



Batman: The Dark Knight: The Master Race

Frank Miller , Andy Kubert (Illustrator) , Klaus Janson (Illustrator) , Brian Azzarello , Eduardo Risso (Illustrator) , John Romita Jr. (Illustrator)

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In 1986, THE DARK KNIGHT RETURNS changed comics forever. In 2001, THE DARK KNIGHT STRIKES AGAIN went back to the future of Batman and shocked the industry to its core.

Now, living legend Frank Miller joins forces with superstar writer Brian Azzarello (100 BULLETS) and an alliance of comics' greatest artists to unleash the highly anticipated epic third chapter in the DARK KNIGHT saga:

THE MASTER RACE.

It's been three years since the Batman defeated Lex Luthor and saved the world from tyranny. Three years since anyone has seen Gotham City's guardian alive. Wonder Woman, Queen of the Amazons...Hal Jordan, the Green Lantern...Superman, the Man of Steel...all of the Dark Knight's allies have retreated from the front lines of the war against injustice.

But now a new war is beginning. An army of unimaginable power led by Superman's own daughter is preparing to claim Earth as their new world.

The only force that can stop this master race—Batman—is dead.

Long live the new Batman...

Collecting the full nine-issue miniseries and its mini-comic tie-in issues, BATMAN: THE DARK KNIGHT: MASTER RACE features incredible artwork from comics icon Andy Kubert (FLASHPOINT), as well as Klaus Janson (THE DARK KNIGHT RETURNS), John Romita Jr. (ALL-STAR BATMAN), Eduardo Risso (100 BULLETS) and Frank Miller himself!

Batman: The Dark Knight: The Master Race Details

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From Reader Review **Batman: The Dark Knight: The Master Race** for online ebook

Donovan says

Frank Miller is fucking crazy. Obviously. And *The Dark Knight: Master Race* is no exception.

Looking to the past, *The Dark Knight Strikes Again* is a piece of shit. Don't deny it. It's a horribly illustrated, plotless mess of a book. And the worst part: it's a Superman story. While this has the *feel* of a Superman story, it's not. And while it reminds me faintly of TDKSA in its uncanny approach to Batman, *Master Race* gets back to the gritty hyperbolic roots of *The Dark Knight Returns* that Frank Miller is known for.

Thing is, this isn't a normal Batman story. It's not like *Batman Year One*. Or even *The Dark Knight Returns*. It has a Justice League, mini-event vibe to it, but in the bizarro Dark Knight Universe. There's Batman and the now officially badass Carrie Kelley as Batwoman. Superman, Wonder Woman, Flash, Aquaman. Lara and Jonathan, the children of Supes and Wonder Woman. Kryptonians, Kandorians, Gothamites. But fortunately, and unlike TDKSA, Batman is nearly omnipresent. This is about him, his legacy, and Gotham. And this is to Batman how Old Man Logan is to Wolverine. Dark, violent, poignant, yet unlike Old Man Logan, wacky because it can be. Welcome to the madness of TDKMR.

My main complaint? Artwork. It varies extremely. Frank Miller's artwork is thankfully not exclusive, but it's good to sometimes bad. Eduardo Risso is clunky. JRJR is weird and doesn't feel right for DC. But Andy Kubert, like all of his work, is clean and on point. He should just be the resident Batman illustrator because his work is fantastic. That being said, the entire book is viewable and enjoyable. I wish, though, there had been some better Bat artists in the mix, say like Sean Murphy, Jock, Chris Burnham, Yanick Paquette. Maybe next time.

When it comes down to it, TDKMR is an exciting read. It's not a straight forward Batman story, but it has the elements of a good story and possibly a classic Batman story. It's dark, violent, gritty, weird, cheesy, and just simply fun. And the presence of other characters like Superman and Wonder Woman makes it that much different to set it apart. Worth checking out. Just go into it knowing it's weird, different, and stylistically Frank Miller.

A Short Note on the Hardcover...

This is actually a pretty decent standard (non-oversized) hardcover. It has a nice glossy dust jacket, glossy wraparound graphic cover (no cheap black paper over board!), thick glossy paper, and a usable glued binding that's sure to loosen up with reading time. But there are almost no extras, just about ten pages of Andy Kubert's sketchbook. But I couldn't wait for the deluxe so I popped on this. So should you.

Garrett says

3.5/5

It's actually not bad which makes me think that Azzarello probably did most of the work and think god Miller didn't draw this. Also this book probably contains the best Batman covers of all time

Chad says

Better than DKR 2 (But could anything be worse than that mess?), but not as good as the original. This is almost a World's Finest comic, focusing mainly on Batman and Superman. Some of the characters were very one dimensional, especially all the villains. The text speak drove me nuts. I had to translate each line in my head to English and none of it ultimately matters to the story. Frank Miller's art in the backups is wildly inconsistent. The early issues which weren't inked look like blown up thumbnails. The lack of detail is awful. But once Klaus Jansen comes in to do inks, Miller's art becomes much more palatable. Andy Kubert knocks it out of the park. He's got this nice, concise style and once Klaus Janson inks it, it does remind you of the art in Dark Knight Returns.

Rory Wilding says

It has been three decades since the publication of *The Dark Knight Returns*, written and drawn by Frank Miller, who along with Alan Moore, was the saviour of the modern comic book on how his reinvention of Batman became a template towards subsequent stories over the years, as well as influencing a new wave of "dark" superheroes. Sadly, his return to this universe was not as welcoming with *The Dark Knight Strikes Again*, a sequel that lacks any emotional nuance and tries to be edgy for the sake of shock value, as well as some of the worst art being produced in any era.

No longer the genius from the 1980s and has become a cranky old man based on his recent outings, Miller collaborates with some young blood by once again returning to the *Dark Knight* universe with a third instalment that encapsulates the best and worst of both its predecessors. Three years have passed since the Batman defeated Lex Luthor's dictatorial rule over the United States and saved the world from tyranny. When an army of evil Kryptonians escape from the bottled city of Kandor, with the help of Ray Palmer/The Atom and Superman's own daughter Lara, they immediately begin to terrorize the Earth. Responding the invasion, Batman sets out to assemble his former allies against the invaders.

Part of the brilliance from reading *The Dark Knight Returns* was its dark blend of satire and super-heroics, as Miller was responding to the political climate of the 80s, whilst applying the broad sensibilities of costumed characters. Throughout the course of four issues, that story is all about escalation, something that applies to *The Master Race*. From its initial issue, in which we witness the return of a Bat-figure fighting against police brutality, all the way to the final issue where the Justice League is somewhat reassembled to fight this global threat, this story gets bigger and bigger, to the point it starts to lose focus.

Known for writing crime fiction and is no stranger to *Batman* comics, Brian Azzarello is an ideal fit to co-write with Miller, and there are flashes of *TDKR* throughout such as a political subtext with talking media heads, including the current American president, more into the relationship between Bruce Wayne and Carrie

Kelley (who is wearing a better costume than her skimpy Catsuit previously), and there is also a pretty good Superman story about trying to be a father and how being an all-powerful alien doesn't have to lead into world domination.

However, the rest of the Kryptonian population seems to contradict Superman's peaceful sensibilities and frankly, there's not much else, not least from their cult leader Quar, who is no General Zod. Because of these villains and bringing back many DC's iconic characters that, much like *The Dark Knight Strikes Again*, it crams in too much that it somewhat sidelined Batman, who goes through a major change later in the series and yet nothing comes out of it.

As the primary artist of *The Master Race* with inks by Klaus Janson, Andy Kubert has a talent of altering his art style, having now drawn three different versions of Batman. Clearly a fan of Miller's 80s work, Kubert replicates it with great effect with call-backs to *TDKR* and some impressive panel layouts, allowing the action to be kinetic. In expanding the Dark Knight universe, each issue has a backup feature showcasing this world's version of DC superheroes, which gives some context to the main story. However, the biggest crux towards the backups is the return of Miller as an artist (with the addition of Eduardo Risso and John Romita Jr), and just reminds you the work he did on *TDKSA*, as his illustrations is sketchy and incomplete, and a lack of misunderstanding towards human anatomy.

This is not *The Dark Knight Returns* or indeed *The Dark Knight Strikes Again*, but it falls somewhere in the middle as *The Master Race* embodies what works and doesn't work in the *Dark Knight* universe. Frank Miller has talked about the possibility of doing a fourth instalment, but apart from his great work from decades ago, the greatest thing he did was passing the torch down to the creators who have learned from him and can tell their Batman stories.

Steve says

I received this from Netgalley and Edelweiss in exchange for an honest review.

This was quite possibly the best Batman story I've ever read and the strangest Batman artwork I've ever seen. Loved the cameos from the various members of the Justice League, and the inserted issues highlighting each of them.

The concept of the story was a good one: what would happen if the residents of Kandor were brought back to full size on earth? I definitely liked the way this played out!

Quentin Wallace says

After *The Dark Knight Strikes Again*, this was really a breath of fresh air. I was thrilled I could actually follow the story!

So the basic premise is a cult is released from the bottled city of Kandor. They are Kryptonian, so once they are exposed to Earth's yellow sun we end up a killer cult all as powerful as Superman. The cult attempts to either take over the Earth, or if that fails, kill everyone on Earth. So Batman has to deal with that. Thankfully, he has help. Superman, who has been just sitting in the Fortress of Solitude for years (literally),

Wonder Woman, The Atom, Green Lantern, The Flash, and more. Superman and Wonder Woman also have a daughter, but whose side is she on?

The art wasn't by Miller, other than the mini comics, but Andy Kubert did a great job. Many readers may not have enjoyed this one as much as I did, but I went into this with such low expectations I was very pleasantly surprised. If you loved Dark Knight Returns but hated Dark Knight Strikes Again, be sure to try this one as I think you'll be surprised as well.

Sam Quixote says

Evil Kryptonians invade Earth. The World's Finest are scattered. Bruce Wayne is dead. Long live... Batman? This is Dark Knight III: The Master Race.

I have a lotta opinions on this one and many are spoilerific so if you're planning on reading this for yourself and are just wondering what I thought of this one, the quick verdict is: nah. I mean, it's always exciting to read a Frank Miller Batman book considering that if anyone's responsible for the modern version of Batman we currently have, it's him, and he wrote two of Batman's greatest books, The Dark Knight Returns and Year One. But his latter-day Batman stuff has been almost the polar opposite in terms of quality. DKII was an outright disaster and All-Star Batman & Robin gave us the psychotic (yet highly quotable!) Goddamn Batman.

The good news is that Dark Knight III isn't Dark Knight II but it's nowhere near Miller's best work either. Instead, The Master Race is like if Michael Bay wrote a Batman comic: it's flashy and loud, it looks good, but it's way too long, massively unwieldy and entirely hollow with bad storytelling, cardboard cutout characters and overall just really, really stupid. I wouldn't recommend it.

Ok, SPOILERS from here on out, alright? Let's dissect the monster...

The (what we'll generously call) "characters": Miller writes a fine Batman/Bruce Wayne and Carrie Kelly but, probably to emphasise the scale of this story, most of the Justice League get thrown into this one and Miller does not write any of those characters well. Wonder Woman is just Generic Physically Strong Lady with no personality while Flash, Aquaman and The Atom are reduced to plot devices.

If you've read Miller's other DC books you'll know that he doesn't like Superman or Green Lantern (in fact I'm pretty sure he despises both - check out what he has Batman call Hal Jordan in All-Star!). At the beginning of the story he has Superman - the epitome of hope - give up hope and freeze himself in the Fortress of Solitude for YEARS. Fuck. You. Frank Miller. That's not Superman; that's your incredibly cynical interpretation. Green Lantern meanwhile gets beaten up and his arm cut off. Sheesh.

Also, this is a BATMAN BOOK, at least in theory. I don't want Batman relegated to a supporting role, I want Batman to be front and centre for the entire book, and I don't feel that that's an unreasonable expectation considering this is sold as a Batman comic.

The new characters - the evil Kandorians Quar and his son Baal - couldn't be more one-dimensional villains. Like all of the characters, they're vastly underwritten with a single-use function in place of anything remotely resembling characters. They're just there to be the heels, gurning and demanding that everyone submit while they take over the world. It's so unimaginative and boring to read.

For Quar and co, I think the writers are going for a DC version of Islamic fundamentalists - religious loons who blow themselves up for their domineering ideology. Sounds edgy and very timely but neither Miller or his co-writer Brian Azzarello do anything besides make the comparison - more superficiality.

At best the story is basic; at worst, it's completely inept. It's less a story and more a collection of big screen set-pieces: Quar blowing up Kandor, the nuclear explosion in Russia, Lara and Superman fighting, the Kryptonite rain, the invasion of Wonder Woman's kingdom, and the final battle. It's not so bad reading them as single issues on a bi-monthly basis but reading all nine issues together as a collection, I couldn't help but notice how clunky it all is - it doesn't make for a cohesive narrative at all. The bare-bones story awkwardly lurches from one set-piece to the next.

Miller/Azzarello make no effort in making Lara's conversion to Quar's cult the least bit convincing. She goes from being like any teenage girl who's rebelling against her mother (Wonder Woman), to suddenly becoming a fanatic willing to sell out her people and practically kill her father (Superman)! Why - because she thinks Baal's kinda cute? Pfft. Gimme a break. Lara plays such a big part in this book and her motivations are utter bullshit.

The most striking aspect of The Dark Knight Returns was seeing an old Bruce Wayne - Batman at the end of his career, near the end of his life, embarking on his final adventure. Granted, DKII almost FUBAR-ed everything, but I still think an old, shattered Bruce Wayne on his last legs is interesting to read about - it's always been a standout characteristic of Miller's Dark Knight series.

And then this book destroys that aspect completely by tossing Bruce into a Lazarus Pit and making him young again. Facepalm. It's like Miller doesn't even understand the appeal of his work. Sigh. I understand why it was done though: to ensure more and more and more Dark Knight books that sell like crazy (like this one did) get churned out which you can't do if Bruce Wayne's dead/practically dead.

The less said about the backups, the better - they're included purely to justify the high price point of the individual issues by pumping up the page count. They add nothing to the main story and are absolutely pointless. All they show is how badly Miller's art has deteriorated over the years.

Other smaller parts of the book annoyed me: the social media captions dotted throughout were irritating and the news talking heads thing is played out but I suppose it's an unavoidable feature of the Dark Knight series. The Bat-Army is just not a good idea. I know it's a reversal of how the villains usually have lackeys but it doesn't work for Batman who's the perpetual lone wolf, occasionally accompanied by the Bat-family/Justice League. The Bat-Army look really dumb - and they're useless! Deploying the bats in the finale was corny and silly - Miller/Azzarello trying to make up for Batman's lack of involvement in the story up to that point.

Positives? The set-pieces in themselves weren't bad. The Kryptonite rain scene was cool for its originality and silliness while Wonder Woman and her Amazons defending their home was badass, like a DC version of Miller's 300. I really enjoyed Andy Kubert's pencils throughout. His style looked intentionally altered to resemble Miller's style - or maybe that was just Klaus Janson's inks (Janson's style has always had a close resemblance to Miller's). Brad Anderson's colours are excellent too - the art team did a really good job. And that striking final page - yeah!

DKIII: The Master Race turned out to be a bloated, shambolic wreck of a Batman story. Kudos on the ambitious scale of the story but the writing team's execution was sorely lacking. It's no DKII but unfortunately it's not that much better either. A decidedly un-masterful Batman book from a former master

storyteller.

Trey says

Gods vs. Humanity: Which is the 'master race'? That's what's explored in this third installment of the Dark Knight. Miller/Azzarello/Kubert and Janson (the baddest firm of outlaws if ever there was one) offer a visual, storytelling style that is spare but potent. Shout out to Brad Anderson on colors.

The Kryptonians in the Bottle of Kandor make their move against the humans, the ants that need to be shown their place, their inferiority, by they - the gods. A key player in this story is Lara, daughter of Wonder Woman and another JLA member. She totters on the apex of neutrality as friend or foe. Batman recruits his newly promoted **Batwoman**, and together with the Justice League wage a battle for existence, survival.... for superiority?

The artwork and writing have a special quality to them, though it doesn't attain the caliber of Batman: The Dark Knight Returns. Regardless, it's with admiration and joy that I recommend this graphic novel.

Thanks to NetGalley for the ARC and allowing me to post my honest review.

David Schaafsma says

The Dark Knight: Master Race is the third volume of The Dark Knight series, after The Dark Knight Returns, one of the greatest comics volumes of all time, and The Dark Knight Strikes Again, one of the greatest comics disappointments of all time. I had begun reading the third volume in single issues, impressed by the promise (hype) leading up to it, but fearful given some of what I had perceived as recent disappointments from Miller. And make no mistake about it, this is Frank Miller's baby; he, through Dark Knight, and Batman One, singlehandedly changed the way Batman was perceived, and he (with Alan Moore, and a few others at the time) also fundamentally changed the way readers saw superheroes. Dark, brooding, burdened by their own problems and the nature of evil on a Grand Scale. But the fact that Miller was doing this with (another comics great) Brian Azzarello, and Andy Kubert was drawing it instead of Miller: Was Miller sick, was he crazy, what was going on?!

My impression of the series from the three single issues I read (this volume is 8 issues) was that it was promising, better than DK II. I liked it okay, but not enough to continue. Involving Azzarello (100 Bullets) seemed initially like a good move. Kubert seemed to be drawing close to spec for (control freak) Miller. Clean and strong lines. Each main issue was accompanied by Miller-drawn inter-calary comics featuring The Atom, WonderWoman, and so on. Interesting, textured storytelling. Nothing much happened in the first three issues, there was this slow, operatic pacing, John Romita came in to help with the art, changing the style, so I stopped reading, until Mad Tom's review encouraged me to go back and finish it.

I like the wider Justice League background, featuring Batwoman and a renewed Superman. But ultimately, this is a Batman story, about Batman front and center, and this is a good thing, and it finishes strong, Superman and Batman fight together. In my view, we return to the view of Batman in Dark Knight Returns. And that's a good thing.

Read longer and smarter reviews from folks such as MadTom and Sam Quixote for mor plot and deeper insights.

James DeSantis says

I'll be honest. I thought this was gonna be pure shit. I don't like The Dark Knight Returns and Frank Miller is a hit or miss. Especially his Batman now days hasn't been to my liking (All Star Batman was just...wow) However I took a gamble and read this bad boy. You know what? Not half bad.

The story starts off with Batman being dead. Well not really but you know that. Then Atom unleashes a army of Kryptians and with the help of Superman/Wonder Woman's daughter they begin to release hell on earth. Batman steps up and is like "Nah bro, not this time" and unfreezes a frozen Superman. Then the war for the master Race Begins!

What I liked: The pacing up until issue 6 was great. I also thought the ending was really strong. To watch Batman and Superman (And others) team up was great. I actually ENJOYED Bruce's monologue in this. The fights were both brutal and powerful and entertaining throughout.

What I didn't like: The art sometimes was good, sometimes awful. Also the issue 7-8 were kind of meh in comparison to the rest. I also thought Green lantern subplot was...weird? And just not all that interesting.

Overall this was a welcomed surprise. Fun, entertaining, little messy in execution but easily Frank's best work in years. Funny enough I like it more than Returns. Yeah fight me. FUCK YOU! No but really, this was solid shit. A 3 out of 5.

Logan says

Good! So we finally got a conclusion to Frank Miller's Dark Knight Saga and I'm happy to report this WAY better than Dark Knight Strikes Again! Firstly I got to say, this is not really essential, I think if you just read Dark Knight Returns your good, I would only recommend you continue the series If your curious or you like Frank Miller DC universe, cause it essentially is its own thing. But if you hated DK Strikes Again, I think you'll be happy with this one. So the story is Batman is continuing his War on Crime, meanwhile The Kryptonian's that were living inside The Bottle of Kandor in Superman's Fortress bust out and now they wanna take over the earth, hence "The Master Race". My one gripe with the story is it starts off a bit slow for the first 3 issues, I know for some like my dad, that's when they tossed the book to the side (Not literally) and gave up on the series; me I stuck with it, but from issue 4 onwards the pacing picks up and its just one cool moment after the next! The book also still has the Media aspect this series is famous for and I liked how they did Social commentary on America's political climate today (e.g. Donald Trump). The art was not that great for me, this series had multiple artists work on it, Andy Kubert being one of them; what disappointed me was I felt the artists weren't doing there art, they were doing their best impression Frank Miller's art. Miller's art was never really that amazing and I was disappointed, cause I would preferred to see other artists do there interpretation of this series; however its still WAY better than the art from Dark Knight Strikes again! But overall I liked this one and I think its a perfect conclusion to Frank Miller's trilogy!

Char says

I gave up on this at about 70 pages or so. I didn't realize when I requested this from Edelweiss that it was #3. I think I'm supposed to know what's going on here already, but I don't. This is my fault and not the fault of the book, author or artist. I just couldn't figure it out starting from here.

No rating.

StoryTellerShannon says

A build off of the characters from The Dark Knight novels.

MY GRADE: B plus.

Lashaan Balasingam (Bookidote) says

You can find my review on my blog by clicking here.

Frank Miller teams up with Brian Azzarello to write up the third installment in The Dark Knight Saga. Batman: Master Race is a significant improvement to its predecessor, Batman: The Dark Knight Strikes Again, and revitalizes the hopes of fans with the prospect that this saga can finally be graced with a satisfactory ending.

Let's clear the air a little bit. Absolutely anything would've been a huge improvement to what Batman: The Dark Knight Strikes Again was. The atrocity that Frank Miller gave fans as a sequel of his classic Batman: The Dark Knight Returns was a stain on this universe, but Batman: Master Race offers us an entertaining story to resuscitate this saga.

Originally intended to be an eight-issue limited series, Batman: Master Race was later on expanded to a much-needed nine-issue series. If bought as single issues, fans would be surprised by the incorporation of a mini-comic within the original sized magazine that usually features different characters and story to go with them. Within the hardcover volume, these comics are put into full-size and are present in-between each chapter.

The story essentially runs us through the Dark Knight's legacy and what he's become to the eyes of others after everything he's been through and everything he put the people of Gotham through. Batman's new sidekick, Carrie Kelley, also drops her role as (view spoiler) in order to embrace another mantle that has been long established within the Batman lore. There's also a sub-plot that focuses on Lara, (view spoiler), and her identity crisis. As a whole, Batman: Master Race reflects on the status of Gods that is often attributed to the members of the Justice League in Frank Miller's Dark Knight Saga.

It would be no fun if there wasn't a major crisis to drive the story forward and that is what we get with a banished group of evil Kryptonians threaten the world. While that ensues, Frank Miller's iconic social and political commentary interweaves with the plot through various social media platforms. . You'll even see known figures pondering on current events here and there, such as Donald Trump who'll be bickering some of his typical shenanigans.

Timely as it is, the invasion of these Kryptonians also represents a larger theme of terrorism. Barely concealed, an underlying idea of uniting the people against the evil is being pushed forward. Having some of these Kryptonians act like martyrs and participate in kamikazes only reinforces the idea of terrorism. With a global actor of this nature, the story manages to convert on it in order to create some very grand moments that make Batman: Master Race such a fun ride.

The artwork was not my cup of tea. Andy Kubert is the only one who succeeded in maintaining Frank Miller's artwork style while keeping his own signature within his work, but the rest of the crew who got the chance to illustrate either miserably failed (especially Frank Miller—most of the time) or did an average job. I sometimes had to wonder how Frank Miller mastered the art of creating cringe-worthy illustrations. Just the way he'd draw Lara from behind was absolutely shameful. I guess you just can't teach an old dog new tricks.

Fans of this saga should definitely give this volume a shot. Frank Miller plans on releasing a fourth volume (I guess he really wants to end this saga on HIS note, without Brian Azzarello's vision of it all in there). With the way this story arc ends, I think there are some interesting avenues to explore. I just hope he doesn't plan on doing the artwork alone or that he simply doesn't ruin this saga.

Yours truly,

Lashaan | Blogger and Book Reviewer

Official blog: <https://bookidote.com/>

Let's all agree that absolutely anything would've been a huge improvement to what Batman: The Dark Knight Strikes Again was. The atrocity that Frank Miller gave fans as a sequel of his classic Batman: The Dark Knight Returns was a stain on this universe, but Batman: The Master Race offers us an entertaining story to bring back hope to this run.

The story essentially runs us through the Dark Knight's legacy and what he's become to the eyes of others after everything he's been through and everything he put the people around him through. Including Gotham. There's a sub-plot that focuses on Lara and her identity crisis, but as a whole, Batman: The Master Race brings us the Justice League in Frank Miller's Dark Knight Saga.

The artwork was not my cup of tea. Andy Kubert is the only one who succeeded in maintaining Frank Miller's artwork style while keeping his own signature, but the rest of the crew who got the chance to illustrate either miserably failed (especially Frank Miller, most of the time) or did an average job.

Fans of this saga should definitely give this volume a shot. Frank Miller plans on releasing a fourth volume (I guess he really wants to end this saga on HIS note, without Brian Azzarello's vision of it all in there). Hopefully he doesn't ruin it.

P.S. Full review coming soon.

Yours truly,

Lashaan | Blogger and Book Reviewer

Official blog: <https://bookidote.com/>

Alejandro says

The lightning can strike twice!

I bought this in its single comic book issues, but I'd chosen this TPB edition to be able of making a better overall review.

This TPB edition collects "DK III: The Master Race" #1-9.

Creative Team:

Writers: Frank Miller & Brian Azzarello

Illustrator: Andy Kubert

Inker: Klaus Janson

Colors: Brad Anderson

FOUR TO RETURN, THREE STRIKES & NINE MASTER(Y)

When Frank Miller did the first delivery in this saga, *The Dark Knight Returns*, in **four** parts, back then in 1986, he got back the character of Batman to his original grim & gritty roots, when he was created in 1939, becoming a staple in *Batman* literature, one of the best graphic novels ever made.

However, when Frank Miller *returns* to make the sequel, *The Dark Knight Strikes Again*, this time in **three** parts, in 2002, well, everything went wrong, even the absence of Klaus Janson in the inks was felt, since not only the writing didn't work, but not even the artwork was in the least any acceptable.

So, having one masterpiece and one cr...mmh...aah...mediocre work, two extremes in the bar of comic book quality, it was impossible to bet how the third delivery would result. But I knew that for better or worse, I couldn't just let it pass, since deep in my soul, I still had hope that the lightning would strike (in the good way) again...

...and happily, it did!

This time, Frank Miller, now in 2017, in *DK III: The Master Race*, it was needed **nine** parts to make it possible to be a success (at least in my humble opinion). Miller got the cooperation of Brian Azzarello to bring order to the mess resulted in the second volume, and even good ol' Klaus Janson *returns* to bring his priceless detail in the inks, that along the new addition of Andy Kubert at the pencils, definitely it's a gorgeous book to look at, and with Miller and Azzarello writing, also a delight to read.

BATMAN AND THE WHOLE WORLD

I can't lie that I could wish a totally Batman-focused story, without involving the rest of DC Universe. Frank Miller did outstanding jobs in *The Dark Knight Returns* & *Batman: Year One*, using only the already vast Batman inner universe, **BUT** after those, in works like *The Dark Knight Strikes Again* & *All-Star Batman & Robin, the Boy Wonder*, it seemed like Miller was unable to deliver more Batman tales without having to involve the Justice League and the rest of DC Universe, that if the titles would clearly indicate *Justice League*, I wouldn't complain (much), but if you put just Batman in the title, well, you'd expect that it should be a story about Batman and his direct related characters.

Here, it isn't any different, **BUT** the good side was that finally it worked. Maybe **NOT** as a Batman story per se, **BUT** it worked as a good Justice League story, having Batman in a pivotal role.

The brave and the bold move here, it was that Azzarello helped Miller to prove that his expanded universe, that it was just awful in *The Dark Knight Strikes Again*, it can work, with the proper adjustments.

SUPERMAN & BATMAN, THE WORLD'S FINEST...AGAIN

Since the first volume, it was famous for the battle between Batman and Superman, and it was clear that the lineament by DC, in its universe post-Crisis, it was that Superman and Batman should fight all the possible times.

I can understand that they have very opposite ways to see life and how to impart justice, but I am old school, my first contact with those two characters where in Silver Age comics and *Super Friends* cartoons, so to me, they were allies, they were friends, they were the world's finest.

So, I am thrilled to see that finally, they are buddies again, they still have different points of view, but friendship isn't about cloned thinking, friendship is about mutual respect by the ideas of the other.

CARRIE KELLEY, A DARK KNIGHT ON HER OWN

Carrie Kelley.

Regular Teenager. Self-appointed sidekick. Robin. Catgirl. Batman. Batgirl. Batwoman. Partner.

She was introduced in *The Dark Knight Returns* and since then, we have been able to watch her growing up, in one of the most difficult places to do that, Gotham City, and she proved that she was the one to be the stone where Bruce Wayne can lean on, trusting that she'd take the best call on each situation, even if that decision wasn't the one that Bruce Wayne would take.

Batman's sidekicks wasn't about having help in the now, but finding someone able to take his legacy in the future. Not matter, how much times, Bruce Wayne would cheat death, on his own making or by the actions of others, but sooner or later, he knows that he'll need to give up his cowl to someone else...

...and Carrie is that one. No a single doubt about it.

Because, she won't be the same as good...

...she will be even better.

She wasn't recruited by The Batman...

...The Batman was recruited by her.

SO, WHAT THE HECK IS THIS ABOUT?

In this third volume of Frank Miller's Dark Knight, the humankind is facing the threat of new kind of master race, a religious zealot army of Kryptonians with the goal of becoming our new gods.

And if that wasn't bad enough...

...Lara, the daughter of Superman and Wonder Woman is taking the side of the evil Kryptonians.

Lara wasn't raised by humble farmers in Kansas. Lara was *trained* by her mother to be the best possible warrior, and Lara is too aware that she is superior than any amazon.

She is offered stop meddling between the Earth's ants, and taking her rightful place above us, way up in the sky.

The Batman has been retired (again) for several time, but in the light of this new global menace...

...the Dark Knight is needed again.

However, even Batman will need all the possible assistance on this...

...the Justice League is needed again.

But the team is broken, each member is broken on their own ways, and the zealot Kryptonians are swift, blunt and merciless, so they'll be taken apart and beaten...

...hard...

...too hard.

The world is on its darkest hour, so it will need all the possible hope, willpower, courage, speed, commitment and intelligence...

...even in the smallest representation.
