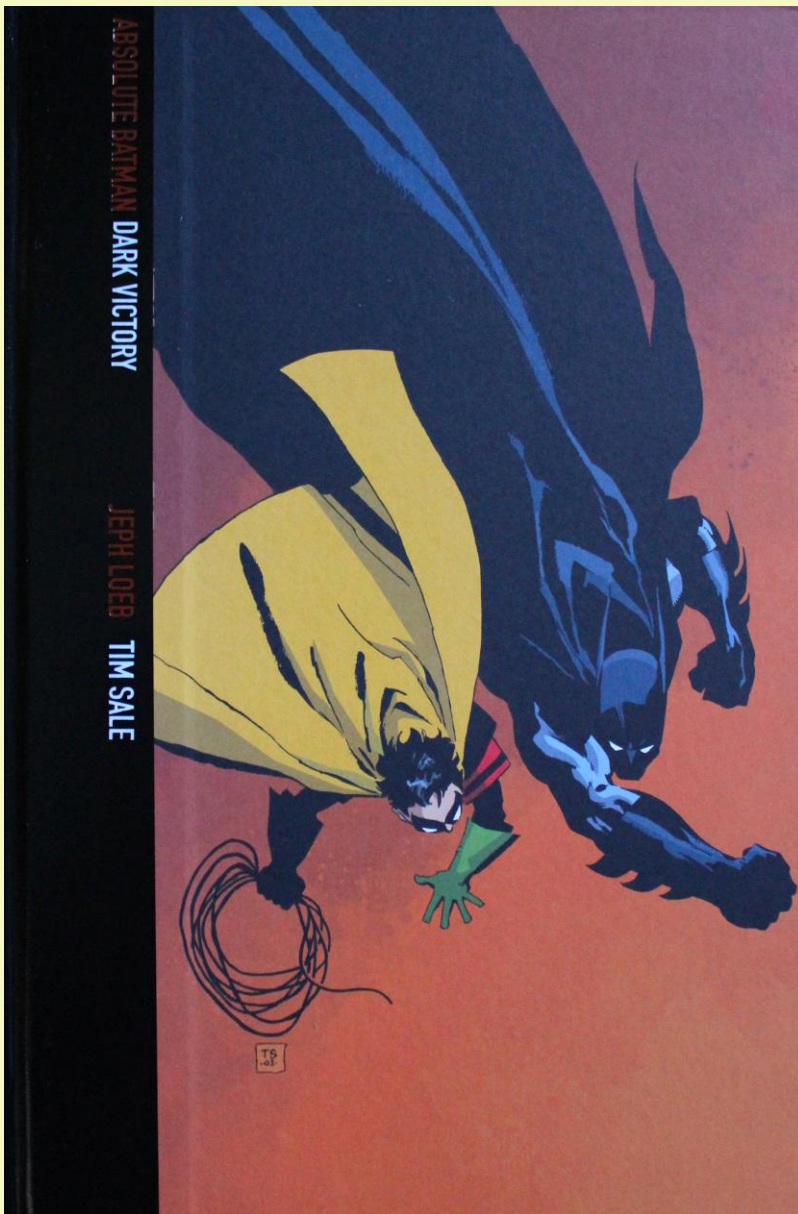
around the transition of Batman's rogues' gallery from simple mob goons to full-fledged super villains. It also tells the origin of Two-Face, adding along to the story in Batman: Annual #14.



Batman: Dark Victory

Batman: Dark Victory is a 14-part comic book limited series (including a #0 issue) written by Jeph Loeb and drawn by Tim Sale. The series is a sequel to Batman: The Long Halloween and was originally published from 1999 to 2000 by DC Comics. The series takes place primarily during the third/fourth year of Batman's career. The plot centers on a series of murders involving Gotham City police officers by a mysterious serial killer only known as The Hangman. Central to the storyline is a territory war between Two-Face and the remnants of the Falcone mob, led by Sofia Falcone.

The story is also a re-telling of the origins of Batman's sidekick Robin and his adoption by Bruce Wayne. The story brings closure to many characters introduced in Frank Miller's Batman: Year One.



Superman & Batman

Superman/Batman was a monthly comic book series published by DC Comics that features the publisher's two most popular characters: Batman and Superman. Superman/Batman premiered in August 2003 and was an update of the previous series, World's Finest Comics, in which Superman and Batman regularly joined forces. Superman/Batman explored the camaraderie, antagonism, and friendship between its titular characters. Jeph Loeb, the series' first writer, introduced a dual-narrator technique to present the characters' often opposing viewpoints and estimations of each other, which subsequent series writers have maintained. Prior to the 1985 limited series Crisis on Infinite Earths, the two iconic characters were depicted as the best of friends.



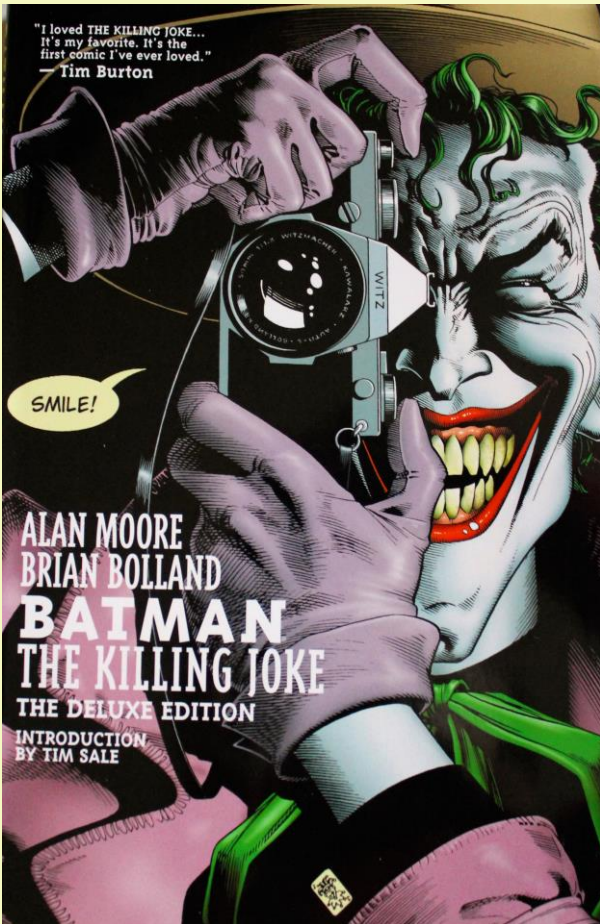
Batman: The Killing Joke

Batman: The Killing Joke is a one-shot superhero graphic novel written by English author Alan Moore and drawn by English illustrator Brian Bolland. It was first published in the United States by DC Comics in 1988 and has remained in print since. Set in the fictional U.S. city of Gotham, *Batman: The Killing Joke* provides an origin story for the Joker, an established comic super villain. It depicts him as a failed stand-up comedian who agrees to aid a gang of criminals and is thwarted by the superhero Batman before being horribly deformed.

Created by Moore as his own take on Joker's source and psychology, the story became famous for its origin of the Joker as a tragic character; a family man and failed comedian who suffered "one bad day" that finally drove him insane. The story's effects on the mainstream Batman continuity also included the shooting and paralysis of Barbara Gordon (a.k.a. Batgirl), an event that laid the

groundwork for her to develop the identity of Oracle.

Many critics consider the graphic novel to be the definitive Joker story and one of the best Batman stories ever published. The comic won the Eisner for 'Best Graphic Album' in 1989 and appeared on The New York Times Best Seller List in May 2009.





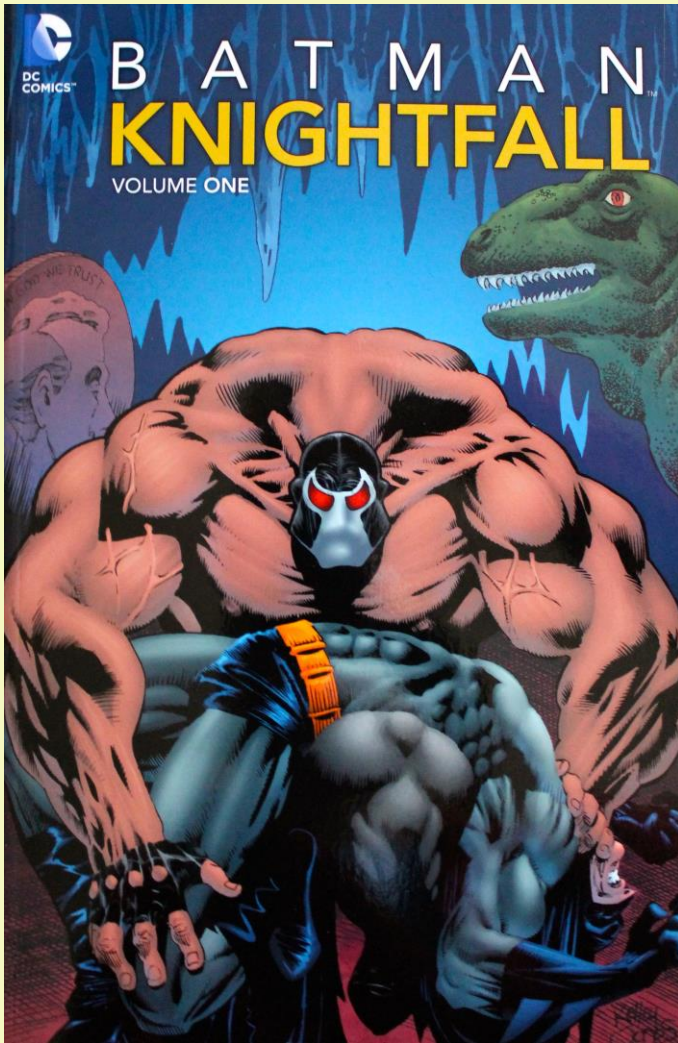
Batman: Arkham Asylum – A Serious House on A Serious Earth

Arkham Asylum: A Serious House on Serious Earth (often shortened to Batman: Arkham Asylum) is a Batman graphic novel written by Grant Morrison and illustrated by Dave McKean. It was originally published in the United States in both hardcover and softcover editions by DC Comics in 1989. The subtitle is taken from Philip Larkin's poem "Church Going."

The graphic novel was the first Batman story to be written by Morrison before becoming a regular writer in future Batman titles. The story follows the vigilante Batman, who was called upon to quell a maddening riot taking place in the infamous Arkham Asylum, a psychiatric hospital housing the most dangerous super villains in Gotham City.

Upon its release, the graphic novel garnered commercial and critical acclaim, and is considered by many as one of the greatest Batman stories of all time, and one of the best works of Grant Morrison's career. The graphic novel would later become the definitive story of the Arkham Asylum, a critical part of the Batman mythos.





Batman: Knightfall

"Knightfall" is the title given to a major Batman story arc published by DC Comics that dominated Batman-related serial comic books in the spring and summer of 1993. "Knightfall" is also an umbrella title for the trilogy of storylines that ran from 1993 to 1994, consisting of "Knightfall", "Knightquest", and "KnightsEnd".

Collectively, they are unofficially known as the Knight Saga.

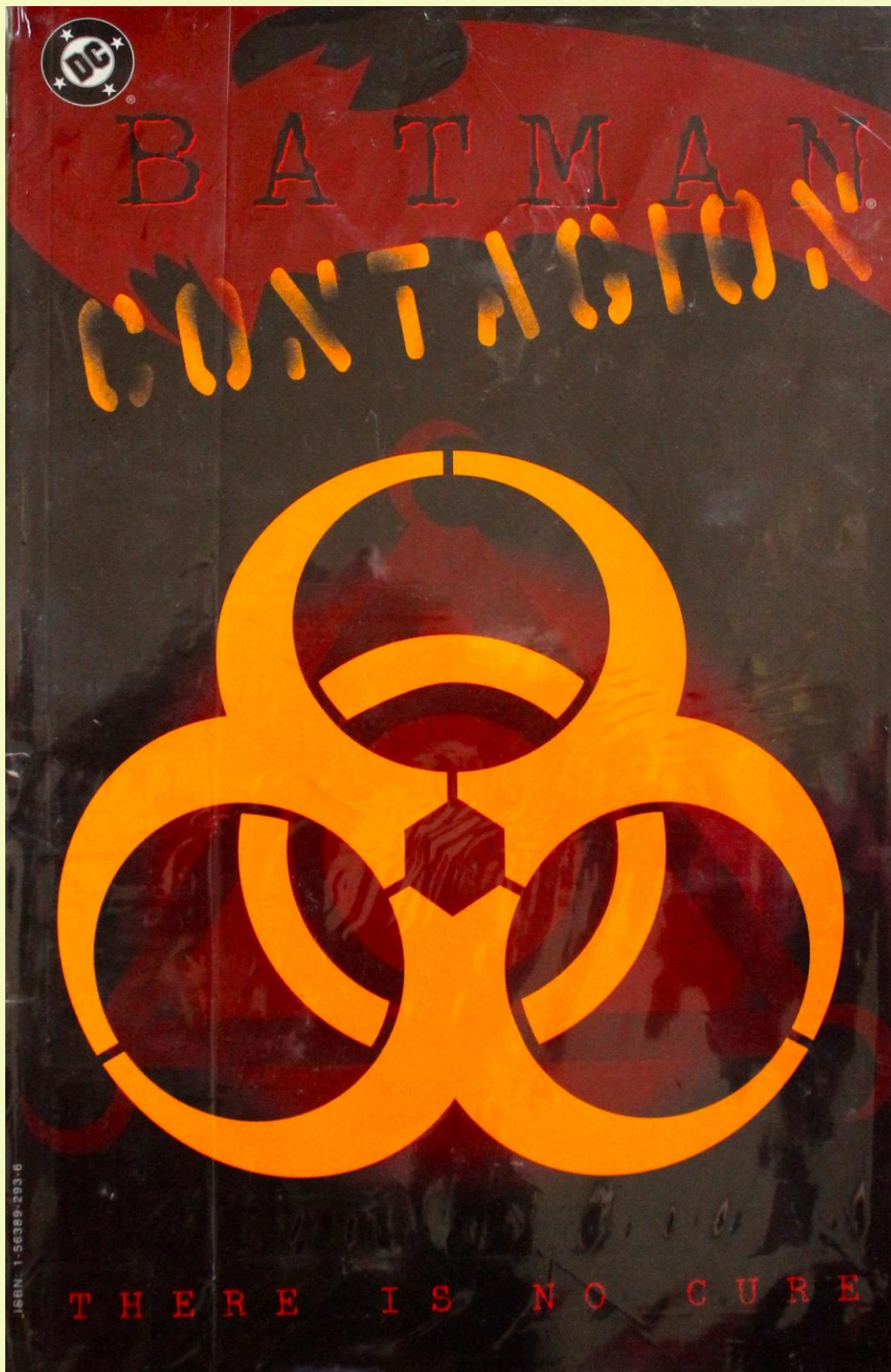
The story takes place over approximately six months. Bruce Wayne (Batman) suffers burnout and is systematically assaulted and crippled by a "super steroid"-

enhanced genius named Bane. Wayne is replaced as Batman by an apprentice named Jean-Paul Valley, who becomes increasingly violent and unstable, tarnishing Batman's reputation.

Eventually, Wayne is healed through

paranormal means, and reclaims his role as Batman.

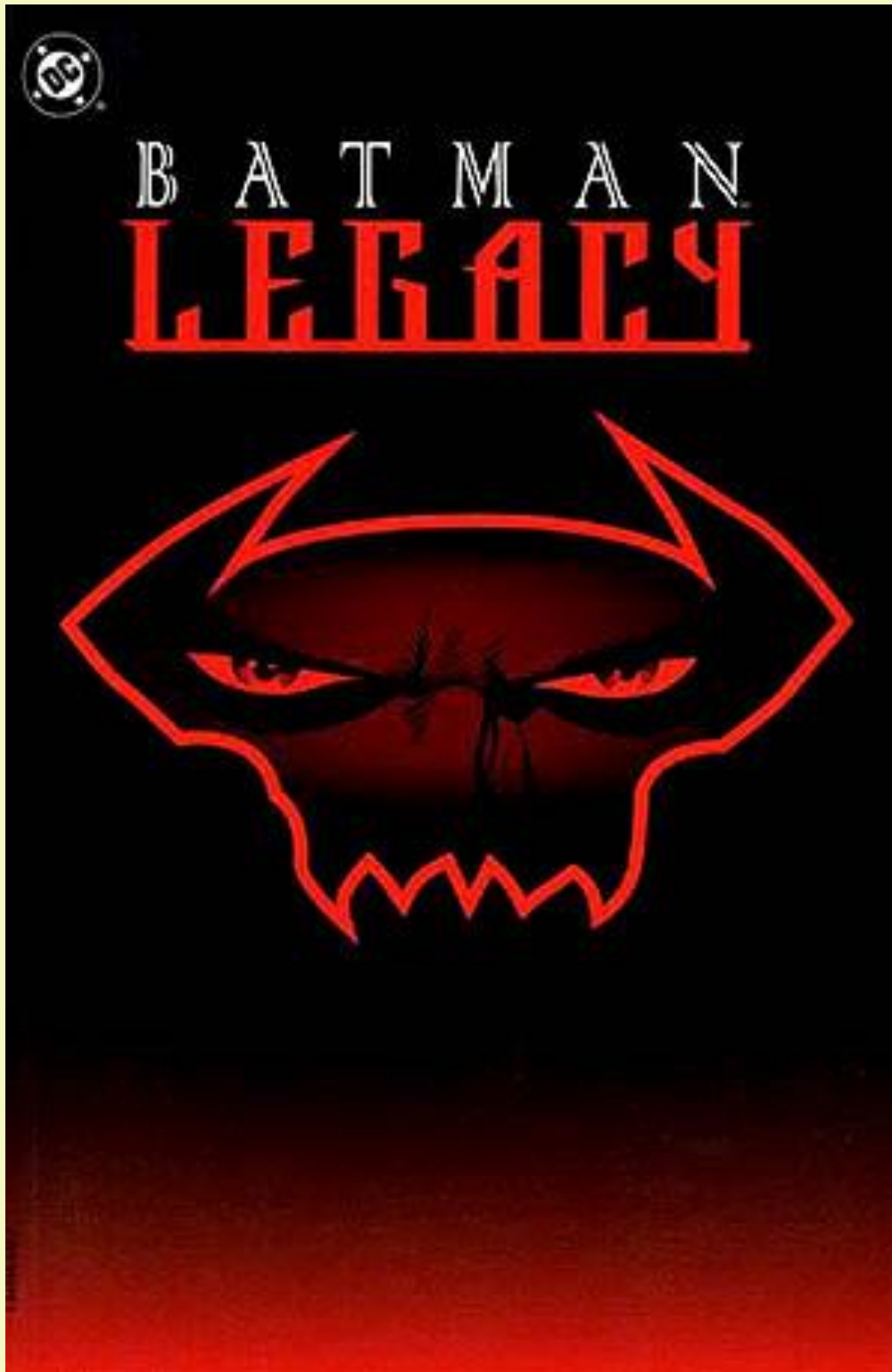




Batman: Contagion

"Contagion" is the name of a story arc that ran through the various Batman family comic book series. It concerns the outbreak of a lethal disease in Gotham City, and Batman's attempts to combat it. The events of this story lead into "Batman: Legacy" and "Batman: Cataclysm", which itself leads into "No Man's Land". It ran from March through April 1996.





Batman: Legacy

"Legacy" is a crossover story arc in the Batman comic book series, which is a sequel to another Batman story arc, "Contagion" and also serves as a follow-up to the "Knightfall" story arc.

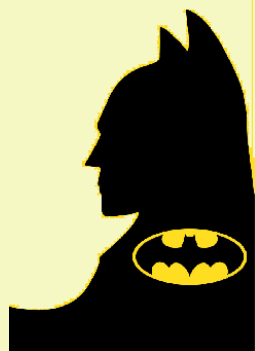
The story concerns the returning outbreak of a lethal disease in Gotham City, and Batman's attempts to combat it with his closest allies by discovering its origin in the Middle East. The disease is known as the Apocalypse Plague, the Filo-virus, Ebola Gulf A or in its more popular nickname: The Clench.

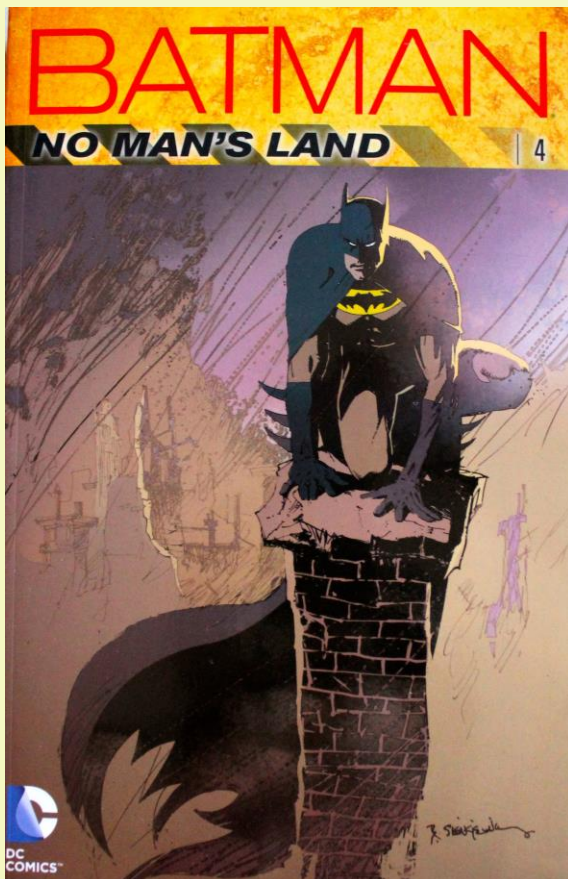
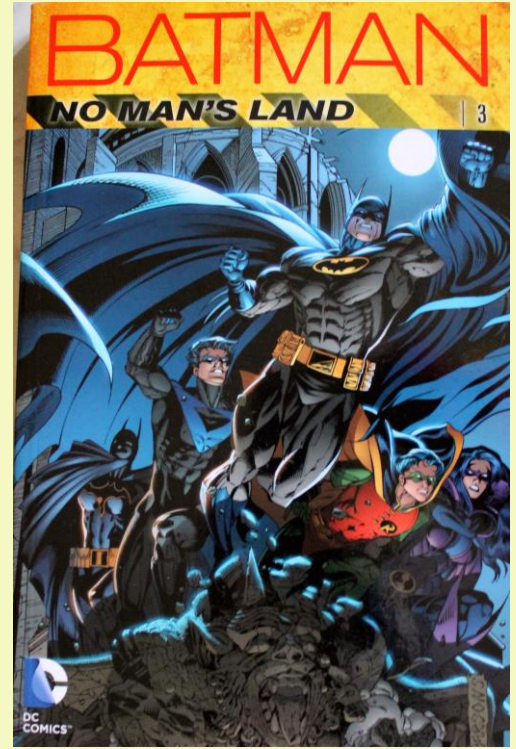
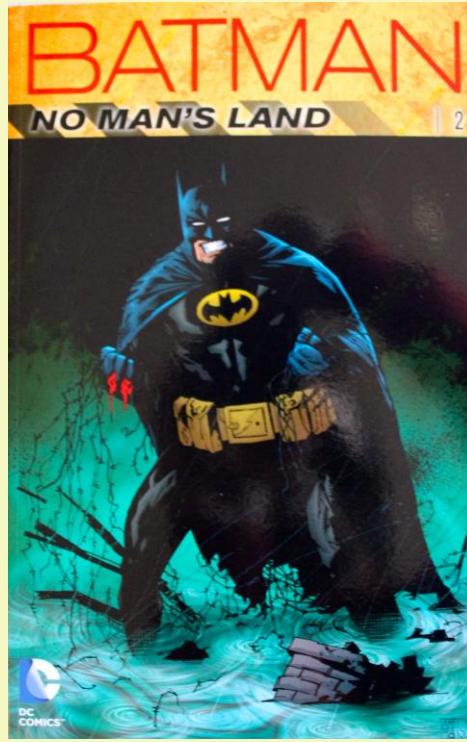




Batman: Cataclysm

"Cataclysm" is an 18 chapter DC Comics crossover story arc that ran through the various Batman family comics from March to May, 1998. The plot of the storyline centers on Gotham City being hit by a massive earthquake, the epicenter of which is less than a mile from Wayne Manor. In the wake of the destruction, Batman and his allies join the frantic rescue efforts around the devastated city, which soon spirals into chaos. This story arc would act as a catalyst for the Batman comics and its spin-off titles, signaling the beginning of nearly 2 years of storylines that would spring forth in the earthquake's aftermath, culminating in the year-long "Batman: No Man's Land" saga. "Cataclysm" itself takes place a short time after the events of "Batman: Contagion" and "Batman: Legacy," two crises which also nearly resulted in Gotham City's destruction.





Batman: No Man's Land

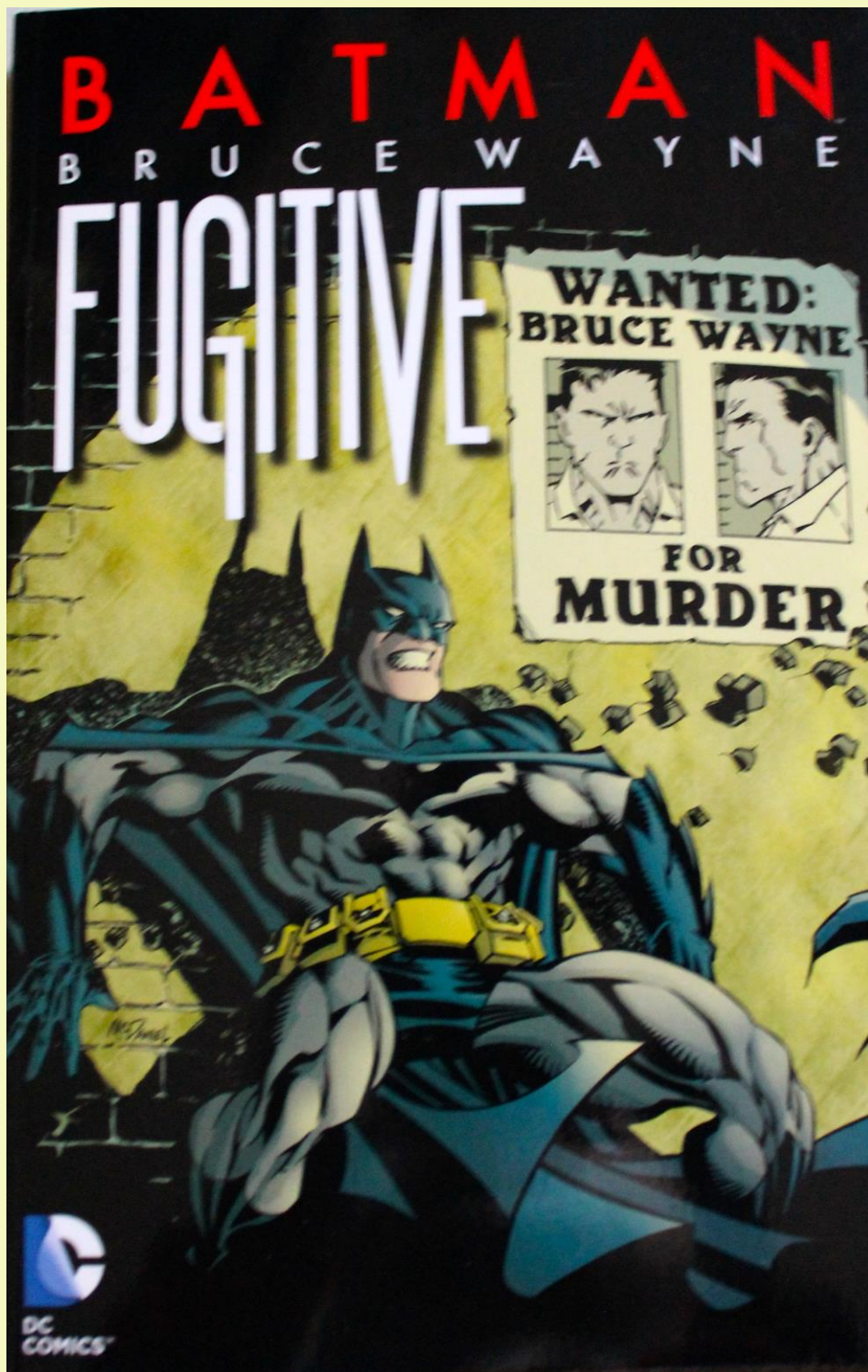
"No Man's Land" is an American comic book crossover storyline that ran for the whole of 1999 through the Batman comic book titles published by DC Comics. The story architecture for "No Man's Land" and the outline of all the Batman continuity titles for 1999 were written by cartoonist Jordan B. Gorfinkel.





Batman: Bruce Wayne Murderer?

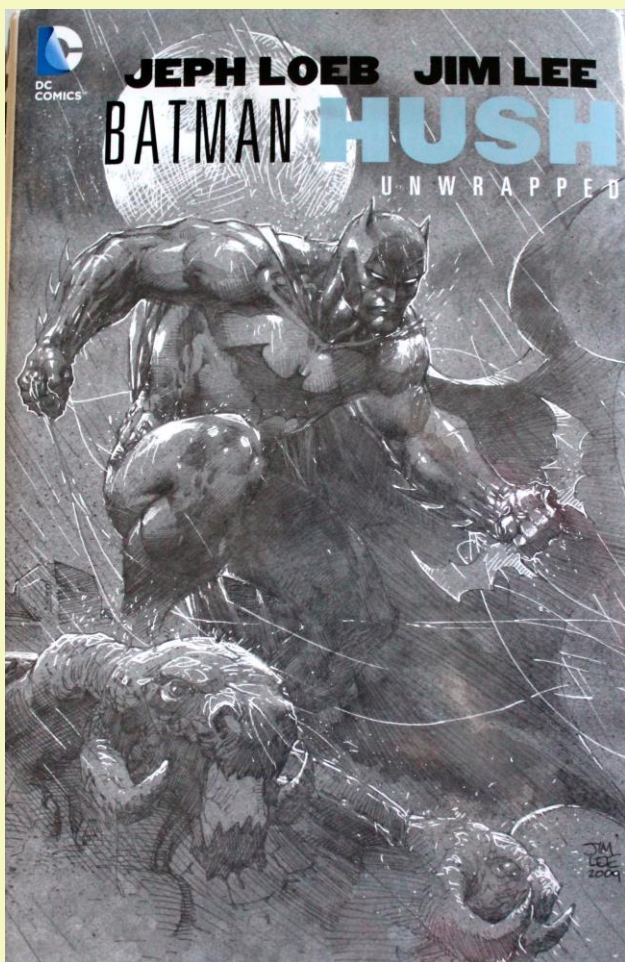
At the end of *Batman: The 10-Cent Adventure #1*, Bruce Wayne finds the dead body of his girlfriend, Vesper Fairchild, in Wayne Manor just as the police arrive. Promptly charged for murder by the Gotham City Police Department, both Wayne and his bodyguard, Sasha Bordeaux, are imprisoned, leaving the Batman Family to work the crime and absolve them. However, the investigation is complicated when evidence is uncovered suggesting that Vesper knew who Batman was, thus giving Bruce a motive for the crime that only the Batman Family would ever be able to see, as well as Sasha- who was out crime-fighting with Bruce that night- having been separated from Bruce for a time that would have allowed him to commit the murder without her knowing. Driven to near-breaking point by his frustration at being forced to constantly act like Bruce Wayne rather than Batman, Bruce escapes from jail and announces his intention to no longer live as Bruce Wayne, but to be only Batman.



Batman: Bruce Wayne Fugitive

"Bruce Wayne: Fugitive" is a storyline that ran through the Batman comic books in 2002. The story directly follows the "Bruce Wayne: Murderer?" story.

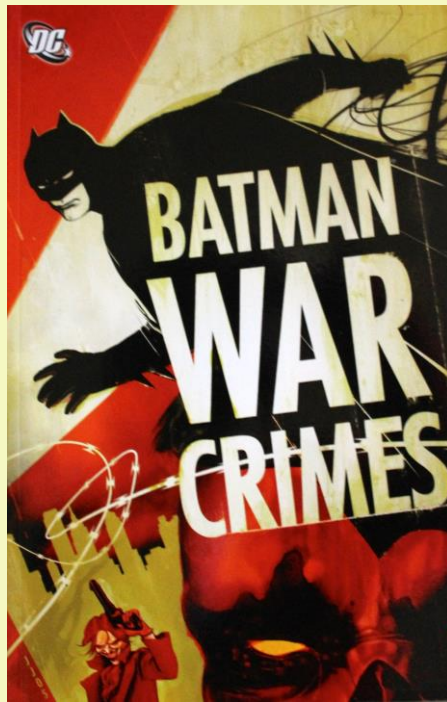
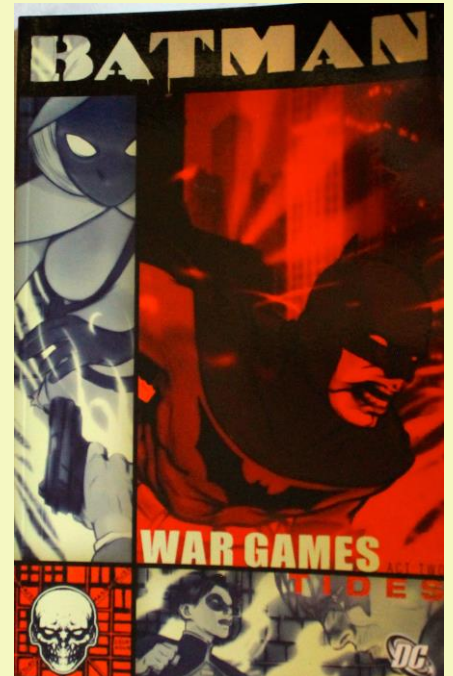
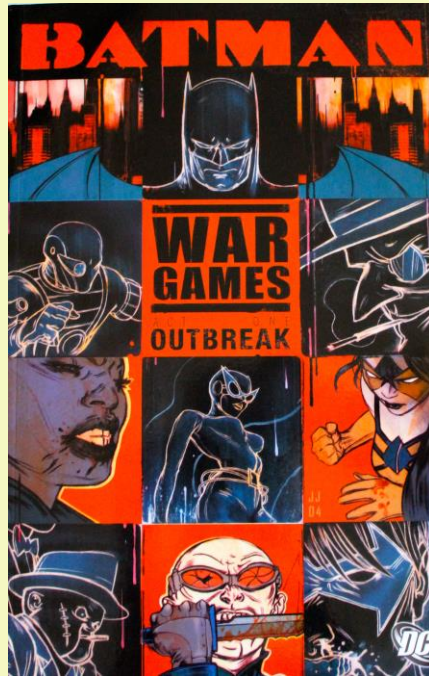




Batman: Hush

Hush is a 2002-2003 comic book story arc that ran through the Batman monthly series. It was written by Jeph Loeb, penciled by Jim Lee, inked by Scott Williams and colored by Alex Sinclair. The story depicts a mysterious stalker called Hush, who seems intent on sabotaging Batman from afar, and it includes a large number of guest appearances by Batman villains. It also emphasizes the romantic feelings between Batman and Catwoman.



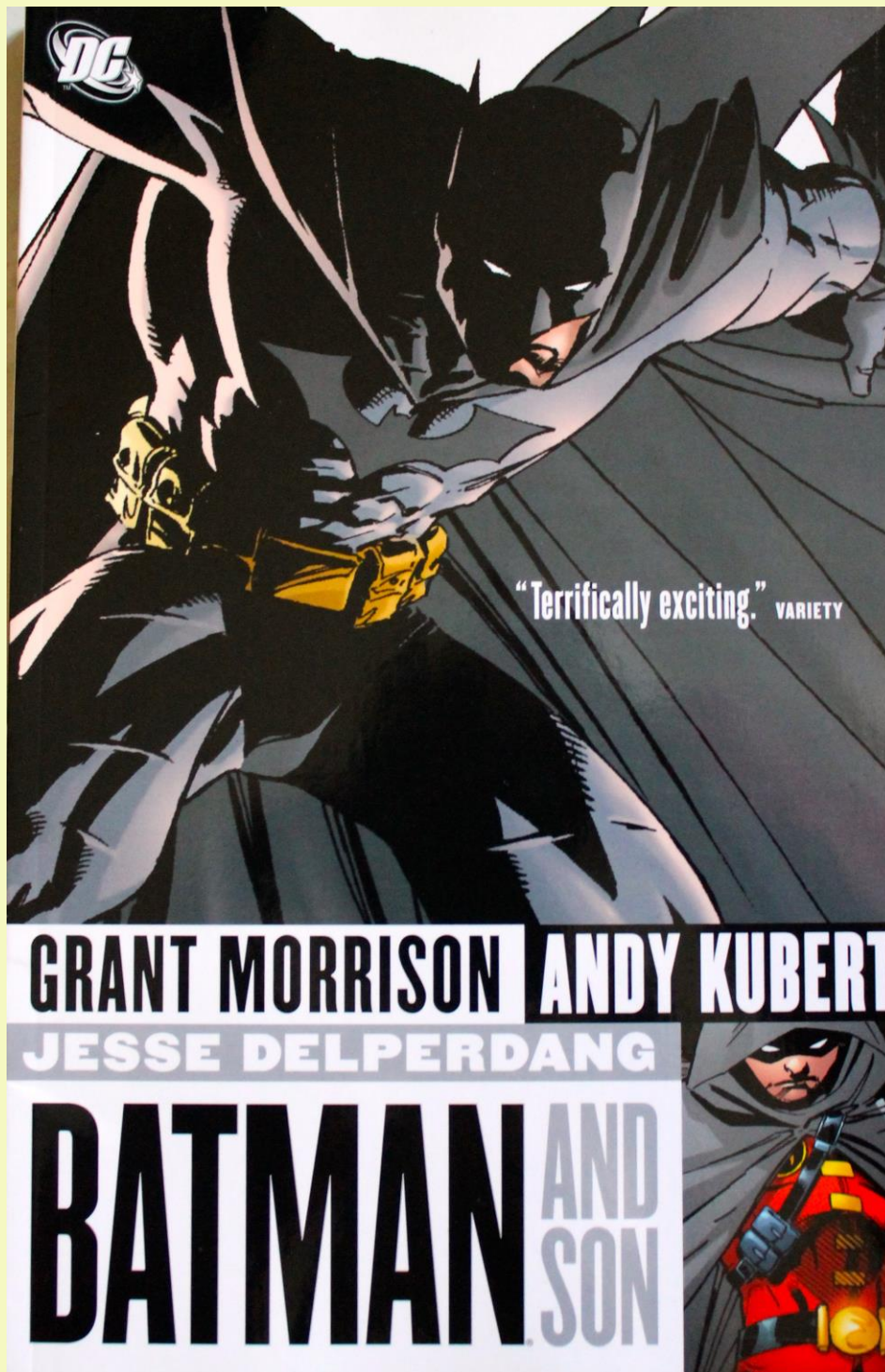


Batman: War Games

"War Games" is a 2004-2005 major storyline comic book story arc published by DC Comics that ran in its Batman family of titles.

The plot revolves around a gang war involving all the major criminal groups in Gotham. It starts with one of Batman's most ambitious contingency plans for a possible outbreak of uncontrollable gang violence, Batman developed an elaborate scenario that would unite all of Gotham's underworld under a single crime boss: Matches Malone, who is really an alias of Batman himself.



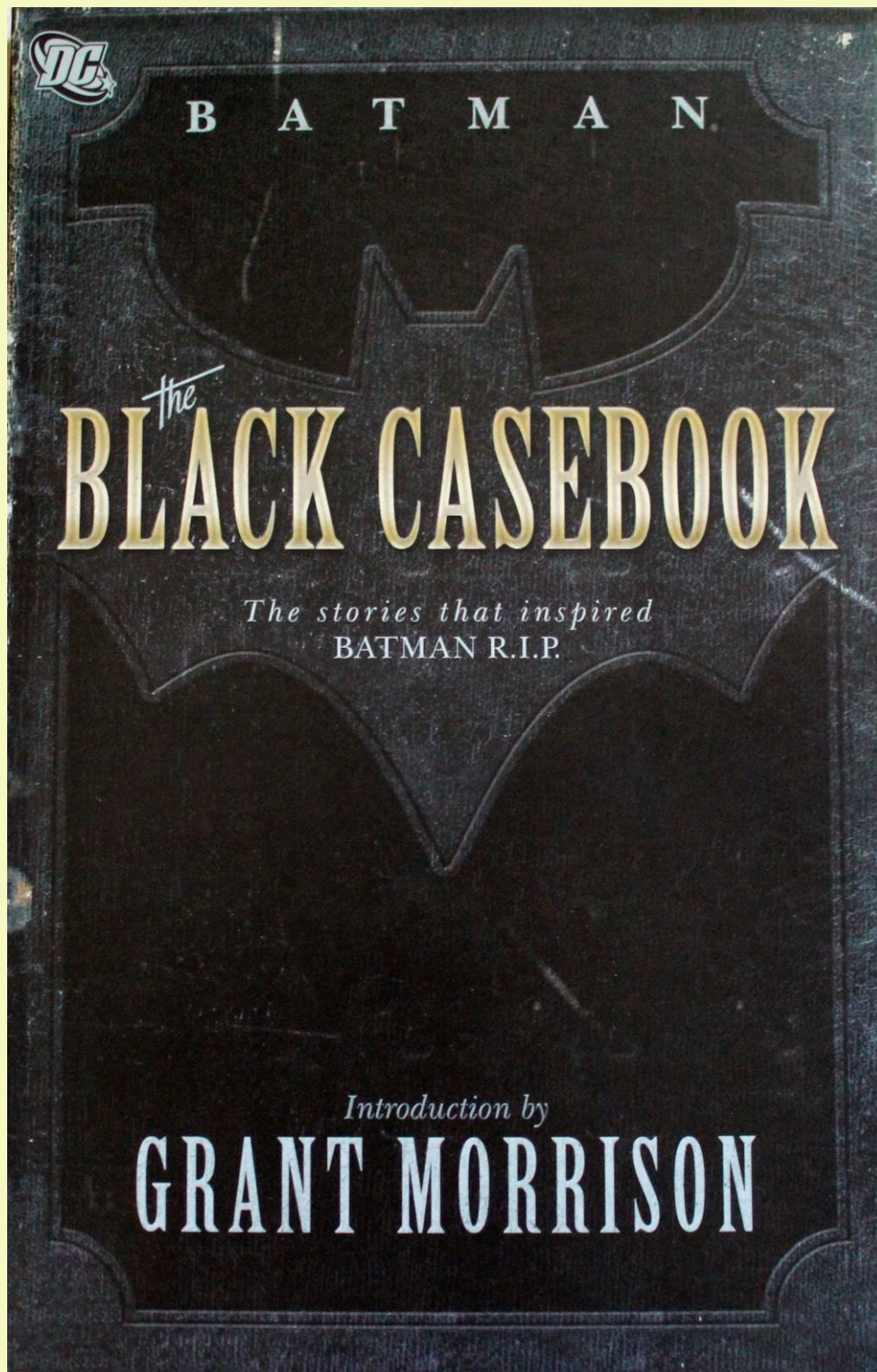


Batman and Son

"Batman and Son" is a 2006 comic book story arc featuring the DC Comics Character

Batman. Written by Grant Morrison and drawn by Andy Kubert, the story was published in four parts in the comic book Batman starting in #655 and ending in #658. The story was the beginning of Morrison's run in the Batman comic as well as his long-term take on the character of Batman through multiple titles over the next seven years. The arc told the story of the introduction of Batman's son, Damian Wayne, into the mainstream continuity of the DC Universe.

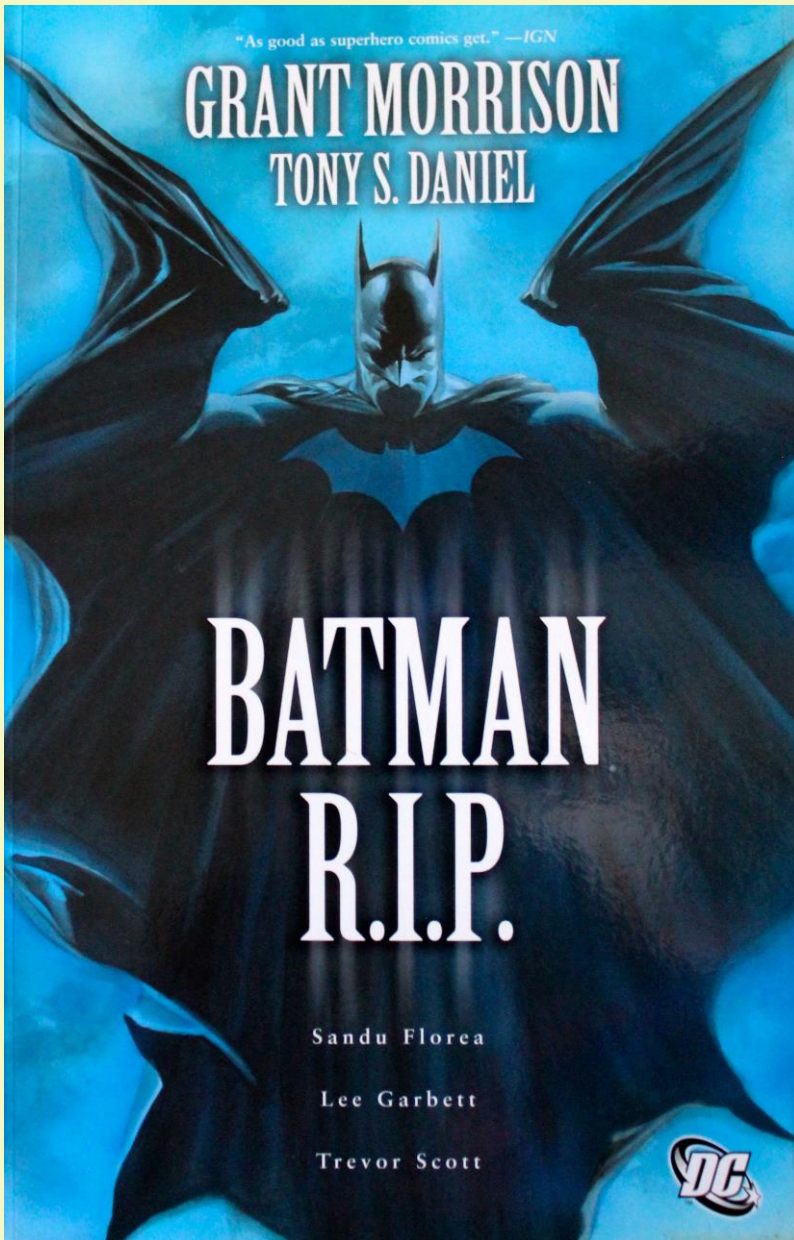




Batman: The Black Casebook

This paperback contains Batman stories from the fifties and sixties that featured otherworldly, supernatural, or otherwise inexplicable elements. These stories were the inspiration for Grant Morrison's Batman R.I.P.. In the Batman R.I.P. storyline the Black Casebook itself plays a role.

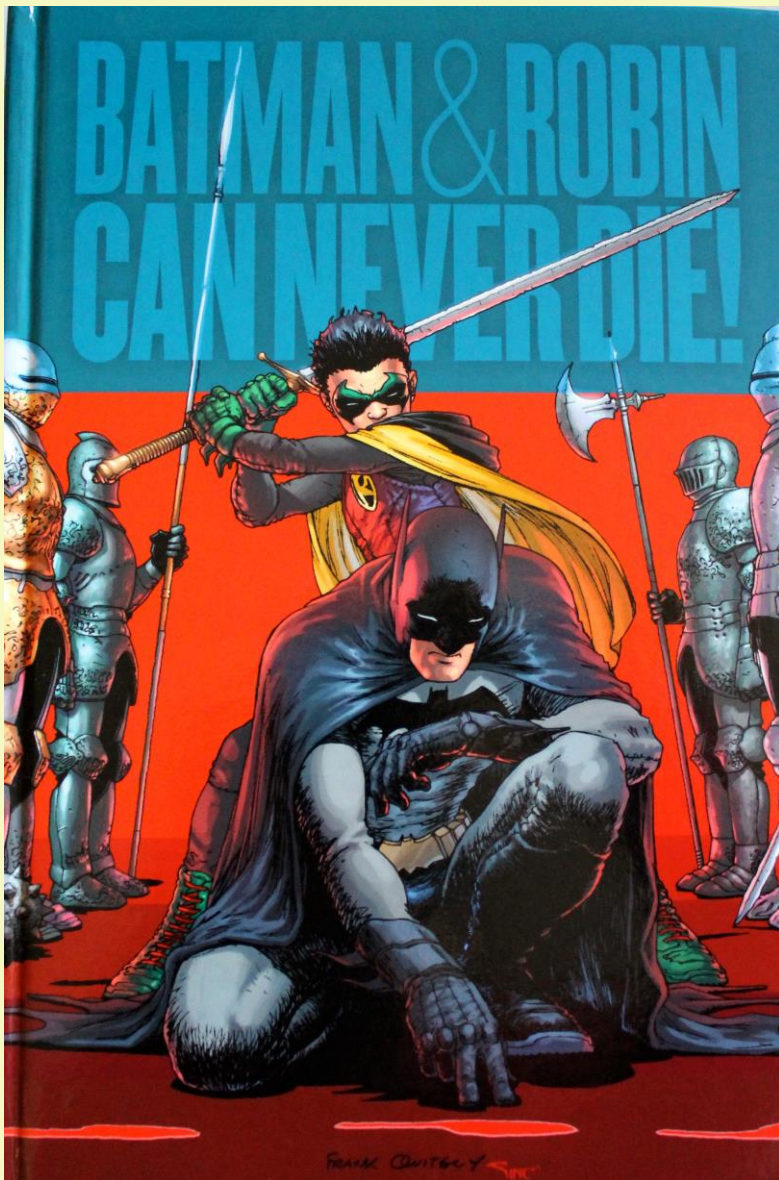




Batman: R.I.P

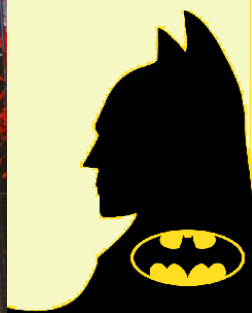
"Batman R.I.P." is a comic book story arc published in Batman #676-681 by DC Comics. Written by Grant Morrison, penciled by Tony Daniel, and with covers by Alex Ross, the story pits the superhero Batman against the Black Glove organization as they attempt to destroy everything for which he stands. It has a number of tie-ins in other DC Comics titles describing events not told in the main story.





Batman & Robin: Batman Reborn

Batman and Robin is an American comic book ongoing series, created by Grant Morrison and featuring Batman and Robin. The debut of the series followed the events of "Batman R.I.P.", Final Crisis, and "Battle for the Cowl" in which the original Batman, Bruce Wayne, apparently died at the hands of DC Comics villain Darkseid and features the winner of the Battle for the Cowl as the new Batman. The conclusion of Battle for the Cowl shows Dick Grayson ascending to the role of Batman, while Damian Wayne becomes the new Robin.

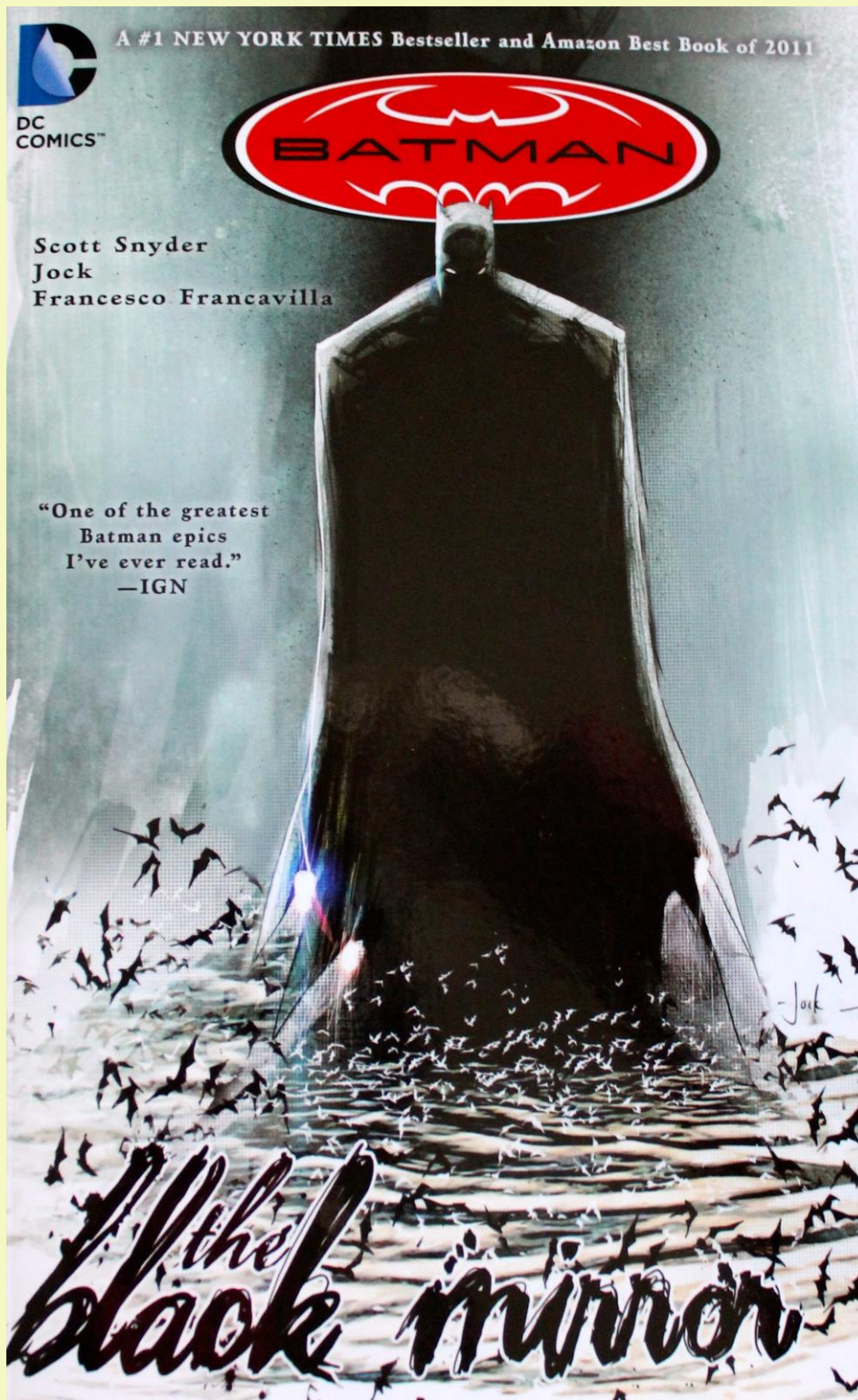




All Star Batman & Robin

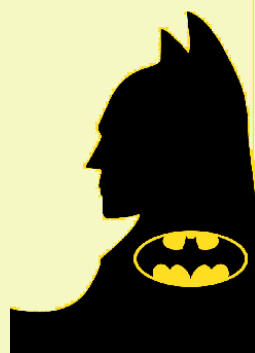
All Star Batman & Robin, the Boy Wonder is an American comic book series written by Frank Miller and penciled by Jim Lee. It was published by DC Comics, with a sporadic schedule, between 2005 and 2008. The series was to be rebooted under the title Dark Knight: Boy Wonder in 2011, when both Miller and Lee were to finish the last six issues.

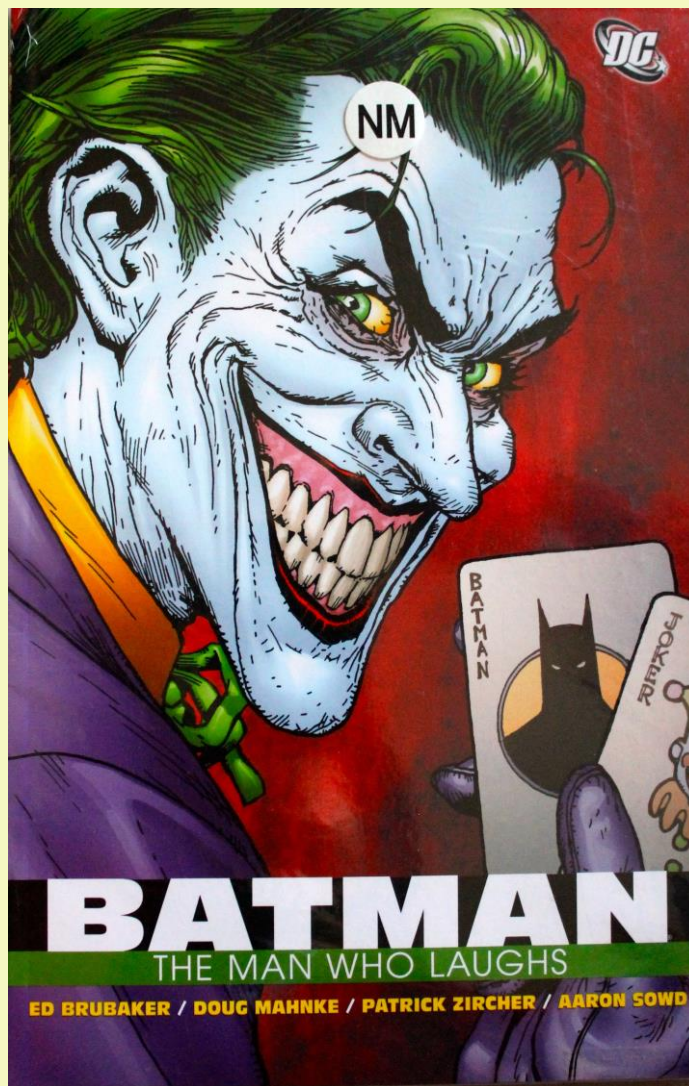




Batman: The Black Mirror

The Black Mirror is a Batman storyline featuring Dick Grayson, written by Scott Snyder with illustrations by Jock and Francesco Francavilla. Following the Impostors storyline by David Hine, it's the final arc in the original run of Detective Comics before the series was rebooted into a second volume with Faces of Death during The New 52. It begins the Snyder's Batman run which is continued into Gates of Gotham and The Court of Owls.





Batman: The Man who Laughs

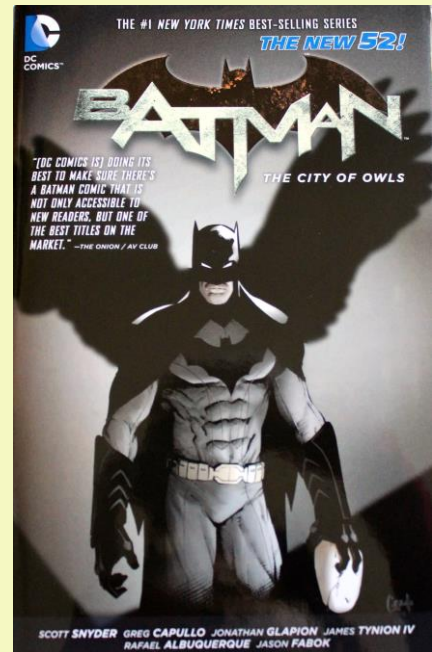
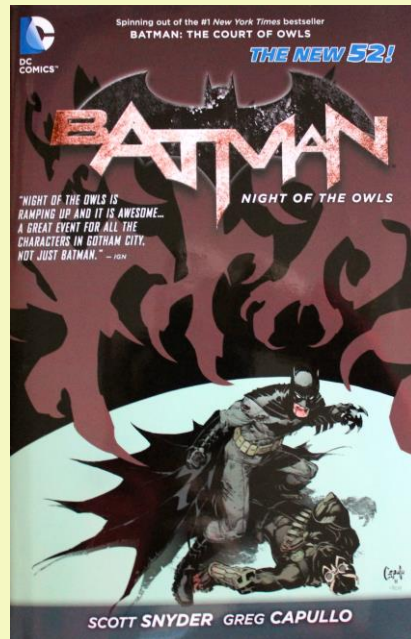
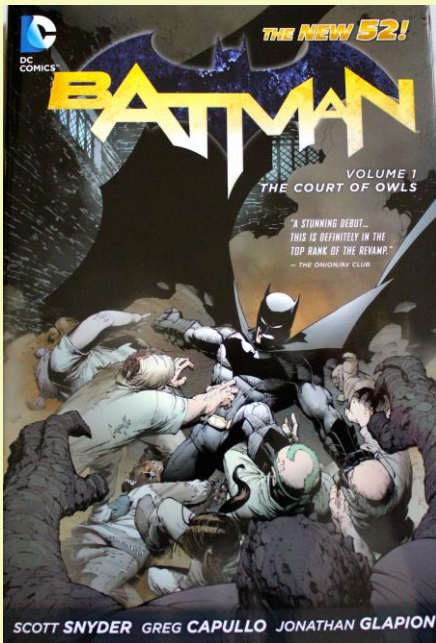
Batman: The Man Who Laughs is a one-shot prestige format comic book by Ed Brubaker and Doug Mahnke, released in February 2005, and intended as a successor to Batman: Year One.

It tells the story of Batman's first encounter with the Joker in post-Crisis continuity. The plot is based on the Joker's original introduction in Batman#1 (1940). The story "Images" in Batman: Legends of the Dark Knight #50 (September 1993), is another, alternate take on the same story.

The title is a reference to the movie The Man Who Laughs, whose main character, played by Conrad Veidt, was one of the original inspirations for The Joker.

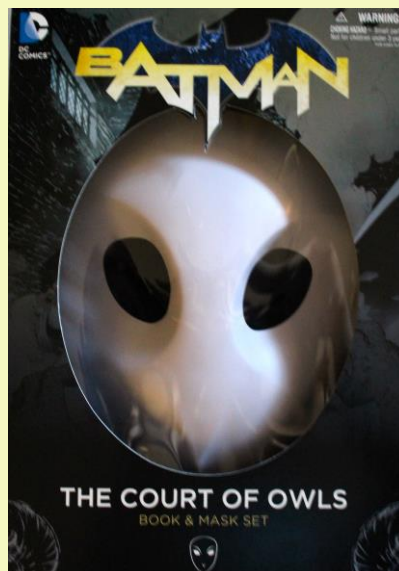
The story has been reprinted, in both hard and softcover, with Detective Comics #784–786—a storyline entitled "Made of Wood" (pairing Batman with the Green Lantern Alan Scott,) also written by Brubaker with art by Patrick Zircher.





Batman: The Court of Owls (with Mask) + Night of the Owls

Batman: The Court of Owls is a Batman storyline published as part of The New 52. Following the timeline reboot in Flashpoint, it establishes his continuity in the DC comics universe. It's the debut arc of Scott Snyder and Greg Capullo on their all-new Batman title. The storyline is published alongside three other launches, Born to Kill, Faces of Death and Knight Terrors. Establishing a new mythology, it leads directly into the Night of the Owls crossover.

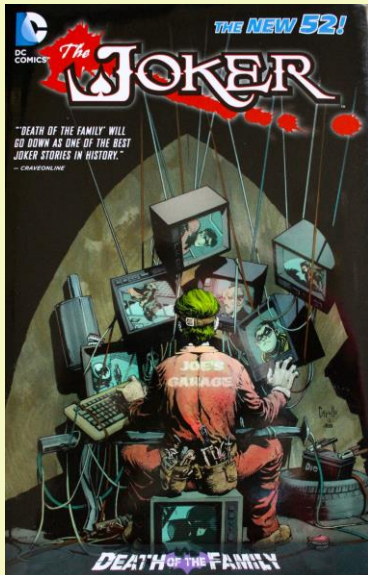
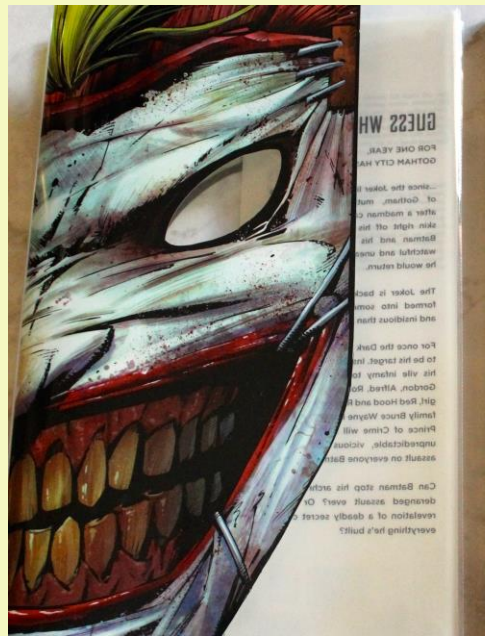




Batman: A Death in the Family

"A Death in the Family" is a Batman comic book story arc first published in the late 1980s which gave fans the ability to influence the story through voting with a 900 number. "A Death in the Family" ran in Batman #426-429, published in 1988-1989. The story was credited to Jim Starlin (script), Jim Aparo (pencil), Mike DeCarlo (ink), Adrienne Roy (color), and John Costanza (lettering). Covers were illustrated by Mike Mignola. In this story the Joker manages to beat to death the second Robin, Jason Todd with a crow bar. This is the first time the readers experienced Batman fail and saw a Robin die. Through the Dark Knight's history this story is seen as his greatest failure with the story being referenced in other multiple stories.





Batman: Death of the Family (with Mask)

"Death of the Family" is a 23-issue comic book story arc first published by DC Comics in 2012 featuring the fictional superhero Batman and his family of supporting characters.

The story involves the return of Batman's arch-enemy, the Joker, and his plan to destroy all of the people Batman has come to rely on over the

years: the multiple Robins, Batgirl, Catwoman, Alfred Pennyworth and Commissioner James Gordon. The title is a reference to the classic Batman story arc "A Death in the Family" (1988), in which the Joker murders Jason Todd.

