



Wolfsmund, Volume 1

Mitsuhsa Kuji

Download now

Read Online →

Wolfsmund, Volume 1

Mitsuhisa Kuji

Wolfsmund, Volume 1 Mitsuhisa Kuji

The tale of William Tell has never been rendered this beautifully as in Mitsuhisa Kuji's stunning debut work Wolfsmund, where a fortified barrier-station torments the Swiss Alliance murdering all who stand against it, until William and his son attempt to defy it.

A fascinating reimagining of a European legend, Wolfsmund is a retelling of the William Tell legend with a focus on an actual landmark in the Uri district of Switzerland, the Devil's Bridge at St. Gotthard Pass. Filled with action, politics and drama it has all the makings of *The Game of Thrones*, including its share of bloodbaths, but told through a historical fiction perspective.

Wolfsmund, Volume 1 Details

Date : Published July 2nd 2013 by Vertical

ISBN : 9781935654759

Author : Mitsuhisa Kuji

Format : Paperback 192 pages

Genre : Sequential Art, Manga, Historical, Historical Fiction, Seinen, Graphic Novels, Comics, Action

 [Download Wolfsmund, Volume 1 ...pdf](#)

 [Read Online Wolfsmund, Volume 1 ...pdf](#)

Download and Read Free Online Wolfsmund, Volume 1 Mitsuhisa Kuji

From Reader Review Wolfsmund, Volume 1 for online ebook

Julie (Manga Maniac Cafe) says

2.5 for the first 125 pages - there is no recurring character, and everyone dies a gruesome death

3 stars for the last chapter - we have a recurring character! Someone to care about!! Someone who isn't beheaded and left in a ditch to rot!!!

Sean O'Hara says

"The tale of William Tell has never been rendered this beautifully as in Mitsuhsa Kuji's stunning debut work Wolfsmund." Yeah, that's true if your idea of beautiful includes graphic depictions of executions, torture and rape. Others might rather classify it as "revolting."

Ruth says

Historical fiction is not something that has been a huge draw for me in the past. It's not that I typically dislike it; I've just never been especially drawn to it. However, in recent years several manga series have shown me just what the genre has to offer, and based on the first volume, Wolfsmund will be joining the list of excellent historical manga offerings.

Kuji's art in Wolfsmund is very accessible, practical, and looks nice. It isn't overly stylized, which works well for the time period depicted. Additionally, unlike the action scenes in many manga, it's fairly easy to discern what is going on. As someone who tends to read the word bubbles more than I focus on the art, I appreciate Kuji's paneled approach to telling the story. It helps those who are more word-focused follow the action scenes. Additionally, for all the violence in the first volume, it isn't depicted gratuitously. That isn't to say she washes over it, but it feels impactful rather than glorified, which is a rather difficult line not to cross.

The story and the characters of Wolfsmund go hand in hand in this first release. Each chapter tells the story of a pair who attempt to get past the bailiff, which gives it a very character-focused and yet episodic feeling through most of the book. This works very well in setting the scene for the rest of the story. It gives the reader time to gain a better grasp of the bailiff (he comes off as less one-dimensional and more intriguing with each tale) as well as the struggles of the people. Additionally, the geographic and historical notes sprinkled throughout the pages give the reader a sense of time and place. The standout character is the unnamed prostitute who serves as a witness to each attempt to get through the Pass. She gives the reader a glimpse into the world along with her wisdom on what might be successful and what likely will not be. With her position in the pleasure business, she hears and sees more than most, which could turn her into an important player as the rebellion further builds. Presumably with the second volume the story of Walter Tell (son of legendary Wilhelm/William Tell) will give the story a less episodic nature, although I hope to have a few more of the one-off tales sprinkled throughout.

Wolfsmund probably isn't for everyone because it is very dark and moderately violent. However, the story of fighting against oppression even with slim chances of survival is heartening. The art should work for fans of

manga as well as comics in general. If you've enjoyed other historical fiction releases like Vinland Saga and are willing to try something grittier, Wolfsmund volume 1 is definitely worth checking out.

Tom De says

incredible series loosely based on the legend of Wilhelm Tell. After a few chapters you think every chapter will be the same, but then the main story kicks in, and it kicks in in your stomach. Top Shelf material!

Vitor Frazão says

A invencibilidade e quase infalibilidade do vilão dão imenso peso à narrativa, em particular no último capítulo onde temos o prazer de ver em acção um popular herói suíço.

Bracton says

Review of Wolfsmund Vols. 1-7 (incomplete series). Very brutal and graphic manga. It was a little too strong for me, esp in the beginning. I don't usually mind violence but this all seemed gratuitous. The underlying story is just ok too.

TBH I thought this was a completed series, so I was very disappointed to see it wasn't.

Sebastien says

Après avoir lu une oeuvre de type shonen j'ai toujours tendance à lire un Seinen par la suite, en plus comme mon dernier shonen était assez pesant en lecture (bakuman) je voulais une histoire simple mais intense. Je voulais une histoire qui allait me faire sourire et qui allait aussi me faire grincer des dents, une histoire sans détours et surtout sans longueurs. J'ai donc décidé de lire Wolfsmund, manga de 8 volumes qui m'a chaudement été recommandé car il est écrit par un des assistants de l'auteur de Berzerk. Avec pour attente que c'était un mélange de Brave Heart, Game of Throne et Warhammer, j'ai eu bien peur de me retrouver déçu. Voici donc ce que j'en ai pensé.

L'histoire est celle d'un fort appelé Wolfsmund ou "gueule du loup", ce fort fut construit par les autrichiens pour garder une population de fermiers qui habitait 3 vallées des Alpes confinée pour pouvoir jouir des richesses de l'Italie et en même temps profiter du marchandage avec l'Allemagne. Ce fort entoure l'histoire des 6 premiers volumes où le Bailif de Wolfsmund empêche les paysans des cantons de pouvoir se rébellier et surtout de monter leur rébellion. C'est donc de petites histoires en petites histoires que l'on voit comment ces paysans ont réussi par plusieurs sacrifices à monter leur rébellion et à finalement libérer leur terre de l'opresseur.

Le point qui m'a le plus impressionné dans cette histoire est la capacité qu'a eu l'auteur de nous créer un méchant digne de ce nom. Wolfram le Bailif de Wolfsmund est vraiment un des méchants les plus haïssables que j'aie jamais lu ou vu toute série confondue. Il est facilement à la hauteur de Jeffrey dans Game of Throne.

L'importance d'un bon méchant dans ce genre d'histoire est crucial et ici cette série a vraiment su me garder accroché grâce à ça. Par la suite, l'histoire est intéressante par le nombre de personnage qui ont l'air principaux qui meurt et qui se sacrifie pour la cause. On a vraiment droit à une révolte épique et ce tout au long des 8 volumes sans perdre le moindre momentum.

Le dessin et le style graphique sont vraiment particuliers mais se prêtent à merveille à la réalité et au thème de cette oeuvre. J'ai adoré le style de l'auteur et s'il venait qu'à faire une nouvelle série avec un style un peu plus raffiné il atteindra à mon avis un niveau d'excellence très intéressant. Un style qui sort des sentiers battus et qui est facile à lire. Le côté graphique et violent de cette histoire pourraient en décourager plusieurs, surtout la scène où Wolfram paye ses crimes, mais sinon ce manga est dessiné à merveille respectant au maximum ce qu'une oeuvre historique romancée devrait ressembler.

Au niveau du thème, c'est la guerre ou pour être précis la guerre civile. Il est presque impossible de trouver le moindre défaut dans le thème ou dans la manière que l'auteur a présenté cette série. Aucune longueur, aucun ajout inutile et surtout aucune censure. De la guerre et des sacrifices le long de 8 volumes intenses. L'auteur a parfaitement maîtrisé son histoire et son thème.

Pour conclure, Wolfsmund est une série courte il va de soit et se lit rapidement, mais il y a tellement de détails qu'il est impossible de se sentir satisfait après une seule lecture. C'est le genre de série que je vais relire souvent car elle ne sera sûrement jamais égalée ou reproduite de quelque manière que ce soit. Un beau petit bijou dans son style ce seinen est un must pour tout fan de manga seinen, de médiéval et/ou de guerre civiles. Je suis content de me l'être procuré et je recommande cette série chaudement.

Tom Ewing says

Mitsuhisa Kuji's Wolfsmund has a reputation for nihilism. It's certainly bleak, and unsparingly brutal: if Kuji's imagination is dark, though, her character designs are very clean and genre-standard, so the characters she torments across these linked takes of medieval injustice are all disconcertingly (and generically) hot. None more so than smoldering bad boy Wolfram, keeper of the fortress which gives the series its title, a keep that controls a key Alpine pass between Hapsburg-controlled Swiss cantons and the relative freedom of Italy. Wolfram, possessed of an uncanny ability to spot when someone's trying to cheat him, smirks and sighs as he destroys rebellious Swiss hopes.

Decades of storytelling have conditioned readers to take the rebels' side in an independence struggle. Their victories here, though, are tiny and won at horrendous cost. With her emphasis on the implacable pass and fortress itself, Kuji's approach is to coldly detail the human cost of historical moments, while downplaying the ability of any one individual to make more than a piecemeal difference. Will any kind of heroism emerge from the story? Wait and see, I guess. For now, the most a human can do against Wolfsmund (and against the tide of the story) is a brief spell of action. So there are excellent scenes of clashing knights and men-at-arms, and a desperate mountaineering sequence, that let each protagonist make an impression on the reader, even if the narrative remains unscratched.

Mike says

Quick thoughts: This is a tough one to rate, and even tougher to decide how I feel about it. It's an interesting

look into a very specific past time period, and is very well told. It's also incredible dark, graphically brutal and purposely unsettling to the point where it's hard to read. Call it 3.5 rounded down. It's good enough for me to continue, but I don't know that I can really recommend it.

Dru says

A beautifully drawn comic set in Switzerland in the late middle ages. The art seems like a blend of manga and European influences. Really great action sequences. The story is bleak, with characters being introduced only to die in swift and brutal ways.

Kathleen says

Dark and violent! Don't trust the government in this one. It's a vicious cycle: oppressive government leads rebels to try to overthrow it, leading the government to behave even more harshly in an attempt to stamp out rebellion.

Seth T. says

[Fair warning, the following review contains illustrations containing gore and nudity.]

When Adam had lived 130 years, he fathered a son in his own likeness, after his image, and named him Seth. The days of Adam after he fathered Seth were 800 years; and he had other sons and daughters. Thus all the days that Adam lived were 930 years, and he died.

When Seth had lived 105 years, he fathered Enosh. Seth lived after he fathered Enosh 807 years and had other sons and daughters. Thus all the days of Seth were 912 years, and he died.

When Enosh had lived 90 years, he fathered Kenan. Enosh lived after he fathered Kenan 815 years and had other sons and daughters. Thus all the days of Enosh were 905 years, and he died.

When Kenan had lived 70 years, he fathered Mahalalel. Dot dot dot. Et cetera and cetera. You get the idea.

The author[1] of the book of Genesis does this thing right at the beginning of the first book of the Pentateuch, right after the Fall of Humanity and right after the Cain and Abel incident. It's rather an establishing shot for the whole of the rest of the Pentateuch. It's like Orson Welles' fabulous crane shot introducing *Touch of Evil*. It basically tells you everything you need to know to make sense of what follows. It gives you foundation enough not to be irreparably lost. It's ambiance and context and foreshadowing all in one. And it works magnificently for those with patience enough to care.

Genesis 5, from which I cribbed above, reads as a litany of death. So and so was born, lived so long, had a particular son through which the dynasty would pass, lived for so many years, and then died. Next! The book repeats the formula with rare exception for ten generations. It's a bit taxing to read but drives home the author's point that after things went haywire in the Earthly Paradise, there is no stopping death. Things were

promised to get better, but they just aren't. No matter how long a person lives, no matter how rad they were, they all die in the end. It's macabre (though treated a bit sterile in this early chapter—things get cooking later with details to spare) and even tedious, but it's to a particular end.

[Fact: what you expect to happen in the next panel does indeed happen.]

Wolfsmund has the same thing going on. The first two volumes are relentless. They're gruesome and draining and don't really seem to go anywhere. It's just ugly death after ugly death, and Kuji seems to introduce characters only to see them tortured and dead by chapter's end. It's maddening and sometimes off-putting. But then, like the book of Genesis, suddenly things start happening.[2] The loose threads of a plot begin to weave into sight and all of that earlier horror begins to make a bit more sense.

I don't know if the completed work will end up wholly justifying the first six or so chapters, but so far *Wolfsmund* is well on it's way to that end. Where I was at the time on the fence and ready to give up the series if the wind just happened to blow me a little too hard in one direction or another, I'm now pretty thoroughly anticipating seeing where the next two volumes will take the story. And whether the book will wrap up then or continue on as something new or return, bafflingly, to some sort of status quo, I don't know. By the end of volume 4, things certainly seem pitched toward climax, but who's to say.

[This kind of battlemap appears more and more as the story gets cookin'.]

That so many seemingly main characters die so frequently is probably a gutsy move on Kuji's part. It's a choice that threatens to alienate readers before they have a chance to invest in the plot, when it eventually arrives.[3] Fans of gore and gruesome deaths will probably stick around for long enough, as Kuji seems to delight in finding new ways to kill off sympathetic characters. Even well after the initial formula for each chapter gives way to a more spanning and directed narrative, the creator remains well-pleased to torture, kill, and maim with abandon. A man has molten lead poured into his face. A child has his head torn off by starving wolves. A young girl is hung naked upside-down and her throat slit. A woman has her face punched in with a plate-clad fist. A man is crushed under a heavy gate. Scalding water, boiling oil, firebombs, swords, hammers, sickles. Everybody dies and dies badly. It's pretty rough.

[This is not the worst thing that happens to a person in the book]

Along with all the violence, the superstructure of Kuji's women may be off-putting to some readers—or at least present a curiosity. These 14th century Swiss women are often enough stripped of clothing before being murdered, and Kuji draws each of them with tremendously large breasts. As well, they look artificially enhanced (as they do not hang in ways that physics and natural biology would generally allow for). It's a curious choice and one for which I'd be irresponsible to even begin hunting for motivations—but it can be entirely distracting I guess.

[Click image for anatomy lesson]

Still for all that, there really is a solid storyline that develops. *Wolfsmund* is a kind of fan-fictional retelling of the fall a particular garrison in an isolated Swiss pass. It's a little bit confusing as it takes place on 15 October 1315 and seems to be concerned with the Battle of Margarten, which took place a month later on 15

November. Maybe the current arc is merely prelude for the later battle with Leopold. Whichever the case, Kuji offers an exciting version of the events and gives her characters near superhuman martial prowess. William and Walter Tell are not only expert marksmen, but they can catch themselves on sheer rock walls by a couple fingertips on centimeter large outcroppings. A farmgirl's husband was murdered she and her two servants become experts in a farming-implement-focused combat style that her late husband had developed. Et cetera. There are speedlines and choreographed action out the wazoo—and it's actually kind of magnificent in its way.

[She is basically the Princess Bride if Buttercup had stayed on the farm.]

Those looking for a staid encounter with the dry history of a bloody, lopsided battle[4] are going to be probably disappointed—such was never Kuji's aim. Rather, she has put together a brutal, sentimental action-film spectacular. In all honesty, I probably would have preferred the more true-to-canon version of things, but not only do I respect Kuji's choice, I also have come to pretty thoroughly enjoy it. It's not by any stretch a perfect work, but especially for one's first headlining project, she shows an able commitment to her vision. I look forward to seeing how she directs the narrative going forward and my fingers are crossed that she'll at least spare one or two of the personalities in the book I've come to enjoy.

Whatever issues I had with the above image of the girl being executed, in all fairness, Kuji absolutely draws the heck out of her face. Check this out. It's just a gorgeous piece of illustration.

[Review courtesy of Good Ok Bad.]

Footnotes

1) Tidbit for the academically inclined in the text-critical know. While no expert myself, I say author rather than authors because I've never actually heard a worthwhile argument in favour of JEDP theory, fascinating as it might be. It's not a big deal, but for those who are aware of the argument, I just thought I'd mention that I am too—just so you didn't get caught on the singular there and think, "Silly plebe."

2) I *could* also compare it to *100 Bullets* except for the fact that *Wolfsmund* appears to actually be a pretty decent book.

3) And not just threatens but often actually succeeds. Flipping through some forums to see whether there was any news on how long the series would be, I discovered large swaths who couldn't get past volume 1, simply because there was no single protagonist character on whom to hang their hat.

4) In actual history, the canton confederates ambushed the professional Hapsburg knights by dropping a bunch of logs and rocks on them in a narrow pass, culling their numbers and driving them to flee. The fleeing Hapsburgs were cut down from behind and butchered by the merciless Swiss.

Rachel says

Brutal in its execution! At the beginning we are made to think that this is story with characters as its focus, only to be shocked by the truth. This is a story of a place, an impenetrable passage in Switzerland known as Wolfsmund. Each episode features a different set of characters, whom we are made to feel for, as they attempt to get past. Whether through forgery, crossing the lake, or lying, all fail to make it past the eyes of Wolfsmund's guard dog, Wolfram. Only this undeceivable man, and an unnamed woman who witnesses these tragedies, are constants throughout. Both Wolfram and the woman are quite mysterious, but in different ways. While he takes delight in his uncanny ability to detect deceit, she gives off a subtle feeling that there is more to her than meets the eye.

Mitsuhsa likes to use close-ups, putting a cruel reality, and the emotions of his characters, up front and center. Skirmishes are violent, and fast-paced with an overdose of speedlines that work well with the lined shading of the artwork. Most objects, and characters are highly detailed. Be-headings and nudity, mean this title is only appropriate for those 18 and older.

With plenty of fights, the first volume is finished all too quickly, and with no answers. Wolfsmund is one of the precious few examples of manga that look beyond Japanese history, not to mention that Swiss and Austrian history is rarely mentioned in the West. For this region, this was a dark period, and the mangaka effectively conveys this through both his writing and art. Now we just have to wait for a "hero" to appear.

James DeSantis says

Holy hell this manga was calling to me. It said

"Hey, James buddy, you like Game of Thrones right?"

Me: Yeah.

Mysterious Manga Voice: Well try this. It's like Game of Thrones meets Vinland, Meets Berserk.

Me: Oh HELL YEAH!

And we step in to a depressing, fucked up, morally corrupt book that I loved from start to finish.

This book is broken up into 3 parts. All related to the famous Wolfsmund fort gate. The rebellion army is trying to break through by sending scouts over to the other side to get important information delivered. Of course Wolfsmund isn't a nice person and he basically kills anyone who tries to escape or make it.

This isn't for the faint of heart. The heroes don't have their "plot device" shield. No, basically anyone and everyone can die, and in fucked up ways. Also there's boobs. So if you can't handle boobs, go away.

Oh and the art is just stunning. Truly gives me the Berserk/Vinland vibe, and that's all GOOD news.

Go check this out. Not for the faint of heart but if you want dark, depressing, and wonderfully drawn manga, you gotta get this.

Wytchfyre says

Kuji pulled the rug from out under my feet at the beginning of her series when she killed off her main characters. My reaction was, well, I guess this was a neat way to introduce the world and setting for the reader. Then, in the next segment, I, again, was taken by surprise when she killed off, what I believed were, the main characters. Slowly, I realized this was the format for the manga. The focus was on a couple characters that meet their demise trying to pass the gates of Wolfsmund. It's a neat format that sets it apart from other manga or comics since they are no central characters who last longer than one story. Kuji has a gift for keeping this format engaging; introducing new characters with each story who have their unique set of circumstances and motivations which propels them forward to their death. I can't wait to read more of Wolfsmund. I want to see if Kuji can sustain this, or even build something while maintaining the formula of killing off her main characters routinely.
