



Red Sonja, Vol. 2: The Art of Blood and Fire

Gail Simone , Walter Geovanni (Illustrations) , Ivan Rodriguez (Illustrator) , Jenny Frison (Illustrator)

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A dying emperor has a last request of Sonja. He is throwing the ultimate send-off party, and needs the six greatest artisans from all the known lands: the greatest chef, swordsman, courtesan, and more. If Sonja brings them in time, he will free a thousand slaves...but if she fails, they will be buried alive right next to his coffin! Collects issues #7-12 of the ongoing Red Sonja comic book series, plus the special #0 issue.

Red Sonja, Vol. 2: The Art of Blood and Fire Details

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From Reader Review Red Sonja, Vol. 2: The Art of Blood and Fire for online ebook

Ma'Belle says

I wish I could rate this higher, but it's more like 2.5 stars.

The first volume of Gail Simone's run of Red Sonja gave me such high hopes for the title moving into the future. It was fun, funny, well-paced, and engaging. Whereas this volume is filled with unfunny jokes, typos, and boring, uninspiring caricatures of 6+ medieval archetypes.

The beginning of this series established (for me, a new reader of this character) that Red Sonja is a horny lush. But throughout this arc, those tendencies frequently manifest more as problematic than charming. Sonja acts entitled to have sex with anyone who's around, and early in the book shows a lack of respect for being denied. Meanwhile, the denial of booze is more likely to rile her to violence than almost any other sin.

This book was just further proof to me that Gail Simone is a terribly inconsistent writer, and often drops the ball in a big way just when she's been handed a golden opportunity to redeem a historically wronged warrior woman (see also: Wonder Woman, Suicide Squad, Birds of Prey).

The art is mostly good, but nothing spectacular. I appreciated that they're still including variant cover art, all by women artists, but none of the art ever showed the characters in any new light. For example, Simone's script has Sonja's body odor as a running joke, but the visuals never mirror the supporting cast's repulsion at her. Shouldn't she be shown with more dirt and *body hair*, or at least the hair on her head getting matted and gross, since her lack of washing and grooming is an integral part of the story?

Hopefully the next story arc will be better. I really want Red Sonja to be good for more than just sexy cosplay, and I trust that Gail Simone feels the same way. If only her writing could get better.

Michael says

Der zweite Band von Gail Simone ist Unterhaltung pur und toppt sogar den sehr gelungenen ersten. Natürlich fließt auch hier reichlich Blut, aber Gewalt und Dunkelheit werden aufgelockert durch trockenen Humor, den ich von Red Sonja bisher nicht kannte, der ihr aber gut steht. Gut stehen ihr auch noble Kleider, die sie bei zwei Gelegenheiten anziehen darf (obwohl, der chain mail-bikini ist natürlich das ihr einzige angemessene Kleidungsstück), und die bei Red Sonjas neuer Mission auch eine Funktion haben: denn in der 6-teiligen Story thematisiert Simone nicht nur geschlechtsspezifische Rollenklischees, sondern Red Sonja macht selbst einige neue Erfahrungen bezüglich ihrer Identität und Persönlichkeit.

Walter Geovannis kontrastreiche Artwork mit ihren klaren Linien illustriert die Story perfekt und Red Sonjas Mimik ist vielseitig und passend zur jeweiligen Situation.

Fazit: Super Artwork, super Story, allerbeste Unterhaltung!

Eric Mesa says

With the second story arc in her Red Sonja run, Gail Simone unifies what could easily be a series of six one-offs by creating a fetch quest. In this case, Sonja is asked by the nearly-dead King of Not-Egypt to find him six gifted people to play key parts in his death party. In order to raise the stakes, the king promises her that he will let his slaves free if she fulfills the request.

Red Sonja Vol 2 Issue #8 - Too Stinky for Sex

Red Sonja Vol 2 Issue #8 – Too Stinky for Sex

Just as before, Simone leans hard into the tropes and proves that tropes are not inherently bad. Red Sonja continues to be a warrior woman who doesn't quite understand why everyone objects to her stench. She starts off hungry, parched, and horny and is only ever able to quench the first. Sonja can never have enough alcohol and Simone makes a mighty fine brick joke out of Sonja's inability to get laid during this arc. Besides making a great running gag out of all the reasons she's denied, I think Simone is also subtly making a commentary on how Red Sonja's often considered hot stuff that any reader inclined to find ladies hot would want to get with, but in reality might be quite off-putting.

Red Sonja Vol 2 Issue #10 - Red Sonja Modest Outfit

Red Sonja Vol 2 Issue #10 – Red Sonja Modest Outfit

As I mentioned in the look at the first arc (as well as asking her during a Baltimore Comic-Con panel), I wondered how Simone, who has fought hard for less exploitative depictions of women in comics could end up wanting to work on Red Sonja. But if one pays attention during this story arc, Sonja is rarely dressed as scantily within the book as she is on the cover. In fact, the one time she IS dressed like the cover, she is mistaken for a prostitute. While her costumes still rely on the rule of cool, they're most often quite a bit more practical than the chain mail bikini.

Red Sonja Vol 2 Issue #9 - Red Sonja Dolled Up

Red Sonja Vol 2 Issue #9 – Red Sonja Dolled Up

It appears Simone had lots of fun trying to figure out the best way to subvert our expectations with each of the gifted people. Rather than go through each one and unnecessarily spoil things for any readers who haven't yet read this arc, I'd like to explore two ways in which Simone makes this arc a character study of Red Sonja. The first concerns The Courtesan. At first blush, it appears that this woman cannot possibly have anything in common with Red Sonja. She is pretty, smells nice, uses her body for sex, and is a prisoner of sorts to the captain who owns the brothel. Simone, however, revisits her favorite topic of sisterhood and uses it to force Red Sonja to confront her stereotypes. First we learn that the reason The Courtesan does not want to leave with Red Sonja is that she wishes to unionize the sex workers to try and get some leverage on the captain. Then we learn that she is almost actually a sister to Red Sonja as they grew up in neighboring villages. The Courtesan is able to hold her own in a fight because she was orphaned at a young age. Finally, she is a self-made woman, just like Red Sonja. She just happened to choose sex work as her way out of a bad situation. When she puts makeup and a nice dress on Red Sonja, she even has somewhat of a crisis of character as she realizes that The Courtesan doesn't fit as neatly into a box as she'd thought. It makes her question all sorts of assumptions about herself.

Red Sonja Vol 2 Issue #11 - Red Sonja's Fear

Red Sonja Vol 2 Issue #11 – Red Sonja's Fear

Simone also has us learn a bit more about Red Sonja's psyche when she visits the immense temple-fort to

liberate The Stargazer. We've seen Red Sonja cavalierly face off all sorts of dangerous foes. We've rarely seen her panic – even when the odds are not in her favor she decides to go all Spartan and fight until the death. Yet, as she enters the temple, she is truly scared for the first time since she and Dark Annisia escaped from the fighting pits. Through Red Sonja's feelings we're reminded that the exact reason that the cathedrals in Europe are so massive is that they were supposed to leave the lay person in shock at how small they were in comparison. If this was God's house, they were but motes of dust in the wind. By comparison, Sonja's village just had a religious hut. She is scared not only by the nature of the temple, but also because of how religion can have total control over people.

With this volume Simone continues her seemingly impossible idea: a pulp hero, getting in pulp situations, making the reader laugh, but still getting across some deep issues when the reader stops to think about what he or she has read.

Sam Quixote says

Gail Simone and Walter Geovani's Red Sonja run continues to impress with this second volume, *The Art of Blood and Fire*. This might be Dynamite's best series since *The Boys* (which happens to be, ironically, about a girl)!

A dying emperor (who looks a lot like an Egyptian pharaoh) is arranging a death party before he clocks out. He tasks Sonja with acquiring for him the six greatest artisans in the world from these professions: chef, swordsman, courtesan, beast-master, stargazer and dancer. She has one month to procure them for his party. If she succeeds, he will release his 1000 slaves – if she fails, they will be buried alive with him!

Like the first volume, you don't need to have read any Red Sonja before to enjoy this as it's a self-contained book, but I recommend checking the first one out, not just because it's really good, but because Simone's doing an outstanding job of building Sonja's character. In *Queen of the Plagues*, Sonja's imprisoned and forced to fight for her life, eventually being freed by a benevolent ruler. Here, she sees slaves living the same harsh existence and wants to free them – we see her compassion and empathy, we see her character in doing something selflessly for someone else, and instantly know why we should root for her as the hero.

Strong female character isn't a term that refers to a woman who can literally kick ass (though Sonja can) or is necessarily physically strong. It means a well-written, believable character which also usually means someone who isn't dependent on men. What I love most about Simone's Sonja is how memorable and well-defined her character is. She's principled – fighting for people or causes she respects – but also a fiercely independent person who completely owns her identity. She's unashamed of who she is (slobbish), her sexuality (bi), or how she dresses (chainmail bikini or fully clothed, whatevs).

Her straightforwardness is refreshing – she needs booze, sex and food, usually in that order – and, though I liked her in the first book, I really loved her in this. She's a modern woman in a fantasy realm made up of medieval and ancient settings. Simone doesn't stop at Sonja though and the supporting cast and nature of the quest story are all equally progressive. Eating meat is questioned in the chef's story, female sexuality and the role of the sex worker are thoughtfully addressed in the courtesan's tale, and even the damsels in distress is gender swapped!

Sonja and the courtesan's conversation about the choices they made and the vastly different paths their lives took, despite growing up nearby each other, was heartfelt and real, a dialogue that transcended fantasy

comics. Never mind passing the Bechdel Test, this book passed the me test by taking the time to create multi-layered supporting characters!

That said, not all of the artisans are as well developed as the courtesan. The dancer is essentially a mincing caricature of a gay man, though I can understand the shorthand given that he's the last of the six and Simone was rushing to complete the story. There's also a running joke about nobody wanting to bed Sonja because she stinks. Geovani doesn't really support this joke with his art as she's always immaculately turned out and also Simone does run it into the ground by the end. Not to mention, we're supposed to believe some plain-looking dude is going to say no to this fantasy (in more ways than one!) beauty?! Breathe through your mouth, you wilting tiger, you hit the freakin' jackpot!

Otherwise, I have no complaints about the art which remains impressively high quality. Geovani's producing such beautiful pages, one after the other, and it's brilliant. Jenny Frison's covers too are as fantastic as ever. What a terrific art team!

There's also a #0 issue included which is usually an origin story of sorts but instead it's a fun story about a warrior who tells everyone he's Red Sonja's widowed husband, taking advantage of the goodwill of the villagers – and then Sonja shows up, alive and angry! It's a fun one-shot that's tacked onto the end of the volume even if it's purpose is baffling.

Like the first book, *The Art of Blood and Fire* is superbly paced with Simone not rushing the story but not dragging it out either. It's structured so that it's one issue per artisan though the aforementioned dancer just gets a couple pages. It is episodic but the various pieces flow together well into a single narrative thread. The action is also always in service to the story and never excessive or pointless, and the book as a whole is accessible to new readers (like me).

I never thought I'd care about a character as seemingly one-dimensional as a barbarian chick in a chainmail bikini but Gail Simone and Walter Geovani have done just that. There's a freshness and an energy to their Red Sonja that's rare in most superhero comics, proving that the first volume wasn't a one off and the second is equally great fun and well put-together. This is a series worth following!

Nikki says

Gail Simone's run on Red Sonja continues to make the She-Devil about a lot more than tits and ass and the male gaze. Her relationships with other women are important, but here we also see how she relates to the rather male-oriented world around her. I love that it makes no excuses for what Sonja is like — low on hygiene, high on hedonism, low on distinction, high in violence... And she's a character you can love anyway, because there are things she cares about, regrets that she has, and she clearly inspires people around her in many ways. Despite her faults, she has friends, and she knows exactly who she is.

The art is mostly lovely, though some of the variant covers do veer back to the tits and ass version of Sonja, I think. And the... 'chibi-fied' ones just made me wince. C'mon, don't infantilise this powerful woman who would hate to be portrayed that way...

Sonja's adventures continue to be more episodic and disconnected than cohesive. It's not a superhero story with a massive arc and a need to obsessively buy loads of tie-in comics. Which is good, I think.

Originally posted here.

Gianfranco Mancini says

Excellent art and well written storyline, some great hilarious moments and good fleshed characters too, but like previous volume I really can't stand the rebooted/retconned "I drink, I fight, I bed" Conan the Barbarian-style "new" Sonja, there were almost no references to Robert E. Howard's Hyborian setting (the adding of swamp lizard-men D&D-like was just forced again) and the criticism to the cast swordsman (previous essence of the former Hyrkanian She-Devil was a real low strike for good).

Meh. :/

The Sapphic Nerd says

I think it's safe to say I'm in love with Red Sonja. Who thought a woman in a metal bikini could be so much more than that? Clearly, in Gail Simone's capable hands, she's a complete badass. And thankfully, she wears more clothes than you'd expect.

Sonja is fierce, strong, loyal, brave, determined, independent, and unashamed of who she is. She has a passion for drinking, fighting, and bedding that can sometimes get her in trouble, but she also has a solid heart that's intolerant to injustice. And she hates baths. She's beautifully imperfect.

I enjoyed this volume more than the first. I got to know Sonja's character better - particularly her vices - and it was certainly amusing. There's a healthy amount of heart in this book, and there's a great balance with the fight scenes. As you'd expect, Sonja's awesome in combat. It shows in the way she's illustrated as much as the way she talks. Bonus points for being so gosh-darn gorgeous too (but I have a weakness for green-eyed redheads, and warrior women...).

If you haven't read Red Sonja yet, get to it! You'll be surprised with how much you'll like her.

Skye Kilaen says

I will always be skeptical of Red Sonja's chain mail bikini. I also remember the 1985 movie Red Sonja far too well. So it took convincing for me to read this book, even though it's written by comics rockstar Gail Simone. I loved it! And Sonja herself. Here's the plot in a nutshell: Mercenary Red Sonja doesn't want to take the job offered by the dying emperor, but she hates slavery more than just about anything, and the fate of one thousand slaves hangs in the balance. She has to save them. So she's off on a quest to fetch six great artisans for the emperor's "I'm dying" bash before it's too late.

Beyond even the physical challenges of the job, Sonja finds herself changed in ways she didn't expect as she

completes her tasks. I was surprised to find so much attention to personalities and relationships in an action-adventure comic, and I was impressed. Simone's always at her best when writing a team book, and she does "found family" very well. She mixes humor, action, and emotion deftly, and Geovani draws the main story with great attention to detail. I'm surprised to be recommending a Red Sonja comic, but here we are.

Jan Philipzig says

For the most part, Gail Simone's *Red Sonja* remains an enjoyable romp of a comic book: pulpy, raunchy, horny, exploitative, more than a little silly, yet always with a lot of attitude... and an excellent cleavage, yes, but that is (almost) beside the point. You see, it's our heroine's uninhibited nature I have come to appreciate: "I drink, I fight, I bed." Here and there, though, I got the impression that Simone is starting to run out of ideas, and that the whole thing might actually have worked better as an overstuffed, glorious little mini-series. This second volume puts the spotlight on our heroine's moral superiority (which does not mean that her bikini-clad body is neglected, of course), but her "barbarian" ways – dirty and smelly as they may be – ultimately feel all too enlightened and familiar. Not sure I'll stick around for the third volume.

Andy 117 says

Red Sonja craves sex.

There are other elements to this collected arc, but the driving force behind a lot of the conflict in this volume is that Red Sonja is randy. Hunger, she can sate. Sobriety, she can rectify. But the touch of another human is something that requires the complicity of another human... something Red Sonja is not exactly famous for gaining. Gail Simone's Red Sonja has always been a hard-hitter - she's something of an alcoholic, she's unrepentant in her combat style's brutality, and she's a warrior that knows nothing inhibition; she drinks, she farts, she burps, she smells. Simone, I think, takes this modern woman pretty much the only place she could, though - especially considering Sonja's attire. She is in full control of her sexual autonomy, taking power away from pretty much anyone who would objectify her - it's HERr lust, and she absolutely owns it, and *she wants to bed someone*. And she can't. And it burns her up inside.

It'd be shallow of me to say that my favourite part of this book is that it explores its titular protagonist's sexual frustration, but it probably is. It puts Sonja's womanhood completely into her own hands, and it kind of embodies a lot of how Simone and the team's fresh interpretation of this character has come to be so prolific, so *important*, and so embraced by its audience. I never in my life would have thought that someone could do right by a character like Red Sonja (having spawned alongside the likes of Conan the Barbarian, an absolute, unrepentant, galling worship of masculinity and the male ego, what else was I to assume?), but of course it was Gail Simone to finally do it. Gail Simone, and the intensely talented artistry of Walter Geovani, Ivan Rodriguez, and cover artist Jenny Frison, to be precise.

The actual plot here concerns a dying Emperor, sending Red Sonja on an important quest. If she can find six of the greatest artisans the world has known, he will throw the greatest party that has ever been, and release thousands of slaves. If she fails, they will be buried alive with him. Red Sonja *hates* slavery, having once been one herself - and so, with the stakes rarely higher, she sets off to find the masters of the arts. A chef, a beast master, a swordsman, a stargazer, a dancer, and a courtesan. Each issue is devoted to Sonja's search for one of these artists, and as she gathers them, her merry band seems to grow - and the Emperor's word seems

ever closer to breaking. It's a well-worn tale, to be sure, and it carries itself with the same well-worn confidence shared by all classic fantasy epics.

There's plenty of engaging action, here. Red Sonja's reputation precedes her, as she brings about her wrath and slays guards, cannibals, swamp monsters, and bandits, with equal skill with both her sword, her fists, a butcher's cleaver... bloody, intense fantasy action abounds, whether it be Sonja and her friends taking on armies, or one-on-one duels to test the swordfighting merits of the combatants. However, Simone prides herself on delivering characterization beyond reproach. None of the action here, as exciting as it may be, does anything but to serve the story, and the story is little more than a vehicle to see these lovable characters interact.

The six new characters (well, five of them, anyway) are absolutely joyous. Each of them are defined, more or less, by their talents, but there's always a core - a depth - to their motives. Each of them also mirrors Sonja in some way, be it a positive reflection, or a darker one. In particular, I quite enjoy the swordsman, who defeats Sonja in battle time and time again, only to finally be quelled when Sonja realizes that she is only victorious in fights to the *death*; something which deeply disturbs the swordsman, who spars only for recreation and the glory of victory. I'm also quite taken by the thoughtful and respectful approach to writing sex workers - at the hands of any other creative team, it could have been a low-hanging fruit if ever there was one. Capturing the importance of their job, the power of their sensuality, and the danger of their profession in equal measure, Simone in particular has done a wonderful job in portraying a brothel with deftness and grace - and all artists involved should give themselves a pat on the back for living up to the writing's lofty standards, and the courtesan (or, as Sonja refers to her, the "Princess of Pillowing"), becomes a much more entertaining compatriot for the depth. (Also, it seems that Red Sonja herself is completely bisexual - which is *fantastic* and *good* and I am SO GLAD it's been acknowledged here.)

Undoubtedly, it is Sonja herself that once again steals the show. Her sexual promiscuity aside (and welcome), she really is the most real - the most identifiably human - she has ever been. My experience with classic Red Sonja is limited, but Simone really has breathed a life into her, a beating heart and a personality marked with as much anguish and grief as charming eccentricity. The She-Devil with a Sword is done every justice her concept deserves, and Simone's pure respect for what this character *means*, and all the good this character can represent, absolutely shines. Undoubtedly, she has become, thanks to Simone's guiding hand, a female hero worth looking up to in her entirety, and, despite her more homicidal tendencies, absolutely a positive role model.

The Art of Blood and Fire is another win for Gail Simone, it's another win for this series, and, at the end of the day, it's another win for Dynamite, who has on their hands one of the greatest character reinventions in the high fantasy genre. It's cheeky, it's witty, it's violent and it's progressive, but I think most importantly, it is timeless. It absolutely cements the idea that Red Sonja is a *legend* - only, now, it's one worth preserving in its totality, away from the slime of its... Barbarian roots. I really hope writers fifty years from now will look back on this run with reverence, because this is the sort of place that fantasy comics should *all* be at by now. Stunning, beautiful, edgy and important - this is the Red Sonja that everyone should remember. And, if it keeps up, we all absolutely will.

David says

I have mixed feelings about Gail Simone's Red Sonja series. This second volume was better than the first - more humor, more epic, more Red Sonja being badass. That said... Simone's feminist sensibilities must have

caused her some cognitive dissonance writing about a cheesecake figure most famous for looking sexy in a chainmail bikini while trying to make her a serious totally-not-sexist character.

The Art of Blood and Fire is fairly straightforward - a dying emperor wants his last party to be an epic for the ages. With an emperor's typical egotism, he wants the six finest *artistes* in the known world to entertain him, and he sends Sonja to collect them, promising he will free a thousand slaves if she does, and bury them alive with him if she doesn't.

This gives a tidy excuse for an episodic six-issue story arc. Red Sonja goes from land to land, collecting her party of uniquely skilled companions, and becoming close to them before heading back for the inevitable betrayal, because one of Red Sonja's consistent themes is that kings and emperors are always assholes.

I liked the storytelling, the dialog, and the adventure. This was a fun fantasy story starring a red-headed warrior chick who does spend a fair amount of time in a chainmail bikini, when not dressed (somewhat) more sensibly. But it wasn't really Robert E. Howard's Hyborea, and it was not the dark fantasy of Robert E. Howard's pulp swords & sorcery. This was more like an extended AD&D campaign, with countries that duplicated medieval or ancient history much more than Howard's Hyborea did. The villainous emperor, for example, is an Egyptian Pharaoh - his country may not be called "Egypt" but the trappings are entirely Egyptian. Meanwhile, most of the lands Red Sonja visits are more like Dark Ages Europe, except when she has to collect a heretic from the neighboring kingdom of religious fanatics, which resembles in every way the Roman Catholic Church plopped down into the middle of Conan's savage pre-history, just so the author can make a point about theocracies and patriarchy.

Character-wise, Simone's Red Sonja is basically Conan with tits. She's randy, barbaric, and usually wants to get laid and drunk, not in that order. Simone lampshades Sonja's pulchritude and chainmail bikini by making a running joke of how she's unbathed and smelly and therefore repels men who'd otherwise want her (as if that would be even the slightest deterrent in Hyborea). She goes further in satirizing the old version of Red Sonja who swore to never sleep with a man until she was defeated in combat, by having Sonja meet a famous duelist who is a virgin because he swore that oath. Red Sonja promptly declares this to be the stupidest thing she's ever heard. Okay, Gail Simone, we all heard that anvil drop.

So, this was all fun high adventure with a reasonable amount of cheesecake. It's just not in any way a faithful representation of the world of Conan, which Red Sonja supposedly shares, not in tone or appearance or in theme.

? Garima ? says

I liked it more than #1 and that's saying something.

Lunatic king orders Sonja to collect 6 spectacular artists for his dying feast. If Sonja is successful, he will free thousand slaves otherwise all the slaves would be killed and buried with him in his tomb - to give him company in afterlife. and the quest begins....

Sesana says

This is far more episodic than the previous volume of Red Sonja, which I loved. That isn't entirely a bad thing. Each of the individual stories is more than good enough to keep my attention, and I liked the new characters that were introduced. They get a lot of personality packed into their short times in the spotlight, and it was really good to see the group come together as a surrogate family. And then Sonja rides off at the end of the book, which was a bit disappointing. I just get invested in these characters, and now they're gone?

In general, I like the way that Simone has written Sonja. Strong, skilled, confident, in control, and unashamed. It's nice to see a female character written in pretty much exactly the same way that a male character of the same type would be. Sonja wants food, booze, and sex, possibly not in that order. Smelling and looking good? Not really a priority. Kind of refreshing, at first. But eventually, the joke wears thin. Which is quite aside from the fact that, filthy and smelly adventurer as the text says she is, she always looks like a supermodel fresh from a waxing appointment.

Still enjoyable, of course, and I'll still be reading these volumes as they come out. The book is mostly a lot of fun, and I'm still enjoying Sonja as a character.

David Schaafsma says

How to Wear a Chain-Mail Bikini in the Snow!

Jan wrote that and got everyone's attention, so I thought I would try it.

But that IS the central visual attraction in this comic. It's funny, because a jacket blurb by Good Kind of Geek says, "Giovani's art is still great. . . Red Sonja looks sexy without being overly sexualized." Haw! In some scenes Sonja, also known by many as The Devil, wears only this skimpy chain mail bikini, regardless of who she is fighting or what kind of weather. True, it's not the only thing she wears in this volume, but still, her shape is her most noticeable feature. In one episode, she is protecting a courtesan princess (who also, as it turns out, kicks ass) who gets her to dress up in a silky dress and put on makeup. . . but it is not her. She is Sonja, who likes to fight, drink and "bed" as Simone tastefully suggests.

The idea here is that if she manages to round up 6 super artisans from faraway lands for a dying emperor she can get him to release his 1,000 slaves. If she fails, they will all be buried with him. In another episode she encounters a world famous chef who also happens to be hot. . . but chaste and altogether too respectful of her. He wants to get to know her and talk, and so on, and she only wants The One Thing.

That is one joke running through this, that she seeks sex but encounters roadblock after roadblock. Another So there's a roadblock is that she smells bad, needs a bath. So there's a lot of action in this one. . . in service of a quest, but not much. . . action for her.

I think the writing is decently entertaining, maybe a 3.5 that this time I will round up. I think I want to like this more than I really do. But I will read it, so I guess that means I like it pretty well. Simone knows how to play with the gender stereotypes and has fun with them, I think.

Ana Rînceanu says

I'll admit that watching Red Sonja enjoy her first real bath while taking a bath myself was deeply satisfying. I now feel a deeper connection with the She-Devil.
