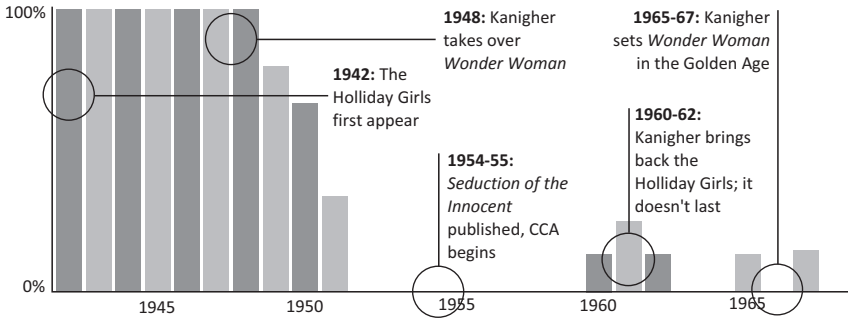
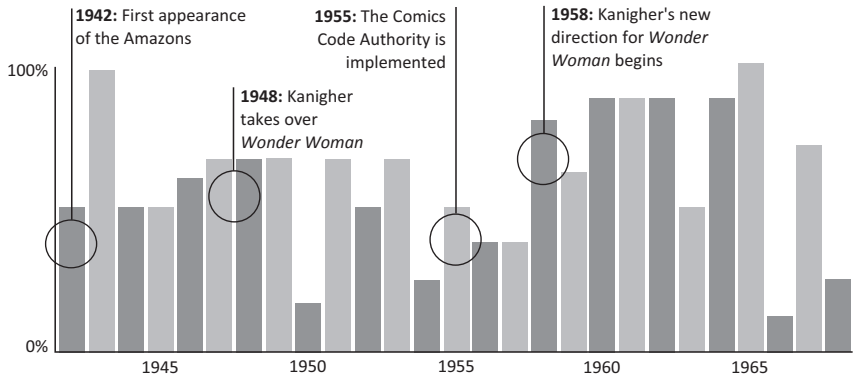
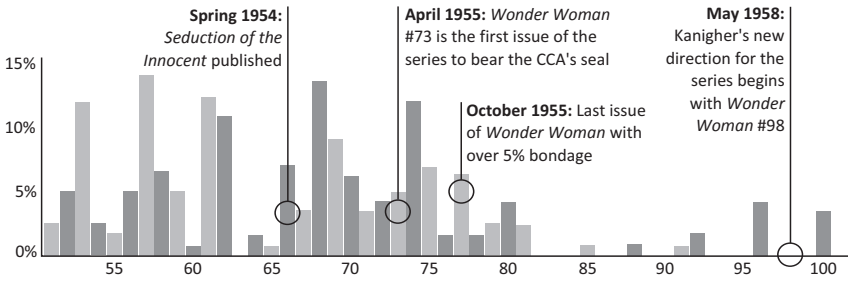


An interpretation of the  
brank, neck collar, leg  
manacles, chains, and  
interwoven lasso on a  
female form. KATE LETH

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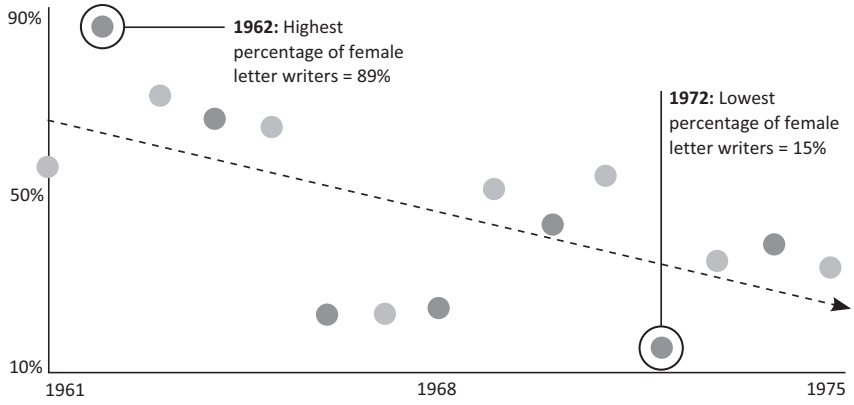


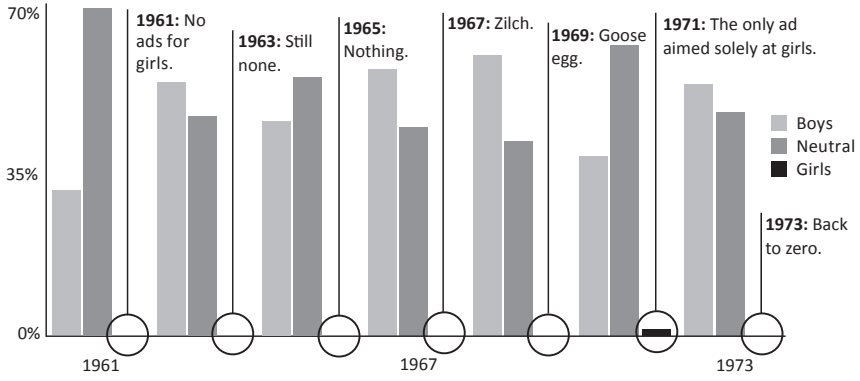
**Spring 1954:**  
*Seduction of the Innocent* published

**April 1955:** *Wonder Woman* #73 is the first issue of the series to bear the CCA's seal

**October 1955:** Last issue of *Wonder Woman* with over 5% bondage

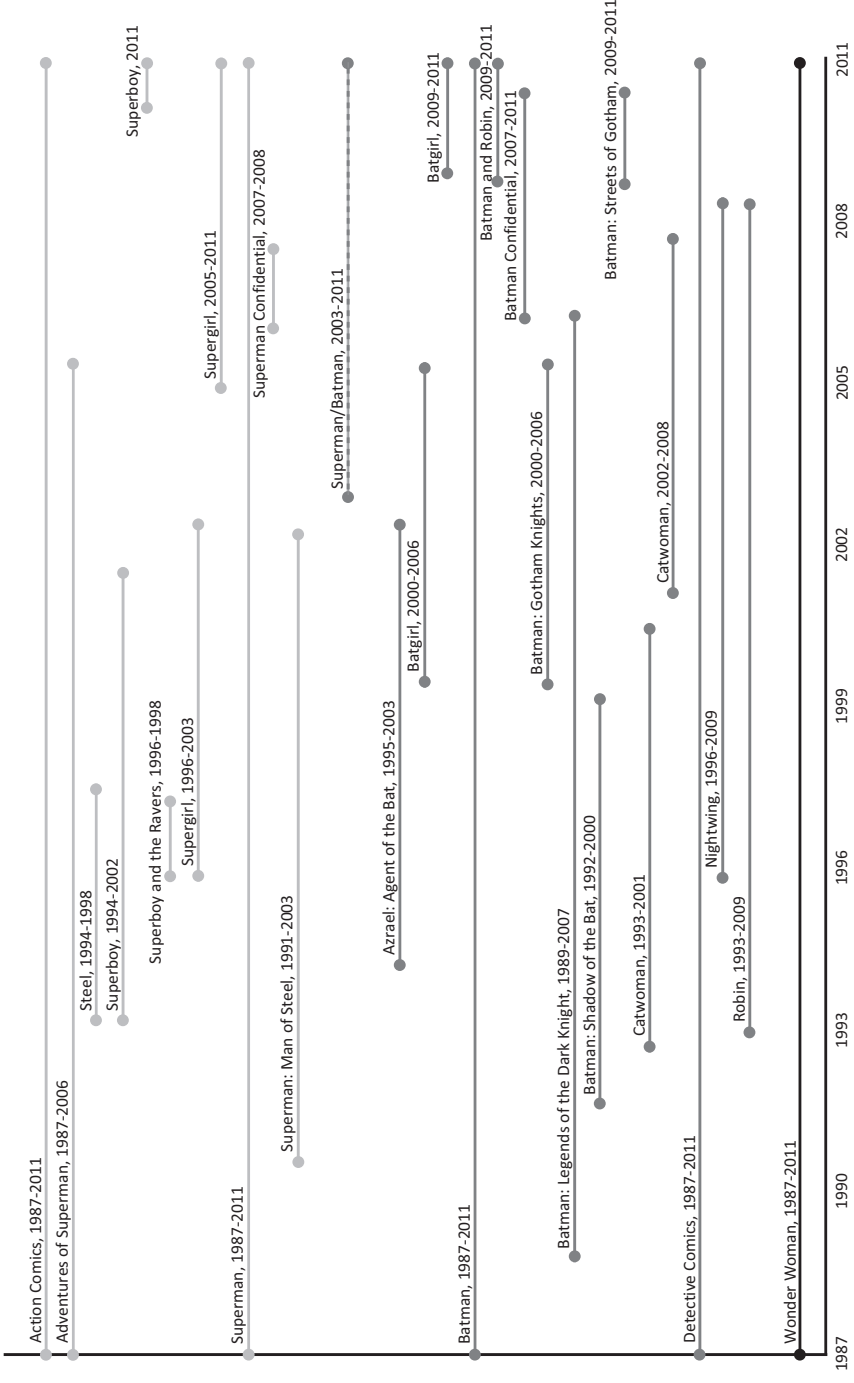
**May 1958:** Kanigher's new direction for the series begins with *Wonder Woman* #98













TOP LEFT: *All Star Comics* #8, cover by Everett E. Hibbard, All-American Comics, 1941

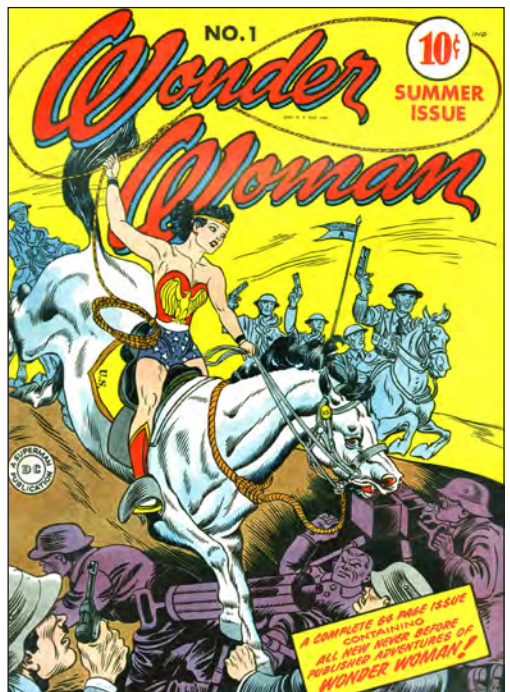
The first appearance of Wonder Woman, though she's not on the cover. She continued to costar in *All Star Comics* as the secretary of the Justice Society.

TOP RIGHT: *Sensation Comics* #1, cover by H. G. Peter, All-American Comics, 1942

Wonder Woman's origin story continued here, launching her new series. Wonder Woman starred in the lead story and on the cover of *Sensation Comics* every month.

BOTTOM RIGHT: *Wonder Woman* #1, cover by H. G. Peter, All-American Comics, 1942

Wonder Woman's solo series. She starred in every story in each issue, which came out quarterly during the Golden Age.





**TOP LEFT:** *Action Comics* #1, cover by Joe Shuster, Detective Comics Inc., 1938

The first appearance of Superman, the hero who started the superhero craze. Many imitators followed, which led William Moulton Marston to create Wonder Woman as a counter to the genre's "blood-curdling masculinity."

**TOP RIGHT:** *Captain America Comics* #1, cover by Jack Kirby, Timely Comics, 1941

The first appearance of Captain America, an American super soldier, punching Hitler before America even entered World War II.

**BOTTOM LEFT:** *Whiz Comics* #2, cover by C. C. Beck, Fawcett Comics, 1940

The first appearance of Captain Marvel. He was less violent than other heroes but enjoyed demonstrating his superior strength, while Wonder Woman only used force as a last resort.





**TOP: Wonder Woman sketch by H. G. Peter, 1941**

An original design of the character, with notes by Marston and Peter. The skirt was soon replaced by briefs, and the sandals became boots. H. G. PETER; IMAGE COURTESY OF HERITAGE AUCTIONS (WWW.HA.COM)

**BOTTOM: Etta Candy vs. the Cheetah sketch by H. G. Peter, 1943**

Etta Candy, the stalwart leader of the Holliday Girls, boxes with the felonious Cheetah. H. G. PETER; IMAGE COURTESY OF HERITAGE AUCTIONS (WWW.HA.COM)





**LEFT: The Wonder Woman team, from *Wonder Woman* #2, All-America Comics, 1942**  
From left to right, writer William Moulton Marston, artist H. G. Peter, editor Sheldon Mayer, and publisher Max Gaines.

**BOTTOM: The Marstons and friends at home, 1944**

From left to right, Marston's live-in lover Olive Byrne (note the large bracelets), occasional Wonder Woman writer Joye Murchison, Marston's wife Elizabeth Holloway Marston, and Marston himself. IMAGE COURTESY OF PETE AND CHRISTIE MARSTON



# NEW FACTS ABOUT SHAVING REVEALED BY LIE DETECTOR!



## HOW MEN TAKE THE TEST TO DISCLOSE SHAVING TRUTHS!

While harnessed to a Lie Detector, each subject shaves one side of his face with a Gillette Blade . . . the other side with a substitute blade. In no case does the subject know which blade is which. With red ink, styluses write the undeniable record of comparative blade quality as revealed by the involuntary emotions of the shaver himself. Finally, as a further check, while the Lie Detector is still operating, the subject is asked, "Which of the two blades gave you the best shave . . . number one, or number two?" Naming their choice blindly, by number, 9 out of every 10 men pick the Gillette Blade.

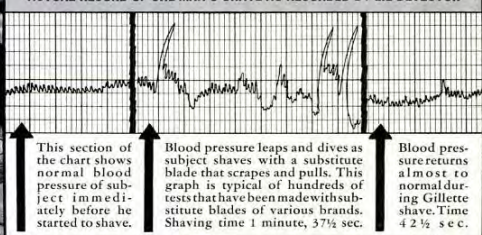
## World-Famous Psychologist Proves Vital Importance of Using a Gillette Blade in Your Gillette Razor!

STRAPPED to Lie Detectors, the same scientific instruments used by G-men and police officers throughout the country, hundreds of men take part in an astonishing series of tests that blast false claims and reveal the naked truth about razor blades. These men, shaving under the piercing eye of Dr. William Moulton Marston, eminent psychologist and originator of the famous Lie Detector test, come from all walks of life, represent all types of beards and every kind of shaving problem. Knowing that the Lie Detector tells all . . . reveals the innermost thoughts and feelings . . . these men shave one side of the face with a Gillette Blade, the other side with substitute brands.

### Gillette Blades Vastly Superior

The results are astonishing. Here, recorded on a graph that lays bare the emotions, is convincing proof that the Gillette Blade is far easier on the face . . . a better blade from every standpoint. See the chart below . . . study the evidence . . . then make a comparative test yourself. Ask your dealer for Gillette Blades. Learn how much more shaving comfort and satisfaction Gillette gives you!

### ACTUAL RECORD OF ONE MAN'S SHAVE AS RECORDED BY LIE DETECTOR



## Now Let Dr. Marston Give You The Benefit of This Sweeping Investigation

"In conducting exhaustive shaving tests for Gillette I have discovered that the quality of a man's shave has a marked effect upon his mood and general attitude for hours to come.

### Bad Shaves Upset Nerves!

"Many subjects who came to me in a cheerful frame of mind actually went out grouchy and irritable because they had shaved one side of their faces with inferior razor blades. This shows how vital it really is to use the best blades obtainable. The results of my study make it possible for me to state . . . and

back my statement with positive proof . . . that Gillette Blades are far superior in every way."

### ATTENTION! BETTER BUSINESS BUREAUS AND CONSUMER ORGANIZATIONS

Dr. William Moulton Marston's scientific shaving tests are being conducted to reveal the truth about razor blade quality. Gillette invites Better Business Bureaus, consumer organizations and individuals to observe—and participate in—this research. Address your inquiries to Gillette Safety Razor Company, Boston, Mass.



DR. MARSTON PROVES CONCLUSIVELY that a Gillette Blade is easier on your face and gives you closer shaves in much less time. Shown above (left) is a section of a man's face shaved with a Gillette Blade in a Gillette Razor, (right) a corresponding section shaved by another method.



GILLETTE'S NEW BRUSHLESS Shaving Cream is better in five ways! (1) Softens whiskers double quick, (2) soothes the skin, (3) stays moist on your face, (4) speeds shaving and (5) never clogs razor or drains! A large tube costs only 25¢!

# Gillette Blades

PRECISION-MADE TO FIT YOUR GILLETTE RAZOR EXACTLY



Ad for Gillette razors, LIFE magazine, October 24, 1938

Marston shows how the lie detector proves Gillette's superiority. Though a Harvard-educated psychologist, Marston was a bit of a huckster as well.



**LEFT:** Alice Marble, from *Wonder Woman* #1, All-American Comics, 1942

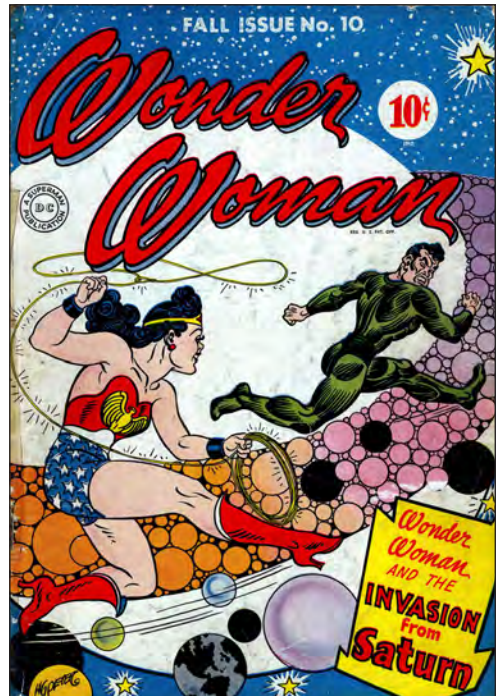
The former tennis star and associate editor of *Wonder Woman*, enjoying the series' first issue. Marble worked on sixteen issues of the series and wrote the regular "Wonder Women of History" feature.

**BOTTOM LEFT:** *Sensation Comics* #13, cover by H. G. Peter, DC Comics, 1943

Wonder Woman strikes against Hitler, Hirohito, and Mussolini in this wartime issue.

**BOTTOM RIGHT:** *Wonder Woman* #10, cover by H. G. Peter, DC Comics, 1944

Wonder Woman halts an alien invasion, ultimately ending the conflict by negotiating a trade agreement between Earth and Saturn.





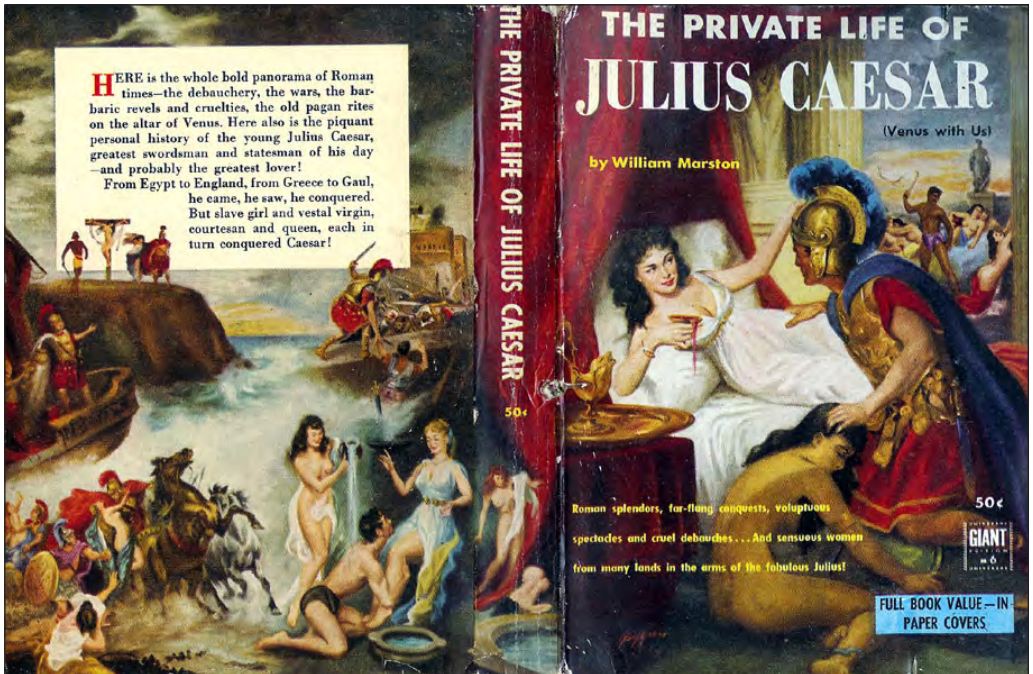
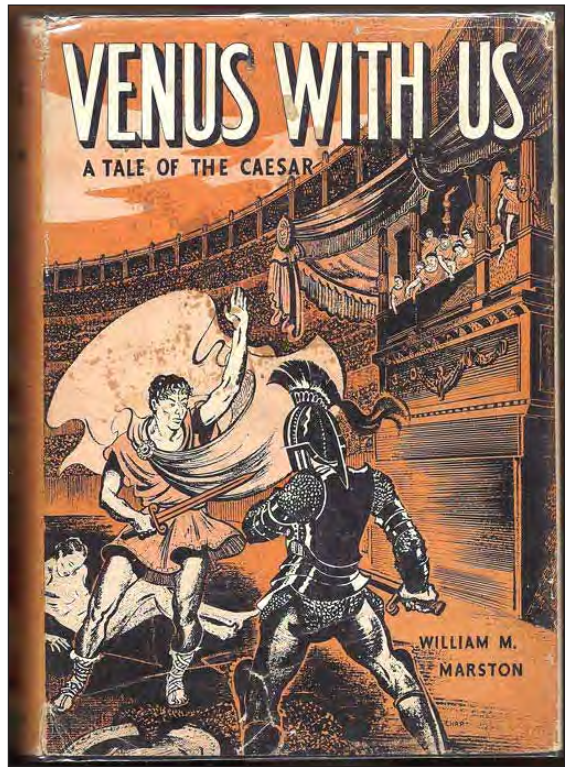
**RIGHT: *Venus with Us* by William Moulton Marston, Sears Publishing, 1932**

The classier, original cover for Marston's sex romp novel about Julius Caesar.

IMAGE COURTESY OF THE BOOK COLLECTOR'S LIBRARY (WWW.TBCLRAREBOOKS.COM)

**BOTTOM: *The Private Life of Julius Caesar* by William Moulton Marston, Universal, 1952**

*Venus with Us* retitled and recovered as a pulp novel featuring scores of nude women to better reflect the lascivious story inside. IMAGE COURTESY OF HANG FIRE BOOKS (WWW.HANGFIREBOOKS.COM)





TOP LEFT: *Wonder Woman* #103, cover by Ross Andru and Mike Esposito, DC Comics, 1959

New artists updated Wonder Woman's look in the Silver Age, replacing Peter's classic style with a more conventional aesthetic and a tweaked costume design.

TOP RIGHT: *Crime Suspense Stories* #22, cover by Johnny Craig, EC Comics, 1954

The cover that doomed William Gaines's testimony before the Senate Subcommittee on Juvenile Delinquency when he had to declare that it was "in good taste."

BOTTOM LEFT: The seal of the Comics Code Authority

The mark of the organization that monitored comic book content for decades.



TOP LEFT: *Justice League of America* #1, cover by Murphy Anderson, DC Comics, 1960

For a decade, Wonder Woman was the only female member of DC's superhero team—now a full member and not just the secretary.

TOP RIGHT: *Wonder Woman* #105, cover by Ross Andru and Mike Esposito, DC Comics, 1959

Robert Kanigher loved fantastical creatures, and giant birds were a common foe for Wonder Woman during the Silver Age.

BOTTOM RIGHT: *Wonder Woman* #125, cover by Ross Andru and Mike Esposito, DC Comics, 1961

Steve Trevor and Mer-Man fight over Wonder Woman. Her refusal to choose between them constantly agitated both suitors.





TOP LEFT: *Superman's Girl Friend Lois Lane* #16, cover by Curt Swan and Stan Kaye, DC Comics, 1960

In the Silver Age, Superman pretends to be hurt by Lois's Kryptonite vision to teach her a lesson. Every female character in the Silver Age, including Wonder Woman, had to put up with a domineering boyfriend.

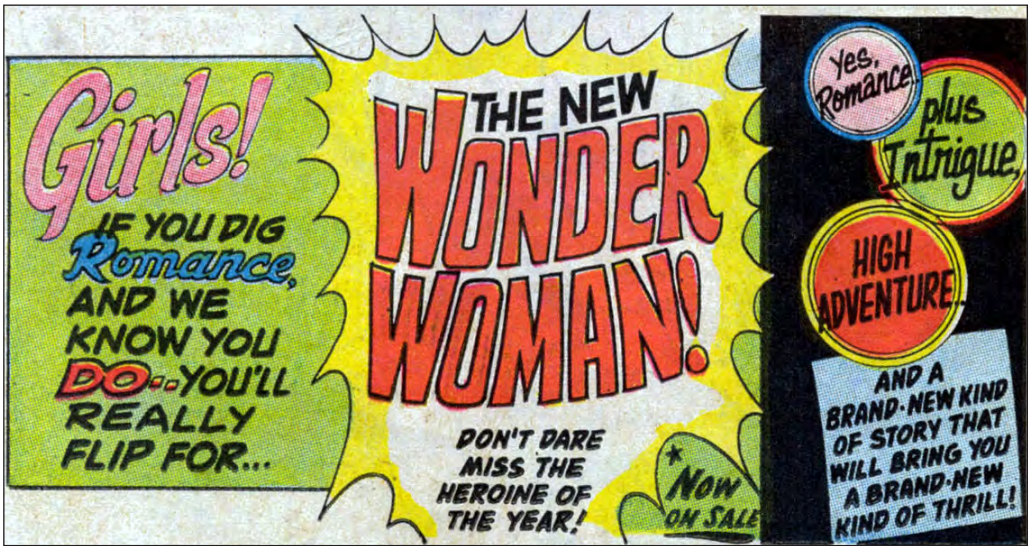
BOTTOM LEFT: *Sensation Comics* #94, cover by Arthur Peddy, DC Comics, 1949

The comic may look like a stereotypical romance on the outside, but inside Wonder Woman constantly made Sapphic references.

BOTTOM RIGHT: *Wonder Woman* #124, cover by Ross Andru and Mike Esposito, DC Comics, 1961

Queen Hippolyta, Wonder Woman, Wonder Girl, and Wonder Tot often teamed up as the Wonder Family.





TOP: Ad for “The New Wonder Woman” in *Superman’s Girl Friend Lois Lane* #92, DC Comics, 1969

DC Comics’ in-house ads for a revamped *Wonder Woman* targeted female readers directly, promising romance and intrigue.

RIGHT: *Wonder Woman* #178, cover by Mike Sekowsky and Dick Giordano, DC Comics, 1968

The Bronze Age *Wonder Woman* abandoned her superpowers and her classic costume in favor of a new, mod look.





TOP LEFT: *Wonder Woman* #180, cover by Mike Sekowsky and Dick Giordano, DC Comics, 1969

A weeping Diana Prince, a common occurrence throughout the mod era.

TOP RIGHT: *Wonder Woman* #203, cover by Dick Giordano, DC Comics, 1972

Samuel Delany's muddled "Special! Women's Lib Issue," the series' only attempt to address the women's liberation movement.



LEFT: Mike Sekowsky and Joyce Miller, DC Comics Publicity Photo, 1969

Sekowsky uses a fashionable model as inspiration for his *Wonder Woman* art.

TOP RIGHT: *Wonder Woman* #189, cover by Mike Sekowsky and Dick Giordano, DC Comics, 1970

Diana Prince strafes a Chinese fighter jet with a machine gun, one of her many uncharacteristically violent escapades in the mod era.

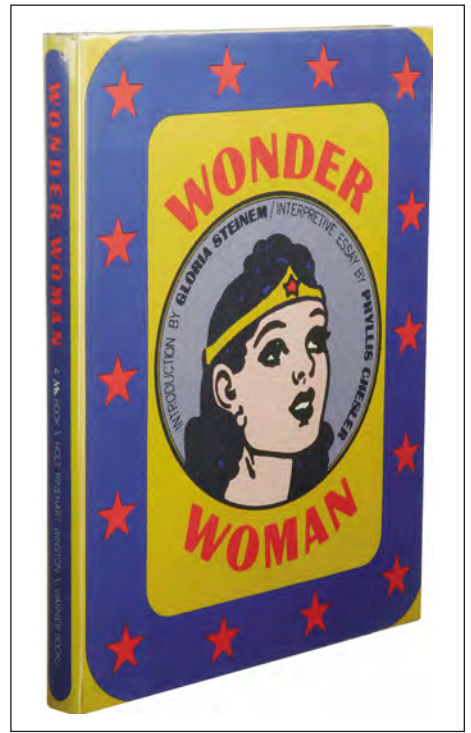
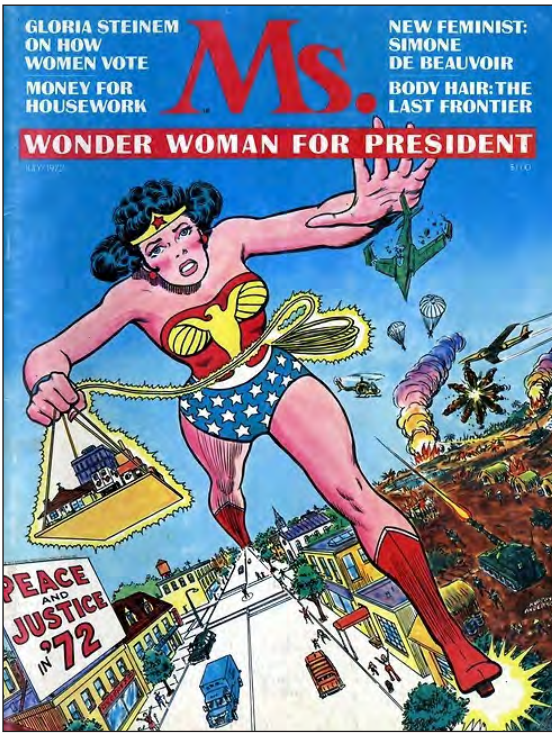
BOTTOM LEFT: *Superman's Girl Friend Lois Lane* #109, cover by Dick Giordano, DC Comics, 1971

The Bronze Age Lois Lane has had quite enough of Superman. They broke up a few issues later, and the newly independent Lois stood in stark contrast to Diana Prince's chronic need for male attention.

BOTTOM RIGHT: *Detective Comics* #359, cover by Carmine Infantino and Murphy Anderson, DC Comics, 1967

The first appearance of Barbara Gordon as Batgirl. As a nonsuperpowered crime fighter, Batgirl was the feminist heroine Diana Prince should have been.





**TOP LEFT:** *Ms.* #1, 1972

Wonder Woman graces the cover of the first issue of *Ms.* magazine. The issue reprinted a portion of her Golden Age origin story.

**TOP RIGHT:** *Wonder Woman*, with an introduction by Gloria Steinem, 1972

A collection of Golden Age Wonder Woman stories published by *Ms.* magazine to celebrate her return to her Amazon roots. IMAGE COURTESY OF HERITAGE AUCTIONS ([WWW.HA.COM](http://WWW.HA.COM))



**BOTTOM LEFT:** *Wonder Woman* #204, cover by Don Heck and Dick Giordano, DC Comics, 1973

After four years as a normal human without superpowers, the Amazon Wonder Woman returned.



**TOP RIGHT: *Sister: The Newspaper of the Los Angeles Women's Centre*, cover by C. Clement, 1973**

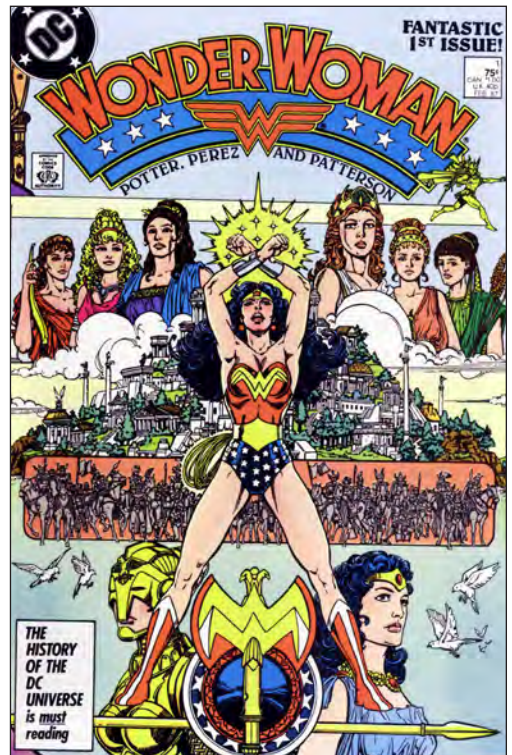
A cartoon in a feminist paper had Wonder Woman advocating for women's sexual health.

**BOTTOM LEFT: *Wonder Woman TV show publicity photo*, 1977**

Lynda Carter as TV's Wonder Woman. Carter's portrayal became the definitive version of the character, cementing Wonder Woman as a pop culture icon.

**BOTTOM RIGHT: *Wonder Woman #1*, cover by George Pérez, DC Comics, 1987**

Wonder Woman was relaunched as a brand-new series with a premier artist and a strong feminist slant.





**TOP LEFT:** *Wonder Woman* #190, cover by Adam Hughes, DC Comics, 2003  
 In one of the biggest Wonder Woman stories of the Modern Age, she got a haircut.

**TOP RIGHT:** *Justice League* #12, cover by Jim Lee, DC Comics, 2012  
 In another big Modern Age Wonder Woman story, she hooked up with Superman.



**BOTTOM LEFT:** The cast of *The Big Bang Theory* as superheroines, publicity photo, 2010  
 Howard (Simon Helberg) as Batgirl, Sheldon (Jim Parsons) as Wonder Woman, Leonard (Johnny Galecki) as Supergirl, and Raj (Kunal Nayyar) as Catwoman. SONJA FLEMMING / CBS

# Source Notes

## Introduction

“Wheeee! I’m a butterfly . . .” *Wonder Woman* #182 (May/June 1969).

## 1. The Utopian Alternative

Wonder Woman comics from the Golden Age are collected in two formats. *Wonder Woman* and *Sensation Comics* are reprinted chronologically in seven hardcover *Wonder Woman Archives* editions thus far, through to *Sensation Comics* #58 and *Wonder Woman* #18. There are also three softcover *Wonder Woman Chronicles* collections thus far, which also include Wonder Woman stories from *Comic Cavalcade*, through to *Sensation Comics* #18, *Wonder Woman* #5, and *Comic Cavalcade* #2. Both include Wonder Woman’s first appearance in *All Star Comics* #8 in their first volumes. Select issues are also available digitally online through Comixology. There are various Superman *Archives* and *Chronicles* collecting *Superman* and *Action Comics*, along with *Batman Archives and Chronicles* collecting *Batman* and *Detective Comics*. DC uses *Archives* and *Chronicles* for its Golden Age collections, while Marvel uses *Masterworks*. Comics will be cited here with their issue number and publication date, and you can use those to find them in one of the collections listed above, unless the comic is from an unusual source, in which case that source will be cited as well.

## The Golden Age

Information concerning the dawn of the Golden Age came primarily from *Superhero: The Secret Origin of a Genre* by Peter Coogan, *Men of Tomorrow: Geeks, Gangsters and the Birth of the Comic Book* by Gerard Jones, and *Comic Book Nation: The Transformation of Youth Culture in America* by Bradford Wright, though most books on the history of superheroes provide similar information.

**“champion of the oppressed . . .”** *Action Comics* #1 (June 1938).

**“criminals are a superstitious . . .”** *Detective Comics* #33 (November 1939).

**regularly outsold Superman . . .** See Ben Morse, “Thunderstruck,” *Wizard Magazine* 179 (September 2006).

## Tragic Genesis and Violence

For the tragic, violent nature of Golden Age superheroes, I relied on Dan Heggs’s “Cyberpsychology and Cyborgs” in *Cyberpsychology*, and Jeffrey S. Lang and Patrick Trimble’s “Whatever Happened to the Man of Tomorrow? An Examination of the American Monomyth and the Comic Book Superhero” in the *Journal of Popular Culture* 22, no. 3 (1988). Information about Jewish comic book creators came from *Disguised as Clark Kent: Jews, Comics, and the Creation of the Superhero* by Danny Fingeroth, *From Krakow to Krypton: Jews and Comic Books* by Arie Kaplan, *Men of Tomorrow: Geeks, Gangsters and the Birth of the Comic Book* by Gerard Jones, and *Up, Up, and Oy Vey: How Jewish History, Culture, and Values Shaped the Comic Book Superhero* by Simcha Weinstein.

**Alan Scott became Green Lantern . . .** First appeared in *All-American Comics* #16 (July 1940), created by Bill Finger and Martin Nodell.

**The Human Torch was an android . . .** First appeared in *Marvel Comics* #1 (October 1939), created by Carl Burgos.

**special two-page spread . . .** “How Would Superman End World War II?” reprinted in *Superman Sunday Classics: Strips 1–183, 1939–1943, 187–190*.

**“You see how effortlessly . . .”** *Action Comics* #2 (July 1938).

**“I swear I’ll follow you . . .”** Ibid.

**“nothing left of him but charred ashes . . .”** *Captain America Comics* #1 (March 1941).

“I’m not talking, Bucky” . . . Ibid.  
through a railing and into a vat of acid . . . *Detective Comics* #27 (May 1939).  
flip a goon over the edge of a roof . . . *Detective Comics* #28 (June 1939).  
strong kick to stop a gun-toting villain . . . *Detective Comics* #30 (August 1939).  
gas pellet thrown into the cockpit . . . *Detective Comics* #33 (November 1939).

### William Moulton Marston and the Origins of Wonder Woman

Background information on Marston, Peter, and the creation of Wonder Woman comes from Geoffrey C. Bunn’s “The Lie Detector, *Wonder Woman* and Liberty: The Life and Work of William Moulton Marston” in *History of the Human Sciences* 10, no. 1 (1997); and Les Daniels’s *Wonder Woman: The Complete History*.

parlaying their work into a “real” job . . . Charles Brownstein, *Eisner/Miller* (Milwaukee: Dark Horse Books, 2005), 188.

ads for Gillette razors . . . These ads appeared in the October 24, November 21, and December 19 editions of *LIFE* magazine in 1938.

women made only slight gains in the workforce . . . Claudia Dale Goldin, *Understanding the Gender Gap: An Economic History of American Women* (New York: Oxford University Press, 1990), 17.

often in jobs with little opportunity for advancement . . . Ibid., vii–viii.

Although they could now vote . . . S. J. Kleinberg, *Women in the United States, 1830–1945* (New Brunswick: Rutgers University Press, 1999), 288.

Those interested in higher education . . . Nancy F. Cott, *The Grounding of Modern Feminism* (New Haven: Yale University Press, 1987), 221.

“take over the rule of the country . . .” “Marston Advises 3 L’s for Success,” *New York Times*, November 11, 1937.

Elizabeth, his wife . . . Marguerite Lamb, “Who Was Wonder Woman? Long-ago LAW Alumna Elizabeth Marston Was the Muse Who Gave Us a Superheroine,” *Boston University Alumni Magazine*, Fall 2001.

Her mother, Ethel Higgins Byrne . . . “Byrne, Ethel Higgins (1883–1955),” *The Margaret Sanger Papers*, <http://wyatt.elasticbeanstalk.com/mep/MS/xml/bbyrnee.html>.

“Don’t Laugh at the Comics” . . . Interview with William Moulton Marston in Olive Richard, “Don’t Laugh at the Comics,” *Family Circle*, October 25, 1940.

“it seemed to me, from a psychological angle . . .” William Moulton Marston, “Why 100,000,000 Americans Read Comics,” *American Scholar* 13 (January 1944): 42.

“America, the last citadel of democracy . . .” *All Star Comics* #8 (December 1941/January 1942).

“a double dose of pleasantness . . .” William Moulton Marston, *Emotions of Normal People* (New York: Harcourt, Brace, and Company, 1928), 280.

“women, as a sex . . .” *Ibid.*, 258–259.

“there isn’t love enough. . .” William Moulton Marston, letter to Coulton Waugh, March 5, 1945; all letters cited are from the Smithsonian’s collection of Marston’s papers.

“only when the control of self . . .” William Moulton Marston, letter to Max Gaines, March 20, 1943.

“the future is woman’s . . .” William Moulton Marston, “Women: Servants of Civilization,” *Tomorrow*, February 1942, 44–45.

“the next one hundred years will see . . .” “Marston Advises 3 L’s for Success,” *New York Times*.

“was writing a feminist book . . .” Sheldon Mayer, quoted in Les Daniels, *Wonder Woman: The Complete History* (San Francisco: Chronicle Books, 2000), 33.

“these simple, highly imaginative picture . . .” Interview with William Moulton Marston in Olive Richard, “The Women Are Our Future,” *Family Circle*, August 14, 1942.

*Wonder Woman* outsold *Superman* at times . . . *Ibid.*

## The Women of Wonder Woman

“Come on, let’s have a Superwoman . . .” “Elizabeth H. Marston, Inspiration for Wonder Woman, 100” (obituary), *New York Times*, April 3, 1993.

Olive is often credited as the inspiration . . . Daniels, *Wonder Woman*, 31.

Roubicek was the first female assistant editor . . . Norman Tippens, “Dorothy Woolfolk, Superman Editor,” *Daily Press*, December 6, 2000.

the only name we know is Helen Schpens . . . Roy Thomas, foreword to *Wonder Woman Archives Volume*, vol. 6, by William Moulton Marston and H. G. Peter (New York: DC Comics, 2010), 6.  
Several issues were also lettered by Louise Marston . . . *Ibid.*, 6.

### Utopian Genesis and a New Approach to Crime Fighting

“With its fertile soil, its marvelous vegetation . . .” *All Star Comics* #8 (December 1941/January 1942).  
“we do not permit ourselves . . .” *Ibid.*  
“the beauty of Aphrodite . . .” *Sensation Comics* #3 (March 1942).  
“a race of Wonder Women!” . . . *All Star Comics* #8 (December 1941/January 1942).  
“You girls can develop strength . . .” *Wonder Woman* #23 (May/June 1947).  
took their marching band to distract . . . *Sensation Comics* #2 (February 1942).  
FN a *zoster*, a belt that represented . . . Michael J. Bennett, *Belted Heroes and Bound Women: The Myth of the Homeric War King* (Lanham, MD: Rowman & Littlefield, 1997), 171.  
“Submitting to a cruel husband’s domination . . .” *Wonder Woman* #5 (June/July 1943).  
“get strong! Earn your own living . . .” *Ibid.*  
“Wonder Woman made me work like you . . .” *Sensation Comics* #8 (August 1942).  
“You’re a born dancer . . .” *Sensation Comics* #22 (October 1943).  
Rather than merely recapturing . . . *Wonder Woman* #3 (February/March 1943).

## 2. Damsels in Distress

Information concerning the role of women in 1940s popular culture came primarily from Linda Christian-Smith’s “Gender, Popular Culture, and Curriculum: Adolescent Romance Novels as Gender Text” in *Curriculum Inquiry* 17, no. 4 (Winter 1987); Rita C. Hubbard’s “Relationship Styles in Popular Romance Novels, 1950 to 1983” in *Communication Quarterly* 33, no. 2

(Spring 1985); Justine Larbalestier's *Battle of the Sexes in Science Fiction*; and Leerom Medovoi's *Rebels: Youth and the Cold War Origins of Identity*.

Robbins found that the earliest costumed heroine . . . Trina Robbins, *The Great Women Superheroes* (New York: Kitchen Sink Press, 1996), 3.

Timely Comics' Black Widow . . . *Mystic Comics* #4, August 1940.

Quality Comics' Phantom Lady . . . *Police Comics* #1, August 1941.

Miss America . . . *Military Comics* #1, August 1941.

the comic strip heroine Miss Fury . . . Trina Robbins, "Miss Fury," *Comics Journal* 288 (2007): 110-111.

"the perseverance of classical Hollywood . . ." Harry M. Benshoff and Sean Griffin, *America on Film: Representing Race, Class, Sexuality, and Gender at the Movies* (Oxford: Blackwell Publishing, 2004), 203.

"her value was acquired through . . ." Linda K. Christian-Smith, "Gender, Popular Culture, and Curriculum: Adolescent Romance Novels as Gender Text," *Curriculum Inquiry* 17, no. 4 (Winter 1987): 375-376.

"this literature was chockfull of cruel . . ." Joanna Russ, "The Image of Women in Science Fiction," in *Images of Women in Fiction: Feminist Perspectives*, ed. Susan Koppelman Cornillon (Bowling Green: Bowling Green University Popular Press, 1973), 83.

## Wonder Woman

Superman rode a missile alongside fighter jets . . . *Superman* #18 (September/October 1942).

Batman and Robin delivered a gun to a soldier . . . *Batman* #30 (August/September 1945).

"Wonder Woman says do your duty . . ." *Sensation Comics* #8 (August 1942).  
shut down Japanese bases all over the world, from Mexico . . . *Wonder Woman* #1 (Summer 1942).

to South America . . . *Sensation Comics* #18 (June 1943).

to China . . . *Wonder Woman* #4 (April/May 1943).

seized a German U-boat . . . *Sensation Comics* #6 (June 1942).

overturned a Japanese dreadnought . . . *Wonder Woman* #6 (Fall 1943).

captured an entire fleet of Nazi battleships . . . *Sensation Comics* #15 (March 1943).

a plot to poison the water supply . . . *Sensation Comics* #2 (February 1942).

disrupt American industry . . . *Sensation Comics* #16 (April 1943).



- a Nazi spy impersonating an American general . . . *Sensation Comics* #20 (August 1943).
- the hands of subterranean molemen . . . *Wonder Woman* #4 (April/May 1943).
- an invading army from Saturn . . . *Wonder Woman* #10 (Fall 1944).
- bullying was important to *Wonder Woman* . . . *Sensation Comics* #23 (November 1943).
- When Steve was taken by Nazi gangsters . . . *Sensation Comics* #3 (March 1942).
- about to shoot Steve . . . *Sensation Comics* #7 (July 1942).
- “Tearing off door after door . . .” *Sensation Comics* #12 (December 1942).
- “*Wonder Woman* is the most gorgeous . . .” *Sensation Comics* #2 (February 1942).
- “*Wonder Woman*—my beautiful angel . . .” *Wonder Woman* #1 (Summer 1942).
- “Steve, overjoyed at having the case . . .” *Sensation Comics* #13 (January 1943).
- “Oh, my beautiful angel . . .” *Sensation Comics* #13 (January 1943).
- “Look, angel—this plane . . .” *Sensation Comics* #24 (December 1943).
- “Oh, Steve is going . . .” *Sensation Comics* #3 (March 1942).
- “Will—(sob) you—(sob) . . .” *Ibid.*
- “Ha! Ha! Diana the sleuth . . .” *Sensation Comics* #10 (October 1942).
- “I’m almost jealous of myself . . .” *Sensation Comics* #7 (July 1942).
- “Superman didn’t become Superman . . .” Soliloquy by Bill (David Carradine), in *Kill Bill: Volume 2*, written and directed by Quentin Tarantino (Miramax, 2004).
- “[Diana] will have to go on mooning . . .” *Sensation Comics* #6 (June 1942).
- “the man Diana loves . . .” *Sensation Comics* #2 (February 1942).
- FN “Diana Prince” was literally someone else . . . *Sensation Comics* #1 (January 1942).

## Lois Lane

- rescuing her from kidnappers . . . *Action Comics* #1 (June 1938).
- catching her as she plummeted . . . *Action Comics* #6 (November 1938).
- faster than a speeding bullet . . . *New York World’s Fair* #1 (June 1939), in *The Superman Chronicles*, vol. 1, by Jerry Siegel and Joe Shuster (New York: DC Comics, 2006), 176.
- “He’s grand! He’s glorious . . .” *Action Comics* #9 (February 1939).

“Don’t go! Stay with me . . .” *Action Comics* #5 (October 1938).  
“I’d advise you not to print . . .” *Action Comics* #1 (June 1938).  
“Save the questions!” . . . *Action Comics* #2 (July 1938).  
“too important!—This is no . . .” *Action Comics* #5 (October 1938).  
the lovelorn column . . . *Superman* #3 (Winter 1939).  
Clark often knocked Lois unconscious with a nerve pinch . . . See *Superman* #4 (Spring 1940) and *Superman* #7 (November/December 1940) for examples.  
“Oh, how I hate Clark Kent . . .” *Superman* #3 (Winter 1939).  
only to steal her big revelation . . . Ibid.  
recommended for the Distinguished Service Cross . . . *Sensation Comics* #18 (June 1943).

### Robin, the Boy Wonder

Batman saved her from the clutches . . . *Detective Comics* #32 (October 1939).  
called off the engagement . . . *Detective Comics* #49 (March 1941).  
stop chasing the villain to tend to . . . *Batman* #8 (December 1941/January 1942).  
dispatch a group of thugs . . . *Batman* #5 (Spring 1941).  
allow himself to be captured . . . *Batman* #7 (October/November 1941).  
“You reckless young squirt . . .” *Detective Comics* #38 (April 1940).  
“Well doggone! All I can say . . .” *Detective Comics* #39 (May 1940).

### Catwoman

Information concerning femme fatales came from Jack Boozer’s “The Lethal Femme Fatale in the Noir Tradition” in *Journal of Film and Video* 51, no. 3/4 (Fall 1999); and Elisabeth Bronfen’s “Femme Fatale—Negotiations of Tragic Desire” in *New Literary History* 35, no. 1 (Winter 2004).

Catwoman first appeared as the Cat . . . *Batman* #1 (Spring 1940).  
she was called Cat-woman or Cat Woman . . . *Batman* #10 (April/May 1942).  
a beautician named Elva Barr . . . *Batman* #15 (February/March 1943).  
she became Selina Kyle in 1952 . . . *Batman* #62 (December 1950/January 1951).  
“I’ll bet you bumped into me . . .” *Batman* #1 (Spring 1940).

“What a night! A night for . . .” *Batman* #3 (Fall 1940).

Catwoman’s kiss left Batman . . . *Batman* #10 (April/May 1942).

“It’s too bad she has to be a crook!” . . . *Batman* #3 (Fall 1940).

### The Inverted World of Wonder Woman

“not even girls want to be girls . . .” Marston, “Why 100,000,000 Americans Read Comics,” 42.

## 3. Amazon Princess, Bondage Queen

### A Note on Charts and Numbers

Starting in this chapter, and throughout the rest of the book, I use a lot of charts and numbers to talk about things. The full, raw data for any number I use in the book is available online somewhere at <http://thanley.wordpress.com>, and you can see how I arrived at my various percentages and figures there.

### A Staggering Amount of Bondage

Robbins points out that because Billy . . . Robbins, *The Great Women Superheroes*, 13.

### Bondage and the Coming Matriarchy

“Will war ever end in this world . . .” Richard, “The Women Are Our Future.”

“as the greatest—no, even more . . .” Ibid.

“nature-endowed soldiers of Aphrodite . . .” Ibid.

“boys, young and old, satisfy their wish thoughts . . .” Ibid.

“the subconscious, elaborately disguised desire of males . . .” Ibid.

“The only hope for peace is to teach people . . .” William Moulton Marston, letter to Max Gaines, February 20, 1943.

At Christmastime, the Amazons celebrated Diana’s Day . . . *Wonder Woman* #3 (February/March 1943).

“Oh yes, we love it!” . . . *Wonder Woman* #6 (Fall 1943).

“Bind me as tight as you can . . .” *Wonder Woman* #13 (Summer 1945).

- “On Paradise Island where we play . . .” *Sensation Comics* #35 (November 1944).
- “You weel regret zis . . .” *Wonder Woman* #26 (November/December 1947).
- “Horsefeathers! You’ll end up loving . . .” *Ibid.*
- “These bonds feel wonderful! Keep me here . . .” *Sensation Comics* #22 (October 1943).
- “I shall make you tell the truth . . .” *Sensation Comics* #20 (August 1943).
- “dramatized symbol of her sex . . .” Richard, “The Women Are Our Future.”
- “woman’s charm is the one bond that can be . . .” *Ibid.*
- “Daughter, if any man welds chains . . .” *Sensation Comics* #4 (April 1942).
- “Aye weep, captive girl . . .” *Wonder Woman* #2 (Fall 1942).
- rip her spirit from her body . . . *Wonder Woman* #5 (June/July 1943).
- “My Wonder Woman often lets . . .” Richard, “The Women Are Our Future.”

### The Bondage Battle

This section owes a great deal to Les Daniels’s *Wonder Woman: The Complete History* as well as the collection of Marston’s papers available via the Smithsonian Institution.

- “this feature does lay you open . . .” Josette Frank, letter to Max Gaines, February 17, 1943.
- “My impressions confirmed those of . . .” W. W. D. Sones, letter to Max Gaines, March 15, 1943.
- “I am one of those odd, perhaps unfortunate . . .” US Army sergeant, letter to Max Gaines, September 1943.
- “this is one of the things I’ve . . .” Max Gaines, letter to William Moulton Marston, September 14, 1943.
- “Miss Roubicek hastily dashed off . . .” *Ibid.*
- “I have the good Sergeant’s letter in which . . .” William Moulton Marston, letter to Max Gaines, September 1943.
- “the fact is, it was a runaway best-seller” . . . Sheldon Mayer, quoted in Daniels, *Wonder Woman*, 61.
- “the strip is full of significant sex . . .” Josette Frank, letter to Max Gaines, January 29, 1944.
- “normal men retain their childish longing . . .” Richard, “The Women Are Our Future.”

“was writing a feminist book, but not for . . .” Mayer, quoted in Daniels, *Wonder Woman*, 33.

“the unique appeal of the erotic actress” . . . William Moulton Marston, “Sex Films Great Moral Aid,” *Indiana Weekly Messenger*, September 26, 1929, along with several other newspapers across the country.

### Sex with Marston

“the husband is sometimes like an orang-outang . . .” Havelock Ellis, *The Psychology of Sex: A Manual for Students* (New York: Emerson Books, 1938), 284.

these manuals espoused sexual harmony for married couples . . . See Michael Gordon, “From an Unfortunate Necessity to a Cult of Mutual Orgasm: Sex in American Marital Education Literature, 1830–1940,” in *Studies in the Sociology of Sex*, ed. James M. Henslin (New York: Appleton-Century-Crofts, 1971), 53–80; and M. E. Melody and Linda M. Peterson, *Teaching America About Sex: Marriage Guides and Sex Manuals from the Late Victorians to Dr. Ruth* (New York: New York University Press, 1999).

repressive ideas about women and sex . . . For critiques of early sexologists, see Margaret Jackson, “‘Facts of Life’ or the Eroticization of Women’s Oppression? Sexology and the Social Construction of Heterosexuality,” in *The Cultural Construction of Sexuality*, ed. Pat Caplan (London: Tavistock Publications, 1987), 52–81; Kathleen Barry, *Female Sexual Slavery* (Englewood Cliffs: Prentice-Hall, 1979); Margaret Jackson, “Sexual Liberation or Social Control? Some Aspects of the Relationship Between Feminism and the Social Construction of Knowledge in the Early Twentieth Century,” in *Women’s Studies International Forum* 6, no. 1 (1983): 1–17; and Ruth Bleier, *Science and Gender: A Critique of Biology and Its Theories on Women* (New York: Pergamon Press, 1984).

so researchers looked to the animal kingdom . . . Havelock Ellis, *Studies in the Psychology of Sex, Volume III: Analysis of the Sexual Impulse* (New York: Random House, 1942; orig. publ. 1903), 69.

her unconscious self had actually consented to the act . . . See Susan Brownmiller, *Against Our Will: Men, Women and Rape* (New York: Fawcett Columbine, 1975), 315.

- “compatible with a high degree of general . . .” Havelock Ellis, *Studies in the Psychology of Sex, Volume I: The Evolution of Modesty, the Phenomena of Sexual Periodicity, and Auto-Erotism* (New York: Random House, 1942; orig. publ. 1900), 166.
- “however much dominant resistance the . . .” Marston, *Emotions*, 337.
- “the male becomes a constant attendant . . .” *Ibid.*, 332.
- the woman should initiate all of the movements . . . *Ibid.*, 335.
- “normal males get the maximum of love . . .” Marston to Gaines, March 20, 1943.
- “abnormal extreme” and arguing . . . Marston, *Emotions*, 385.
- “the enjoyment of other people’s actual . . .” Marston to Gaines, February 20, 1943.

### ***Venus with Us*, Marston’s Ancient Roman Sex Romp**

- “The title is from the Latin ‘*Venus nobiscum*’ . . .” William Moulton Marston, *Venus with Us*, (New York: Sears Publishing Company, 1932), inside flap, via the Book Collector’s Library, [www.tbclrarebooks.com](http://www.tbclrarebooks.com).
- “Here is the whole panorama of Roman times . . .” William Moulton Marston, *The Private Life of Julius Caesar (Venus with Us)* (New York: Universal, 1953), 1953, back cover.
- “Is it possible that you do not understand . . .” *Ibid.*, 65.
- “love without pleasure is a dreary occupation . . .” *Ibid.*, 66.
- “I have a notion it’s really rather good . . .” *Ibid.*, 39.
- Ursula lost, and much tickling and spanking . . . *Ibid.*, 266–267.
- “I *love* to call you Mistress . . .” *Ibid.*, 135.
- “it was the girl who ruled . . .” *Ibid.*, 19.
- “She made him boast himself her slave . . .” *Ibid.*, 20.
- Metala kept her as a slave . . . *Ibid.*, 76–82.
- “but Caesar, with a natural gift for psychology . . .” *Ibid.*, 15.
- “Julius glanced about the room and laughed . . .” *Ibid.*, 45.
- “the prettiest sight I have ever seen” . . . *Ibid.*, 231.
- “the most marvelous spectacle . . .” *Ibid.*, 242.
- “Caesar had not felt so well for twenty years . . .” *Ibid.*, 236.

## William Moulton Marston, Bondage Connoisseur

“This is the famous ‘brank’ . . .” *Wonder Woman* #6 (Fall 1943).

In certain areas of Europe from the sixteenth . . . See “The Brank,” Medieval Times & Castles, [www.medievality.com/brank.html](http://www.medievality.com/brank.html).

“As the Fabulous French Women’s Prison Falls . . .” Carl De Vidal Hunt, “As the Fabulous French Women’s Prison Falls After 14 Years, Comes the First Look-In on Its Million Secrets,” *Miami News*, June 19, 1932, and several other newspapers across the country, with further reports in the weeks that followed.

embedding *Wonder Woman* in a three-inch-thick statue . . . *Wonder Woman* #8 (Spring 1944).

freezing her in a block of ice . . . *Wonder Woman* #13 (Summer 1945).

turning her into a being of pure color . . . *Wonder Woman* #16 (March/April 1946).

## The Interconnectedness of All Things

call Marston a quack or a pervert . . . See David Hadju, *The Ten-Cent Plague: The Great Comic-Book Scare and How It Changed America* (New York: Farrar, Straus, and Giroux, 2008), 77–78; and Douglas Wolk, *Reading Comics: How Graphic Novels Work and What They Mean* (Cambridge, MA: Da Capo Press, 2008), 98, for dismissive treatments of Marston.

pretend that the bondage is inconsequential . . . See Robbins, *The Great Women Superheroes*, 12–13.

## Interlude 1: *Wonder Woman*’s Extra Features

### The Golden Age

“what a large part comics and comic books . . .” *Wonder Woman* #1 (Summer 1942).

“women still have many problems and have not yet . . .” Alice Marble, letter to Miss Nila Frances Allen, July 23, 1942, available at <http://scoop.diamondgalleries.com/public/default.asp?t=1&m=1&c=34&s=259&ai=53962&ssd=9/16/2006&arch=y>.

In 1944, the newly married Marble suffered . . . See Alice Marble and Dale Leatherman, *Courting Danger: My Adventures in World-Class Tennis, Golden-Age Hollywood, and High-Stakes Spying* (New York: St. Martin's Press, 1991), 192-239.

### The Interregnum

"Race to the Top of the World" . . . *Wonder Woman* #30 (July/August 1948).

"You Name It" . . . *Wonder Woman* #31 (September/October 1948).

the calendar . . . "Our Amazing Calendar," in *Wonder Woman* #32 (November/December 1948).

the Colossus of Rhodes . . . "The Majestic Giant," in *Wonder Woman* #33 (February 1949).

pineapples . . . "The Friendly Fruit," in *Wonder Woman* #37 (October 1949).

unique headdresses . . . "Where'd You Get That Hat?" in *Wonder Woman* #41 (May/June 1950).

"can wear her hair in bangs or a chignon . . ." "Those Lovely Liberty Belles," in *Wonder Woman* #58 (March/April 1953).

## 4. A Herculean Task

*Wonder Woman* comics from the Silver Age are collected in four black-and-white *Showcase Presents: Wonder Woman* volumes comprising *Wonder Woman* #98 through *Wonder Woman* #177. All other DC series mentioned are collected in either *Showcase* or *Archive* volumes, occasionally both, with varying degrees of completeness. Typically, the more well-known the character, the more collections there will be.

surveys showed that 80 percent of female wartime workers . . . Maureen Honey, *Creating Rosie the Riveter: Class, Gender, and Propaganda During World War II* (Amherst: University of Massachusetts Press, 1984), 24.

### Prelude to the Silver Age

For information on Wertham, the Senate hearings, and the Comics Code Authority, see Bart Beaty's *Fredric Wertham and the Critique of Mass Culture*;



David Hadju's *The Ten-Cent Plague: The Great Comic-Book Scare and How It Changed America*; Amy Kiste Nyberg's *Seal of Approval: The History of the Comics Code*; and pretty much every book written on the history of comics ever. Information about William Gaines came from Frank Jacobs's *The Mad World of William M. Gaines*.

**He argued against Ethel Rosenberg's solitary . . .** Bart Beaty, *Fredric Wertham and the Critique of Mass Culture* (Jackson: University Press of Mississippi, 2005), 85.

**he gave testimony during the landmark . . .** *Ibid.*, 95.

**several articles about the dangers of comic books . . .** See Fredric Wertham, "The Comics . . . Very Funny," *Saturday Review of Literature*, May 29, 1948, 6–7, 27–29; Wertham, "The Curse of Comic Books: The Value Patterns and Effects of Comic Books," *Religious Education* 49 (1954) : 394–406.

**"1) The comic-book format . . ."** Fredric Wertham, *Seduction of the Innocent* (New York: Rinehart & Company, 1954), 118.

**"Hitler was a beginner compared to . . ."** "Testimony of Dr. Fredric Wertham, Psychiatrist, Director, Lafargue Clinic, New York, N.Y.," April 21, 1954, available at [www.thecomicsbooks.com/wertham.html](http://www.thecomicsbooks.com/wertham.html).

**"My only limits are the bounds of good taste . . ."** "Testimony of William S. Gaines, Publisher, Entertaining Comics Group, New York, N.Y.," April 21, 1954, available at [www.thecomicsbooks.com/gaines.html](http://www.thecomicsbooks.com/gaines.html).

**NO HARM IN HORROR, COMICS ISSUE SAYS . . .** Peter Khiss, "No Harm in Horror, Comics Issuer Says; Comics Publisher Sees No Harm in Horror, Discounts 'Good Taste,'" *New York Times*, April 22, 1954.

**"in every instance shall good triumph . . ."** 1955 Comic Code, in Amy Kiste Nyberg, *Seal of Approval: The History of the Comics Code* (Jackson: University Press of Mississippi, 1998), 166.

**"terror" and "horror" . . .** *Ibid.*, 167.

## The Dawn of the Silver Age

For information concerning the Silver Age, see *Superhero: The Secret Origin of a Genre* by Peter Coogan, *Men of Tomorrow: Geeks, Gangsters and the Birth of the Comic Book* by Gerard Jones, and *Comic Book Nation: The Transformation of Youth Culture in America* by Bradford Wright, though again, any book on this period will cover similar ground.

**Hal Jordan, who appeared as the new Green Lantern . . .** First appeared in *Showcase* #22 (October 1959), created by John Broome and Gil Kane.

**The new Hawkman, Katar Hol . . .** First appeared in *The Brave and the Bold* #34 (February/March 1961), created by Gardner Fox and Joe Kubert.

**Ray Palmer, was a physicist . . .** First appeared in *Showcase* #34 (September/October 1961), created by Gardner Fox and Gil Kane.

**Martian Manhunter . . .** First appeared in *Detective Comics* #225 (November 1955), created by Joseph Samachson and Joe Certa.

**Supergirl . . .** First appeared in *Action Comics* #252 (May 1959), created by Otto Binder and Curt Swan.

**Fantastic Four gained superpowers . . .** First appeared in *The Fantastic Four* #1 (November 1961), created by Stan Lee and Jack Kirby.

**Peter Parker became Spider-Man . . .** First appeared in *Amazing Fantasy* #15 (August 1962), created by Stan Lee and Steve Ditko.

**Bruce Banner into the raging Hulk . . .** First appeared in *The Incredible Hulk* #1 (May 1962), created by Stan Lee and Jack Kirby.

**Kathy Kane became Batwoman . . .** First appeared in *Detective Comics* #233 (July 1956), created by Bob Kane and Sheldon Moldoff.

**Betty Kane joined her as Bat-Girl . . .** First appeared in *Batman* #139 (April 1961), created by Bob Kane and Sheldon Moldoff.

**turned into an alien . . .** *Batman* #140 (June 1961).

**sent back to ancient Babylon . . .** *Batman* #102 (September 1956).

**battling gods, dragons . . .** *Batman* #153 (May 1963).

### **Robert Kanigher Revises Wonder Woman**

**baby Diana was visited by four . . .** *Wonder Woman* #105 (April 1959).

**“Woe is us . . . we are alone . . .”** Ibid.

**“man’s world to battle crime and injustice . . .”** *Wonder Woman* #98 (May 1958).

**she could manipulate updrafts . . .** Ibid.

**There were men in a few Amazon myths . . .** Of the ancient sources, only Herodotus, Hippocrates, Xenophon, and Diodorus Siculus mention the Amazons living with men, and only Herodotus has them doing so without maiming and mangling the male children.

- Apollodorus's ancient account . . . Apollodorus, *The Library*, vol. 1, trans. Sir James George Frazer (Cambridge, MA: Harvard University Press, 1967), 203.
- a few screwball romance stories with Hippolyta . . . See *Wonder Woman* #130 (May 1962) and *Wonder Woman* #132 (August 1962).
- "Kanigher's plots hurtled from event to event . . ." Will Jacobs and Gerard Jones, *The Comic Book Heroes: The First History of Modern Comic Books—from the Silver Age to the Present* (Rocklin, CA: Prima, 1997), 56.
- "I'm an instinctual writer . . ." Robin Snyder, "The Golden Age Gladiator: Robert Kanigher," in *Comics Journal* 85 (October 1983): 64.
- "Impossible! She never had a father" . . . Ibid.: 62.
- "strong influence" on how *Wonder Woman* . . . Ibid.: 65.
- Kanigher's new story appeared for *Wonder Woman* . . . *Secret Origins* #1 (Summer 1961).

## 5. Focus on the Family, or Superman Is a Jackass

- "would create a feeling of warmth . . ." Elaine Tyler May, *Homeward Bound: American Families in the Cold War Era* (New York: Basic Books, 1988), 23.
- "the treatment of love-romance stories . . ." 1955 Comic Code, in Nyberg, *Seal of Approval*, 168.

### Wonder Woman

- a clam was a gateway to travel through time . . . *Wonder Woman* #131 (July 1962).
- battled a cannibal clam . . . *Wonder Woman* #107 (July 1959).
- giants from different dimensions . . . *Wonder Woman* #100 (August 1958).
- planets . . . *Wonder Woman* #102 (November 1958) and *Wonder Woman* #120 (February 1961).
- time periods . . . *Wonder Woman* #109 (October 1959).
- pterodactyls . . . *Wonder Woman* #101 (October 1958).
- rocs . . . *Wonder Woman* #113 (April 1960).
- dimorphodons . . . *Wonder Woman* #121 (April 1961).

a space eagle . . . *Wonder Woman* #105 (April 1959).  
Steve gave Wonder Woman perfume . . . *Wonder Woman* #102 (November 1958).  
“I’d love to, Steve! You know I like . . .” *Wonder Woman* #137 (April 1963).  
“I can’t marry you—until my services . . .” *Wonder Woman* #99 (July 1958).  
“How can I become your wife 100% . . .” *Wonder Woman* #137 (April 1963).  
“It would be unfair to marry you . . .” *Wonder Woman* #133 (October 1962).  
seashell fraternity pin . . . *Wonder Woman* #115 (July 1960).  
sea dances . . . *Wonder Woman* #111 (January 1960).  
“I’ve had enough! And to think . . .” *Wonder Woman* #116 (August 1960).  
out of a group of Wonder Woman robots . . . *Wonder Woman* #103 (January 1959).  
Wonder Woman disguised herself as a movie star . . . *Wonder Woman* #133 (October 1962).  
she called him two-faced . . . *Wonder Woman* #126 (November 1961).  
“The nerve of Steve! Always praising . . .” *Wonder Woman* #130 (May 1962).  
“Angel—if you really cared for me . . .” *Wonder Woman* #122 (May 1961).  
“I don’t care whether you think it’s fair . . .” *Wonder Woman* #127 (January 1962).  
“I’m getting sick and tired . . .” *Wonder Woman* #133 (October 1962).  
“I’m tired of waiting around for you . . .” *Ibid.*  
“If you really loved me . . .” *Wonder Woman* #137 (April 1963).  
if Steve picked Wonder Woman out . . . *Wonder Woman* #99 (July 1958).  
if Wonder Woman had to save Steve . . . *Wonder Woman* #101 (October 1958).  
Steve tried to show her that he was braver . . . *Wonder Woman* #118 (November 1960).  
“Now you’re trying to make a fool . . .” *Wonder Woman* #132 (August 1962).

## Lois Lane

“It seems you owe your career to Superman . . .” *Superman’s Girl Friend Lois Lane* #17 (May 1960).  
“AMBITION: To become Mrs. Superman” . . . For example, in *Wonder Woman* #98 (May 1958).  
took a leave of absence . . . *Superman’s Girl Friend Lois Lane* #1 (March/April 1958).

wore a new, exotic outfit every day . . . *Superman's Girl Friend Lois Lane* #5 (November/December 1958).  
an experimental youth ray . . . *Superman's Girl Friend Lois Lane* #10 (July 1959).  
“the fattest girl in Metropolis” . . . *Superman's Girl Friend Lois Lane* #5 (November/ December 1958).  
encasing her entire head in a lead box . . . *Superman's Girl Friend Lois Lane* #13 (November 1959).  
a local hero named Samson . . . *Superman's Girl Friend Lois Lane* #19 (August 1960).  
then with Robin Hood . . . *Superman's Girl Friend Lois Lane* #22 (January 1961).  
an alien named Astounding Man . . . *Superman's Girl Friend Lois Lane* #18 (July 1960).  
“Whatever got into Clark . . .” *Superman's Girl Friend Lois Lane* #3 (July/ August 1958).  
“I’ll have to teach her lesson for using . . .” *Superman's Girl Friend Lois Lane* #1 (March/April 1958).  
pretended that Lois had developed Kryptonite . . . *Superman's Girl Friend Lois Lane* #16 (April 1960).  
“Now she’s stuck in a revolving door . . .” Ibid.

## Supergirl

“No, Supergirl! I have many cunning . . .” *Action Comics* #258 (November 1959).  
“I won’t get any headlines . . .” *Action Comics* #253 (June 1959).  
used her heat vision to burn a roast . . . *Action Comics* #254 (July 1959).  
helping Timmy Tate . . . *Action Comics* #253 (June 1959).  
proving that Paul was not lying . . . *Action Comics* #266 (July 1960).  
help Frank Cullen shoot several . . . *Action Comics* #270 (November 1960).  
Nancy could iron her dress . . . *Adventure Comics* #278 (November 1960).  
to help Eddie Moran rescue. . . *Action Comics* #274 (March 1961).  
Tommy Tomorrow find parents . . . *Action Comics* #255 (August 1959).  
found a home for a Bizarro baby . . . *Superman* #140 (October 1960).  
“Jeepers! If . . . if cousin Superman . . .” *Superman's Girl Friend Lois Lane* #14 (January 1960).

“H-how long will I have to wait . . .” *Adventure Comics* #278 (November 1960).

Supergirl was finally adopted . . . *Action Comics* #279 (August 1961).

“You must be taught a lesson . . .” *Action Comics* #258 (November 1959).

FN “Now that she’s superior to me . . .” *Action Comics* #282 (November 1961).

## Star Sapphire

“Mr. Jordan, *pub-lease!* From now on . . .” *Showcase* #22 (September/October 1959).

“Night and day . . . day and night . . .” *Green Lantern* #1 (July/August 1960).  
the two sporadically went out on the town . . . *Green Lantern* #6 (May/June 1961).

“Carol Ferris, in the absence of her father . . .” *Green Lantern* #7 (July/August 1961).

“the young and pretty ‘boss’ . . .” *Green Lantern* #18 (January 1963).

“from a world tremendously in advance . . .” *Green Lantern* #16 (October 1962).

“As our future queen you must be made . . .” Ibid.

“She doesn’t seem to realize that men . . .” Ibid.

“She acts as if a man could be . . .” Ibid.

“I feel so weak . . . so helpless . . .” Ibid.

Using her impressive powers . . . *Green Lantern* #26 (January 1964).

## 6. Conforming to the Code

### Fredric Wertham and the Seduction of the Innocent

“Superman (with the big S on his uniform . . .” Wertham, *Seduction of the Innocent*, 34.

“they live in sumptuous quarters . . .” Ibid., 190.

“the lesbian counterpart of Batman . . .” Wertham, *Seduction of the Innocent*, 192.

“the homosexual connotation . . .” Ibid., 192.

FN Recent research by Carol Tilley shows . . . Carol L. Tilley, “Seducing the Innocent: Fredric Wertham and the Falsifications That Helped Condemn Comics,” *Information & Culture* 47, no. 4 (2012): 383–413.

- “extremely sadistic hatred of all males . . .” Ibid., 193.  
“for boys, Wonder Woman is a frightening image” . . . Ibid., 193.  
“Her followers are the ‘Holliday . . .’” Ibid., 193.  
“even when Wonder Woman adopts . . .” Ibid., 234.  
“They do not work. They are not homemakers . . .” Ibid., 234.  
“Wonder Woman is not the natural daughter . . .” Ibid., 234.  
“if it were possible to translate a cardboard figure . . .” Ibid., 235.

### Suffering Sappho!! Was Wonder Woman a Lesbian?

- “that nearly half of the female love relationships . . .” Marston, *Emotions*, 338.  
“in several cases, well-adapted love . . .” Ibid., 338.  
“the pick of the women who the average man . . .” Havelock Ellis, *Studies in the Psychology of Sex, Volume II: Sexual Inversion* (New York: Random House, 1942, orig. publ. 1897), 222.  
male homosexuality was a purely dominant . . . Marston, *Emotions*, 252-253.  
“with regard to the possibly deleterious . . .” Ibid., 339.  
FN “the excessive amount of passion response . . .” Ibid., 339.  
“girls and women who indulge in this . . .” Ibid., 338.  
“with the invaluable aid of my collaborators” . . . Ibid., 338.  
one of the most, if not *the* most, detailed . . . Ibid., 299-313.  
“excited pleasantness of captivation . . .” Ibid., 300.  
“about three-fourths of the girls . . .” Ibid., 311.  
“it seems undoubtedly to be the fact . . .” Ibid., 313.  
“Bona Dea is a woman’s goddess exclusively . . .” Marston, *Private Life of Julius Caesar*, 114.  
“very young girls, some of them still . . .” Ibid., 123.  
“Cassandra felt the hands of several women . . .” Ibid., 124.  
Etta swinging a piece of candy . . . *Sensation Comics* #3 (March 1942).  
paddled by a hooded girl . . . *Sensation Comics* #4 (April 1942).  
bound, blindfolded, and left in the middle . . . *Wonder Woman* #12 (Spring 1945).  
“grand mistress of spanks and slams” . . . *Wonder Woman* #22 (March/April 1947).  
“By Sappho’s stylus . . .” *Wonder Woman* #6 (Fall 1943).  
watch a movie in Sappho Hall . . . *Comic Cavalcade* #12 (Fall 1945).

he stated outright that all of the Amazons were lesbians . . . Trina Robbins, "Wonder Woman: Lesbian or Dyke? Paradise Island as a Woman's Community," paper presented at WisCon 2006, available at [www.girl-wonder.org/papers/robbins.html](http://www.girl-wonder.org/papers/robbins.html).

Steve carrying Wonder Woman across a brook . . . *Sensation Comics* #94 (November/December 1949).

bringing her flowers . . . *Sensation Comics* #97 (May/June 1950).

### The Changing Content of Wonder Woman

"suggestive and salacious illustration . . ." 1955 Comic Code, in Nyberg, *Seal of Approval*, 168.

"sex perversion or any inference to same . . ." Ibid.

### The Real World Carries On

For the social activism of women in the 1950s, see *Not June Cleaver: Women and Gender in Postwar America, 1945-1960*, ed. Joanne Meyerowitz, specifically: Susan Rimby Leighow's "An 'Obligation to Participate,'" Dorothy Sue Cobble's "Recapturing Working-Class Feminism," Ruth Feldstein's "I Wanted the Whole World to See," Dee Garrison's "Our Skirts Gave Them Courage," and Margaret Rose's "Gender and Civic Activism in Mexican Barrios in California"; and Lynne Olson's *Freedom's Daughters: The Unsung Heroines of the Civil Rights Movement from 1830 to 1970*. For information concerning women and sexuality in the 1950s, see Wini Breines's *Young, White, and Miserable: Growing Up Female in the Fifties*, David Halberstam's *The Fifties*, and Brett Harvey's *The Fifties: A Women's Oral History*.

"All you have to do is perform a few feats . . ." *Wonder Woman* #136 (February 1963).

## Interlude 2: Letters and Advertisements

### Advertisements

Jewelry ads featuring smiling women . . . See National Diamond Sales in *Wonder Woman* #192 (January/February 1971); and Woodstock-inspired jewelry in *Wonder Woman* #193 (March/April 1971).



a model “especially for girls” . . . This ad first appeared in *Wonder Woman* #183 (July/August 1969).

Iverson cut any mention of their girls’ bicycle . . . *Wonder Woman* #186 (January/February 1970).

In *Fantastic Four*, the ad showed a young man . . . *Fantastic Four* #47 (February 1966).

young man was replaced by a young woman . . . *Millie the Model* #147 (March 1967).

## 7. Wonder Woman No More

Wonder Woman comics from the Bronze Age are collected in four full-color, softcover *Diana Prince: Wonder Woman* volumes, comprising her mod adventures from *Wonder Woman* #178 through *Wonder Woman* #203. A brief portion of her later adventures as the Amazon Wonder Woman are collected in *Wonder Woman: The Twelve Labors*, comprising *Wonder Woman* #212 through *Wonder Woman* #222. DC comics from this era are collected primarily in *Showcase* volumes, with special volumes for specific, famous story lines. Marvel comics from this era are collected in *Essential* and *Omni-bus* volumes.

### The Marvel Age

For information on Marvel Comics in the 1960s, see *Tales to Astonish: Jack Kirby, Stan Lee, and the American Comic Book Revolution* by Ronin Ro, *Stan Lee and the Rise and Fall of the American Comic Book* by Jordan Raphael and Tom Spurgeon, as well as any book about comic history that mentions the 1960s at all . . . Marvel will come up.

Marvel’s first new series, *Fantastic Four* . . . First appeared in *Fantastic Four* #1 (November 1961), created by Stan Lee and Jack Kirby.

soon followed by *The Incredible Hulk* . . . First appeared in *The Incredible Hulk* #1 (May 1942), created by Stan Lee and Jack Kirby.

Lee and Ditko created Spider-Man . . . First appeared in *Amazing Fantasy* #15 (August 1962), created by Stan Lee and Steve Ditko.

the X-Men, a group of powerful . . . First appeared in *The X-Men* #1 (September 1963), created by Stan Lee and Jack Kirby.

**Iron Man, a millionaire . . .** First appeared in *Tales of Suspense* #39 (March 1963), created by Stan Lee, Larry Lieber, Don Heck, and Jack Kirby.

**Doctor Strange, master of the occult . . .** First appeared in *Strange Tales* #110 (July 1963), created by Stan Lee and Steve Ditko.

**Thor, the Norse god . . .** First appeared in *Journey into Mystery* #83 (August 1962), created by Stan Lee, Larry Lieber, and Jack Kirby.

**Daredevil, a blind man . . .** First appeared in *Daredevil* #1 (April 1964), created by Stan Lee and Bill Everett.

**“ranked Spider-Man and the Hulk alongside . . .”** Bradford W. Wright, *Comic Book Nation: The Transformation of Youth Culture in America* (Baltimore: Johns Hopkins University Press, 2001), 223.

## The Bronze Age

As always, see *Superhero: The Secret Origin of a Genre* by Peter Coogan, *Men of Tomorrow: Geeks, Gangsters and the Birth of the Comic Book* by Gerard Jones, and *Comic Book Nation: The Transformation of Youth Culture in America* by Bradford Wright for discussion of the emergence of this age, and any comics history book that discusses this period. For changes to Batman, see Les Daniels’s *Batman: The Complete History* and Will Brooker’s *Batman Unmasked*.

**Marvel ultimately surpassed DC in total sales . . .** See Chris Tolworthy, “Marvel and DC Sales Figures,” Enter the Story, [www.zak-site.com/Great-American-Novel/comic\\_sales.html](http://www.zak-site.com/Great-American-Novel/comic_sales.html).

**“I been readin’ about you . . .”** *Green Lantern/Green Arrow* #76 (April 1970).

**“My ward is a JUNKIE” . . .** *Green Lantern/Green Arrow* #85 (August/September 1971).

## The End of Wonder Woman

**“I didn’t see how a kid, male or female . . .”** Mike Sekowksy, quoted in Daniels, *Wonder Woman*, 125.

**“Girls! If you dig romance, and we know . . .”** This ad appeared in *Superman’s Girl Friend Lois Lane* #92 (May 1969), along with several other series.

**Steve went on a secret mission to infiltrate . . .** *Wonder Woman* #179 (November/December 1968).

“For ten thousand years, we have . . .” Ibid.

“I love you, mother . . . you and my . . .” Ibid.

Steve’s arrest for murder . . . *Wonder Woman* #178 (September/October 1968).

“She’s so much more than what I thought . . .” Ibid.

Diana saw an old, blind man being attacked . . . *Wonder Woman* #179  
(November/December 1968).

“I’ve lost everything! Without family . . .” *Wonder Woman* #180 (January/  
February 1969).

## 8. Doin’ It for Themselves

“films of the late 1960s and early . . .” Benschhoff and Griffin, *America on Film*,  
276.

female lead characters wanted some control . . . Linda K. Christian-Smith,  
“Gender, Popular Culture, and Curriculum: Adolescent Romance Novels  
as Gender Text,” *Curriculum Inquiry* 17, no. 4 (Winter 1987): 389–390.

letter columns and editorials in pulp magazines . . . Justine Larbalestier, *Battle  
of the Sexes in Science Fiction* (Middletown: Wesleyan University Press,  
2002), 106.

one of the most popular subgenres . . . Ibid., 148–149.

made Sue the most powerful member . . . See Laura Mattoon D’Amore,  
“Invisible Girl’s Quest for Visibility: Early Second Wave Feminism and  
the Comic Book Superheroine,” *Americana: The Journal of American  
Popular Culture* 7, no. 2 (Fall 2008), [www.americanpopularculture.com  
/journal/articles/fall\\_2008/d’amore.htm](http://www.americanpopularculture.com/journal/articles/fall_2008/d%27amore.htm).

“Face it, Tiger . . . you just hit the jackpot” . . . *Amazing Spider-Man* #42  
(November 1966)

### Diana Prince as the New Wonder Woman

“I’m no more than an ordinary mortal . . .” *Justice League of America* #69  
(February 1969).

“As Don Rickles might say, ‘YOU DUMMY!’” . . . *Justice League of America*  
#72 (June 1969).

“Then—there is fury . . .” *Wonder Woman* #180 (January/February 1969).  
strafing Chinese fighter jets . . . *Wonder Woman* #189 (July/August 1970).

- killed at least twenty men . . . *Wonder Woman* #190 (September/October 1970).
- shot down the enemy's airships . . . *Wonder Woman* #192 (January/February 1971).
- "Happiness for any healthy, red-blooded . . ." *Wonder Woman* #182 (May/June 1969).
- "Imagine me in the same room . . ." Ibid.
- "on her quest for a new self . . ." Janice Radway, *Reading the Romance: Women, Patriarchy, and Popular Literature* (Chapel Hill: University of North Carolina Press, 1991), 138.
- "a passive, expectant, trembling creature . . ." Ibid., 145.
- "I'm becoming fond of Tim . . ." *Wonder Woman* #181 (March/April 1969).
- "in the few hours since we met . . ." *Wonder Woman* #182 (May/June 1969).
- Patrick McGuire, a pilot . . . *Wonder Woman* #187 (March/April 1970) through *Wonder Woman* #189 (July/August 1970).
- Ranagor, leader of the rebels . . . *Wonder Woman* #190 (September/October 1970) through *Wonder Woman* #192 (January/February 1971).
- Baron Anatole Karoli . . . *Wonder Woman* #196 (September/October 1971).
- Jonny Double, a private detective . . . *Wonder Woman* #199 (March/April 1972) through *Wonder Woman* #202 (September/October 1972).
- Diana almost kissed Superman . . . *World's Finest* #204 (August 1971).
- "You lied to me! You said . . ." *Wonder Woman* #182 (May/June 1969).
- "Diana (Wonder Woman) Prince, hurt . . ." *Wonder Woman* #183 (July/August 1969).
- "Karate . . . judo . . . kung fu . . ." *Wonder Woman* #181 (March/April 1969).
- "Still, Ching fights better even . . ." Ibid.
- "I tried to tell you, Diana, I could . . ." *Wonder Woman* #186 (January/February 1970).
- "You can't pay less than minimum . . ." *Wonder Woman* #203 (November/December 1972).
- "I'm for equal wages, too! But I'm . . ." Ibid.
- "Perhaps I'm incompetent and unsure . . ." Ibid.
- "Now I feel I've really accomplished . . ." Ibid.

## Lois Lane

- Lois had won the Pulitzer Prize . . . *Superman's Girl Friend Lois Lane* #80 (January 1968).

- “You’ve ignored me, hurt me . . .” *Ibid.*
- “You’ve had me on the string for years . . .” *Superman’s Girl Friend Lois Lane* #90 (February 1969).
- transform herself into a black woman . . . *Superman’s Girl Friend Lois Lane* #106 (November 1970).
- “It’s you who are blind! My heart . . .” *Superman’s Girl Friend Lois Lane* #110 (May 1971).
- “Por dios, señorita! We all want to . . .” *Superman’s Girl Friend Lois Lane* #111 (July 1971).
- “You don’t want to be down-graded . . .” *Superman’s Girl Friend Lois Lane* #114 (September 1971).
- “Now that my sister’s gone, I’m going to live . . .” *Superman’s Girl Friend Lois Lane* #121 (April 1972).
- “You’re only being twice as stupid!” . . . *Superman’s Girl Friend Lois Lane* #122 (May 1972).
- “Be a good girl . . . oooo! Sometimes he is . . .” *Superman’s Girl Friend Lois Lane* #127 (October 1972).
- “I’m tired of your super-interfering . . .” *Superman’s Girl Friend Lois Lane* #129 (February 1973).
- “I-I’m sorry, Diana! But Superman’s . . .” *Superman’s Girl Friend Lois Lane* #93 (July 1969).

## Batgirl

- “Everybody thinks of me as a ‘Plain Jane’ . . .” *Detective Comics* #363 (May 1967).
- “Holy interference! She’s ruining . . .” *Detective Comics* #359 (January 1967).
- “That suits me fine! Nabbing crooks . . .” *Batman* #197 (December 1967).
- “I’ll welcome her aid, Commissioner . . .” *Detective Comics* #359 (January 1967).
- “Batgirl sure is tops in my book!” . . . *Ibid.*
- she’d actually infiltrated the organization . . . *Batman* #214 (August 1969).
- “My vanity betrayed me!” . . . *Detective Comics* #371 (January 1968).
- “It’s the only way I can really fight crime . . .” *Detective Comics* #422 (April 1972).
- “Will they clean up the slums? Create . . .” *Detective Comics* #423 (May 1972).

## **Emerald Empress**

“the most wanted female criminal . . .” *Adventure Comics* #352 (January 1967).  
the Empress blasted him out of the room . . . *Adventure Comics* #353 (February 1967).

the Empress separated the two . . . Ibid.

the Empress handled Brainiac 5 . . . *Superboy and the Legion of Super-Heroes* #231 (September 1977).

hammered the Boy of Steel . . . *Superboy* #198 (October 1973).

encased him in a force field . . . Ibid.

carried around a piece of Kryptonite . . . *Adventure Comics* #352 (January 1967).

## **9. Restoration and Re-creation**

“return our heroine to the feminism . . .” Joanne Edgar, “Wonder Woman Revisited,” *Ms.* 1, no. 1 (1972): 55.

“the feminism and strength of the original Wonder Woman . . .” Gloria Steinem, introduction to *Wonder Woman* (New York: Holt, Rinehart and Winston, 1972), 5.

## **The Liberal Feminism of Ms. Magazine**

“the most widely recognized publication . . .” Rosemarie Tong, *Feminist Thought: A More Comprehensive Introduction*, 3rd ed. (Boulder: Westview Press, 2009), 46.

“The purpose of NOW is to take . . .” Betty Friedan, “The National Organization for Women’s 1966 Statement of Purpose,” available at National Organization for Women official website, [www.now.org/history/purpose66.html](http://www.now.org/history/purpose66.html).

“self-esteem and independence” . . . Mary Peacock, quoted in Amy Erdman Farrell, *Yours in Sisterhood: Ms. Magazine and the Promise of Popular Feminism* (Chapel Hill: University of North Carolina Press, 1998), 42.

based on the editors’ belief that . . . Mary Thom, *Inside Ms.: 25 Years of the Magazine and the Feminist Movement* (New York: Henry Holt and Company, 1997), 46.

### Originary Matriarchy

- “is defined and differentiated with reference . . .” Simone de Beauvoir, *The Second Sex*, trans. H. M. Parshley (New York: Alfred A. Knopf, 1957), xx.
- “the first males were mutants, freaks . . .” Elizabeth Gould Davis, *The First Sex* (New York: G. P. Putnam’s Sons, 1971), 35.
- “the previous age of peace and . . .” *Ibid.*, 135.
- “in the beginning, there was woman” . . . Berta Eckstein-Diener [Helen Diner, pseud.], *Mothers and Amazons: The First Feminine History of Culture*, trans. John Philip Lundin (New York: The Julian Press, 1965) 1.
- what he called “mother right” . . . See J. J. Bachofen, *Myth, Religion, and Mother Right: Selected Writings of J. J. Bachofen*, trans. Ralph Manheim (Princeton, NJ: Princeton University Press, 1967).
- the many inaccuracies behind originary matriarchy . . . See Ti-Grace Atkinson, quoted in Judy Antonelli, “Atkinson Re-evaluates Feminism,” *Off Our Backs* 5, no. 5 (June 1975): 19; or Sarah B. Pomeroy, “A Classical Scholar’s Perspective on Matriarchy,” in *Liberating Women’s History: Theoretical and Critical Essays*, ed. Berenice A. Carroll (Chicago: University of Chicago Press, 1976), 223.
- “The true history of woman was rewritten . . .” Rhoda Lerman, “In Memoriam: Elizabeth Gould Davis,” in *Ms.* 3, no. 6 (December 1974): 74.
- Alpert believed that the maternal nature of women . . . Jane Alpert, “Mother Right: A New Feminist Theory,” *Ms.* 2, no. 2 (August 1973): 92.

### The Amazon Connection

- “just one small, isolated outcropping . . .” Steinem, introduction to *Wonder Woman*, 6.
- an imagined meeting between herself, Diner . . . Phyllis Chesler, “The Amazon Legacy,” in *Wonder Woman* (New York: Holt, Rinehart and Winston, 1972), 1–2.
- a battle over whether patriarchy . . . Eckstein-Diener, *Mothers and Amazons*, 105.
- “a step forward to a purer form of life” . . . Bachofen, *Myth, Religion, and Mother Right*, 105.

“many genuine Amazon and matriarchal . . .” Chesler, “The Amazon Legacy,” 13.

“Wonder Woman is an important symbol . . .” Letter from Ann Forfreedom, *Wonder Woman* #212 (June/July 1974).

### Revising Wonder Woman

“her creator had also seen straight . . .” Steinem, introduction to *Wonder Woman*, 1.

“a glorified image of woman on which . . .” Joanne H. Wright, *Origin Stories in Political Thought: Discourses on Gender, Power, and Citizenship* (Toronto: University of Toronto Press, 2004), 149.

“The new identity being forged has little . . .” *Ibid.*, 149.

“So the gr-reat Wonder Woman is-ss . . .” *Wonder Woman* #6 (Fall 1943).

“the distorted and villainized Nazis . . .” Edgar, “Wonder Woman Revisited,” 55.

“highly jingoistic and even racist overtones” . . . Steinem, introduction to *Wonder Woman*, 4.

“Wonder Woman’s artists sometimes . . .” Steinem, “Politics,” in *Wonder Woman* (New York: Holt, Rinehart and Winston, 1972).

“compared to the other comic book characters . . .” Steinem, introduction to *Wonder Woman*, 4.

“some of the Wonder Woman stories preach . . .” *Ibid.*, 3.

“much of the blame rests with history . . .” *Ibid.*, 3.

She regularly ousted local leaders . . . See *Sensation Comics* #18 (June 1943) and *Sensation Comics* #62 (February 1947).

“all these doubts paled beside the relief . . .” Steinem, introduction to *Wonder Woman*, 4.

“Give them an alluring woman stronger . . .” Marston, “Why 100,000,000 Americans Read Comics,” 43.

“females were sometimes romanticized . . .” Steinem, introduction to *Wonder Woman*, 3.

“Is the reader supposed to conclude women . . .” *Ibid.*, 3.

“rarely has the leisure to hint at what . . .” *Ibid.*, 3.

“Who could resist a role model like that?” . . . Edgar, “Wonder Woman Revisited,” 52.



“the comic also underlines the importance . . .” Chesler, “The Amazon Legacy,” 14.

“a version of the truisms that women . . .” Steinem, introduction to *Wonder Woman*, 2.

“Strength and self-reliance for . . .” Ibid., 3.

“Wonder Woman’s final message to . . .” Steinem, “Sisterhood,” in *Wonder Woman* (New York: Holt, Rinehart and Winston, 1972).

“With my speculum, I am strong . . .” The cover of *Sister: The Newspaper of the Los Angeles Women’s Center*, July 1973.

### Epic Comic Book Fail

“like many of us, she went into a decline . . .” Edgar, “Wonder Woman Revisited,” 52.

“Dottie Cottonman, women’s magazine . . .” *Wonder Woman* #204 (February 1973).

FN reports that Woolfolk’s outspoken feminism . . . See interview with Jeff Rovin by Jon B. Cooke, “Rise & Fall of Rovin’s Empire,” [www.twomorrrows.com/comicbookartist/articles/16rovin.html](http://www.twomorrrows.com/comicbookartist/articles/16rovin.html); and Alan Kupperberg, “Dorothy Woolfolk Remembered,” [www.alankupperberg.com/woolfolk.html](http://www.alankupperberg.com/woolfolk.html).

### In Her Satin Tights, Fighting for Her Rights

“a modern-day Lynda Carter” . . . Inside cover of *Playboy* 55, no. 2 (February 2008).

“What bothered me more than . . .” Heidi Meeley, “Lynda Carter She Ain’t! The Reaction Starts,” *Comics Fairplay* blog, January 11, 2008, <http://comicsfairplay.blogspot.com/2008/01/lynda-carter-she-ain.html>.

“How exactly did Tiffany Fallon earn . . .” Commenter “borrowedwings,” in response to Rachel Edidin, “No, It Really Is That Simple,” *Rachel* blog, January 16, 2008, <http://rachel-edidin.livejournal.com/72684.html>.

“when [Carter] put on that uniform . . .” Lisa Fortuner, “Just Past the Horizon: That’s Not Power,” *Newsarama*, January 11, 2008, <http://blog.newsarama.com/2008/01/11/just-past-the-horizon-thats-not-power/>.

“I grew up watching the TV show . . .” George Khoury, “Beautiful Girl: An Interview with Tiffany Fallon,” *Comic Book Resources*, February 18, 2008, [www.comicbookresources.com/?page=article&id=15771](http://www.comicbookresources.com/?page=article&id=15771).

“If the Nazis win, the whole world would be . . .” “The Feminum Mystique Part One,” in *Wonder Woman: The Complete First Season* (Warner Video, 2004), DVD.

“I named this island ‘Paradise’ . . .” “The New Original Wonder Woman,” in *Wonder Woman: The Complete First Season*.

“Fraulein Grabel, you are a woman of great . . .” “Fausta: The Nazi Wonder Woman,” in *Wonder Woman: The Complete First Season*.

“Women are the wave of the future . . .” “The New Original Wonder Woman,” in *Wonder Woman: The Complete First Season*.

“STEVE: She is a wonder. Strong and fearless . . .” “Last of the Two-Dollar Bills,” in *Wonder Woman: The Complete First Season*.

“We needed a large woman, a statuesque . . .” Douglas Cramer, interviewed in “Beauty, Brawn, and Bulletproof Bracelets: A Wonder Woman Retrospective,” in *Wonder Woman: The Complete First Season*.

## 10. The Mundane Modern Age

Comics from the Modern Age are collected by story line, with the vast majority of them currently out of print. The early years of the Pérez era were collected in four volumes, now out of print, and subsequent stories were collected sporadically. Only the newest arcs and bestselling titles remain available for any character, and there are few for Wonder Woman.

In 1970, its average monthly circulation . . . Chris Tolworthy, “Marvel and DC Sales Figures,” [www.zak-site.com/Great-American-Novel/comic\\_sales.html](http://www.zak-site.com/Great-American-Novel/comic_sales.html).

### The George Pérez Era

Wonder Woman was hit by the Anti-Monitor’s antimatter blast . . . *Crisis on Infinite Earths* #12 (March 1986).

Knowing the book was having trouble . . . George Pérez, introduction to *Wonder Woman Volume One: Gods and Mortals* (New York: DC Comics, 2004).

“strong . . . brave . . . compassionate . . .” *Wonder Woman* #1 (February 1987).

“chosen race—born to lead humanity . . .” Ibid.

“open yourself to fair Artemis . . .” Ibid.

they became part of the world again . . . *Wonder Woman* #22 (November 1988).

Myndi Mayer died of a drug overdose . . . *Wonder Woman* #20 (September 1988).

Vanessa’s cheery friend Lucy Spears committed suicide . . . *Wonder Woman* #46 (September 1990).

Vanessa was concerned her boyfriend wouldn’t like her . . . *Wonder Woman* #16 (May 1988).

made Etta Candy feel sensitive about her weight . . . *Wonder Woman* #15 (April 1988).

### Background Player

She became a space pirate . . . Starting in *Wonder Woman* #69 (December 1992).

got a job at the Mexican fast food restaurant . . . *Wonder Woman* #73 (April 1993).

John Byrne took over as writer and artist . . . *Wonder Woman* #101 (September 1995).

even killed her for a few issues . . . Starting in *Wonder Woman* #127 (November 1997).

Batman had eighty-four titles listed and . . . DC Comics, *DC Entertainment Essential Graphic Novels and Chronology 2013* (New York: DC Comics, 2013), 97–104.

*Wonder Woman* died twice . . . *War of the Gods* #3 (November 1991); and *Wonder Woman* #127.

lost the title of *Wonder Woman* . . . Starting in *Wonder Woman* #92 (December 1994).

### The Fridged Women of DC Comics

they eventually got married . . . *Superman: The Wedding Album* (December 1996).

she was shot while embedded with troops . . . *Adventures of Superman* #631 (October 2004).

First coined by Gail Simone . . . See the website Women in Refrigerators, [www.lby3.com/wir/](http://www.lby3.com/wir/).

One of the most famous fridgings involved Barbara Gordon . . . *Batman: The Killing Joke* (1988).

“I may never be as good as he is, but Kal . . .” *Crisis on Infinite Earths* #7 (October 1985).

Steph was promoted when the current Robin . . . *Robin* #126 (July 2004).

brutally tortured and killed by Black Mask . . . *Batman* #633 (December 2004).

The second issue revealed that years before . . . *Identity Crisis* #2 (September 2004).

The culprit was actually Jean Loring . . . *Identity Crisis* #7 (February 2005).

So Wonder Woman snapped his neck . . . *Wonder Woman* #219 (September 2005).

## Conclusion

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DC REVEALS SUPERMAN’S NEW LEADING LADY . . . AND IT’S A DOOZY . . . <http://shelf-life.ew.com/2012/08/22/justice-league-12-exclusive/>.

On *The Big Bang Theory* . . . “The Wheaton Recurrence,” *The Big Bang Theory*, season 3, episode 19.

On *30 Rock*, Liz Lemon sang part . . . “Lee Marvin vs. Derek Jeter,” *30 Rock*, season 4, episode 17.

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