



Wayward, Vol. 4: Threads and Portents

Jim Zub , Steven Cummings (Line Art) , Tamra Bonvillain (Color Art) , Brittany Peer (Color Assist) , Ludwig Olimba (Color Flats) , Marshall Dillon (Letters) , Zack Davisson (Back Matter) , Ann O'Regan (Back Matter)

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IMAGE'S SUPERNATURAL SENSATION CONTINUES!

The group is pulled apart and the hidden mythic worlds of Ireland and Japan are revealed.

JIM ZUB (Thunderbolts, Samurai Jack) and STEVE CUMMINGS (Dead Shot, Legends of the Dark Knight) continue their supernatural spectacle that combines the camaraderie and emotion of shows like Buffy with foreign cultures and fascinating mythological monsters.

- This volume includes design artwork by artist Steve Cummings and profiles on mythical creatures by monster scholars Zack Davisson and Ann O'Regan not found in the single issues.

Collects WAYWARD #16-20.

Wayward, Vol. 4: Threads and Portents Details

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Author : Jim Zub , Steven Cummings (Line Art) , Tamra Bonvillain (Color Art) , Brittany Peer (Color Assist) , Ludwig Olimba (Color Flats) , Marshall Dillon (Letters) , Zack Davisson (Back Matter) , Ann O'Regan (Back Matter)

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From Reader Review Wayward, Vol. 4: Threads and Portents for online ebook

Will Robinson Jr. says

Ayane! Don't die!NOOOOOO! This volume of Wayward really gets you with the feels. Our group of heroes have been split up after Nurarihyon attacks their base of operations. Rori and Ayane have been rescued by Rori's father who happens to be from Ireland. In this volume writer Jim Zub gives us a background into Rori's interesting family heritage. It was a pleasant treat to see Zub move the story from the Japanese mythology over to the Irish myths of the Druids. This opens up a world of possibilities in this fantasy series where it appears all myths may exist. The artwork is good as always. Cummings & Bonvillain deliver some breathtaking panels and the coloring in this book is amazing. Dermot Lane seems to have an interesting back story and it was nice learning more about Rori's parents. I can not wait to see where the next part of this story is going. This is a great series for Image.

Chris says

Well, that wasn't fair. I'm the one crying.

Seriously, this series is great.

Anniken Haga says

Not OK!

Still beautiful artwork, and I love that they're back in Ireland, but what I think happens is not OK!

Also, I felt that the story slowed a bit down in this one. That is good, 'cause I've had some trouble with things going too fast and feeling that I lose a lot of the story. Still want some more character development, though

Emily says

The change in scenery in this volume was refreshing, and it was fun to see Rori come up against some new supernatural forces in Ireland. The background on Irish folklore and the pronunciation guides in the back were welcome as always.

Elizabeth says

Rori and Ayane have been transported to Ireland where Rori was born--and Rori's father has secrets of his own. This series continues pretty to look at and a fun, fantastical reality with the new gods manifesting their powers while the old gods aren't quite ready to surrender. So thankful for the coworker who put me onto this series, and loaned me all of them so I wouldn't have to wait for them on ILL.

Tom Ewing says

My suspicion that the shift in location to Ireland would spell trouble for this series proves sadly right. Wayward has previously worked by showing mythological creatures and concepts at play in an urban environment - not exactly a new idea, but attractively done, with entertaining characters and a rich range of myths to draw on. Adding Celtic mythology for a kind of folkloric fusion cuisine might work, but Wayward's idea of Ireland feels embarrassingly pre-modern and blarney-tastic, and its takes on the myths are similarly cardboard. Irish folklore is rich and often terrifying; its stories of mortals' encounters with the spirit world often tales not so much designed to make sense of the mysterious as to underline its arbitrary, cruel aspects. Wayward has none of that texture - it's one tribe of monsters versus another.

The story does check back in on its Japanese cast - the central group of kids have been separated, with fairly disastrous consequences - and rogue kitsune Inaba gets to take on the protagonist role. These sequences are pacy and feel consequential - a reminder of what made Wayward an enjoyable take on the teen-superhuman comic in the first place. I found myself enjoying them, and dreading the regular returns to the 'auld sod'.

Maggie Gordon says

Wayward Vol 4 is a transitional volume. Rory has been taken to Ireland by her dad and bits of her parents' history is revealed. Celtic folklore is introduced and the series takes a global turn. Unfortunately, not much actually happens because the book needs time to introduce the concepts. There is a rather distressing character death though, so prepare for loss. The last page of the book made me unbearably sad :(There are short glimpses at what is happening in Japan as well, so readers are not left entirely in the dark about what happened to their favourite characters.

The art is a bit off this volume. Same person, but the details seem a bit subdued and there was something about the faces that bugged me.

Devann says

Apparently we are now adding Irish mythology into the mix, trying to take this in what looks to be eventually a global conspiracy of old gods vs new. A fine idea in theory but they really need to up their game to make it work because now it's just looking more and more like a poor man's version of American Gods, which is doubly unfortunate considering there is an actual American Gods comic running now in addition to the new TV show. Also at least American Gods makes sense in that the new gods are actually, well ...gods. Here we've got gods vs a bunch of random teenagers who have random powers because ...reasons??? I'm about to drop this series but the art is so good and there's so much potential for a good story I just find it so hard to walk away.

Shadowdenizen says

This series continues to impress, adding both Celtic mythology, Rory's dad, and character death into the saga.

Highly recommended, and at the top of my must-read list (along with Harrow County and a few others) each month.

Chad says

Rori's dad has teleported Rori and Ayane from Japan to Ireland. So now we get to delve into Irish mythology and it's grand. Each issue begins with a flashback to Dermot and Sanae's (Rori's parents) blossoming romance. Incredibly slowly, Dermot begins to tell Rori what is going on.

Meanwhile, the rest of our cast in Japan are on the run.

The first issue does have an incredibly frustrating scene where Dermot sneaks off and talks to one of the Fomoiré in Gaelic. Here's a rough translation from Google Translate. (I didn't mess with using all the accented characters. Feel free to correct me.)

Fomoiré: Druid, Do not go too long

Dermot: Without a choice I promise you, it was the hardest journey of what was supposed

Fomoiré: No excuses. Is the girl attached to the power of the biblical of the east?

Dermot: Yes. But it's not cool

Fomoiré: No? Why not?

Dermot: As if it were my inion. I have had some time to leave.

Fomoiré: Very good. But the time is short. Do not miss the strength to do what he wanted. It's hard to say anything.

Dermot: I know.

Steve Cummings and Tamra Bonvillain provide some gorgeous pages. they really knock it out of the park with each issue. This is still one of the best books Image publishes. I'll save the Buffy comparisons for every other reviewer.

Brian O'Sullivan says

Shallow and strikingly offensive in so many different ways

I'm a bit torn on this one. Wayward was actually a pretty good fantasy series for me until this particular volume where it's gone rushing in hellbent in its effort to represent 'Oirland' as an 'Island of Faeries and mystery'.

Nicking other people's culture and mythological beliefs is nothing new and there's really no problem if you actually tell people up front that you're doing it. Unfortunately, the producers of Wayward also try to pretend they have an in depth knowledge of what they're talking about. As a result, they've ended up producing something that's very culturally uncool/offensive.

The authors have gone to some immense trouble to pretend they're authentic: Get this!

In one or two scenes they use text in Irish - unfortunately it's not Irish but some kind of garbled nonsense pulled together from 'Google translate'.

The Irish character (Dermot) speaks 'loike dis' and likes 'a bit o'craic', has the surname 'Lane' (WTF!)

I could go on and on but seriously! Why do American writers insist on the approach that 'we love Irish cultures much we're going to misrepresent it completely.'

Constanze says

Why do they always win, there are losses but they still always win. :c

Paul Allard says

The newly-powered teens meet new dangers and allies

The gifted children are now dispersed, some in Japan and Rori and Ayane in Ireland with Rori's father who has links with the Irish fairy folk. There are flashbacks about Rori's origins as well as action in Ireland and in Japan. It's getting quite complicated so reading the three previous volumes is recommended. It's obvious that there is more to come and I look forward to it.

This series continues with a lot of action and adventure and is nicely written and illustrated. The series is well worth a look.

Dark Chocolate says

The good guys are basically not good guys anymore. I won't spoil anything more but I hope Rori pulls herself together and finally fixes the mess she did in the next volume. The art is great as always :)

Aaron says

Increasingly nifty but curiously fragmented, the urban fantasy comic **Wayward** remains a clever and emotional foray into teen demon-hunting. As with the previous volume, the current entry sends each would-be hero farther down their respective rabbit holes. Will Rori find solace in a twice-foreign country? Can Ayane adapt to a changing sequence of enemies? Can Inaba, Emi, Shirai, and the others, "Do what must be done . . . survive"?

THREADS AND PORTENTS splinters Team Rori MonsterSmash for what seems like a more permanent fix. Following the battle at the Black Eye Fudo Temple, everyone goes their separate ways. Rori and Ayane, notably, are spirited off to Ireland by Rori's flighty father, Dermot. As for the rest, it's a game of running, hiding, and laying low. (Shirai has an informative encounter with a magnificent *yokai* called the *gashadokuro* . . . a giant skeleton creature.) This volume, over all, is about giving the characters room to catch their breath.

And yet, as a consequence, if **Wayward** ever had a visible weakness, it would be the title's affection for parallel action. Five comics comprise this volume: some issues take place in Ireland (#16, #18, #20), and some issues take place in Japan (#17, #19, #20), while all five issues open with a vignette exploring how

Rori's mother, Sanae, met and fell in love with Dermot. Altogether, there are roughly six splinter plots occurring at any one time, taking place at any of four or five separate locations, almost all of them happening simultaneously.

It's a lot.

Not to say the book is structured poorly. The pacing remains digestible, and Cummings's art remains skillfully balanced. To clarify, it's difficult to get a foothold, sometimes, when one is encouraged to *set aside* concerns or emotions -- headspace -- regarding one set of characters in favor of another, so fast and so flippantly. It feels a little disingenuous.

For example, (1) Nikai is taken to a hospital and guarded by the army . . . and is completely forgotten. (2) Shirai and Emi steal away to the dirty end of Tokyo to get away from authorities . . . and there's zero conversation about how they see themselves (or their future) in light of the chaos they've survived. How does one even sleep with the fate of the world on their mind? (3) And while Rori and Ayane have their own share of trouble, over in Ireland, the infodump on Ireland's mythology is boring and unwieldy. Neither Rori nor the reader can do anything practical with this information. Why explore it now?

THREADS AND PORTENTS implies a very intriguing but ultimately very tumultuous long game. For both the readers and for the book's heroes, this could prove to be as fun as it is perilous. At the heart of this observation lies one damning inquiry: is the comic's original scope changing into something else? Other fantasy books have done so, but such changes are almost universally never for the better.
