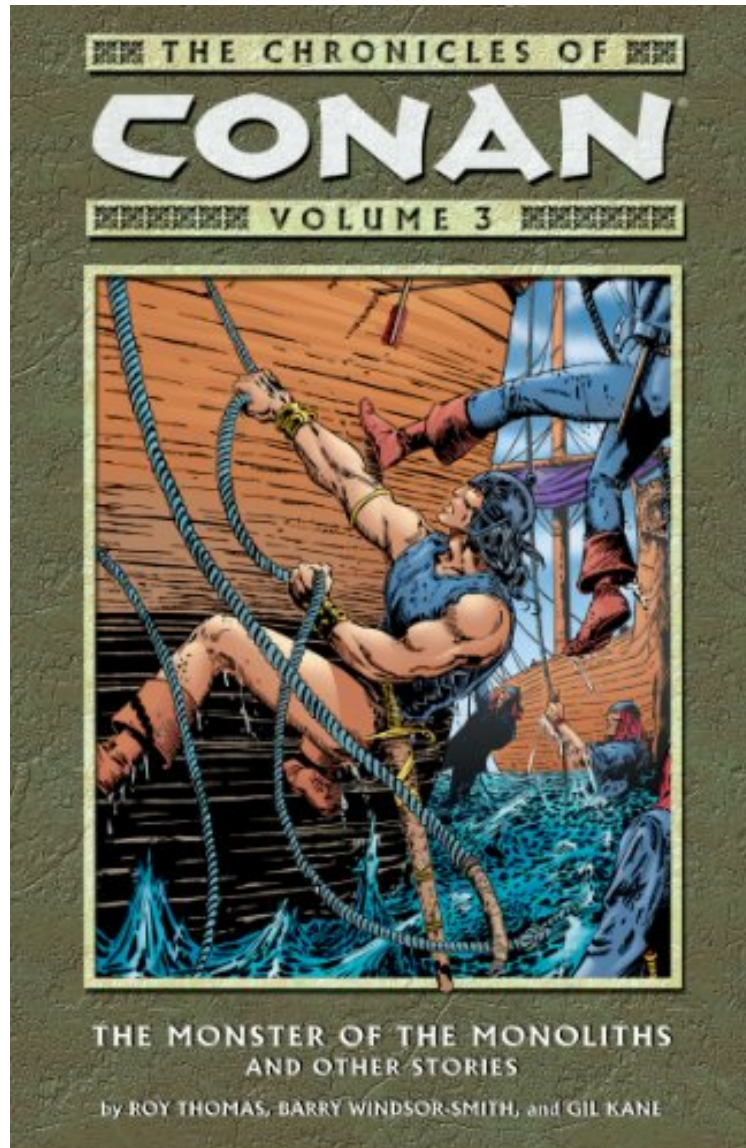


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Chronicles of Conan Volume 3: The Monster of the Monoliths and Other Stories

Von Roy Thomas

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Von Roy Thomas : Chronicles of Conan Volume 3: The Monster of the Monoliths and Other Stories before purchasing it in order to gage whether or not it would be worth my time, and all praised Chronicles of Conan Volume 3: The Monster of the Monoliths and Other Stories:

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Versuch eines Crossover zwischen Hyboria und Melnibon Von schlimmerdurst Ein fr mein Erachten seltsames Aufeinandertreffen findet in diesem Band der "Chronicles of Conan" statt - Moorcocks Elric trifft auf Howards Conan. Neben dem vllig unterschiedlichen Stil, in dem die Bcher dieser Autoren geschrieben sind, wirkt auch die hier vorhandene Comicgeschichte sehr bemht, und zum Glck hat Roy Thomas erkannt, dass die damals wie heute im amerikanischen Mainstreamcomic bliche Crossoveritis, also die stndige Vermischung zweier Bcher nach dem Motto "Spider-Man verhaut den Hulk", mit Conan nicht funktioniert. Fr mich persnlich ist entgegen der Redaktionsrezension oben das Highlight dieses Bands der Zweiteiler "The Gods of Bal-Sagoth", gezeichnet von Gil "Green Lantern" Kane. Seinem uerst klaren Stil kommt die Neukolorierung fantastisch zugute; darber hinaus kann man erkennen, dass er im Gegensatz zu Windsor-Smith wirklich Ahnung von Anatomie hat. Seine Gesichter sind perfekt und charakterisiert, die Perspektiven immer korrekt und die Bewegungen dynamisch. Schade, dass es bei diesem Kurzeinsatz blieb - davon htte ich sehr gern viel mehr gesehen. Doch auch Windsor-Smith macht sich langsam aber sicher auf, seinen endgtligen Stil zu finden. Ihm tut die Neukolorierung nicht mehr, anders als in den frheren Bnden, unbedingt wirklich einen Gefallen, denn seine Zeichnungen werden immer detaillierter und feiner. Gerne wrde ich die wie bei der "Savage Sword of Conan"-Reihe mal in schwarzwei sehen. Trotzdem eine der besten Fantasycomicreihen aller Zeiten, und dazu eins, das dem Originalmaterial recht treu bleibt. 0 von 0 Kunden fanden die folgende Rezension hilfreich. Conan's encounters with Elric and the Hyrkanian War Von Lawrance Bernabo "The Monster of the Monoliths and Other Stories," Volume 3 in "The Chronicles of Conan" reprints issues #14-15 and 17-21 of Marvel's "Conan the Barbarian." Actually, the term "reprint" is not exactly accurate because beyond allowing us to enjoy these classic comic books without taking them out of the protective plastic in which they are sealed, these issues have been recolored using computers to make them even better (clouds and shadings are not big time fun). True, I thought they went a bit too far when they colored the epilogue of "The Black Hound of Vengeance" (#20), but overall the effects are quite impressive, especially since the paper stock in this Darkhorse publication is of vastly superior quality to what these stories were printed on back in the early 1970s. Basically "The Monster of the Monoliths and Other Stories" can be divided into three sections. First, there is the two-part adventure involving Robert E. Howard's Conan of Cimmeria and Michael Moorcock's Elric of Melnibone. Conan meets up again with Zephra and her father, the wizard Zukala from issue #5. The two sword and sorcery heroes from different words meet and after fighting each other in the first issue fight together against the Green Empress of Yagala in the second. Gil Kane's first pair of "Conan" stories is adapted by Thomas from Howard's story "The Gods of Bal-Sagoth." At the start of issue #6 there had been a quick little homage to Fritz Leiber's Fafhrd and the Gray Mouser when Conan interrupts a couple of thieves named Fafnir and Black Rat (the story was originally about Howard's hero Black Turlogh O'Brien and his pirate captor Wulfhere). Conan learns Fafnir is still alive and after their initial fights the two become brothers in arms for most of the rest of this volume. This first adventure has them helping the goddess Aala (a.k.a. the young girl Kyrie) regain her thrown and then dealing with the inevitable monsters and volcanic eruption. The last trio of stories represents the beginning of Barry Windsor-Smith's final run on "Conan the Barbarian." "Hawks from the Sea" finds Conan and Fafnir involved in the siege of Makkalet by the armies of TurIn, under the command of Prince Yezdigerd, son of King Yildiz. Conan gets to experience the Hyrkanian War from both sides, doing a mission to the Turanians in "The Black Hound of Vengeance" and then switching sides to encounter "The Monster of the Monoliths," which is inspired in part by REH's "The Black Stone." The prime interest, however, is how Windsor-Smith's artwork continued to evolve, and the marked differences we seen after a few months off of drawing "Conan," especially knowing what is yet to come in the Volume 4 is even better. Thomas' storytelling has improved as well and one of the chief joys of reading these volumes has been to see how well these stories have stood up over time. Thomas writes a "Behind the Swords" essay that appears in the back of this volume and which talks about the history of each of these issues. He also points out the Kane's issues of "Conan the Barbarian" actually outsold what the celebrated Windsor-Smith issues had done to that point. More interesting are the recollections of how Windsor-Smith would draw things and then Thomas would have to make it work with the story and how the final pages of issue #19 were colored without being inked (which explains why they look so inferior). Thomas spends about as much time explaining the reasons why, for example, the last issue is inked by Dan Adkins, Craig Russell, Val Mayerik, and Sal Buscema, as where they got the ideas for various stories. The only serious complaint with these trade paperbacks is that the original covers are not included, which will be a particular shame when we get to the next volume and the conclusion of Barry Windsor-Smith's run on this landmark comic book.

Kurzbeschreibung This is the third volume in a series collecting the early Conan comic-book stories by Roy Thomas and Barry Windsor-Smith. Originally created in the 1930s, Robert E. Howard's Conan the Barbarian has survived to emerge as one of this century's most powerful and popular characters. Even more impressive than the character's lasting appeal over the past seven decades, is the caliber of talent involved in all of the various Conan incarnations. Of those, there are few that speak as clearly and as uniquely as artist Barry Windsor-Smith. Over the course of these early stories, Windsor-Smith's stunning evolution from comic-book cartoonist to full-fledged artist is apparent and thrilling

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