



## Civil War

*Mark Millar , Steve McNiven (Illustrator)*

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**Civil War** Mark Millar , Steve McNiven (Illustrator)

Collects Civil War (2006) #1-7. Whose side are you on? A conflict is brewing that threatens to pit friend against friend, brother against brother and all it will take is a single misstep to cost thousands their lives and ignite the fuse! As the war claims its first victims, no one is safe as teams, friendships and families begin to fall apart and the Marvel Universe super heroes go to war against each other.

## Civil War Details

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Comics

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# From Reader Review Civil War for online ebook

## Anne says

I think Millar did an excellent job of showing both sides of this 'Civil War'. At first, I was sure I would hate Tony, but when I looked at things from his point of view, it was almost impossible not to understand why he thought he was right. That's not to say that I wasn't rooting for Cap the rebels the entire time. I can't imagine a comic book fan being for Registration Act! After all, at the heart of all of us, is a geek who is paranoid of anything Big Brother-like.

It starts with public outcry against all superheroes due to a tragic accident caused by a group of b-list 'heroes'. Not much more than kids, they decided to take on a few villains to boost their reality t.v. show's ratings. To say it didn't work out for them is an understatement. Because they were not paying attention to their surroundings, they were unaware of the danger they were placing everyone in. One of them tried to capture Nitro, and the explosion he caused during the fight took out an entire elementary school. In the wake of hundreds of children's deaths, Tony is confronted by a grieving mother at her child's funeral. Overwhelmed with guilt, he agrees to help push for the Registration Act, and becomes front man for the cause. His belief is, with every super-human registered, trained by, and working for the government, nothing like that would have to happen again. He also realizes that it is only a matter of time before the public calls for an outright ban on the use of superhuman powers, and possibly superhumans themselves. He believes that by working with S.H.I.E.L.D, he is extending an olive branch that may save them all.

Millar's stroke of genius was using Captain America, of all people, to lead the rebellion. One would assume that Steve Rogers would be the first one to sign up for anything that had the backing of the United States government. However, he immediately saw the potential for misuse of what could basically be an army of super weapons. They could easily be used to intimidate other countries into submission of America's will. The threat of imprisonment to all who did not cooperate only fueled his belief that he was correct.

Spider Man (always my favorite) perfectly represented that, "Oops, I think maybe I've made the wrong choice.", feeling. At first, he truly believes in Iron Man's vision. If superheroes are required to register with the government, then there will be no more untrained kids in capes running around with the potential to cause disaster. Receiving a steady paycheck from the government also doesn't seem like a bad thing for Parker, who always seems to be struggling to make ends meet. Yes, he will lose the privacy afforded by his secret identity, but it doesn't look that high of a price to pay to gain the public's support again for superhumans. Tony believes that because Peter has always been so guarded against losing his secret identity, his willingness to unmask during a press conference will ultimately lead the others who are on the fence to join their side. Personally, I think it was worth it just to see J. Jonas Jameson collapse when Parker took off the mask. Nice.

However, after Goliath is killed during an attempt to arrest some of the rebels, he begins to have second thoughts. Fighting and possibly killing superheroes who had, time and time again, saved the lives of

countless innocents, was not what he originally signed up to do. His decision to join the rebels made me remember why I love him.

Great story, great art, great choice of characters! This is a must-read!

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### **Brandi says**

I don't feel like writing a long review, so here are some Civil War memes to brighten your day:

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### **Terence says**

After a super villain blew up a school, sweeping reform hit the nation. This reform forced super powered individuals to either register with the government or face imprisonment. Not everyone agreed what to do which lead to a super hero... *Civil War*.

I really dislike this story. Everyone is so myopic it's insane. To put such time and effort to fight other super heroes is about the dumbest thing ever. No one's complaining about too many heroes when Galactus, Apocalypse, Doctor Doom, or any other number of villains threaten to destroy the world. It's surprising more heroes didn't just sit the event out and not join a side. If they wanted to do something to make a difference perhaps hiring super heroes as prison wardens because the biggest issue is that super villains always escape prison.

Whose side am I on? No one's, everyone lost their d\*\*m minds. The majority of the characters were wildly different from their normal characterization in the worst way especially Captain America. Cap turned into an angry man just ready to argue and fight constantly and not the level headed hero he's normally shown to be. If Dr. Strange wasn't fasting on a snowy mountain I'd be with him. I really hope the movie doesn't resemble the comic too closely.

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### **Jan Philipzig says**

I guess the idea behind a superhero crossover event is to bring a wide range of characters together in a single story—characters that usually feature in their own, individual titles. What superheroes do best is fight, of

course, so a good crossover event must provide them with a convincing reason to fight side by side or against each other or both. For Marvel's popular 2006-07 crossover event *Civil War*, writer Mark Millar came up with the following premise (quoted from an interview reprinted in the back of the hardcover edition):

"Civil War is about what happens when the Marvel heroes are forced to grow up. It's as simple as that. The public need and want the heroes. They couldn't survive without them in a world filled with super villains and alien invasions. However, the wild west fantasy these guys have been having, where they put on a mask and fight whoever they like just doesn't cut it in the modern world. Real people are getting hurt here and, for the first time, the heroes are being asked to come over onto the side of law and order in an official capacity so these guys can be properly regulated. Some are happy about this and others feel it's compromising everything they stand for."

Disagreement on the role of the superhero quickly turns into conflict, and voilà, we got ourselves a superhero fight big and spectacular enough to be marketed as a full-fledged "war," that is, a bona fide crossover event—mission accomplished. According to Millar, though, *Civil War* does more than just set the stage for battle; it also provides meta-commentary on the genre from a contemporary perspective by raising the question: Is it really okay for superheroes to place themselves above the law and "fight whoever they like"?

Unfortunately, the story turns out to be far too busy with its battle scenes to actually explore this question in any depth—not sure to what degree it is explored in the flood of tie-in issues I have not read (in *The Road to Civil War* or *Civil War: Captain America/Iron Man*, for example). Based on the event's core mini-series alone, I have no idea why any of these characters are either for or against government control, and Millar himself doesn't seem to have given the issue much thought: "It just kind of evolved naturally... Cap is a natural, of course, because he's all about freedom and civil liberties and Iron Man just seemed like the only guy with the weight and the authority to disagree with him." Disagreement for disagreement's sake, which makes the whole story a bit of a contrived, shallow affair.

Still, *Civil War* certainly delivers what is expected from this kind of story. As much as Millar's writing fails to develop its own themes and characters, it is surprisingly sharp and effective when it comes to the battle and its immediate context, and McNiven's detailed widescreen artwork, realistic and spectacular at once, perfectly compliments a story that claims to confront the Marvel Universe with real-life concerns. Bottom line: *Civil War* isn't really the revisionary text it purports to be, but as an event-type spectacle it works quite well.

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## Scarlet Cameo says

### Actualización abr/2016

Encontre este ~~largísimo~~ gif que muestra a todos los Avenger y queda como una tipo canción ~~o yo estoy loca y la cantaba en mi cabeza~~ y quise dejarla aquí

<http://ic.pics.livejournal.com/hlw/68...>

*Dejó el link porque por alguna razón ;;;GR no carga la imagen!!!*

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Unos jóvenes superhéroes se adentran en una batalla que ocasiona la muerte de más de 600 personas en Stamford, entre ellos 60 niños. Esto lleva a la creación del "Acta de Registro Superhumano" donde los superhéroes pasaran a ser trabajadores gubernamentales, entrenados y mandados por una agencia especializada dentro de S.H.I.E.L.D.

Ante este paradigma se forman dos bandos, el que se rehúsa al registro, liderado por Capitán América, y otro pro-registro, comandado por Iron Man.

Sí leemos eso todo parece demasiado simple "La ley es la ley" ¿cierto? Pero lo que no se nos dice es que aquellos que acepten el registro deben revelar y "cazar" a los enmascarados que rehúzan realizarlo. Tampoco se nos dice que los que están en contra del registro tienen razones relacionadas (y justificadas con hechos reales) para ver como un peligro hacia su persona este registro.

Para ser justos es imposible decir que el Acta es buena o mala, más bien es tiene ambas cosas. Esto plenamente expuesto con la interiorización de los personajes, dado que son pocos los que no llegan a cuestionar el bando en el que están y las acciones que llevan a cabo.

Ahora la historia es exquisita, tiene más de lo que a simple vista se ve, es redonda y completa en sí misma, y su punto más fuerte son los personajes principales:

Ellos tres son quienes llevan la batuta, las decisiones que toman influncian a todos los demás superhéroes, y la verdad es que no puedes evitar amar u odiar a alguno de ellos. **Yo apoyo al Capitán América**, principalmente (y no recuerdo si eso pasa en este número o en alguna de las historias secundarias) porque él sí dice que es lo que está defendiendo, cuales son las verdaderas motivaciones que lo llevan a eso, y Ironman sólo pareció sacar el beneficio de todo lo sucedido.

El dibujo es excelente, y la edición en español (con la portada original, no con la portada para México) es hermosa, realmente todo transmite lo que esta pasando.

Para finalizar diré un detalle, si alguien se pregunta **¿Es necesario leer TODAS las historias que conforman Civil War para entender este compilado?** No, y de hecho sí desean hacerlo, no recomiendo que lo hagan conforme la cronología de Marvel porque muchos detalles pueden confundirse dada la repetición de escenas, pero si recomiendo leer las historias alternas (especialmente Civil War: Front Line y Civil War: The Amazing Spider-Man), aunque no todas son oro (Civil War: Thunderbolts te estoy hablando a ti) vale leerlas si quieres una perspectiva de realmente como esta afectando a los héroes en todos los aspectos de su vida.

El final no me gusto, pero no porque fuera malo, sino porque NO ME GUSTO (opinión personal) y aunque se que cerró de manera adecuada yo terminé tremendamente enojada\*\*, he aquí mis reacciones del final:

Como conclusión sí te gustan los superhéroes esta historia debes leerla, porque te mete en un entorno completamente distinto a lo que siempre se nos muestra, da mayor dimensión a las personalidades de los personajes principales, además de que cambia la percepción clásica que tenemos de los héroes enmascarados, donde siempre se busca evitar el daño y el compañerismo (en la mayoría de los casos) es lo predominante. Para mí sólo una persona se benefició de esta Guerra, todo lo demás sólo fue el cierre de una era.

**\*\*No me importa lo que mostró What if...? Cualquier final no dejaría contentos a todos por tanto mi enojo es válido**

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### **Jeremiah says**

So, like, uh, the superheroes split 'cause the government (read as "damn government") wants them to register and get paid to do what they do. Then, like, the one side fights the other side. People get pissy. More people get pissy. Then it kinda ends and nothing has changed.

The art is decent.

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### **Chad says**

Decided to go back and read this again while going through all of New Avengers again. It's a very interesting argument. If police officers and firemen have to be trained to do their job, why shouldn't super heroes too? The New Warriors screw up while filming a reality show and Nitro blows up a school. Average people are outraged and the Superhuman Registration Act is pushed through. Iron Man is pushing for the bill while Captain America is totally against it. Millar characterizes the pro-registration side like a bunch of fascists while Cap is portrayed as an angry a-hole. Plus, a lot of big moments happen outside this book, especially to Spider-Man. The Marvel event as an entire whole I'd give 5 stars while these 7 issues just got a 3 for not fleshing out the events enough and the poor characterization of the main characters.

The one thing I was disappointed was never explored is that the Superhuman Registration Act is really just an extension of the Mutant Registration Act that Chris Claremont introduced in the X-Men back in the 70's. That would have been a good way to bring the X-Men into the story instead of having them sit this one out.

Steve McNiven makes the book look glorious. The Marvel universe has never looked better or more epic.

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### **Alejandro says**

#### **Marvel's Masterpiece!**

*This TPB edition collects "Civil War" #1-7.*

Creative Team:

Writer: Mark Millar

Illustrator: Steven McNiven

## **THE RIGHT STUFF**

When I found out (back then, in 2006) the chosen creative team for *Civil War* I wasn't surprised. Then, I already knew Mark Millar's writing through his time on *The Ultimates*, so I knew that he was the right man to write it, and I knew Steven McNiven's artwork through his tenure in *Marvel Knights: 4* (the Fantastic Four title published under the label of Marvel Knights) and I knew that he was the right man to illustrate it.

I read the story until 2008, but since it came out, I knew that it will be something excellent.

Millar's bold-with-balls writing merged with McNiven's striking drawing gave birth to Marvel's masterpiece.

## **WHY IS IT SO GOOD?**

You may think that *Civil War* is about taking a side.

But you're wrong, and that's why this is so good (in the sense of storytelling)...

*Civil War* is a strong story since both sides have valid points **AND** both sides have made terrible mistakes. The same kind of soldiers, from different kind of wars, will clash. Lives will be changed. Morals will be challenged. Families will be divided. People will die. Nothing would be the same.

You can't pick one side. This is a mess. This is a war. And nothing worse than a civil war when the combatants are from the same nation, when the "enemy" today was your friend yesterday. Nobody will be a true victor, everybody will lose something.

## **CHILDHOOD'S END**

Battles between superheroes and supervillains have been occurring for decades and always there were some property damage and some by-standers got hurt. U.S. Government and American society were used to it, it was part of their lifestyle, and then...

**...Stamford, Connecticut happened.**

The New Warriors, an unsupervised team of young superheroes, making a TV Reality Show (yes, you read right) looking to boost their ratings, they went after a supervillain, Nitro, that maybe he wasn't a criminal mastermind but definitely he was WAY over their league. The New Warriors recklessly engaged Nitro, in a populated area of Stamford, CT, and he activated his self-detonation power...

...a tremendous explosion occurred...

...The whole New Warriors team got killed (with the exception of Speedball), but the real tragedy was the



deaths of 600 innocent citizens, including 60 children from a primary school in the area.

The crap hit the fan, hard.

Now, superheroes and supervillains were no more seen as that...

...now, all of them were classified as living weapons of mass destruction.

U.S. Government decided to activate the Superhuman Registration Act, to mandatory identify the real name of every single person with super powers on the United States' soil. Iron Man (aka Tony Stark) is supporting the initiative. Captain America (aka Steve Rogers) is against it.

The Marvel's Civil War started.

### **CHANGING GAME**

Millar already had redefined the Ultimate version of Captain America and here he does the same treatment to the Earth-616's original version. Captain America before *Civil War* was seen as just a guy with a shield, now he is a highly trained super soldier who always watches his surroundings as a battlefield, and that's a game changer for Steve Rogers.

Tony Stark before *Civil War* was seen basically as just a guy in an armor suit. Millar's treatment with Iron Man showed him to readers as the man who is three steps ahead in the world's chess game.

Now, Captain America and Iron Man are the key players in the Marvel Universe and their decisions will shaken, for better or worse, that universe. And the problem is that while they are formidable, they still are men, and men make mistakes, but men with so much power and responsibility, their mistakes are equally powerful.

### **WOULD THE RIGHT CAUSE STAND UP?**

You may think that Cap is right and Tony is wrong. But it's not that simple. Both are right. Both are wrong.

That's the beauty of the story. That's the tragedy of the conflict.

Maybe the "rebel" inside you would see noble to support the penniless soldier against the millionaire CEO. You found attracted to the idealistic picture of the ragtag rebels against the economically rich empire.

However, life isn't romantically correct.

Just think if all this would happened in "our world"...

...Masked people with powers far beyond of mortal men appeared, and due their battles, they left you without a loved one, without your home, and since nobody knows who they are, they can't be make responsible for their actions. Would you still so altruistic minded to support the concept of masked superheroes?

Because we aren't in the 40's anymore and kids deserve the chance to grow up.

[illegible]

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(view spoiler)

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## Alex ? Deranged KittyCat ? says

**3.5 stars**

I bought the Romanian edition for my son, so I read that one. Surprisingly, I didn't mind that it was not in English, that's how good the translation is.

So, there's Tony all full of remorse, backing up a legislative act that compels all superheroes to reveal their identity, and work as state employees. Cap is obviously against it, and they go to war because of that. We have injured, we have deaths, we have pretty much everything.

But the storyline is different from the movie one: no Winter Soldier in the comics. I'm not sure which I prefer. It was nice seeing old friends, such as Storm or the Fantastic 4, but fewer superheroes also has it advantages.

I was a little confused with Namor. I kept thinking of Aquaman, and why he ended up in a Marvel comic. Shame on me.

By the way, I really need to read Emma Frost's story. I think it's high time I got over my dislike for her (for tacking Jean's place).

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## Sam Quixote says

This one has been due a re-read for a while and, now that it's been announced the next Captain America movie will be subtitled Civil War, the timing seems right to re-visit it. I read Civil War many years ago, long

before I started really thinking/writing about what I read, which is the only excuse I can give for why I thought this tripe was any good at all. I was wrong - very wrong! The politest way of describing Civil War is a dumb mess, the comics version of a Transformers movie.

Normally I start with a summary of the book but it turns out that the very beginning of the story is perhaps the biggest stumbling block of all. So, in Mark Millar's hands, the New Warriors are apparently a group of media-hungry yooofs who film their superhero shenanigans for reality TV. During their latest filmed battle, Namorita (Namor's cousin) corners Nitro who explodes himself in a small nuclear-like blast, killing hundreds of people, as this is in a suburban neighbourhood. The deaths include a playground full of kiddiewinks.

Horrible, yes, and tonally all wrong for a Marvel superhero comic. Much too serious, much too dark. But that's not why it's the worst. This event causes Congress to pass a law demanding every superhero become registered. Think about this: a group of teen supes and another group of D-list villains fight, some kids die as collateral damage, and the result is all superheroes must carry a licence? How does that even follow? If the New Warriors had licences, would that have made the loss of those kids' lives acceptable/avoidable? In what way?

So that's a major problem for me: this entire book is based upon the weakest, most nonsensical of foundations. Because of what Nitro did when he was provoked by Namorita, apparently now all of the good that the superheroes have done goes out the window and to "win back public trust", Tony Stark insists that everyone get registered. Captain America disagrees, the two form sides, we have Marvel Civil War. Duuuuuuuuuuh.

And here we come to the next big problem with this book: uncharacteristic characters. Tony Stark is written as this evil neo-Hitler-type figure who is extremely authoritarian, while Maria Hill becomes a Gestapo-type figure and SHIELD become the SS! Reed Richards becomes a Dr Mengele-type who starts cloning Thor - whose clone by the way is a stone cold PSYCHOPATH who murders a superhero the first time he's introduced - and they set up concentration camps for the superheroes who don't goose-step into line.

Even if you buy into that flimsy premise, how can any Marvel fan reconcile themselves with the way these classic characters are written? The tagline to this drivel is "Whose side are you on?" - I can't imagine anyone would be on Iron Man's side, given that he's so ridiculously fascistic! Even Cap is horribly written as this 'roided-out dickhead who's constantly growling out menacing statements and beating people to a pulp - he's our hero, guys!

It's implied that Sue Storm sleeps with Namor to get him and his Atlantean forces on Cap's side, Millar's Punisher is the stupidest, worst iteration of the character I've ever read (you can feel the contempt Millar has for the character in every panel he's in), and where was Hulk? Was this during the Planet Hulk storyline and he was off-world? I don't know, but at least one character escaped having their personas assassinated!

This whole concept of applying the "real-world" to Marvel comics (or DC for that matter) is so flawed. I've talked about it in other reviews but when writers apply this approach, the results are always terrible. I mean, buildings fall down, things blow up all the time when superheroes battle supervillains but it's usually accepted that no civilian lives are lost, because superhero comics are just fantasy. When you start having funerals for kids who got caught in the middle of these battles, it completely ruins the point of these stories: whimsical entertainment.

Actually a funeral for a kid is an apt metaphor for the way Civil War killed the spirit of Marvel in this comic.

They're supposed to be fun, not grim and miserable. This book was trying so damn hard to be dark and gritty, I couldn't believe I was reading Marvel! You might be thinking I was going overboard with the Nazi analogies earlier but I promise you, you'll see it too if you read (or re-read) it - you can't escape those comparisons or the ham-fisted Orwellian overtones either.

For more casual comics readers who aren't as bothered with the above, I imagine their complaint would be more straightforward: Civil War is boring. It goes from overblown prologue to ridiculous reactionary political scenes, and then alternates from silly superhero fights to dreary conversations of superheroes trying to convince one another to join their side. It's so dull and Millar's script is tedious at best, cold and cynical at worst.

I won't discuss the ending or who won or lost (the answer to the latter being the reader), but ask yourself: does the conclusion solve what happens at the beginning? Is it a suitable answer? Will a supervillain not go too far like he did at the start because of what happens at the end? Anyway, the answer is no.

Civil War is a mega, mega, mega-DUMB storyline that contains the worst excesses of superhero comics. Millar crafted one helluva distasteful and unpleasant beast with this book. This is one of those instances where I fully believe the movie will be far superior to the source material and I'm actually hoping it will largely ignore it too! My previous pick for worst Marvel Event book ever was AVX but Civil War edges that one out for being so utterly obnoxious.

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### **James DeSantis says**

I always thought Civil War was a let down. I still think that years later. I actually re-read this because been playing Marvel Ultimate Alliance 2 and the story in there is pretty bad, the comic version isn't much better.

So if you don't know what Civil War is about, where the fuck you've been? Tony wants superheroes to register in the united states. Basically be super agents for Shield. Cap says no, we need out secret identities otherwise we can be in trouble. Tus, the war begins, and our heroes begin to brawl with each other.

Good: The points brought up on both sides can be pretty interesting. I also love the Spider-man reveal and brings the character to a new level. I also like the IDEA of this and think it could have really given us some amazing stories.

Bad: However, most of the plot results in punching each other in the face. Also the art is iffy, and while sometimes nice, sometimes is downright ugly. Also the pacing is a bit iffy and it feels like it wraps up way to quick for such big movements in the universe.

Overall it's closer to a 2.5 than a 2 but still, this title has always been okay. Hype hype hype, but not delivering. I know it might be insane to say but I thought Civil War 2 was actually worth more on what it was saying. Atleast I had more fun. Owells.

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### **Kemper says**

If you subscribe to Marvel Unlimited and look up the *Civil War* event on the app it tells you that there are

103 individual comics involved. **103!**

This collection consists of the 7 core issues that tell the main part of the story. A group of C-list superheroes botch the capture of some bad guys and essentially nuke a school full of kids. That's the last straw for the American public who has had enough of costumed crusaders running around with no accountability. A law is passed that states anyone with superhuman abilities is required to register with the government, and if they want to fight crime or help people they have to become trained agents on the SHIELD payroll.

Some prominent figures like Tony Stark and Reed Richards support the Superhero Registration Act and urge their comrades to sign up. Steve Rogers thinks that trusting the government with control of the powered community is a recipe for disaster and starts an underground movement to keep fighting the good fight without submitting to oversight. All the Marvel superheroes find themselves choosing to side with either Iron Man or Captain America, and while Spider-Man is at first willing to become the public face of compliance he soon finds himself questioning the side he's chosen.

There's definitely a compelling story in the set-up for this, and I like that both sides have very valid points of view. I especially found it interesting that intellectually I side more with Team Iron Man because you shouldn't have a bunch of walking weapons of mass destruction running around doing whatever they feel like, but I found myself rooting for Team Captain America more. A big part of this is because of how Tony Stark starts acting like the Pope of Chili Town. Tony is convinced he's right and that the ends justify the means so while his intentions are good he uses increasingly questionable tactics.

However, since this is trying to boil down an insane amount of side stories into one coherent narrative thread it often feels rushed and as if things come out of left field. For example, the way that Captain America gets branded as uncooperative seems to happen extremely fast for a guy who is generally the most beloved and respected superhero of them all. Essentially it goes like this:

**SHIELD Director Maria Hill:** Captain America, are you going to support the Superhero Registration Act and lead our new government sanctioned Avengers?

**Captain America:** Well, I'm not sure. I have a lot of concerns so I'd like to take a moment to talk about what this course of action might...

**SDMH:** Agents, arrest this man.

**CA:** What the hell? I just said I need a minute here.

**SDMH:** Oh, you're resisting? SHOOT HIM!

Perhaps the biggest problem I have with *Civil War* is that it doesn't have the courage of its convictions. This was marketed as an event that would change everything in the Marvel universe. (Yeah, yeah. I know. We hear that one for every crossover.) But this actually did seem to profoundly alter the status quo. (view spoiler)

To be fair, the fallout from portions of this story did linger for quite some time, but as usual the biggest things were eventually reverted back to baseline with the most egregious example being what was done to get Spider-Man back to 'normal'.

There was a pretty intriguing idea at the heart of all this, and that does make it a bit better than most of the

epic comic crossover events. However, it still couldn't shake off the inherent problem of making the whole thing too huge to be readable for the average person except in this Cliff Notes version which feels like you're only getting a small piece of a story that ultimately doesn't matter that much anyway.

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## **Bookwraiths says**

Loved this book. It captured the feelings and emotions of all the parties involved in this civil war, making even a reader choose sides. Naturally (because I'm a rebel at heart), Captain America's side was the one I found myself routing for in this battle of wills, but Millar did an excellent job of making me understand why Iron Man and his cohorts decided to back the government's initiative. Action, emotions, fights, moral decisions, and grief. This one had it all!

As for the art, I liked it, which means that it was good enough that I never thought of it at all most of the time. It really became a seamless part of the story, flickering before my eyes like a movie projection, just the way I like it.

At the end of the day, this collection (and a couple others) made the Civil War a crossover storyline that I am absolutely glad I finally picked up and experienced.

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## **aria [dear darling reader] says**

**This series has so much relevance to society today.** It clearly shows us how much stubbornness and unwillingness to cooperate could cause so much destruction.

I'm the type of person who likes to look for deeper meanings in anything I read, so I was reading this, I couldn't help but feel that somehow we are all experiencing this right now. We don't have superheroes fighting left and right for what they believe in, **but we do have groups of people doing the same thing and also causing similar damages to people around them, of course not as severe I guess. No scratch that, almost as severe as the damages on this series.** And this is all because they like to prove they are right that they completely disregard the effect it would have to other people around them. I'm not going to give much examples about it anymore, but if you look at current events in the world today you'll see where I'm going with this.

### **THINGS I LIKED**

✓ I'm not exactly sure if the message I got from this was intentional or I was just reading too much under it. But I liked what this was representing.

✓ I liked how the beginning was built well in my opinion. I thought that the set up as to why the conflict happened was legit. It wasn't just because of someone's self-interest. It was because something really big happened which caused the government to take action. And while I side with Captain America on this one, I understood the reason why the push this legislation.

✓ I liked the illustrations.

✓ For some weird reason, it felt good seeing these superheroes battle it out against each other. I know its bad saying that but I dunnoo.. It looked so badass.

✓ The character arcs were very impressive. It's shows the struggles of each of the characters and I thought it was done pretty well. It shows that these superheroes are still people and sometimes make irrational and selfish decisions.

### **THINGS I DIDN'T LIKE**

✗ Those new superheroes who were ultimately the reason why this whole Civil War thing happened were so annoyingly stupid. I freakin' wanted to punch them senseless.

✗ It sucks that there are some instances that you won't understand because you haven't some of the other comics related to this. I was just told by someone that the reason some things seemed missing was because of that. Some plot holes were answered on another series to solidify this specific series. And that sucks. I haven't really read much comics so maybe this is just me not being used to this. But yeah... I would have wanted to read everything in a series, but switch to another series just to get some stuff.

### **FINAL WORDS**

**I would highly recommend reading this.** Most especially for those who would like to know what might happen to the movie **Captain America: Civil War** because I believe this would be their source material for that movie. I'm not really sure how they are going to work this as a movie, but I am so excited to find out.

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