



Spider-Man Noir: Eyes Without a Face

David Hine (Text) , Fabrice Sapolsky , Carmine Di Giandomenico (Illustrator)

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Peter Parker has a lot to be hopeful about. The Spider-Man is the beloved town hero; President Franklin D. Roosevelt is in the White House; the spiraling economy is on its first steps toward recovery; and with Norman Osborn out of the picture, organized crime in New York has lost its major player. But all is not well in 1934 America...dark forces are at play in the world, and a power vacuum in New York crime is quickly and violently being filled! Now Spider-Man must contend with a vicious new breed of killers, criminals, and maniacal death-dealers, reimagined from some of the greatest and deadliest foes of the Spider-Man!

COLLECTING: Spider-Man Noir: Eyes Without a Face #1-4

Spider-Man Noir: Eyes Without a Face Details

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Author : David Hine (Text) , Fabrice Sapolsky , Carmine Di Giandomenico (Illustrator)

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From Reader Review Spider-Man Noir: Eyes Without a Face for online ebook

Neil R. Coulter says

After loving the *Into the Spider-Verse* film, I thought it had opened up a new area of graphic novels that would be fun to check out. I looked forward to reading stories about the alternate Spider-folk.

But now I've read a Spider-Gwen book and a Spider-Man Noir book, and I'm seeing that part of the brilliance of the creators of *Into the Spider-Verse* is that they were able to take very mediocre characters and make a fantastic movie out of them.

My main reaction after finishing this Spider-Man Noir story is: eww. It's extremely grim. I love noir, and yes, noir is dark. But it also includes a particular kind of humor. Spider-Man Noir has zero humor. So as I read, I mostly felt that this has no connection to any kind of Spider-Man at all. There's no quipping, basically no web-slinging, Peter seems to be about the same age as everyone around him, he has no friends except Felicia, who is really bleak and dark in this version. It's all just weird. I like the look of Spider-Man's costume, but there's no reason for it to be Spider-Man. Why not just a new character, without all the mythology baggage?

The story is the other big problem here. In the space of a four-issue graphic novel, the story covers topics such as racism, eugenics, human experimentation, disability, government conspiracy, Nazism (in Germany and in the US), homeless care, and mistreatment of women. That's a lot for any comic book, let alone one that wheels out a Dr. Strangelove-esque Doc Ock. It's possible for a graphic novel to deal with these issues (*Maus* is a good example)—but not Spider-Man, and not all in the space of one short book.

Spider-Man can be all kinds of things. But if he's not at all *fun*, then everything else is wrong.

Nathan Kennedy says

I never read the first volume, but I reread this to prepare for the Spider-Verse film, and my enjoyment this time around was definitely at a higher level. If I had a complaint, it would be that Peter felt less like Peter and more like Batman in terms of darkness and grit, but I feel weird making that complaint since this is a Noir comic.

Jeoffrey Asuncion says

As a brief summary, if you enjoyed the first Spider-Man Noir, you'll definitely enjoy this. It has all the grit you'd expect but also twice the depressive tone. The only bad bit is that as of 2019, there is no sequel to it yet, leaving Spider-Man Noir fans with its other, sanitized reincarnations.

Sesana says

Direct sequel to Spider-Man Noir, this time with Nazis. I think that maybe you either have to be a bigger fan of Spider-Man than I am in order to see and appreciate all of the parallels, or simply stop caring about who's who.

Darth Gasa says

Por fin me meto de lleno en el mundo Noir de Marvel y de la mano de mi súper héroe favorito, Spiderman. Soy un gran fan de nuestro amigo y vecino y del mundo de marvel, pero siempre he tenido mucha curiosidad por esta versión alternativa del Estados Unidos de los años 30. Debo decir que el diseño del traje de Spiderman Npor siempre ha sido de mis favoritos y, a partir de leer el comic, puedo decir que es uno de mis cómics Marvel favoritos sin lugar a dudas, mostrándonos una historia de gangsters y súper héroes en un ambiente de lo más lúgubre, tratando temas tan delicados como el racismo de aquella época y el poder de las mafias en la década de los años 30. Una obra que logra dejarme con un apetito bestial de leer más sobre el universo Noir.

Jose Luis (Liantener) says

Sin la carga de introducir el universo, los personajes y sus orígenes, ésta historia es mucho más interesante e intensa. Me gusta mucho el tono oscuro y violento de todos los personajes, incluyendo Spider-Man. Excelentes interpretaciones de Sandman y Otto Octavious. El arte es sumamente adecuado para el tono de la historia, y los efectos para dar la sensación de movimiento, el sentido arácnido y las telarañas son extraordinarios. Ojalá y hagan más comics de la serie.

Edward Cheer says

I'm always up for something new; a fresh take on something old and beloved. I'm not like some fans out there who can't stand when one little thing is changed from the comics. However, Spider-Man Noir (while it is a notable and... unique choice) falls flat as new takes on the web-head go. The main reason is because at the heart of Spider-Man is humor surrounded by all the crap that's happened to Spider-Man..... and it's safe for kids and adults. I would NOT recommend my ten-year-old son to read this (even though I don't have one, thank heavens), but that doesn't make the story bad. It just shows Spider-Man for more mature readers. Fine then. If you're going to target me as an adult, Mr. Hine, then show me an adult story.

Long story short, it's pretty lazy. It handles racism in America very awkwardly, and ends up tying all of the many villains and villain-promises (Seriously, this thing has Sandman, Doc Ock, Crime Master, Green Goblin, Black Cat, and Dr. Connors appear or mentions at least once in this novels) to Nazis. Okay, then. Spider-Man fights the Nazis in America. Sure. What I can't stand is also all the moments that could've been taken a lot smarter. Crime Master shouldn't have been a character that was only seen for one panel. Sandman could have just been an ordinary guy, instead of a strange man capable of taking multiple bullets before dying. A Doc Ock didn't have to have oddly high-tech arms for the 1930's. Seriously! Why don't Peter or Robbie freak out about his arms! That's DECADES ahead of their time period! But probably the greatest

problem of the whole aspiring series was not fleshing out Peter Parker. He simply has no personality or anything interesting about him. He's basically a wannabe Batman, getting his face punched to a pulp and fighting the Nazis because "It's what I do!". But not enough time is spent in Peter's daily life to really get a sense of who he is. We know what's happened prior to those events, and it certainly makes the world of New York feel lived-in, but the characters themselves are really boring.

Spider-Man Noir could have been really cool. It could have had black and white panels and tons of narration (but I bet Hine didn't want to seem like he was copying Frank Miller's supposed "style"), and the characters and story just aren't gripping or fun to read. The only people I could recommend this to are the really die-hard Spider-Man fans.

Pedro says

Mucho mejor que la primera entrega de Spider-Man Noir, esta segunda serie triunfa en todos sus elementos. Las son ilustraciones geniales, la historia es fascinante, logra una excelente versión del Doctor Otto Octavius, Sandman y demás villanos, y en esta ocasión el uso del contexto histórico fue no sólo acertado, sino también muy valioso para el total. Lo recomiendo ampliamente.

Amy says

gruesome racism and ableism and all the isms. period-typical and all that, but,,
if robbie had ended up ok then i wouldnt be so pressed...

Václav says

Well, this is sequel to Spider-Man Noir, continuing the story almost right after first book. this is more spider-man-ish. Bad luck for the noir part. The first book wasn't pure blooded noir, but it was "good enough". This is more your historical-neighbour-Spider-man than Spider-man-noir. The story bears more stereotypes and it is bit disappointing at the end. Spider-man - yes, a mediocre one; noir - very little. Only for die hard fans or collectors.

Sam Quixote says

8 months following the events in Spider-Man Noir, the power vacuum left by Norman Osborn's disappearance has led to a new crime presence on the streets, with the imaginatively-named Crime Master taking charge of New York City's criminal underworld. Elsewhere, Peter's reporter friend Robbie Robertson has suspicions over the experiments of one Dr Otto Octavius as the dark shadow cast by the Nazis grows larger upon the world...

This is pretty noir stuff even for a series called noir! Doc Ock is re-cast as a crippled scientist who experiments on black people in a real-life role Dr Mengele would go on to play in WW2, while Crime Master does some heinous things with a knife to some women.

Mary-Jane is introduced to the story but Peter doesn't notice her yet and she doesn't play a big part in the story. Also Spider-Man still uses a gun which I find strangely fun. The noir approach is an interesting way of rewriting well-defined superheroes and villains.

Carmine di Giandomenico's artwork is as fantastic as before, and David Hine's script is brilliant. He's doing a fine job with the Spider-Man Noir series and, the way this book ends, I hope there's more on the way (this book has a great subtitle too, by the by).

Eyes Without a Face is dark stuff for Spidey, but I still enjoyed the heck out of it and recommend it for fans of the webslinger looking to see him shoot off in a different direction.

Michael Craft says

Love this version of Spider-man in the early 1900's!

Great great storyline! They captured the time period well and the characters (Jean Dewolffe, Dr Octopus, Mary Jane, Black Cat, The Robertsons, the Crime Master, Sandman and others) fit in perfect! They must continue this series!

Jordan Lahn says

Interesting blend of history and Spider-Man mythology here. I liked seeing more of Peter and Felicia's relationship.

Bero says

It's fine.

Abbie says

While not very familiar with the Spiderman-verse, and I hadn't read the first one, I was drawn to this because I really liked the IronMan Noir, so I thought I'd give it a try. While some of the references were probably lost on me, it was an engrossing story, and when I started I didn't stop until I was finished with the whole book. Spiderman takes on a Nazi-influenced hategroup who is trying to fill the void left by the death of Goblin, only he doesn't know about most of that. He just knows he has to save his friend, a man who was taken to be experimented on by Dr. Ock. I liked many of the elements, such as a little of the politics of the era, however I would have really liked a little more development of the storyline. The ending was particularly great, with Dr Ock being sent to Germany, where even though his experiments go with Nazi ideologies, he is cast out by them for his physical infirmities. Enjoyable, and might try to find the first. One thing I didn't dig was his costume. Maybe that makes more sense with the first though.

