



Alan Moore's Light of thy Countenance

Alan Moore (Adapted from) , Antony Johnston

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What terrifying force lives in the heart of your television? Hugo Award-winning author Alan Moore (WATCHMEN) introduces us to an entity created at the dawn of television, a man-made deity made more powerful every night we worship before the altar of the boob tube.

Maureen Cooper is not real. She is an apparition summoned to screens, into homes, into the hearts and mind of the viewing audience by Carol Livesly. But Carol Livesly is not the god that creates the illusions that capture the mind and bind the soul. She is only a servant of a higher power. A higher, hungry power, as old as the world and eternally new. As, perhaps, are we all. Alan Moore, master and magician of storytelling, tears back the veil of one of the most arcane of enchantments — The Magic of Television! Part grimoire, part grim invocation of things that are all too ordinary, LIGHT OF THY COUNTENANCE is an original and breathtaking story by Alan Moore, adapted to graphic novella format by Antony Johnston, preserving every word.

Alan Moore's Light of thy Countenance Details

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From Reader Review Alan Moore's Light of thy Countenance for online ebook

Derek says

This is essentially about the apotheosis of television. It starts out being about a washed out old bartender called, Maureen Cooper, who under miraculous circumstances discovers her true power. In the end it becomes apparent Maureen Cooper isn't real, she's only a screen apparition played by Carol Livesly. Carol isn't the monster here, it's that luminescent television that you've grown to love and hate in equal contemptuous measure.

It's an Alan Moore comic--it goes without saying that--genius abounds these fifty or so pages, but then again, it's Alan Moore, like *The Birth Caul*, the line between genius and utter lunacy is quite thin. As with *The Birth Caul* (with Eddie Campbell), this requires a couple of reads to really, really get it. Why? That is the nature of genius, it shouldn't be too accessible, otherwise everyone would do it.

Gabrielle says

This is my first time to read something by Alan Moore that is an adaptation on one of his many philosophical/thoughtful prose. It's not a fun read but a great short read while chillin' at the local library trying to get away from the humidity/heatwave this week. It's been a while since I've read works by Alan Moore, having to discover *Watchmen*, and his *Wildstorm/Image Comics* works 12 -13 years ago and reading him again since the first *The League of Extraordinary Gentlemen, Vol. 1* series came out with this book was kinda lame at some point.

Still classic anti-establishment/magical-realism Moore with his usual weird prose makes it a good read. He and Grant Morrison to me are the weirdest but really good storytellers.

Lamski Kikita says

The biography of TV, not as an electronic device in your home, not as the deliverer of entertainment, not as the thing you control with a remote; it controls you, owns you, takes your time without even asking, makes your decisions, force-takes your devotion; you surrender to it all your emotions, sexuality, and time with no questions asked. This is TV's biography as God.

But don't be fooled; just because it's a graphic novel does not mean it is a light-read. This is complicated prose that will have you spending five minutes a page deciphering and enjoying. Three and a half stars rounded up to 4.

Hugo says

A hard critic to the consumerism and the television, that being created by and naive engineer, with all good faith of develop an information tool, was engulfed by the massive media. There's an image of Baird crucified

in this graphic novel. It's not a linear story, is like a thread of toughs that carry us into the twisted history of the television and the media.

Una dura crítica al sistema consumista y en especial a la televisión, siendo creada por un ingeniero que tenía toda la buena intención de crear una herramienta útil que no ha sido más que engullida por los medios masivos. Hay una imagen de Baird crucificado por ahí. No es una historia, más bien es un hilo conductor que te lleva por la historia torcida de la televisión y la industria.

(view spoiler)

T4ncr3d1 says

Criptico, visionario, critico come sempre, Moore ritorna con un gioiellino che riscrive la storia del mondo occidentale contemporaneo dal punto di vista particolarissimo della televisione, dalla sua nascita alla sua apoteosi. *Tacitamente della volontà*: così si autodefinisce la nuova divinità del mondo contemporaneo. Se l'argomento può sembrare ingenuamente banale (la solita tirata dello sciamano Moore contro le diavolerie della tecnologia moderna), e la sua trattazione semplicistica, queste poche preziose pagine colpiscono nel segno, aprendo squarci nella vita quotidiana e facendone trasudare orrori, desideri e frustrazioni. Impeccabile la cura stilistica, ad altissimi livelli, davvero, non ha nulla da invidiare ai noti virtuosismi di un'opera come *V per vendetta*. Altrettanto degno di nota l'apporto grafico di Felipe Massafera: a lui, come tanti altri, l'arduo compito, ottimamente svolto, di rappresentare in maniera chiara ed esauriente i contorti e criptici pensieri di Alan Moore.

Todd S says

Alan Moore is a literary wizard and de facto pop-culture coroner. There is quite a bit of evidence to support this claim, but none stronger than *Light of Thy Countenance*, which is part meditation, part clairvoyance, and part sage truth. Read it, and you'll never be looked at by TV the same again.

Jason Scott says

worked better as a short story vs a comic. There`s just too much text.

Ill D says

We all know Alan Moore. And we all know that Moore has forged the single most important comic book of all time: Watchmen. Yet, for all the notable titles that have rightly earned their accolades and commercial success (*V for Vendetta*, *Promethea*, etc...) that long-bearded pagan madman from Britain has a whole panoply of other works that are lesser known. (They remain) Generally untalked about because well... they suck.

Case in point: 2005's *Light Thy Countenance* is a thoroughly drugged out book, which is certainly nothing short of unexpected (at this point) yet, no excuse for a story that really doesn't make a lick of sense. If read a (tone) poem, it's power is most potent in the highly varied and floral language that seems to melt its own internal structures to LSD coated delight. As a whole cohesive story – it's something of a disappointing failure.

All the more damning is that the greatest comic of all time *Watchmen* is equally saturated in the narcotics of yesternow is highly coherent as it is meaningful. *Light Thy Countenance*, conversely, becomes something of a masturbation session instead of a proper read. After all the pretty language is dissected, and all the references are decoded (and there's a hell a lot of them) there's really nothing left beyond a drugged out dream that for the soberer ones of us amounts to a sequence of mind-boggling hallucinations that don't really form unto anything approaching a synthesis.

Lost in its drugged out haze, what must have seemed like a great idea (as most bad ideas do under the Influence) is rightly to be seen as just another Emperor with no Clothes for those of us able to penetrate the Veil of Maya. With or without the use of your third eye, *Light Thy Countenance* will definitely light your fire with rage if you spent a dollar (or few) on this literary swill.

P.S. If you want to enjoy a properly drugged out tale that is aggrandized (not detracted) by it's psychedelic visions, promptly pop in Stanley Kubrick's 1968 classic: *2001: A Space Odyssey*. Moore certainly sampled this work within and (like most all reconstructions) falls short of it's source material. Wah/wah/waaah.

Jacobi says

Light of Thy Countenance is a scathing piece on the impact television has had on society. Moore presents television as this God that worked to dull and numb our senses to real life. This could be really silly in another writer's hands, but Moore (ever the wordsmith) gives this story a sort of gravitas that makes it impactful.

However, I would be lying if I didn't say that I found this story to be over-written. It's not that I think every story needs to be written on a James Patterson level, but I found myself in need of a thesaurus on nearly every page. Couple that with the very obtuse metaphorical writing style Moore employed here, and you're in for a very dense and tough read. I do think this writing style adds something to the message Moore is conveying in *Countenance* -- that Television has all but obliterated our attention spans -- but it wasn't a pleasurable reading experience. I think this was the case because *Countenance* was a prose piece first written by Moore for some other project, and later adapted into comic form.

That said, there are parts in this book that are incredibly potent, and make you think how we can use television as a crutch instead of actually living life. I'm very guilty of that, and a comic that makes you get a little introspective is a pretty rare thing -- so that's cool to me.

The art for this is pretty stellar. Very stiff, but incredibly appropriate for the story at hand.

Scott Lee says

Moore re-imagines Television as a supernatural being accessed and "worshipped" through our screens. A unique way of critiquing the prurience of pop culture (especially TV culture) and the power it holds over all of us.

Eric says

This is an essay by Moore which has been adapted as a graphic novel, beautifully illustrated by Felipe Massafera.

Moore's point is that television is our new God. It's omnipresent. we devote four hours a day to it on average. After prolonged exposure, we cue our relationships, our emotions, our sexual fantasies from it. We distance ourselves from our loved ones to watch it. It's often the first voice we hear when we're born, and the last when we die.

Other writers have explored this theme before, and have lamented TV's disproportionate role in our lives. Some may the style Moore uses here (it's the style he uses in his spoken word pieces) pompous. Some may find his poetic language pretentious. But what Alan Moore does well is juxtapose ideas. He expresses abstract ideas through commonplace images. He makes artful segues.

He uses his strengths well here, but he's leading us down a pretty well-traveled road.

Gavin says

TV is bad and has destroyed humanity's imagination, drives, relationships and communicative abilities. This is not news, still important to know, but still, making the TV into this God-like power which everyone worships more than any other deity is an interesting observation. The art was good, and I agree with the message that TV has rotted many a brain and killed much of our patience and made us long for instant gratification and consumerist-driven societies. I realize that this was originally a story written as a manifesto in another collection, and it was only made into a graphic novel recently, but I think the message would have stayed stronger without the artwork.

Nothing against the attack on TV, I see a lot of humanity destroyed by the idiot box too, but not sure they needed to make the animated version...?

Still a good piece of writing by Moore though.

Gaetano De Lauro says

Che dire di questa graphic novel, è un'opera d'arte! La storia è un racconto che sa catturare il lettore dalla prima pagina e che fa riflettere, i disegni magistrali accompagnano il lettore nelle sue riflessioni e sono degne dei maggiori artisti "canonici". In questa opera l'autore sa racchiudere il suo pensiero ed esprimerlo come pochi autori sanno fare. Consigliatissimo!

Jamie Sigal says

It's not often that I get to say this about something Alan Moore wrote, but I got exactly what I expected out of this one.

Paul says

HALLELUJAH! My BROTHERS and SISTERS... Put Yo' Hands on the TV Screen and parr-**RAY!**
And for a limited time you can get the special wally-whopper 2000 AND...
But, John, if you're my brother, doesn't that mean that, gasp!...
I love you, you love me, we're a great big fami...

Television, it has become such an important and integral part of our lives that to do without is practically inconceivable.

After all, what else would fill those empty moments when we have nothing to say to one another? How else would we raise our children if we couldn't just pop in a DVD and get some peace and quiet for a few hours.

Alan Moore explores the relationship we have with our boob-tubes... but then, who's the boob remains to be seen... at channel 8, 5PM Eastern Standard Time!
