



## 1602: Witch Hunter Angela

*Marguerite Bennett (Writer) , Kieron Gillen*

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In the altered realms of Battleworld, Angela and Sera are Witch Hunters, the scourges of King James' England, 1602. In a land beset by magic and monstrosity, they seek a new and seductive evil-not witchbreed, but deal-making Faustians, who bargain with ancient creatures for unnatural power! Moral ambiguity? Fancy allusions? Marguerite making the most of that English degree?

**Collecting:** *1602: Witch Hunter, Angela* 1-4, *1602* 1

## 1602: Witch Hunter Angela Details

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# From Reader Review 1602: Witch Hunter Angela for online ebook

## Alex Escalante says

This is one of the better tie in books from the Secret Wars event.

First, the art is gorgeous. The line art is delicate and bold at the same time. But the coloring is simply incredible at times. I'm assuming its digitally painted but there are panels where it looks like an actual painting. Mixed with the line art, its just a pleasure to simply look at this book.

The story is solid as well. basically, it deals with Angela and her "companion" Serah who are witch hunters carrying out their mission with ferocity, efficiency and plenty of sass.

I appreciated Bennett's ability to build on the 1602 mythos that Neil Gaiman created but without encroaching so much that it would ring as an impression. Instead she takes her own voice and builds this really great story. It has less to do with battle world (besides the occasional Doom reference) and more to do with the adventures of the two principal characters in what is essentially a fantasy period piece.

Check this out if you like really beautiful art or period pieces ala Marvel.

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## mercedes says

This disappointed me a little, as I loved Angela: Queen of Hel so much, and this did not compare. Granted, it is set in an alternate universe, which is usually hit and miss. I don't get too bothered by constant changes in art however a couple of the artists' styles I really do not like, which disrupted the story for me.

As much as I love Angela and Sera, the overall plot of this was too weak in my opinion and the last issue included in this trade by Neil Gaiman I didn't like at all.

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## Hu?nh Anh says

I'd love to see Supernatural in medieval instead of modern world. Bored of current comic and this is a good change <3 some part remind me of Dragon Age as well.  
if you love witches, beautiful art, good story, read this one.

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## Dimitris says

The artwork was solid. Loved every single panel of it. Also the alternative costumes and such of every character was great.

The dialogue was ok.

The plot was like... hmm.. let me put it this way. The plot was like having 5 seconds to live and you would only get to live more than 5 seconds in this world if you could watch a slug cross across a country in less than the 5 seconds you have to live.

Yeah.

That.

Oh well.

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## **Natalie Cannon says**

\*deep breath\*

Not only does this book contain space lesbians, but also they are Jacobean space lesbians. 1602: WITCH HUNTER, ANGELA is such a perfect cross-section of my areas of interest that the 5 stars are practically guaranteed. But then this book went on to be soooooo drop dead gorgeous in its art and allusions and storytelling that I kind of want to send Bennett fanmail now. Like, really.

Angela and Serah are fast becoming my favorite Marvel couple. I wasn't even mad that they murdered one half of my other favorite couple because I would willingly let them murder me too. My little diverse character loving heart was all aflutter constantly, with Jacobean England looking just as it should, with plenty of people of color present. In fact, the fusion of Marvel elements into Jacobean England worked surprisingly well. In real life Jacobean literature, there is running theme of the fading away of Faeire and the belief in the Gentle Folk, and Bennett wondrously mixes that in to her work with added spices of the queen and queendom motifs that are so present in the next comic book, Angela: Queen of Hel.

To summarize, this book was full of delight and delightful elements. If you like me, you'll like this book. And yes, I did order Angela: Asgard's Assassin from Barnes & Noble, thanks for asking.

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## **Sesana says**

This is one of the best of the Secret Wars miniseries. If you haven't yet read Neil Gaiman's Marvel 1602, you'll probably feel a little behind the curve at first. Not that I think you would have necessarily had to read it, it would just help with understanding the basic concepts. And then Bennett goes in an entirely new direction, almost immediately, moving from witchbreed (ie, mutants) to faustians (those who bargain for their powers). At first, it's a fairly witty, beautifully illustrated, and too episodic story. I wouldn't mind the episodic nature in an ongoing series, but in a miniseries that's kind of a waste of time. And then Bennett dials in on the emotional core of the story, and I can honestly say that it took me by surprise. I went from reading a perfectly enjoyable book to reading a great one, all in a few pages. And then there's the wonderfully bittersweet and romantic ending. I was really skeptical about what good could possibly be done with Angela in the Marvel Universe, but between this and Angela: Asgard's Assassin, I'm actually becoming a fan of the character.

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## Lobo says

O bogowie, to by?o dobre.

Jestem zaskoczona, ?e z serii 1602 mog?o wyj?? co? dobrego, ale Anegla bije wszystko na g?ow?. Zasadniczo najlepsza seria Battleworldu, jak? dot?d przeczyta?am (nie, ?eby by?o ich tak wiele, bo to jest ta faza Marvela, która g??boko mnie nie interesuje i przyszedł tu tylko po lesbijki).

Grafika o wiele lepsza ni? w poprzednim "1602", projekty graficzne Angeli zapieraj? dech w piersiach. To jest prawdziwa sztuka powie?ci graficznej. Dostosowanie estetyki do epoki, ale nie w ten karykaturalny sposób, co "Marvel 1602". Nie umiem okre?li? grafik w tej serii inaczej ni? pi?kne i dotyczy to ka?dego kadru bez wyj?tku, chocia? (view spoiler).

Wykorzystanie postaci te? o wiele lepsze, wida?, ?e Bennettt czu?a si? z tym swobodniej ni? Gaiman i nie ba?a si? zrobi? z bohaterów ofiar czy z?oczy?ców. Bardzo podoba mi si? podej?cie do Rough i mam teraz headcanon, ?e Sera i Angela j? adoptowa?y, tak jak Jessica Drew i Carol adoptowa?y Aran?. Je?li jest co?, co mo?e uratowa? Marvela to tylko lesbijki adoptuj?ce krzywdzone przez fabu?? i scenarzystów dziewczyny.

Oczywi?cie, pomijaj?c ciekaw?, przygodow? i brutaln? fabu??, zwi?zek Angeli i Sery to czysta perfekcja. Kiedy pierwszy raz us?ysza?am o tym koncepcie, ba?am si?, ?e Sera sko?czy jako uwieszona u ramienia Angeli pi?kno?? w opresji, ale Bennett jest za m?dra na ten schemat i chyba Spider-Man ma na niego wy??czno??. W ka?dym razie, Angela i Sera s? sobie warte. Pomijaj?c to, ?e s? wyszkolone w zabijaniu czarownic, Sera burz?ca czwart? ?cian? z wi?ksz? gracj? ni? Deadpool i ?wiadoma narracji jako funkcji sprawczej i imperatywu narracyjnego, jest skarbem tej mini-serii i trudno nie kocha? jej tak bardzo, jak ubóstwia j? Angela.

Pod wieloma wzgl?dami fabularnie seria przypomina mi to, co Gaiman osi?gn?? w opowie?ci o Sandmancie ze "Snem nocy letniej" jako g?ównym motywem, co by?o jedn? z najlepszych opowie?ci- zabawn?, ironiczn? i upiorn? jednocze?nie. Tutaj mamy podobny klimat, chocia? gwiazd? jest Kit Marlow, co jest nawet ciekawsze. Will te? si? pojawia, bo jak snu? histori? bez barda? W ka?dym razie, seria godna polecenia nie tylko fanom Marvela. Jest cudowna. Czytajcie.

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## Kuroi says

This is going to be a short review because *I didn't understand a single thing that happened.*

I thought Angela was part of the Asgardian mythology but here she seems to have nothing to do with it. Which is just confusing, because that's the defining trait of the character? Also, who is this Serah person?

The storyline was mind-bogglingly twisted. The main narrative is interspersed with shorter stories that are marked by a change in art style, and this takes a while to catch on to. Along with the already difficult to keep

up with style, the main plot is deeply confusing as well, because something-something happens and then someone dies but doesn't die and then something happens again.

Partly, the failing is mine since I'm sure more experienced Marvel readers can instantly recognize who is who and actually keep up with the Kardashians. That said, I don't believe in any comic being this inaccessible to a new(er) reader and I tried my level best to like it. There's the original Neil Gaiman work (a bit of it, to be precise) at the end, which I thought was much better, if more cheesily obvious. On the plus side, the art can be really beautiful at times:

So yeah, that was a bust.

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### **Jordan Lahn says**

Felt like this really captured the best parts of the original 1602 series and the Angela: Asgard's Assassin series. Always fun discovering new alternate versions of established characters.

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### **Sam Quixote says**

Phew, how do you make a four issue miniseries feel like twenty? Hire Marguerite Bennett, the hack who also co-wrote A-Force, to script it!

I read Neil Gaiman's 1602 about ten years ago but I remember it being ok. The concept was putting Marvel characters into Elizabethan roles, similar to the ones they have in the present day. Angela is cast here as a hunter of "witchbreed" (mutants); I haven't been reading her solo series so I'm not sure, but is that what she does these days - hunt mutants? That's pretty shitty if it is.

Anyway, Enchantress hexes Angela's girlfriend who's gonna die if blah blah blah. It was super hard for me to pay attention to the crap plot when Bennett's in love with being as precious with the language as possible, cramming in "thous", "thees" and "hasts" into every sentence. God it was awful! What's mostly happening during the terrible dialogue is Angela fighting witchbreeds - just tedious, tension-free action to wade through to get to the next one.

There are some side-stories co-written by Kieron Gillen that were slightly better but didn't really have much to do with the plot. Marguerite Sauvage and Frazer Irving contribute art too which helped make them more palatable.

Stephanie Hans' art is definitely the only major positive about this book. Her painted art was really stunning throughout, the Guardians of the Galaxy redesigns were clever and those Renaissance-inspired covers were great. She's an enormously talented illustrator. Her art almost kept the headache I got from reading Bennett's words at bay (the ibuprofen made up the difference).

Maybe if you love - REALLY love - fantasy, you'll get something out of this one otherwise I wouldn't recommend Angela Witch Hunter to anyone. Just another shite title to toss onto the growing pile of Secret Wars tie-in garbage!

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## **jess says**

personally i love alternate universes and this one specially is really cool. set in the english renaissance this is truly a gem. i think it was very fitting to write angela in this universe since both her and 1602 come from neil gaimans mind. anyways read this please

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## **Cristina says**

<https://osrascunhos.com/2017/09/23/16...>

O mundo deste volume começou com 1602, um livro de Neil Gaiman que apresenta uma realidade alternativa onde os super-heróis apareceram durante os Descobrimentos, em auge pleno da Inquisição. Julgados como aberrações, demonstrações do poder do diabo ou resultado de bruxarias, os heróis surgem em meio pouco propício e facilmente acabam na fogueira.

Depois de 1602 de Neil Gaiman seguiram-se outras aventuras no mesmo Universo por outros autores, Fantastic Four ou Spider Man, aventuras mais standard num enquadramento diferente. Em Witch hunter Angela o ambiente difere de todos os volumes anteriores, com um ambiente mais negro e denso que contrasta a religiosidade com a magia, conferindo à caçadora de bruxas um aspecto angelical apesar da sua missão.

Entre peças de teatro e apresentações da corte que revelam monstros entre humanos, Angela avança, implacável e impiedosa, percebendo que alguns dos novos monstros não nasceram assim, mas escolheram o seu próprio destino e são, por isso, menos propensos à sua piedade ou simpatia.

Mas até a caçadora tem pontos fracos e será através destes que será testada e corrompida, manipulada apesar da força que demonstra. O poder da magia encontra-se em todo o lado, alimentado pelas preces de quem pouco tem e algo precisa.

Com coloração densa, escura e brilhante, a maioria das páginas contém uma composição arrojada que nem sempre está de acordo com a história que se apresenta, de narrativa mais classicamente fantástica apesar dos toques de super-herói, em que personagens conhecidas como Fury ou os Guardiões da Galáxia.

Ainda que, visualmente, não me tenha agradado (salvo algumas páginas) a história é interessante por cruzar personagens históricas com o Universo Marvel, e por retirar a perspectiva simplista de bom / mau usada nalguns outros volumes. Angela chacina os que já não são humanos sem dó, a serviço de algo em que acredita.

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## **Paul E. Morph says**

Another attempt by Marvel to shove their newly acquired (for no purpose other than to piss off Todd McFarlane) character, Angela, down our throats. Look, I know I've been beating this drum for a while now and it's probably getting boring, for which I apologise, but this character just doesn't fit into the Marvel universe... They completely restructured the Marvel version of Asgardian myth to shoehorn her in... and for the life of me I can't see why!

Does the Marvel Universe really need a brooding bimbo in a metal bikini running around? I say thee nay!

Anyway, this book was another pointless Secret Wars tie-in that bears little resemblance to the original 1602 book. About all I can say for it is that some of the artwork was nice but, due to the fact that they kept switching artists for flashback sections, the overall effect was disjointed and lacked flow.

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## **Paola says**

My comment is totally biased: I love Stephanie Hans' art, Kieron Gillen's writing, and the amazing cameos that Jonson, Spenser, Marlowe, and Shakespeare did because the 17th century English literature rules.

Wolverine as King James? Yes, I want that. Enchantress as the Faerie Queene? Yup, that's what I like. The Winter Soldier as a handsome knight? I totally dig it. Rogue as a lady with a horrible fate? Totally yes. The Guardians of the Galaxy as a group of actors 'cause all the world is a stage? Kieron, you know what I love. Angela as a badass assassin that loves to kill witchbreed and Faustians? That's my kind of shit!

Bonus: Cloak and Dagger as actors playing Othello/Desdemona & Romeo/Juliet yass.

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## **Ma'Belle says**

I had been crossing my fingers that this mini-series would live up to its name, and am happy to say IT DOES! Neil Gaiman's 1602 has always been my favourite alternate reality setting in the Marvel multiverse. Angela has, in the last couple years, gone from being a mis-used, aimlessly shifting property purchased by Marvel, to a complex and compelling, queer and powerful character across several titles.

The whole Secret Wars thing seems to have produced one of the highest outputs of pure garbage in recent mainstream comics history, and Marguerite Bennett has not been a consistently good writer (to say the least). But the creative team manages to tell a fantastic quest tale, making superb use of historical figures Gaiman has played with over the decades multiple times (Kit Marlowe and Wil Shakespeare). The love between Angela and Serah is sincere and runs deep, despite the characters' drastic differences in terms of temperament and primary purpose.

Now I'm crossing my fingers that Marvel is learning what a huge portion of their less-targeted demographic really loves about Angela and her companion lover, and keeps them going strong with quality writers and editors at the helm.



