



Brass Sun: The Wheel of Worlds

Ian Edginton , I.N.J. Culbard

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Wren's father has revealed to her the secret of their world, that it is only one of many in a clockwork solar system; but it is dying and to save her home, she must first escape it.

The Orrery is a fully functional, life-size clockwork solar system, a clutch of planets orbiting a vast Brass Sun via immense metal spars.

But the once-unified collection of worlds has regressed into eccentric fiefdoms, and ice is encroaching on the outer planets as the sun is dying. Wren and Eptimus must find the key to restart the sun, but first must escape the world known as The Keep....

This is a wholly original new SF-clockpunk series from the bestselling artist of New Deadwardians and the hit writer of Scarlet Traces and Hinterkind.

Brass Sun: The Wheel of Worlds Details

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From Reader Review Brass Sun: The Wheel of Worlds for online ebook

Nara says

Ingredientes de ciencia-ficción y fantasía ,englobado dentro del subgénero steampunk, Brass Sun nos propone un argumento muy interesante: un sistema solar que funciona como los planetarios mecánicos. Un cosmos que se sostiene gracias a un complejo sistema de engranajes, como si fuera un reloj, donde el sol se sitúa en el centro. Éste sirve de sustento a todos los planetas pero se está muriendo y en el universo de La rueda de los mundos significa que el sol se mueve cada vez más despacio lo que provoca el congelamiento de los planetas y la muerte de sus habitantes. La heroína y protagonista de esta historia es Wren a la que su abuelo le encomienda la tarea de encontrar una llave perdida por todo el sistema que permitirá reiniciar el sol.

La historia presenta un buen punto de partida con un universo propio e interesante. Al comienzo de la lectura conseguí sumergirme en el mundo que nos presentan, de echo me parece la mejor parte del comic, pero a medida que avanzaba la historia fui perdiendo interés. Hay momentos en que las secuencias se quedan cortas o carentes se significado .De todas maneras el guión me parece más que decente así como la ilustración. Por otro lado al no ser un tomo completo y ser esta una edición diferente a la británica puede que la forma en que estén divididos afecte a la historia. Pero sinceramente no me ha dejado con ganas de más.

Matthew Hunter says

Who knew Kurt Vonnegut created the universe?

Travis says

It took me some time to get to this book. I first learned of it through mention in a blog, along with Celestial Matters. Unfortunately my library system didn't have it, and apparently interlibrary loan requests can only be for books that are a bit older, while this had been published recently when I learned of it. Now that I have been able to read it, it proved mostly worth the wait. It has good art, decent characters, and a nice quick, pace to the stories. The only problem is that it is far from complete, and doesn't seem to be moving towards completion any time soon. This volume collects three story arcs that appear to have been originally written from 2012 to 2014, but I can't find any information of a continuation of the series since that time. It doesn't help that with an implied huge quest that will span multiple worlds, the characters only manage to visit two of them in this volume, one of which isn't even a true goal on their quest.

One thing that I like is it is a story that is willing to kill its villains. One thing I don't like is the true backstory of the world as revealed by the echo/fragment of the Blind Watchmaker. In some ways it makes sense, but it also raises questions, like why there is so much advanced tech in the world (despite the steampunk-ish trappings) when the history of the worlds seems to span mere centuries and the origin appeared to have been more or less modern era Earth? Likewise, where do strange creatures like the fauna of Hot Air come from? I

guess the Blind Watchmaker made them, but why? Or was it later human meddling? All questions that will likely not see answers for some time, if ever.

Giancarlo Pernarella says

Great story. I absolutely want to know how's gonna end.

Magrat Ajostiernos says

Arranca muy bien y tiene ideas geniales pero según avanza se va desinflando terriblemente, los últimos capítulos llegaron a aburrirme y creo que no supieron sacarle a esta historia todo el enorme potencial que tenía. Es una pena porque tenía todos los ingredientes para encantarme y se ha quedado en un "meh" de libro. Para colmo acaba en un bonito cliffhanger Ò_Ó

Rory says

I have always been a huge fan of I.N.J. Culbard's artwork and combined with Edginton's clockpunk story here it is a delight! 2000 AD proving it's the Galaxy's Greatest Comic once again!

Laughing Man says

Amazing little series, the cross over between steampunk and scifi, a touch of post apocalyptic themes and future. The idea of man made planets and clockwork solar systems...phew that really takes you away. The art style is also very moving, the colors chosen for this story is very suitable.

Damon says

Lively and brassy graphic novel. Nice.

Srijit Bhattacharya says

Recently completed reading this over a sultry weekend. While the scope and concept is brilliant, especially Ian Edginton's wordplay, the flow of the story seemed a little forced with a stock character – Wren, the heroine, embarking on an epic quest with a mandatory sidekick and other characters she picks up along the way. While the premise is quite interesting, and the idea of the other worlds are fascinating enough, at times, I found the flow of the story to be a little choppy, especially when I couldn't understand the passage of time and Wren's sudden change in features. I like Culbard's art, although, I found it to be a trifle inconsistent in this book. While I had a lot of questions, my mind was wandering off to Jeff Smith's Bone series and its

world...but I digress. This book, while not great, is good, with a lot of potential to grow on the reader's mind. The clockpunk/steampunk genre has immense possibilities, and this book is definitely a hallmark of the type. What I would like is to see the stories spaced out a little more, with time to grow with the characters and not having to suspend my disbelief at every stage wondering the logic of every character's intention. This is a good book to have in your collection, although I am not sure if I would buy the next collected edition.

Thalia says

I had mixed feelings about this graphic novel. I thought the world itself created was thoughtful, intricate and beautiful; The Wheel of Worlds.

spoliers

The clock punk universe took influence from our own history and the way human beings function . With all sorts of superstition and chaos formed around belief of how the world was formed as so much time has passed the truth is unknown and people always need to believe in something to survive. The novel is at times very attuned to human nature. Humans reside on numerous different worlds with different landscapes and benefits to reap on this wheel of Worlds but what is significant (and could translate to our own reality) is that these worlds need each other. Not only do they need the trade of other worlds but also, a more symbolic representation, each possess a part of the key that keeps their Sun turning. When some workers form factions begin demanding more from each other trade falls apart along with relations, the sun slows down and the world starts to fall apart. The story has a very good socialist/humanist message.

I however wasn't so enamoured with the story of the characters, character development was ok but the growing feelings between Wren and the boy (it's possible I've forgotten his name) were immature and at times I wondered if Ramkin only existed to make cringe worthy taunts about Wren and the boy 'just needing to suck face already'.

In terms of the art work I again thought the world created was beautiful. Some of the space scenes and various other landscapes were breathtaking. When it came to the style of people of the other hand they didn't appeal to much to me. they were simplistically drawn and the colours lacked variety of shade and tone.

Matthew Gault says

I'll start by saying, I loved Brass Sun.

The universe of Brass Sun runs on clockwork and the god of that universe, much like me in my undergraduate days, has left home without winding up the alarm clock. As the universe grinds to a halt, far out planets begin to freeze and the lines that connect the worlds are blocked off. Our protagonist, naturally, knows very little of this. The priests of her world have banned talk of the universe slowing down as heresy, despite the massive destruction it caused.

Without spoiling too much, our protagonist is eventually lead to the ancient tunnels that connect the worlds. The two worlds visited in this volume are wonderful ideas, brilliantly executed. The first world has a deeply

entrenched nobility, who are related and at war, while the other is run by a merchant's guild. There's an old saying within writing, at least according to my Key Stage 3 English teacher, that you should never tell people what you can show them. This is definitely true for comics where you can show so much, but Edginton's writing allows exposition for that which can't be seen to flow naturally through the story and you truly get a sense that you are discovering these new worlds along with the protagonists. This does mean at times a lot of text appears in each panel, although we aren't talking Sandman levels, and this for some may be off putting. If you are one of those people, I'd say this comic is definitely worth the effort.

There are a lot of reviews online discussing the subversive nature of 2000AD comics, the deep secular and political themes of Brass Sun, and the obvious parody of climate change deniers. These themes certainly do exist and they do add to a sense of wholeness to the world of Brass Sun, but if you don't care for those messages the story is still a truly enjoyable adventure with a lot of quirky surprises. I think most people will find something in this book to enjoy, even if it is only the beautifully drawn locations or the interesting clockwork creatures.

Ed Erwin says

Pretty nice world-building. The story basically boils down to "visit a bunch of exotic steam-punky locations to find pieces of a 'key' while escaping from bad guys." The real draw is the art. The architectural details in the various locations is of a similar quality to the works of François Schuiten in the series "Cities of the Fantastic", but the stories here are more understandable. I only know the artist from his work on Wild's End (a version of "War of the Worlds" told with anthropomorphic animals standing-in for humans). While I enjoyed that work, the art in this one is several levels more complex, so that I never would have guessed it is the same artist.

Some reviews complain that the human characters are not well-drawn and are difficult to distinguish from one another. I don't agree, but I understand the feeling: the backgrounds outshine the characters.

At one point the main character has a sort-of dream and visits the Moon and talks with "the maker", who looks alternately like Mark Twain, Rod Serling, and Kurt Vonnegut. I can't help but think that is a winking reference to the several times when Cerebus ascended to the moon and met his maker (played mostly by Jules Feiffer.) Anyway, it makes more sense in this story than it did in Cerebus.

This story could have more chapters, but doesn't end on a cliffhanger, so could be read alone.

Frank says

I can grade this work on three levels; Setting, Story, & Style.

First of all, the setting is something I loved, something unique, something I could really sink my teeth into. Meshing together my love of multiple worlds & clockwork mechanics, what I wanted most in Brass Sun was to learn more about the workings & mythology of this setting.

Next, Story. It's pretty standard sci-fi fare really. Mystical McGuffin handed down by doomed relative leads

to an epic quest to find the remaining pieces of said artifact to save/restore world/universe. Cliche's aside, it works as a good reason for exploring the multiple worlds of the setting and leads to some fun shenanigans. The characters are fun if a bit flat.

Finally, and most disappointingly, the Style. I found the artwork to be atrocious. It may be the closest thing to being absolutely plain that I can imagine. The characters lack emotion & expression, the backgrounds are flat, the color palate is uninspired and boring, and there is just nothing to make this work stand out, which, for me personally, killed the entire thing almost before it began.

If you can manage to look past the artwork, you will find a pretty fun story with a great setting, and a frustrating cliffhanger ending as well.

Chad says

Fantastic story and world building. I really enjoyed this even with the horrendous art, like Erica Henderson level bad. Every character has the same flat look with no emotion. In the third story the 2 men in the story have the same haircut and are virtually indistinguishable from each other even though they are at least 20 years apart in age.

Edginton was taken an orrery (That's one of those models of the solar system. I had to look up what it was called too.) and turned it into a bunch of interconnected steampunky worlds. All of the worlds have fell into disarray and forgotten about the other worlds' existence. The sun is starting to die off and worlds are beginning to freeze. One young girl has found an access card and enters the "brass pipes" between the worlds. There she encounters an order of monks who care for the orrery. Now she and her young monk friend have to travel the worlds and find the pieces of the key that will restart the sun.

This first volume was collected over several years from 2000 A.D. Who knows when we'll get more volumes to complete the story.

Tony says

Didn't realize there was a fantasy/sci-fi subgenre called "clockpunk", but apparently that's what this is. I picked it up because of the top-notch production values -- I'm always happy to try out a good-looking European omnibus. This one collects a story originally published over several years in the British magazine 2000 AD. The basic premise is that there is a clockwork solar system that is dying, and only the efforts of a teenage girl might save it.

It's kind of a classic setup, in that there's a wise old man living a quiet life in exile, who passes world-changing secret down to his young granddaughter, who must use his journal to gather the pieces to a the key that will restart the sun and thus keep the planets alive. Off she goes on a grand adventure, joined early on by a monk her age who is part of a secret order dedicated to maintaining the system. They travel through the tubes of brass connecting planets, seeking out parts of the key, which seem to be bits of code.

At times it gets a little too trippy for my taste, especially near the end where the heroine is visited by a vision of the creator, who takes the form of someone who's either Mark Twain or Colonel Sanders, then Rod Sterling, and then Kurt Vonnegut. The main strength of the story is world-building, which is full of imagination and richness. Similarly, the artwork is at its finest when depicting structures and landscapes, and gets a little too flat and simple in depicting people.

Although it can be a bit ponderous at times, there are plenty of excellent scenes, and I was carried through the whole thing easily enough. However, it was a bit disappointing to realize toward the end that the story was nowhere near done, and another volume or two will need to come over the next 2-5 years to finish the story.
