



Batman: Gotham by Gaslight

Brian Augustyn , Mike Mignola (Illustrator) , P. Craig Russell (Illustrator) , Eduardo Barreto (Illustrator) , Robert Bloch (Introduction)

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Presenting for the first time the adventures of the Victorian Era Batman in one 112-page edition! This volume includes the breakthrough Elseworlds specials GOTHAM BY GASLIGHT and MASTER OF THE FUTURE that pit the Dark Knight against Jack the Ripper and a death-dealer from the skies over Gotham!

This edition collects the two one-shots: Gotham by Gaslight and Master of the Future.

Batman: Gotham by Gaslight Details

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Author : Brian Augustyn , Mike Mignola (Illustrator) , P. Craig Russell (Illustrator) , Eduardo Barreto (Illustrator) , Robert Bloch (Introduction)

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Download and Read Free Online Batman: Gotham by Gaslight Brian Augustyn , Mike Mignola (Illustrator) , P. Craig Russell (Illustrator) , Eduardo Barreto (Illustrator) , Robert Bloch (Introduction)

From Reader Review Batman: Gotham by Gaslight for online ebook

???? says

Two parts. The first is much better, specially the parts drawn by Mike Mignola:

I guess it would have been much better if the villains in the first part and the second part were The Joker and Superman (respectively). It was very doable.

Art the Turtle of Amazing Girth says

The concept behind this was so intriguing to me I could not wait to devour the story, and then, it was classic mystery pattern.

Innocuous secondary character, introduced early, forgotten, then is the villain.

Yawn.

The part I really liked, was how well Bruce Wayne was framed and nearly hung for the crimes.

I do hope they do more with this era, but with better long term writing and thought-out plots.

Nerdish Mum says

I have wanted to read this for ages and I'm so happy I finally got my hands on it. It was fantastic, I loved both stories but especially the Jack The Ripper one. Gotham suits this era perfectly and everything fits nicely. The Ripper letter at the beginning as well was really well written.

The next thing I'm going to say is slightly spoilery so stop reading now if you don't want to read it!

Finally someone said what we've all been thinking for years "That mask does not disguise the eyes of the man I love" - Finally!

George K. says

Συμπαθητικ? ?λμπουμ με δυο καλο?τσικες ιστορ?ες, σ?γουρα κ?τι το διαφορετικ? στο σ?μπαν του Μπ?τμαν, ?μως γενικ? τ?ποτα το εξαιρετικ? ιδια?τερο. Β?βαια, κρατο?σα σχετικ? μικρ? καλ?θι πριν το αγορ?σω και το διαβ?σω, οπ?τε δεν απογοητε?τηκα. ?σα-?σα, μπορ? να πω ?τι π?ρασα καλ?. Και οι δυο ιστορ?ες μου ?ρεσαν, χωρ?ς β?βαια να με ξετρελ?νουν. Η πρ?τη ιστορ?α - "Gotham By Gaslight"- ε?ναι ?να σκαλ? πιο π?νω απ? τη δε?τερη, τ?σο σεναριακ? ?σο και σχεδιαστικ?. Το σεν?ριο, ελ?ω Τζακ του Αντεροβγ?λτη, ε?ναι σαφ?ς πιο ενδιαφ?ρον και σφιχτοδεμ?νο, αν και νομ?ζω ?τι χρειαζ?ταν περισσ?τερος χ?ρος για καλ?τερη και πιο ομαλ?

εξελίξη των γεγονότων, εν? οι δι?φορες αποκαλύψεις μου φ?νηκαν κ?πως προβλ?ψιμες. Το σχ?διο πολ? καλ?, με μετ?φερε για τα καλ? στο κλ?μα της Βικτωριαν?ς Εποχ?ς: Μου φ?νηκε ?σο σκοτειν? και ατμοσφαιρικ? χρειάζ?ταν, με φοβερ? χρωματισμ?. Και η δε?τερη ιστορ?α -"Master Of The Future"- δεν ε?ναι καθ?λου ?σημη, το σχ?διο ε?ναι καθαρ? και αρκετ? ?μορφο, απλ? κ?τι δεν με ?πεισε στα κ?νητρα του κακο?, εν? η ?λη πλοκ? δεν με κρ?τησε ?σο η πρ?τη, αν και ε?χε και αυτ? το ενδιαφ?ρον της. Γενικ? δηλ?νω ικανοποιημ?νος.

Jonathan says

I didn't bother with the second story because I was so disappointed with the first, and the reviews on here have said that it's honestly not that good. So the rest of this

Listen to that phrase: "steampunk batman." What a lovely phrase it is! What promise it shows! Especially when Jack the Ripper is also involved. Ah, what a gorgeous premise. But ah, what boring execution.

The fact is, the story just isn't all that interesting. We've seen it a million times before (and executed far better) in other Batman tales. The "mystery" regarding Jack the Ripper's identity was predictable and underdeveloped. The villain's mad motives were ridiculous and stupid.

AND WHERE WERE THE *REAL* VILLAINS? While there was a mention of "Harvey" (clearly Dent) and a picture of the captured Joker, neither of these characters had any role in the lackluster plot--they seemed to just be there for fan service. Why not have a steampunk Joker? Or Poison Ivy, who would detest the industrial revolution? 19th Century asylums are very interesting places, and the 19th century version of Arkham--especially a steampunk infused version of it--could be mind-blowingly awesome.

The story, despite being boring, also feels quite rushed, to the point where there are plot holes. How, precisely, does Batman escape from prison? Alfred comes to see him and he is magically freed! It's not fully explained and doesn't quite make sense. What could have been an awesome set piece is wasted. In addition, how does he track down the Ripper following this? Nothing is explained.

I also wasn't that impressed with the artwork. It wasn't that pretty to look at. One could say that this was intentional to better illustrate Gotham's ugliness, but it failed to evoke a particularly dreary tone. Our glimpses of Batman are few and far between and none are particularly cool looking.

In short, this Batman comic was a complete waste of the brilliant potential in terms of both its story and its art. If only the creators had thought bigger!

Alejandro says

Batman in the Victorian Age!

This TPB edition collects "Batman: Gotham by Gaslight" and "Batman: Master of the Future", the two part of the elsewords miniseries "Victorian Batman".

Creative Team:

Writer: Brian Augustyn

Illustrator: Mike Mignola & Eduardo Barreto

Inker: P. Craig Russell

Letterers: John Workman & Willie Schubert

Introduction: Robert Bloch

GOTHAM BY THE GASLIGHT

I've known about this story since some years ago, but until now, knowing about the incoming direct-to-video animated movie adaptation is that I pushed myself to read it.

It was a good moment to do it, since last weekend (August 2017), there was a book fair in my country, Costa Rica, so I was able to buy this TPB with a good discount.

I like Batman, and I like to read about Jack, the Ripper topic, so why hadn't I read it before? Well, so much good books, so little time, I haven't any better reason to justify myself.

This miniseries is set in an elseworld (parallel dimension) where Batman risen 100 years before, during the Victoriana ge, but still set in Gotham City, USA.

Bruce Wayne suffered the same, with the unfair murder of his parents, **BUT** I liked a little detail in his origin here, where the bats instead of being something that he fears, it was something that saved his life, since a bunch of bats was the reason that the criminal wasn't able to shoot him too. It's wonderful how each new approach to the character of Batman and its themes, allow new angles to ponder about this comic book super-hero.

Bruce Wayne trained himself for 15 years, traveling around the world, consulting with several leading people in relevant fields, like Dr. Freud and certain detective from London, to become the costumed vigilante "Bat-Man" on his own city, Gotham.

Once his training is complete and he started his personal war on crime...

...Jack the Ripper arrives to his city!

The Batman vrs Jack, the Ripper!

What else can you ask?!

The terrible path of blood that started in Whitechapel, London, is beginning once again in the dark streets of Gotham City and it's up to the Bat-Man to face his baptism of fire in his war on crime.

However, thing won't be easy, since the citizens of Gotham don't know who inspire them more fear...

...Jack, the Ripper or this mysterious Bat-Man.

MASTER OF THE FUTURE

A year later of the previous events, in the first part of the miniseries...

Bruce Wayne feels that his personal oath to his parents have been fulfilled and even he has now a fiancé, Julie Madison, so the “Bat-Man” costume hasn’t seen action since a while.

However, Gotham City always is in need of its dark protector...

...especially when a lunatic called himself “Master of the Future” (aka Alexandre LeRoi) is threatening the safety of the incoming cultural fair in Gotham City to celebrate the future of the town.

This “Master of the Future” possess too advance technology, so the regular Police force isn’t able to deal in equal term with this strange new villain...

...only the Bat-Man can.

His war on crime hasn’t end yet.

?????? ?????? says

The foremost thing I have always loved about Batman and his stories is the air of dark mystery and malicious intrigue that surrounds its pages. I also grew up with detective fiction and I remember that the very first Batman comic book I read in passing had the same elements I enjoyed about said genre in the first place. I was so drawn to this brooding and reticent watchful guardian of the night in a very inexplicable sense, and I knew that he needs to be a constant thing in my life from there on.

Reading Bryan Augustyn's self-contained story *Gotham by Gaslight* unearth those nostalgic feelings. This fifty-paged comic book is set in an alternate universe where Bruce Wayne, Batman and Gotham City are in the nineteenth century. It actually does work well, considering that the general atmospheric theme of a lot of Batman stories belongs to a gothic criteria anyway, and the very essence of the Dark Knight blends with shadows and ghouls running amok in a lawless and godless city. This comic book explored the same events in Bruce's life as we know it in canon but are depicted as if we traveled back to a simpler yet just as malevolent point in time.

Batman's costume is something that could be akin to a steampunk version. I especially loved the mask that resembled a rustic-styled goggles for bird-watching, giving his face a menacing yet old-fashioned look. I also think that the overall visual choices for this comic (the font of the texts, the structural panels and the washed-out color palette) are at par with what the writing is trying to embody. Having a copy of this story is like owning an antique parchment of some sort where the sketches and illustrations are fading and are uneven in some place, but it only adds more to its haunting appeal.

The plot had a good pacing and suspense to it that makes it feel like I'm watching a movie set in the Victorian age that is remarkably well-preserved and true to its time. This is a marvelous, worthwhile read. I'm glad someone thought about writing Batman in this setting and century because it made perfect sense for someone of his nature and origins to fit in such a murky landscape. Gotham City itself after all has that kind of vibe already--something so ancient and dark that you always feel a chill in your spine when you're reading about it. Augustyn's *Gotham by Gaslight* sings that eerie tune all the way.

RECOMMENDED: 8/10

[DO READ MORE ABOUT MY **BATMAN REVIEWS** IN <http://batman-comics-geek.blogspot.com/>]

Peyton says

Like *X-Men Noir*, this is a great idea with a kinda pathetic execution. The writing is so-so, the artwork is shabby, but the book's worst crime is that the world of Victorian Gotham is never explored. I wanted to see gaslight versions of our favorite villains, but all I got were paint-by-numbers steampunk hijinks. Selina Kyle as an Irene Adler-like lady thief, Oswald Cobblepott as a vicious new-money social interloper, the Joker as Jack the Ripper: now *that* would be a comic book. If only.

M. Ihsan Tatari says

Batman günümüzde de?il de 1800'lü yıllarda ya?asayd?, ne olurdu? Peki kar??s?na Kar?nde?en Jack gibi ele avuca s??maz bir katil ç?karsa? Kim galip gelirdi?

DC'nin Elseworlds dizisine ait olan, yani alternatif bir evrende geçen Gotham'ın Gaz Lambalar? bu soru üzerine kurulu, keyifli bir çizgi roman. Batman'i ve Gotham ?ehrini al??t??m?z kal?plar?ndan ç?kar?p 1800'lere uyarlamas? kadar o tarihte ya?anm?? gerçek olaylara ve ki?ilere yapt??? göndermelerle de dikkat çekiyor. Hellboy'un yarat?c?s? Mike Mignola'nın erken dönem çizimlerine ?ahit olmak da bir o kadar güzel. Ama en güzeli Kar?nde?en Jack efsanesini Batman'in kar??s?nda görmek ve bu ikilinin keskin zekâlar?n? birbirlerini alt etmek için kulland??na ?ahit olmak elbette.

Ciltte "Gelece?in Efendisi" ad?nda bir devam maceras? da bulunuyor. Konu olarak Kar?nde?en Jack serüveni kadar ilgi çekici olmasa da ba?ka bir çizer taraf?ndan yap?lan çizimlerini ?ahsen daha çok sevdim. Oldukça net, temiz ve detaylı? görünüyorlar. Karakterlerin yüzleri bilhassa ba?ar?!?

Tek eksisi her iki serüvenin de çok k?sa olmas? ve cildin çabucak bitmesi. Batman'in bu hâline tam olarak doyamad??n?z?, kendisini yeterince göremedi?inizi dü?ünüyorsunuz okumay? tamamlad??n?zda.

Alternatif tarih hikâyelerini sevenlere tavsiye olunur.

Justyn Rampa says

This was a fantastic concept that was brilliantly executed. Having become quite enamored with the "Elseworlds" imprint, I was shocked when I saw no indication that "Gotham by Gaslight" was an Elseworlds tale. Subsequently I have found that it was written prior to the designation being created and is now considered the first "Elseworlds" tale.

Rightly so.

The first story has Batman facing off against Jack the Ripper, while the second story has Batman facing off against an air pirate! I mean, everything about this screams awesome!!!

As there is little in the way of technology available at the turn of the century, Batman is very much portrayed in his dark detective role. I also felt that the second story portrayed Batman in a much more Superman/Clark Kent dynamic which was both interesting and utterly charming.

At this rate, I feel like all Elseworlds tales will end up on my final Batman list.

Greg says

Interesting idea but kind of short and missing elements in the story telling that could have made this really work. There seems like so much more that could have been made between the Batman and Jack the Ripper, but instead the story breezes through to a very unsatisfying but obvious conclusion.

Zane Hoffmann says

I'm a huge fan of the of the Elseworlds concept. Putting familiar characters into different times and places. Sadly, though, in my opinion most of the Elseworlds stories that have been released have ranged from 'okay' to 'just awful', but luckily for me there is one shining jewel among the sea of mediocrity, and that's the original, the OG.

I present the trade paperback collection of 'Gotham by Gaslight'.

The titular story of this collection is great. A story embedded in turn of the century America, drawing heavily from current events at the time such as the grisly murders in the White Chapel district of London. The art is dark, moody, and atmospheric and makes me wish Mike Mignola had done some more Batman stuff back in the day.

The second half of this particular trade paperback is the DC Elseworlds' one-shot 'Master of the Future', which acts as a continuation to this timeline's Batman's adventures, and it really wasn't as good. The story was okay, but ultimately just felt a little tacked on and a bit maudlin towards the end. Also, this may be my bias speaking, but it was a huge missed opportunity to not have Mike return to pencil this book, but I suppose for the type of story it is the art is good enough, especially for the time that the story was originally published. (1991, ya'know right around when pouches and impossible anatomy became the norm.)

Overall I'd recommend picking up this book, or better yet just hunt down the prestige issue originally released that just includes Gotham by Gaslight.

Sr3yas says

★★★★☆ 3.5 Stars

The Year Is 1889.

Wealthy Gentleman Bruce Wayne has returned from his long and mysterious Europe trip after years of absence. He is a man with a mission, and the mission compels him to don the cape of the bat to fight the evils of the dark. Alas, Just like the bat, someone else has found his home in Gotham. Someone who had a spell of notoriety in London. Someone.... sinister.

Gotham by Gaslight is the very first elsewhere story published by DC, and it's been quoted as one of the best in the set. Penned by Brian Augustyn with art by Mike Mignola and P. Craig Russell, this 1989 Batman story is a fun ride, but the one-shot short format of the story didn't allow the plot to mature enough to be a classic. The identity of Jack was easily guessable, and the whole last act was not as good as expected.

This collection also features a second story, **The Masters of the future (1991)** with arts by Eduardo Barreto. This story also suffers because of the short length, but I really enjoyed the final reveal and the action.

Considering this was written over three decades ago, Gotham by Gaslight is a good collection for Batman fans looking for a unique tale!

Sesana says

There are two stories in here: the original Gotham by Gaslight and a follow up. You could safely ignore the follow up story. It isn't as good as the original, and has Batman in a much more action oriented, pulpy sort of role. The original story pits Batman against Jack the Ripper. Now this was really good. Bruce is at the start of his career as Batman, and the case doesn't come easily to him. This story also felt more authentic, much more like what Batman would have been like in the Victorian era. The second story has an over-the-top villain who just isn't compelling, and a love story that isn't any more compelling. Definitely read the original Gotham by Gaslight story, but you can stop there.

Ill D says

We're at the fin de siècle here in Batman: Gaslight. With (seemingly) well researched history to match, this story would seem unique and enjoyable, until we linger too long and finally read beyond the first ten pages. Just as the initial depiction of Sigmund Freud seems more akin to a cardboard cutout than an actually fleshed out individual, so too does the rest of the story amount more to a visual success than a properly bodied tale.

Just as mentioned, we get the appearance of that (in)famously deranged, cocaine addicted fraudster but none of the personality that (un/)rightfully earned this man his place in the annals of history. And disappointingly the same goes for nigh everyone in the story. Beyond the hackneyed (to death) origin tale of Wayne's childhood tragedy, characterization and the motivations they bear amount to nothing more than platonic molds of impetus and personality for all involved. From Alfred to The Commissioner, everyone reduces to robots, merely fulfilling their casts of idealism (or programming is you will) rather than responding to the needs and demands of a properly constructed world.

Because the first ten-to-twenty pages are merely world-building, instead of forging a plot with increasing

tension, this does nothing than more than establish what we know already with merely altered visages to match the (Sign o' The) Times. Even when delicately administered art allows us plenty of open spaces for our eyes to pander across while we ponder palaverous verbiage, nothing is added, of any importance, to the over-arc. We get it, we're in the latest of the 1800's but there's not much to show for it beyond the pretty visuals. Gaslights befitting of the era (and title) might aptly illustrate moody atmospherics and stun us with a warmth of melodic lighting throughout but, historical contextualizations including the highest of hopes and the most painful of pessimisms of the era were lost on the author first, and us the readers, second.

The hopes and dreams of this profound epoch are disappointingly unseen as montage after montage establish the already known-knowns of the Batman character. Even when well constructed fictionalized newspaper clippings are well applied within, their verisimilitude is watered down due to the comic's internalized detriments. Instead of touching upon important historical happenings within the contextualized peripheries, their lack of research further degrades their usefulness to the comic with excessive repetitions amounting to vapid redundancies.

Just when I thought my boredom couldn't be exceeded, a continual panoply of hyper-convenient plot developments and occurrences drag us back into the primordial comic muck our damned platonic casts are unable to escape. So even when a moderately interesting plot twist (or two) pop(s)-up, the motivations themselves, just like the paper-thin characters that support them, are damnedly lame. Tending more toward cheap facsimiles than artful insertions, every aspect beyond the seen ultimately appears cheap and sophomoric.

So much as this comic should have succeeded, the very imprimatur of it's title: Batman, heralded its demise from its very inception. Choked from birth, the immutable inflexibility of the Caped Crusader's universe interior rule-book stunted any possibility that something new and fresh could arise from this increasingly stale universe. All the more disappointing while the introductory credits state that this is, "An Alternative History of The Batman," nothing could be more of the same.

Roopkumar Balachandran says

A superb suspense thriller of the Dark Knight set in the Victorian age. Bruce Wayne returns from London to find that Gotham city crime rate has intensified. The story is by Brian Augustyn and illustrations by Mike Mignola.

Batman has to face the notorious Jack the Ripper prowling the gas lit streets of the city later Bruce Wayne has been charged of murders and locked up in Arkham Asylum.

Batman using his detective skills nabs the real Jack the Ripper. And who is that person is a revelation for us.

About artwork and other images please click the link below.

<http://www.chromaring.com/2017/12/bat...>

Sean Gibson says

Wait, wait...let me get this straight: you're going to give me Batman in a Victorian-tinged Gotham? And

he's going to face off against Jack the Ripper? And people will say things like "toff" and "rubbish" and "tartlet"? (Okay, well, maybe just the first two.) Sign me up for those shenanigans!

Sounds pretty good, right? Well, turns out its...fine. Like, it's better than a cucumber sandwich (then again, what isn't?), but it's not exactly a Melton Mowbray Pork Pie, you know?

Aside from Mike Mignola making Commissioner Gordon look like drunk Teddy Roosevelt from the Hall of Animatronic Sex Panther Presidents, the art is quite good in the first tale (the book contains two stories, the second of which is not as good—artistically or plotistically—as the first). Bruce's showdown with Jack the Ripper (whose identity, semi-spoiler alert, is as disappointingly weird as calves' foot jelly, though it did make me feel slightly better about the character's horrifically misogynistic approach to life when he was revealed to be a man who rips the entrails from prostitutes, though it's entirely possibly his misogyny was less a product of an exceedingly disturbed mine prone to bouts of unimaginably graphic violence and more a reflection of acceptable dialogue in comics in the late 80s), though, is only mildly diverting, with Bats acting like kind of a ninny as he stews in a prison cell for much of the second half of the story.

Still, there's enough entertainment value here to make it worth a read if you're a Batman fan, a Victorian fan who loves comics, or, heaven forbid, both.

Just make sure you cinch your corset before you walk by Commissioner Gordon—that guy just looks like a groper.

Hugo Emanuel says

This volume collects three "Elseworlds" Batman stories. They range from decent to pretty impressive. The artwork is, once again, the most consistently satisfying element in these stories.

The first story, "Gotham by Gaslight" was filled to the brim with wasted potencial. While the artwork by Mike Mignola (of Hellboy fame) captured perfectly the victorian setting, sadly the story itself was too basic and short to be particularly memorable. The concept itself is good: Batman faces off Jack the Ripper in a gaslight lit Gotham during the victorian age. But the story (and its conclusion) is very underwhelming. One can't stop thinking how much potencial was wasted.

In the second story "Red Rain", Batman faces off Dracula. Sounds kind of silly, but suprisingly it is far from that. It is a brutal and bloody good story with great artwork from Kelley Jones. There are two other stories set in this world that sadly were not included in this volume. I'll be checking those out to see if they match the one collected here.

The final story in this collection is "Sanctum". It's a dark supernatural Batman tale with a Lovecraftian twist. It is inventive, fun and the best story in this volume. The fact that Mike Mignola provides the artwork is a cherry on top of an already exquisite cake.

Overall, this is a great collection. Ironically, the cover story is the least impressive, although the artwork somewhat makes up for its narrative shortcomings. I just wish that the other two Batman Vampire stories were included.

Christopher says

There's a certain expectation when you see something claiming to be Victorian Era Batman, and that expectation is what you mostly get. Unless, of course, you wanted some detective to shine through since there won't be any gadgets... because there isn't any mystery solving in here. Not really. I mean, a mystery or

two gets solved, but only between panels. Look, when I see something claiming to be some alternate reality Batman, I immediately assume it will be 'fine'. Because they're never great, are they? And that's precisely what this is. 'Fine.'

Michael says

Der Band enthält zwei Stories, in denen Brian Augustyn den Fledermaus-Mann in die Ära der Gaslaternen zurückversetzt.

Beim viktorianischen Zeitalter und bei Jack the Ripper denkt man eigentlich zuerst an London, und hier nimmt die erste Geschichte - GOTHAM BY GASLIGHT - auch ihren Anfang. Bruce Waynes Eltern sind ermordet worden und Bruce verbringt als junger Mann einige Zeit auf dem Kontinent. Er geht in Wien bei Freud in die Lehre und reist später über London zurück nach Gotham. In London treibt der Frauenmörder Jack the Ripper sein Unwesen, und Bruce ist noch nicht lange zurück in Gotham, als sich dort die Mordserie fortsetzt. Und bald gibt es scheinbar Beweisstücke, die den Verdacht begründen, Bruce könne der gesuchte Serienmörder sein. Aber wer immer hier intrigiert hat die Rechnung ohne Batman gemacht ...

Augustyn hat sich fleißig diverser Versatzstücke bedient, die man mit dem ausgehenden 19. Jahrhundert gemeinhin in Verbindung bringt; trotzdem ist es ihm nicht gelungen, daraus eine spannende Geschichte zu weben. Zu oberflächlich, zu trivial schien mir die Erzählung, und am Ende löst sich das Geheimnis um die Identität vom Ripper fast beiläufig auf und überzeugt nicht.

Das beste an dieser Story ist die Artwork von Mike Mignola.

Die zweite Story, MASTER OF THE FUTURE, hat mich da schon mehr überzeugt. In Gotham soll eine Weltausstellung stattfinden, auf der die Zukunft präsentiert wird. Alles gut und schön, wäre da nicht der verrückte LeRoi, der für die Gestaltung der Zukunft ganz andere Pläne hat und den Bürgermeister zwingen will, die Ausstellung nicht stattfinden zu lassen. Als sich dieser nicht beugt, kommt es zur Katastrophe. Das Schlimmste kann natürlich nur von Batman abgewendet werden, der im ersten Teil seine persönliche Mission als Fledermaus-Mann beendet hat und sich nun in diesem Kostüm erstmals für das Gemeinwohl einsetzt.

Hier zeichnet für die Artwork Eduardo Barreto verantwortlich, und er hat eine wirklich guten Job abgeliefert.

Im Fazit ist GOTHAM BY GASLIGHT eine ganz nette Abwechslung von der Kontinuität der Hauptserie, mehr aber leider auch nicht.
