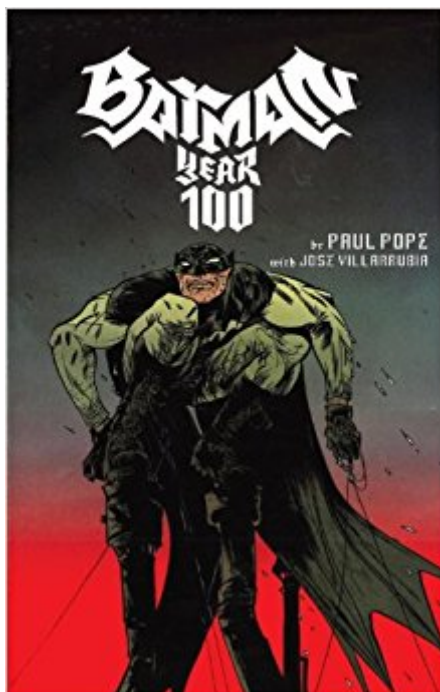


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Batman: Year One Hundred



Synopsis

Visionary writer/artist Paul Pope presents a futuristic mystery of epic proportions set in a dark, dystopian world devoid of privacy and filled with government conspiracies, psychic police, holographic caller ID and absolutely no room for "secret identities." In Gotham City, 2039, a federal agent is murdered and a contingent of Washington's top agents is hot on the suspect's trail. The Batman, a forgotten icon from the past, is wanted for the murder. Amid the chaos Gotham City Police Detective Gordon, grandson of the former commissioner, discovers that the man they are chasing shouldn't exist at all.

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Customer Reviews

Starred Review. Many recent comics have tried to make sense of the large political situations of modern life. A character like Batman might seem an unlikely tool to ponder the right to privacy, but in Pope's hands the effect is dazzling. The superhero trope of the secret identity becomes a metaphor for the past life we all want to keep to ourselves. When the Gotham City PD and other forces come gunning for what is under the Dark Knight's cowl, Batman and his cohorts protect it out of a basic sense of justice. As written, the Batman of 2039 is a living legend, seen in flashbacks that correspond with the dates the stories appeared in print. There's a metaphysical quality to the character, as if his very story is what is keeping him alive. Pope's art strikes a balance between traditional superhero comics and cutting-edge illustration. The big dark figure and the high action that follows him everywhere is still present, but played by figures that look like they could be found in an underground manga. It's been 68 years since the character's first appearance, and we still

have Batman and Robin setting things right. Who says it will be different when the future comes?
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"The dark prince of comix takes Batman thirty years into the future ... Pope's grim style is perfectly suited to drawing Batman."

Batman: Year One Hundred is the most famous work from writer/artist Paul Pope. Pope takes the concepts of realism that Christopher Nolan's **Dark Knight Trilogy** is famous for, and did it better than Nolan could. He combines a gritty future dystopia with some slight fantastical elements to tell a story of a Gotham City desperately in need of the Batman. The year is 2039, and it is one hundred years since the Batman first debuted, at the advent of World War II. After disappearing for decades, presumably due to old age, a man in the cape and cowl has reappeared to fight for justice. Justice is in short supply in this world. The state is a large apparatus of government psychics and technology monitoring everything and everyone. Privacy is non-existent, and the Federal Police like it that way. Into this mess comes Detective James Gordon, grandson of the original Commissioner Gordon, who worked with Batman. Now he finds himself thrust between a Batman (who is he? Is he the same man?) falsely accused of murder, corrupt federal agents, and a plot by rogue agents of the government to create a weapon of unimaginable proportion. What I liked about this story is that Pope managed to portray a dystopian future, and some more realistic ideas on how to portray Bats in a way that didn't seem to limit his comic-book origins the way that Nolan does. He embraces them. The art was kinda strange, to be honest though. Not bad, at all. Quite good actually. I just had a unique aesthetic to it that was... different. The end has some bonus commentary and other features, as well as Pope's first major **Batman** story. This was a short vignette that told of the "Berlin Batman", Baruch Wayne, in Nazi Germany. It was kinda an interesting mix of gritty modernism and the Silver Age view of the character. I really liked this view on the Bat mythos. High Recommended.

One of my favorite Batman stories ever. In fact, this may be my favorite Batman character. Anonymous city, anonymous Batman. This Batman is a little more "real world" in his behavior, reflections, and interactions. This isn't the pretty boy, trust fund, "I miss my parents" Batman. *Year One Hundred* takes it more towards an "adult" Batman; grittier, etc. I wish this particular characterization of Batman could go on... but, alas, people want to see Batman driving expensive, military style super cars and planes modeled after space ships. You don't get that crap here. What you get is a Batman that is a shadow in a world where everyone's ID is known. You get an "everyman"

who fights a more underground battle against the establishment. This Batman would eat chicken legs and drink a beer before he sat down to have "Alfred" serve him lamb chops.

Set in 2039, a century after Batman first appeared this story pits Batman against a government that is out of control eager to shred every last bit of privacy. Including the true identity of certain vigilantes. Creator Paul Pope lavishes attention on Batman's costume and equipment putting real thought into what he might wear and how it might work. The sketchbook pages are a real treat and should be required reading for future Batman artists. The story itself is fairly linear, but the storytelling is excellent. You really feel that Batman is in danger throughout.

Just mysterious enough to keep the fire going. Paul Pope's bold vision is not your average Batman. It is so much more imaginative than the negative reviews let you think. Pope makes you rethink the mythos we have always known. His understanding of the characters is awesome and his drawings contain an amazing energy that few comics can live up to. Color is great. Action is amazing. I love it. Should be in the top ten of every Batman fan!

This was such an amazing take on the Batman mythology. Nothing feels exactly right (in the correctness sense) but it all feels perfect for the story. The artwork is some of my favorite but I do think most people won't agree with me. Good writing and good artwork make good comics. And Batman Year 100 was exactly that.

This is an exploration of Batman as an ideal: this ideal being a self-willed defender of freedom. It has a normal vaguely evil dystopian government, and this is not particularly nuanced. Even for a comic, it is a very quick read. Pope's art focuses on movement much more than figural consistency, and this can give this comic a very dynamic movement. That said, the future does not feel particularly fleshed out in its textures: grim, flailing, sharp-edged--gothic plus Stalinesque architecture. Pope's writing cannot decide if it is allegorical, which can be a defense of its refusal to answer many, many questions, or literally dystopian, as the Government subplot makes very clear. The additional story adds more of Pope's vision of Batman. The Batman Chronicles #11, which sets Batman as a Jewish freedom fighter in 1945 Berlin. The story telling style is hard to follow and the archive unveiling doesn't work in an artistic or literary matter. Furthermore, the heavy-handedness of the allegory of against the state is tipped when Pope places Ludwig Von Mises into the story-line, tipping a particular version of libertarian politics into the mix. While this is not new

or particularly unforgivable: Frank Miller's allegories are much more heavy-handed. This illuminates some of the reasonless hostility of state. So there is a lot of promise here, and some of it is lived up too. That being said, there is a lot of frustration. What has caused the state to morph this way? Who, or must specifically how, is Batman still Batman? How much of an "Elseworld" is this set in? Etc.

Great book! If you like Frank Miller's Dark knight returns, then you will very much enjoy this book. Its similar as it is set in a distopian future where masks no longer exist. Plus, Paul Pope is amazing and anything he touches is gold!

It's not your normal Batman story and that makes this book stand out, it's an enjoyable read if you are open to artistic vision and non cannon storytelling.

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