



New X-Men by Grant Morrison Vol. 1 (New X-Men)

Grant Morrison , Frank Quiteley (Illustrator) , Van Scriver, Ethan (Illustrator)

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Collects New X-Men (2001) #114-117 & New X-Men Annual #1. Cassandra Nova has murdered 16 million mutants. Now she has her sights set on The X-Men! Xavier and his team of mutants have long dreamed of a time of peace. But the time for dreaming is over. Now it is time to fight.

New X-Men by Grant Morrison Vol. 1 (New X-Men Details

Date : Published May 25th 2011 by Marvel (first published December 15th 2001)

ISBN :

Author : Grant Morrison , Frank Quiteley (Illustrator) , Van Scriver, Ethan (Illustrator)

Format : Kindle Edition 144 pages

Genre : Sequential Art, Graphic Novels, Comics, Comic Book, Superheroes, Marvel, Fiction, X Men



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From Reader Review New X-Men by Grant Morrison Vol. 1 (New X-Men for online ebook)

Mike says

I usually like Grant Morrison's writing, but I wasn't crazy about this. The story didn't flow well, a lot of the time it felt like events just happened haphazardly and randomly. The pacing was strange, too-- in the first chapter, Cassandra Nova monologues about her various evil schemes for like fifteen pages, and then the destruction of an entire country takes one page. Then everyone is kind of like, "well, that happened, let's do something else now."

It may very well be that story seems disjointed because it's a set up for later events, but it makes for tough reading. I didn't really care for his characterizations, either, the characters seemed sort of stilted, dull and mostly interchangeable. Even a strong personality like Wolverine felt toned down and in danger of fading into the background. I often had the feeling that Morrison was making characters do things for the sake of driving the plot down a certain path with no regard for whether that was something that the character would actually do.

Frank Quiteley's art was interesting, but I found it distracting much of the time. It seemed overly baroque for an X-Men story. It sort of contributed to the off-kilter, fragmentary feel of the story. Perhaps that feel was intentional, as well. I plan to give this collection another read through in a few days, and will reevaluate then.

12/1/14 - After re-reading, I bumped my rating from 2 to 3 stars. I still don't like the pacing, but the characterization and story seems better the second time. Not great, but better. Still didn't care for the art.

? Sh3lly - Grumpy Book Grrrl ? says

This is the beginning of Grant Morrison's reboot of the X-Men, released in 2001. I have never read the original comics (but have seen all the movies and love them). I know some of what happened in the older comics and this is all brand new. Morrison kills sixteen million mutants in like the third issue. So he's pretty much kicking continuity's ass.

The villain in this one is Professor X's twin sister, separated at birth. Jean Grey and Cyclops are here, along with Wolverine, Dr. McCoy, and Emma Frost. There's a new version of the Sentinels too. I enjoyed it. It seems like a good start, but I wasn't blown away.

Logan says

Pretty good! So I have had this for a while but kept putting it down because of Morrison; don't get me wrong the guy writes good stuff but some of his other stuff can give you a serious mental health injury I like to call Morrisoneitas! But luckily this one was Morrisoneitas free! So this one's plot is pretty straight forward there's some really powerful old lady who's causing havoc and the X-men have to stop her, this old lady is trying to rebirth The Sentinel's. The story was short and sweet, this volume only collects 4 issues, 3 being the first story and 4 being groundwork for vol 2! I preferred the last issue the most, in that one there's no huge threat

and The X-men have time to themselves and you see the various subplots between characters which i loved! But overall a great Morrisoneitas free read!

Lynn Rainbow says

The story was pretty good! I didn't really like the art style though...

Mangrii says

3,5 / 5

Este primer volumen de los 8 que componen el coleccionable de la etapa se trata una historia dividida en tres números, a la que se suma el New X-Men Annual #1 USA acompañados por una interesante introducción de Julián M.Clemente y rematando con el Manifiesto Morrison sobre donde quería llevar a la franquicia, la cual al parecer venia de una época con malas ventas. El volumen nos narra como una bióloga y un dentista viajan a Sudamérica para hacerse con una nueva tecnología con la que causar un holocausto mutante, deshaciéndose de 16 millones de mutantes que habitan en Genosha de una tacada. El profesor X junto a su pequeño equipo formado por Jean Grey, Bestia, Ciclope, Lobezno y Emma Frost tendrán que enfrentarse a una temible villana que amenaza con destruir a todos los mutantes de la tierra.

Por fin he comenzado a leer a los mutantes tras el arrebato que me dio al ver X-Men Apocalipsis, y creo que he escogido una buena etapa. Un comienzo impactante e interesante, sobre todo por ese genocidio mastodóntico que hace un reinicio en el universo mutante, por lo que tengo entendido. Morrison centra su atención en sus personajes, sus motivaciones, sus relaciones y como conforman un grupo. El cambio de look de los personajes más adaptado a su inserción en el mundo cinematográfico y ese dibujo quizás algo tosco de Quiteley le vienen muy bien a la historia. Quizás tiene algunos puntos abierto o precipitados que no me han convencido del todo (sobre todo ese Anual que no encaja en la linea temporal), pero ha sido un buen comienzo.

Eon says

My first X-Men read since 7th grade. It didn't disappoint. The art started off funny but got much better. I like the tension, the horrific plots, the interesting mutants and telepaths. My bit of X-Men knowledge was helpful in knowing some things being talked about, like Genosha and En Saba Nur and the Shiар Empire. Cassandra Nova is new to me and she is a frightening telepathic foe. I will be continuing this series with great interest.

Phillip Berrie says

Meh. I really like the X-men, but I'm afraid this story just didn't do it for me.

For one it didn't make a lot of sense with the main protagonist having been around for as long as Professor X, and being as powerful, but never having been heard of before. This is especially true considering the Cerebro

and Cerebra mutant detection machines that the X-Men have been using ever since the beginning to detect mutants.

There were also a few cheap gimmicks which I thought cheapened the story such as the character who was introduced just so that he could die with Cyclops subverting a cliched line concerning his eyes. If the character had been more important to the story it would have been acceptable, but in reality he was just a walking, talking, thinly disguised plot device.

The artwork was okay, but I thought the depictions of Jean Grey, Cyclops and especially Emma Frost was far too young-looking for characters that are supposed to be very experienced.

Recommendation: One for the collection, but not a great one.

C. Varn says

Good but...

The cosmic vision of Grant Morrison and the X-men, and Morrison does not pull his normal meta-narrative tricks, so why the low rating. Conceptually, Morrison is doing a lot with X-men but his characterization seems, well, off in ways even Whedon or Bendis or even some of the 90s edgier-than-thou X-books don't feel. Morrison doesn't seem to fully inhabit the characters although he does interesting things with them. We will see where he takes this.

Miguel says

3.5 stars

Ok, so i wanted to start reading the x-men books.... I don't wanna read the old and boring stories with boring art... i want something more modern... Of course i already saw the movies, watch some episodes of the animated tv show, saw a lot of videos about the x-men and also read a lot of things in the internet. I even read some random books of the x-men, so im pretty familiar with the characters and some plots.

After a long and intense search i finally made a list of titles to read! So i decided to start with the new x-men (2001).

About the book: It is what i was expecting! Really good for new readers, but not "in your face" type of information and not the boring and repetitive introduction of the characters and the team... You don't feel lost believe me. Its an all new story and chapter of the x-men history. But its really important that you already know a little something about the 6 main characters (the x-men team present on the cover of the book).

The publication that i have (2001 printing) contains an extra at the end: "Morrison Manifesto". And its just an amazing read. Morrison is the man!

I know that the 2011 printing don't have this extra. Instead contains the new x-men annual 2001.

In my opinion this book is for everyone who are interested in the x-men! An amazing read.

Paz R.M. says

2 Stars.

Aw, man. I really didn't like this story.

Interesting ideas with a really bad execution, strange pacing and scenes that felt disjointed and confusing.

This volume is the first one in *Grant Morrison's* reboot. Published in 2001, *E is for Extinction* collects New X-Men #114-#117 and New X-men Annual.

This trade introduces Cassandra Nova, the main powerful villain. At the beginning of the volume, we have her parallel story where she talks about humanity's evolution and how the way to assure the domination of the superior species is, for them, to annihilate the weaker one. So, surprise surprise, Nova's actually the next stage in mutant evolution and she won't stop until every mutant is destroyed. To do that, she'll use the help of the better and improved Sentinels.

There are also **other minor plotlines**. Humans wanting "to be more" are killing mutants so they can harvest their organs and body parts and as always, humans wanting to kill mutants just because they're mutants.

There are **character moments** that focus especially on the troubles of Jean's and Scott's marriage and Beast trying to accept his recent changes.

There were interesting ideas that at the end didn't deliver because the story doesn't flow right. The pace is off, the scenes didn't feel cohesive, the dialogues are sometimes out of place, most of the characters are dull, boring version of themselves. The jokes felt forced and I honestly was so bored, and sometimes confused, reading this. I can't understand why this has such a high rating.

I'm in the minority with the **artwork** too, I didn't like it. I found it quite dull to be honest. I didn't like the character designs and I actually don't find anything special or outstanding, except for the fact that the Annual reads different. That issue is oriented sideways, which doesn't really add anything to the story or art.

I really wanted to like this, but aside from issue #117 and the twist in the ending, I didn't enjoy anything from this comic. So I'm not sure I'll continue reading this.

anthony e. says

Not Grant Morrison's best work, but the flaws, I think, are somewhat inherent in a)the fact that he's been saddled with an awful lot of continuity to make sense of, and b)the fact that he's been saddled with artist's who lack the ability to read into his scripts the necessary movement and pacing. While I haven't read it, I think this is what slowed up Batman R.I.P.

Leinel Yu illustrates the New X-men Annual contained within this book, and the story is a trainwreck. Morrison's wild ideas are given the stereotypical comic treatment (i.e. uninspired, all flash and no substance), and the result is a murky, barely legible mess. Likewise, the storyline of Cassandra Nova is hurried, almost

too much so, and the intriguing idea it opens up seem left out and forgotten. Perhaps the annual's placement (second to last in the book, breaking up the Cassandra Nova narrative) throws the book off as a whole. In any case, the inclusion of that work seems to ruin the entire storyline.

Here's hoping for a stronger second volume.

Bookwraiths says

Originally reviewed at Bookwraiths Reviews

The New X-Men: E is for Extinction was written by Grant Morrison and illustrated by Frank Quitely with Leinil Francis Yu and Ethan Van Sciver helping out. When I picked this one up back in 2002, I was an old time X-Men fan; one who had cut his teeth on mutant madness during the twilight days of Claremont and Byrne's famous run on the title, retained my fandom for years even with Claremont's ever more convoluted plots and glorified in the tremendous artwork of people like Marc Silvestri and Jim Lee until the Age of Apocalypse in the mid-90s made me finally walk away. So when I read Morrison's "take" on the X-Men, I wanted to be blown away by it and turned back into an X-fan. Unfortunately, I wasn't. This graphic novel was okay but not much more than that.

The story setup here is that a new super villain has shown up; her name being Cassandra Nova. Not only is she some super telepath, but she is also an identical genetic clone of Charles Xavier and embodies a new type of evolutionary advance in the human race. Ms. Nova is quite frankly a dynamic leap in homo sapiens superior, a.k.a. as "mutants," so in other words, she is a mojo bad ass. Add to this the fact that she wishes to annihilate every "mutant" on the planet, and it is clear that the X-men have got a major problem on their hands.

Like all good stories, Morrison has more than one plot line going on here, so "Super" Nova isn't all the fun. We have lots of relationship issues among the team. Henry a.k.a. Beast is dealing with his continued mutations. Scott is acting withdrawn and a tad bit crazy after his recent possession by a villain. Naturally, he and Jean are having problems. Emma Frost comes on board the team after a huge cataclysm on Genosha, and she instantaneously begins seducing Scott. Wolverine is lurking around, and Professor Xavier is his normal self. Oh, and we have this crazed "New Age" cult leader who is preaching that mutant organs should be used to turn "regular" humans into super humans.

What?

Yeah. I don't know how that would actually work either, but I'm not a scientist.

Anyway, the action begins in this one very earlier and just gets ratcheted up more and more as the tale goes along. We have sentinels killing mutants. Mutants killing mutants. Humans trying to kill mutants, so they can get their body parts to become mutants. And by the end, we have a major twist in the story that nicely sets up graphic novel number 2: *Imperial*.

As for the art, I cannot complain at all. It was top notch and told the story extremely well. Each panel was tailored to convey the mood of the characters as well as their inner struggles or tone of voice. Many times I found myself already knowing what type of encounter I was about to read just by viewing the art, which means that the artist is doing a great job in my world.

All in all, *E is for Extinction* had all the elements of an interesting graphic novel: great team, lots of action, and several plots going on. Like always, Morrison gives his readers a great villain; this time it is Cassandra Nova, who is powerful enough, devious enough and bloodthirsty enough to carry the story. Even the team dynamics and “Whoa is me, I’m a mutant” plots were somewhat interesting. As for the art, I can’t say anything bad about it. However, this graphic novel fell flat for me in 2002 and again in my 2014 re-read. Perhaps I am not a Morrison fan (though I have enjoyed other books he has written) or perhaps I treasure the “old” X-Men of my youth too much. Whatever it is, however, this graphic novel was a bit schizophrenic in its story telling for my taste, so much so that even the great ending can’t save it.

Like I always say though – don’t take my word for this graphic novel, read it and see what you think.

Jedhua says

Book Info: This collection contains *New X-Men* issues #114-117.

ABSOLUTE RATING: {3/5 stars}

STANDARDIZED RATING: <3/5 stars>

I'm sure most serious comic book fans will view *E is for Extinction* as at least a decent *X-Men* story for a few pretty obvious reasons. Most notably, it sets the groundwork for certain defining moments that will shape the face of the X-Men and all of mutantkind well into the future. (I know this because most of the *X-Men* I've read was written after this, and what happens here is referenced later.) Just to give you some kind of idea of what we're dealing with here, have you heard the X-Men refer to some really important event that happened in Genosha involving Cassandra Nova? That happens here, and it's a doozie. Trust me on that one.

But as big a deal as all that was, and as laudable as Morrison's vision was to conceive it, I seriously think it could have been handled better. Normally, I'd say that under the direction of a mind such as *Warren Ellis* – a writer who can actually combine good writing with his big ideas – this could have been *legendary*. But after seeing what he did for *Ghost Box*, I'm somewhat convinced he could have been channeling Morrison a little bit too much there (at least in terms of the style of dialogue), and would have been much better off going down a different path. Aside from that though, I'm sure he'd be the perfect man for the job.

Anyways, I really think the emotional fallout of what transpired here should have been more pronounced; think *Schism* multiplied by ten – and if you're aware of what transpired there, you'd know that's saying a lot. But based on the Morrison books I've read, it seems to me that good characterization is not one of the writer's strong suits, so this may have been impossible. Any of the brief moments where genuine feeling would be expressed were almost instantly quashed by attempts at humor; almost every member of the team consistently cracked jokes or acted glib during conversations and situations that were meant to be serious, and that made those segments fail to capture what I'm sure Morrison was going for. Still, this could have worked a little better, if only I got the impression the characters were relying on levity to reduce tension. In reality, they spoke this way no matter the circumstance. So while this did allow for some clever dialogue at times, it ultimately did more harm than good.

And as for that pacing... What's the damn rush? If, at the time, Morrison felt he had to get this story out of the way before tackling more pressing concerns, it shows. And honestly, I don't think this issue is confined to only a few of his stories. I haven't read too much of his stuff, but I did feel like *JLA: Earth 2* and *Batman Reborn* both suffered from this as well. What are the odds that three of his top ten comic series (according to Goodreads) would share the same flaw? I had my doubts going into this about whether Morrison was a writer I could get into, but now I'm pretty sure he's just not.

The second thing this book does well – and related to the first – is that Morrison puts this team through a meat grinder; you'd be surprised what the X-Men go through in these four short issues, and the future ramifications that are implied after the volume's conclusion. It's all very dark and vast in scope (in a promising way). It's *X-Men* like you may not have seen it before, and that by itself is very commendable. And Nova has proven herself to be an exceedingly formidable villain, and I would have liked to see what part she might have played later on during this run.

Since the volume was too short to make it both action-packed and exciting, while still packing that emotional punch, it almost seems like Morrison had to choose one. Looks like he went with the former. To strike a balance between the two, I'm pretty sure an additional two issues (and dropping that shitty annual) would have done the trick. I could understand if, because of publishing constraints, he had to work with what he'd been instructed to do, and did the best he could given the circumstances. But one shouldn't actively choose to box themselves in like that unless there was no other choice.

Also, too casually does Morrison pull out all the stops and just move along like nothing happened. It seems like many people might find that cool, but I think it demonstrates either laziness or flippancy on the part of the writer. Of particular note were Morrison's treatment of the Genosha incident and Professor X's cold-blooded, last resort methods; while there were arguably legitimate circumstances precipitating the latter event, Morrison didn't do such a great job of exploring the psychological implications for either one.

But, in terms of writing, Morrison does get something right; I found Emma, Nova, and Professor X to be pretty well-written. I guess it must have something to do with the hubris that comes with being a telepath that lends itself nicely to Morrison's style.

At the end of the day, it doesn't surprise me at all to see how popular this run is, and I don't hold that against those who really enjoy it. But for me – and aside from *All-Star Superman* (which I now suspect I may have been wrong about) – I've yet to find the Morrison book that speaks to me. And at this point, I'm in no hurry to actively hunt it down.

Postscript:

I know that the whole point of gallows humor is to lighten the mood in the face of hopelessness or trauma, but I think there's a point at which things are grave enough that the attempt to use it only demonstrates very poor taste. And beyond that, it can seem unrealistic if not handled well.

[If you only knew the specific circumstances surrounding this scene, you'd see that it's even more

inappropriate that it looks here. Beast's lucky Professor X didn't hear that shit, cuz he would have kicked his blue ass to the curb – and rightly so.]

Donovan says

Morrison gets credit for three things: finally committing mutant genocide as X-Men plots are always threatening, in volume 1 no less; not using Magneto; giving Charles Xavier the balls to kill.

Frank Quiteley is awesome. I love his stuff, but why does everyone look Asian? Seriously. The character design is a bit...off. Wolverine is really husky. And Beast is very feline and Victorian. Basically Beauty and the Beast. Professor X looks like, I dunno, a Bond villain.

The plot revolves around Cassandra Nova, a mysterious telepath who's hellbent on killing all life, mutants and humans included. Like all telepaths she gets in people's heads, but there's a slight and much needed twist. There are also crazy evolutionary sentinels that look super creepy, like sentinel heads with pistols poking out of them. So an interesting if weird start to this series.

Raeleen Lemay says

meh
