



New X-Men by Grant Morrison: Ultimate Collection, Book 3

Grant Morrison , Chris Bachalo , Phil Jimenez , Marc Silvestri (Illustrations)

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Sixteen million mutants dead - and that was just the beginning! In one bold stroke, writer Grant Morrison propelled the X-Men into the 21st century - masterminding a challenging new direction for Marvel's mutant heroes that began with the destruction of Genosha and never let up.

New X-Men by Grant Morrison: Ultimate Collection, Book 3 Details

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From Reader Review New X-Men by Grant Morrison: Ultimate Collection, Book 3 for online ebook

Dan Schwent says

Assault on Weapon Plus: Wolverine, Cyclops, and Fantomex go looking for the Weapon Plus HQ so Wolverine can access their files and find out who he was before he became Weapon X.

Assault on Weapon Plus was an action-fest. The who shot Emma Frost subplot didn't really move forward at all, though. I liked that Marvel finally had the guts to reveal something about Wolverine's past after more than 30 years.

Planet X: Xorn leads a revolt inside Xavier's school and his true identity is revealed. Meanwhile, Wolverine and Jean Grey are on an asteroid that's headed into the sun, Beast and Emma Frost go down in a plane crash, and Cyclops and Fantomex have crashed a space shuttle into the ocean.

All the seeds Morrison planted earlier in his run have bore fruit. The Phoenix is unleashed, Cyclops steps up, and lots of mutants die. That's about all I can say without spoiling too much.

Here Comes Tomorrow: 150 years into the future, Tom Skylark and his Sentinel Rover have the Phoenix egg and the minions of The Beast will do anything to get it.

Here Comes Tomorrow is to Morrison's X-Men run what Batman #666 is to his Batman run. Instead of a glimpse of Damian as Batman, we get a dark future where The Beast is a maniacal super villain. It was okay but ultimately pointless. It was no Days of the Future Past.

Thus concludes Grant Morrison's run on the X-Men. It wasn't perfect but it was damn good. Too bad a pretty big plot twist was revealed on the cover.

Rory Wilding says

SPOILERS

With this third Ultimate Collection volume, we witness the conclusion of Grant Morrison's *New X-Men* with three story arcs that are not only resolution but starting a new beginning.

Following the last volume's cliffhanger about the disappearance of Cyclops, this book opens with his current whereabouts at the Hellfire Club, boozing and no longer declaring himself an X-Man. #142 is an action-free issue that centralises on the conversation between Scott Summers and Wolverine, two men who have always butted heads over the decades of X-Men history and for Morrison to take a break from the main narrative and discuss their shaky relationship through a drinking game, is spot-on characterisation.

However, once Europe's most wanted super-thief Fantomex makes a reprisal, it's baggy business as usual as I've always thought his entire arc was the least interesting aspect of Morrison's run. Although the story of amnesiac Wolverine's journey to discovering his own past has always been a fascinating one, "Assault on

Weapon Plus” never really reaches a major reveal for Logan but another obstacle to showcase the history of Weapon Plus, going all the way back to the origin of Captain America. Following his impressive Vertigo work such as Neil Gaiman’s *Death*, Chris Bachalo started his time here as an *X-Men* artist and given a lot of the arc is action-heavy, his art isn’t as slick and polish though serviceable.

As for those who purchased this volume will be very aware of the front cover as it gives away a major spoiler: Xorn – the Chinese mutant with a "star for a brain" – is the Master of Magnetism himself. As “Planet X” is about the return of Magneto and his rise to power whilst the X-Men are at their most vulnerable point, this is the darkest *New X-Men* has ever been with Magneto being a drug-crazed power-minded homo superior whose methods are as ruthless as the Nazis.

No doubt the grim nature will be unpleasant for some readers, but certainly the most touching moment is a quiet scene between Jean Grey and Wolverine who are left stranded in space. As much as a romance was never blossomed between the two as Wolverine previously stated that it could never work, they have always respected each other and how they share feelings (telepathically) in front on certain death, is truly heart-breaking and special praise to artist Phil Jimenez and inker Andy Lanning who nailed this emotional scene.

With the appearance of a Phoenix egg which segues into the final arc, “Here Comes Tomorrow” presents a dark future that culminates everything that Morrison established in his entire run. Much like what he did later on with his Batman run, Morrison presents a future for the X-Men that isn’t as definitive as say “Days of Future Past”. No doubt the ideas here are so out-there that how it all adds up is ultimately nonsensical, especially how it alters a broken timeline. This final arc was in the hands of artist Marc Silvestri who has previously drawn X-Men as his Jim Lee-ish illustrations are a nice fit to the bleak future.

Ending on an emotional down-note, Grant Morrison concludes his revamp of Stan Lee and Jack Kirby’s mutant superheroes. Not without faults but as a writer who is known for outlandish ideas and establishes in a world that is colourfully vibrant as the X-Men’s, an overall thumbs-up.

Abe says

here's where it gets really complicated. the first volume is genius; the second volume is exciting but mediocre; and then we have the grand finale. suffice it to say that, even on a second reading, the last parts of morrison's run are gripping but still don't really add up.

the cover of this collected volume sadly gives away the surprise twist that literally caused me to fall out of my chair when i read it in single-issue format, back in high school. but the twist and its consequences still hold power. the most compelling idea in the book (and, arguably, in all of morrison's run) is here: what if magneto's dream actually came true? what if there was a race war, and somebody won? what happens on day 2? morrison pretty much nails that aspect of the book, i'd say.

but the dialogue and character development is subpar at best. people just sort of go through the motions, in terms of their banter, and there's a lot of wasted time. the first story in the volume, "assault on weapon plus," is beautifully illustrated by the criminally underrated chris bachalo, but the story ends up with a big ball of nothing, thematically.

however, we do get two absolute gems in this final third of morrison's historic run:

(1) logan's final words to jean as they leap into the abyss. i won't spoil them.

(2) the epilogue story, "here comes tomorrow." it's classic morrison: overstuffed with information, so complicated that no reader can possibly process it all, but utterly compelling at every turn. funny, reverent, thought-provoking, and, at the very end, touchingly beautiful.

all in all, morrison's run is probably overrated. and it's certainly far from his best work. but he shot for the moon and landed in the stars.

Amanda says

Parts of this was so good and other parts just werent... the dialogue felt off to me also especially from Magneto. 3.5stars

Christian Smith says

This is one of the most amazing X-Men comics I've ever read. The story of xorn and finding out xorn isn't who we thought he was and the final death of Jean Grey. I love the last four issues that were based in the future world everything was great the art the story everything.

Adam Stone says

If the final volume of Morrison's X-Men run had a theme song it would be Dog's Eye View's "Everything Falls Apart".

There's a two issue overlap between this and New X-men: Assault on Weapon Plus Vol. 5: New X-men #139-145. That's the highlight of this collection, and it's not very good.

The problem with this part of the run is editorial mismanagement.

Morrison had a fun, inventive run going on, and editorial told him that before his story was over, he had to put the book back where it was when he started, making it a more traditional X-story.

"More traditional?" Morrison said, in an angry Scottish accent, like he's Proteus, which he actually might be. "Fine, the villain turns out to be Magneto, Jean Grey dies, and then we're in the future for no bloody reason."

From an artistic point, it's a beautiful giant middle finger to Marvel's insistence on telling the same boring stories over and over and rarely allowing any of their characters to grow.

But as someone who was enjoying what Morrison was building to, it's a huge disappointment. I liked Xorn. I liked the younger generation of mutants Morrison introduced. While I did enjoy the change in direction that Jean's death allowed for in Cyclops, I don't think killing Jean Grey yet again was interesting. And the story in the future was as boring as most of the "I've run out of ideas, let's peek outside of continuity" Marvel storylines.

The only reason this book gets even two stars is that the art is excellent.

Jordan says

The end of Morrison's run disappointed me as badly as all the rest. His relentless barrage of Big Idea after Big Idea never did gel into a cohesive whole. Even reading them straight through I felt lucky to make heads or tails of half of what was happening. I can't imagine how it read in monthly installments.

There are some really good moments between Wolverine and Cyclops, reaffirming the mutual respect that must exist even through all the bickering. But that's about as deep as the characterization was allowed to get.

Magneto got a few cool moments to shine, but his overall story just left me uncomfortable. Seeing Marvel's most complex villain hopped up on mutant drugs and smacking teenagers around was bad, but having him herd humanity into concentration camps and turn on the gas chambers was just... wrong. He's not a monster. And having him resort to the inhuman tactics that scarred him as a child cheapens the character. Someone calls him on it in a throwaway line, but the Nazi parallels are dismissed too quickly and the whole scheme ends up another failed Evil Supervillain Plan, rather than the dramatic finale it was built up to be.

The closing story set in the future seemed to come from left field and didn't make a lick of sense. It lent the run no closure or payoff. Even the major deaths didn't feel substantial enough. Morrison is a mad genius and I sincerely love a lot of his work. But his X-Men fell flat for me, even if he can be credited with helping the entire franchise "grow up" and set it on its (mostly positive) current course.

Anne says

[Even though the actual *spoiler* is the **front cover**, I'm still going to mark this...just in case anyone managed to miss it.

So yeah, the *Magneto is Xorn* thing? I'm still not sure how I feel about that. It was equal parts cool and cheesy, and I'm not sure I understood the part where Xorn seemed to be talking to Magneto...does he have a split personality now, or did I just miss something?

I also thought the way that Emma

Samantha says

First off, the cover of this volume should have "Spoiler!" written across it. Secondly, there were a lot of things I did not like about the last leg of Morrison's run. But, we'll start with the good.

Highlights:

-*Jean and Wolverine's connection*. The arc of Wolverine and Jean being stuck inside a run-away ship was probably my favorite section of this part of the collection. But there were a lot of moments between Jean and Wolverine that really highlighted their friendship and did it in a way that (for once) I could actually understand why they would have such affection for one another.

-*Magneto*. I really enjoyed the arc of Magneto as this aging and outdated radical activist that didn't know how to connect with the people he was trying to sway anymore. It was almost heartbreaking watching him struggle to gather people to him like he was once able to do. I loved the internal conflict we kept seeing as he

tried to be the man he once was. I only wish that his arc hadn't been so rushed. I would've loved to have seen it given more attention and time to develop instead of whipping through it.

The Annoying Things:

-*Pacing* My main issue with all three of these volumes is the pacing. I got whiplash from how many things happened in such a small amount of time. Plots would be over in the blink of an eye and it never gave the characters' time to react properly to anything that was happening or to explore an interesting concept. And Morrison had so many interesting stories that got only a fraction of the time they deserved dedicated to them.

-*Cyclops*. Throughout the whole Morrison run I kept waiting for Scott to get his shit together and step-up. Sadly, he never does and it drove me nuts. He's supposed to be a leader but all we got was an emotionally stunted man who spends the better part of his scenes whining and getting dragged around. Sometimes quite literally. In this book, Wolverine carries a passed-out Scott into a dangerous mission because he wants him there as backup. And that's a huge issue I had with Scott's character here.

Scott plays a purely reactionary role throughout the entire Morrison run. Stuff goes wrong and he reacts to it. He gets dragged into situations and just does what he needs to get out alive or because "it's the right thing to do". Even at the end he doesn't have to deal with the fall-out of his cheating on Jean because he ran away when it was discovered and Jean dies before he has to actually talk to them about it. (And yes, even though it was telepathically, I'm counting his thing with Emma Frost as cheating.)

-*Jean's Death*. I absolutely hated the way Jean died. Not because I enjoyed her character in the story and didn't want to see it happen. No, it was because I loved her character in the story and her death made me feel nothing. If you kill a character off, it should invoke an emotion. When Jean died all I thought was, "Well that was stupid." The entire scene felt extremely trite.

When Jean dies, the battle with Magneto is essentially over. She reaches down to touch him and he uses a last burst energy to give her a stroke. After watching her and Wolverine survive a plunge into the sun on a run-away spaceship, this was extremely anti-climatic. She dies in Scott's arms who expresses grief. Wolverine goes feral. Everyone stands around in sadness. It's all very...boring.

I got the feeling that the whole reason for Jean's death was purely to allow Scott to be with Emma without guilt or having to outright make the choice to leave Jean. It was extremely frustrating. The collection ends on the lackluster scene of a Phoenix Jean giving Scott her blessing to be with Emma as she joins all the other Phoenixes. A very "meh" ending to an otherwise good run.

Roy says

There were 3 separate story arcs in here. Some were a little confusing, some awesome, and others didn't really end, were building other stories for future comics. I didn't find this as interesting as the previous 2 books. A solid read though. Definitely would recommend this Morrison run though.

Gavin says

OK so this was a very solid conclusion to the Grant Morrison run on X-Men. Some of the stuff I didn't like about the first 2 volumes wasn't present as much in this collection, but some still was. This is a case of all the

set up work done by Morrison finally coming to fruition. Xorn and his importance are revealed, the death of a few major characters happens, as well as some very good sections of Logan and Scott actually seemingly bonding in their own unusual way. Beast is still very prominently featured, which is nice. There's also a rise from the dead of someone who will literally turn the world upside down. One of the greatest parts of this is showing the world 150 yrs in the future in the aftermath of what happens, and it's all down to one fateful decision by one of the X-Men. The nice part is, that the future section is given a fair bit of time to be shown and developed and to see who makes it into the future and who's nowhere to be seen, who's kept it together and who's gone stark raving mad. It also features a future return of a character long thought dead, who might be able to influence the past even while in the future, and may even be able to save the future too. The real stroke of genius is that after all this, Morrison returns to the exact same panels that were shown before the flash to the future, and this time the character makes a different decision, but we're left to wonder what caused the change, or who, and it just leaves the storyline with a perfect conclusion point that can go anywhere. Fantastic work by Morrison, essential for sure, as is most of his work.

SPOILER The revelation of Captain America as Weapon I is a mindfuck I just LOVED. Really makes me want to go through and figure out who the other 8 were before Wolverine...

Sam Quixote says

SPOILERS

So Grant Morrison ends his run on X-Men with this final third "Ultimate" volume and it's a bit of a mixed bag. I really liked the "Assault on Weapon Plus" storyline which has Wolverine (Weapon X), Scott/Cyclops, and Fantomex (Weapon XIII) attacking this strange shadowy organisation which has created the ultimate Weapon – XV - which could destroy all mutants in the world. It also has Wolverine finding out his true past, though this is more of an aside from Morrison as he doesn't really go into this much – a shame.

Then we get the big reveal which is on the cover – turns out Xorn, the Chinese mutant with a sun in his head was in fact Magneto all along! Which is a bit disappointing as Xorn was turning out to be a pretty interesting character but then it explains why he's not been included in any X-Men storylines following this book. Then of course Magneto tries to destroy humanity and make mutants the superior race on Earth (yet again) but this time when the X-Men are scattered and vulnerable he just sits around brooding, biding his time for no real reason to set his plan in motion. He's frustratingly like all Bond villains, all bark and no bite. And he's defeated with such a weak ploy it's laughable and doesn't seem worthy of the great Magneto.

The book ends with the futuristic yet confusing storyline set 150 years following Magneto's death called "Here Comes Tomorrow". Things get very topsy-turvy as all of the X-Men characters get flipped around and re-configured: Beast turns out to be this evil overlord-geneticist who harnesses the power of the Phoenix. Going against them is Cassandra Nova, Wolverine, and a couple new characters, one of them Fantomex's EVA (who resembles The Authority's Engineer almost exactly). It's not a bad storyline but it's an odd choice to end this massive run on this note as it has nothing to do with what happened before it.

While there are minor niggles with the series (the crappy characters of Beak and Angel, Magneto's sudden and bizarre stupidity, the strange dystopian future ending), it is worth reading and this final volume is pretty fun for the most part. I thought Fantomex was an excellent character and enjoyed his storylines, the "E for Extinction" storyline was brilliant, and the beginning of Scott and Emma's relationship has its roots in this series.

Probably the best part of the book though is the final 12 pages called "The Morrison Manifesto" which

shows how Morrison plotted out his entire run, giving an overview of the X-Men, his ideas for the characters and storylines, and how he was going to bring the X-Men to a new 21st century audience. It's a fascinating read especially as Morrison is very frank in his evaluation of some of the X-Men's previous adventures and current (at the time circa 2000) appearances and storylines.

The third volume was slightly better than the second but still felt a bit weaker than I expected and didn't really end as well as I'd hoped. Phil Jiminez and Chris Bachalo's artwork is pretty good but it would've been better to have Frank Quitely end the series. But if you've read the first two books then it's definitely worth finishing out the Grant Morrison X-Men Trilogy with this volume; it's not amazing but pretty good in places.

Klaus says

This was awesome, especially the last 1/3 (#151-154). Strong artwork, creative storyline, major and long-lasting events happened, what more can you want?

Aaron Wiener says

This concludes the beyond stellar Grant Morrison New X Men run.

I loved this entire series. It had it's ups and downs, and some stories were better than others... but the whole thing felt inspired, fresh and energetic.

The aesthetic was superb. I loved how everyone looked. It had a harder, more punk rock edge than other X Men titles.

The sci fi element was fascinating. It added a lot to the greater marvel mythos, but also had self contained novelties that held my interest and excited me.

This is hands down the best X Men ever.

Raja99 says

I'm not a fan of Marvel comics, but the (first) X-Men movie by Bryan Singer impressed me, so I decided to give the X-Men another shot. I believe that I checked New X-Men Vol. 1: E is for Extinction out from my library, and thoroughly enjoyed it. I found Frank Quitely's artwork rather off-putting, but it's grown on me. And I loved Grant Morrison's writing, especially the "manifesto" printed in the back, in which he said it was time to seriously shake things up, and to be accessible to people who found out about the X-Men from the movie. In other words, he was aiming directly at me.

One annoyance about Marvel's book collections is that the trade paperbacks and hardcovers use the same title for very different books. Thus, "New X-Men Volume 3" can either refer to a trade paperback from the middle of Morrison's run, or the large hardcover that collects the end of Morrison's run. I'm reviewing the latter.

As much as I enjoyed Morrison's run, I couldn't finish reading it; I found issue 151 and on incomprehensible

(the sequence entitled, "Here Comes Tomorrow"), and assumed that it must make sense to people who've been reading X-Men for the last several decades. I stumbled across an entry in the Wikipedia, of all places, that said it wasn't so; the Wikipedia clarified the transition for me, and noted that "Here Comes Tomorrow" was controversial among fans. I decided to try it again, and didn't have any trouble this time (as long as I kept the Wikipedia info in mind). It looks to me now like Morrison's coda to his run on New X-Men, and I can see his love for it all in the last page.

(Finished the evening of 2008-10-05.)
