



Uncanny X-Men Masterworks Vol. 1 (Uncanny X-Men)

Chris Claremont, John Byrne (Illustrator), Dave Cockrum (Illustrator), Gil Kane (Illustrator)

[Download now](#)

[Read Online ➔](#)

Uncanny X-Men Masterworks Vol. 1 (Uncanny X-Men

Chris Claremont , John Byrne (Illustrator) , Dave Cockrum (Illustrator) , Gil Kane (Illustrator)

Uncanny X-Men Masterworks Vol. 1 (Uncanny X-Men Chris Claremont , John Byrne (Illustrator) , Dave Cockrum (Illustrator) , Gil Kane (Illustrator)

Collects Uncanny X-Men #94-100, Giant-Size X-Men #1. Wolverine, Nightcrawler, Storm, Colossus; Endowed with unique abilities, these mutants were summoned by Professor X to rescue the original X-Men, an underground organization sworn to protect those that fear and hate them. Relive their original adventures - discover the human within the hero and the truth behind the legend!

Uncanny X-Men Masterworks Vol. 1 (Uncanny X-Men Details

Date : Published November 25th 2009 by Marvel (first published 1991)

ISBN :

Author : Chris Claremont , John Byrne (Illustrator) , Dave Cockrum (Illustrator) , Gil Kane (Illustrator)

Format : Kindle Edition 176 pages

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



[Download Uncanny X-Men Masterworks Vol. 1 \(Uncanny X-Men ...pdf](#)



[Read Online Uncanny X-Men Masterworks Vol. 1 \(Uncanny X-Men ...pdf](#)

Download and Read Free Online Uncanny X-Men Masterworks Vol. 1 (Uncanny X-Men Chris Claremont , John Byrne (Illustrator) , Dave Cockrum (Illustrator) , Gil Kane (Illustrator)

From Reader Review Uncanny X-Men Masterworks Vol. 1 (Uncanny X-Men for online ebook)

Artur Coelho says

O início da temporada de Chris Claremont como argumentista da série. Neste primeiro volume, há uma nítida transição entre o tipo de aventura dos comics clássicos, episódicas e resolvidas numa ou duas edições, e as estruturas narrativas onde as personagens se interrelacionam e aprofundam ao longo de diferentes arcos narrativos. A transição é visível. Com Len Wein, as histórias são directas, resumidas. É a época em que os X-Men enfrentam a ilha viva de Krakoa (dá um certo gozo escrever isto) e o Conde Nefaria. Quando Claremont começa a escrever, a continuidade acentua-se e prolonga-se ao longo de vários números da revista. Inicia aqui o clássico arco narrativo Dark Phoenix.

Labyrinth says

In the 1970s, Uncanny X-Men experienced their first "All New" rebirth. The famous Chris Claremont has taken over the writing, and much of the art here is by Dave Cockrum. It has a very 70s "psychedelic" feel to it. :) Banshee, Colossus, Nighcrawler, Wolverine, and Storm are added to the team. The original Thunderbird, John Proudstar, joined up for about 3 issues before going down in a blaze of stupidity. The primary enemy here is Steven Lang who resurrects Trask's Sentinels...with a twist. At the end of this arc, the way is being paved for the Phoenix to be born. Definitely a ride worth taking!

Ronyell says

Flashback:

Now, to be honest, I have grew up with the 90s X-Men cartoon series, so I have not really read any X-Men comics prior to the 90s, so reading "Uncanny X-Men" from Marvel Masterworks was a great look back to the 70s X-Men comics where the second generation X-Men (Wolverine, Colossus, Storm, Cyclops, Banshee, Sunfire, and Nightcrawler) are first introduced in the X-Men franchise.

What is the story?

In this volume, Professor Xavier goes around the world to recruit new members for the X-Men team including Wolverine the tough Canadian fighter who has strong claws, Colossus the good natured Russian giant who can turn his skin to steel, Banshee, the Scottish hero who has a supersonic scream, Storm the African goddess who can manipulate weather, Nightcrawler the blue skinned demon, Thunderbird the Native American strong man and Sunfire, the Japanese warrior who can shoot fire out of his hands. When Professor Xavier recruited this team, he sends them on their first mission on an island where the original X-Men are being held hostage. Can the new generation of X-Men rescue the original X-Men?

What I loved about this comic:

Chris Claremont's writing: Chris Claremont was known as the best writer of the X-Men franchise and this volume truly amazes me! When I first read this volume, I was surprised that the second generation X-Men did not like each other at first, but when they started working with each other especially after the first mission; Chris Claremont wrote their eventual interactions with each other in such an intense and relating way that X-Men fans will definitely enjoy seeing. I loved all the interactions between the characters, especially between Storm and Colossus as they seem to have a brother and sister like relationship with each other. It was also seeing the original X-Men argue a bit with the newer generation and I loved the fact that each new X-Men member are from different countries as I love exploring diversity within a story and this volume did a fantastic job at explaining each character's different nationality. This volume also introduced several X-men characters that I was not familiar with during the 90s which included Thunderbird, Banshee and Sunfire and it was great seeing X-Men characters I have not seen before.

Dave Cockrum's illustrations: Dave Cockrum's illustrations are beautifully done as each detail is done to each character such as giving the characters shocked expressions whenever they are fighting foes throughout this volume. I loved the way that Dave Cockrum drew Storm and Colossus as Colossus's head is somewhat squared shaped and his dark hair has a blue gleam that makes his appearance truly impressive and I loved his large and muscular appearance that we all know and love. Storm's appearance is truly beautiful as she has vibrant and flowing white hair and blue eyes that make her a truly impressive character to look at. I also loved how Dave Cockrum illustrates the fight scenes as they were impressive, especially when the X-Men were fighting on the island of Krakoa.

What made me feel uncomfortable about this book:

The only problem I had with this book is that there was not enough character development with the characters and it seems a bit too old-fashioned for my tastes. I guess because I grew up in the 90s, this volume did seem a bit old-fashioned to me with the illustrations. But, the story was extremely interesting and it was great seeing the X-Men in their original glory, so this was a small issue for me. Also, I wish that there was more to the characters then just introducing them to the cast as I like to know more about their background history.

Final Thoughts:

Overall, "The Uncanny X-Men Volume One" was an interesting read for first time X-Men comic readers like me and I really enjoyed seeing the X-Men in their heyday and how they started out. I am definitely looking forward to reading more from the original X-Men comics!

Review is also on: Rabbit Ears Book Blog

Andrew says

I've read the most famous Claremont-era X-Men stories years ago (Dark Phoenix, God Loves/Man Kills, Days of Future Past, Lifedeath, the one where Wolverine fights all those ninjas...), but this is my first time going back to the beginning of the Claremont run. It's fun to watch Claremont figure out what he wants to do with these characters and to see him start planting the seeds for later, more elaborate stories. It's also good to know that Claremont had the deliciously overwrought narration down pretty much from the jump. My biggest problem with this volume is Dave Cockrum's artwork, which is dated, to put it politely. My library's interlibrary loan service willing, I'm going to try to work my way through the rest of the "classic" Claremont

era chronologically.

Nicholas Karpuk says

Through out the history of Marvel there's a proud tradition of Stan Lee creating characters that no one gave a crap about until a writer came along that actually brought something interesting to the idea. No one really cared about Daredevil until Frank Miller gave him a tune up (and oddly turned him into a testing ground for other writers), and I know I personally thought Spider-man was mostly junk until writers like Slott and Bendis got involved. There's a sense that Marvel is willing to let its writers take a character that never quite connected and give it another try with a different outlook. It's true even now, as Squirrel Girl is one of my favorite new comics.

But back in the day it seemed to start off more awkwardly. It seems like writers had to work out how to write in the comic book style without hating themselves. There are bits near the beginning where a character loudly announces their own name in the most awkward fashion possible for the mere reason that the audience needed to know. You can see Claremont trying to balance out his understanding how comics were written at the time with what he actually wanted to say.

Despite the dated artwork and sometimes clunky stories, I can see why this run became the main well that writers keep pulling from to this day. For its time, it dealt with a lot of issues that mainstream comics avoided at the time, and it continued the company's fine tradition of hero teams that didn't actually get along consistently.

I'll probably pick up volume 2, but I may need to pace myself. There's a lot with mainstream comics prior to the 80's that needs to be forgiven in order to deal with. Casual racism, confusing artwork, cramped panel layouts, and clumsy dialogue all work against it, but the writing seemed to continually improve as it went. It's like I'm watching the formation of an artist's style. Compelling stuff for the comic book nerd who wants a little more context for present day books.

Timothy Villa says

Absolute perfection.

Brian says

It's tough to read, as Claremont remains even today, because of how overly expository everything is, and it certainly is of its time in other respects, too, but it's nice to see there was at least an intention to make the team that was meant to be the metaphor for civil rights more diverse itself. These new X-Men came from all over the world, something I never really thought about until I read it directly. Again, it's still very much of its time in other ways, but that's the value of reading the actual old issues and not just the recaps or summaries: New realizations are possible.

Dang Ole' Dan Can Dangle says

In 1963 the original *X-Men* comic, by the now legendary Stan Lee and Jack Kirby, was released to mild success, not bringing in sales as big as some of Marvel's other titles, but nonetheless profiting and forming a considerable fanbase. That didn't last very long, however, and by 1969, despite numerous attempts at rejuvenation, sales plummeted drastically and *X-Men* was cancelled and continued only in reprints. It wasn't necessarily that the quality of the comics fell--indeed Roy Thomas wrote some very memorable issues--but it was, more than anything I think, that *X-Men* had failed to show readers anything new; it became stale.

In 1975 that all changed. Writer Len Wein and artist Dave Cockrum released the first new *X-Men* story in years: *Giant-Size X-Men #1*, and with it a whole new team of mutants, bringing interest, and money, back into the series. Chris Claremont continued the new series as writer, with Dave Cockrum as artist, and made *X-Men* a bestseller for Marvel and saved what is now one of Marvel's most popular titles from near extinction. Many fans today consider the Claremont-Cockrum duo even more important than the Lee-Kirby duo which created the team, for it was Claremont and Cockrum that really made the series what it is today.

The premise of the "All New, All Different" *X-Men* is an interesting one. A new team of mutants is formed by Professor Xavier and Cyclops, the only returning members, in order to save the old *X-Men*, who have been captured. In the 60s, with Angel, Iceman, Jean Grey, and Beast, the *X-Men* were an ensemble of inexperienced teenagers, whereas the "All New, All Different" *X-Men* are older and much more experienced.

The backgrounds of the characters are also much more varied. Thunderbird is a Native American, Colossus is from the Soviet Union, Night Crawler from Germany, Storm from Kenya, Banshee from Ireland, Sunfire from Japan, and Wolverine from Canada. This not only gives the team a more worldly feel (rather than just being an American team), but it also allows for the inherent allegorical nature of the team, which is of course racism and prejudice, to be touched on in new ways. In some ways the team itself almost represents a microcosm of the world's prejudices, or at the very least the world's differences.

Jean Grey as a character was immensely improved as well. In the 60s she was a very flat, unimportant character, arguably the weakest of the team. Here she becomes a very powerful and developed character and, as any *X-Men* fan knows, one of the most important and critical characters in the comic's history. All the characters are, to say the least, incredibly memorable. This series created some classic characters of the Marvel Universe.

Claremont makes an obvious attempt at better, more serious writing here compared to the earlier *X-Men* issues (instead of every sentence ending in an exclamation mark there's actually a few periods being used here!), and for the most part he succeeds impressively. There's some excellent dialogue and some well-handled dramatic moments. All the characters more or less find their own voice and personality. There's more of a sense of arc in the story, as if each issue is serving a greater narrative. Perhaps the greatest fault of 60s comic books was that each issue was essentially a contained story (with the exception of the occasional two- or three-parters), existing separate from all the other issues. Claremont corrects this, and likely changed the way comic book stories were told from then on. In these early issues we can see glimpses of future events, mysteries to be solved, and the very first seeds of what would eventually, nearly 30 issues later, become the renowned Dark Phoenix Saga.

Cockrum's art deserves praise as well. Though I tend to prefer Jack Kirby over most anyone, some big improvements were made here. For one, Cyclops looks fantastic; I love the detail given to his visor and how rather than being all red, you can see the glow of each of his eyes: burning and screaming to be released. The

action is handled well and the facial work interprets the emotion of the writing well. The scenes in outer space are also conveyed very well.

In the issues collected here the heroes tend to be far more memorable than the villains (there's an unfortunate lack of Magneto), and really the only foe of note here is the return of the Sentinels, whom star in a three-parter just as good as the Sentinel trilogy of the 60s. Subsequent issues fix this problem, and I look forward to reading the next volume, which features some very memorable baddies indeed.

These first issues of the new *X-Men* are classics to the series and a must read for any fan. Incredibly important to not only the history of the series but to the history of all comic books as well, and still plenty enjoyable to this day. It's not the greatest comic story ever told, but it's one of the first greats.

Favorite issues: The Sentinel Trilogy (#98, 99, 100)

Best Cover Art: Deathstar Rising (#99), Greater Love Hath No X-Man (#100)

Rating: 3.25 out of 5

My other X-Men reviews:

The X-Men, Vol. 1

The X-Men, Vol. 2

The Uncanny X-Men, Vol. 1

X-Men: Proteus

The Uncanny X-Men, Vol. 2

X-Men: The Dark Phoenix Saga

X-Men: Days of Future Past

X-Men: From the Ashes

B. Jay says

Although these comics have a hard time standing up by themselves, especially compared to the work they spawned, it nonetheless all started here. The history of the failed X-Men series, the creation of the New X-Men by Len Wein and Cockrum and the beginning of the Claremont years all melded in this collection of comics to kick off one of the greatest comic book series ever.

The newbies are unfleshed, the old standbys just accept that their days are done and leave immediately (the way you wish that one annoying co-worker would), except for Jean Grey who makes a tearful farewell to Cyclops, inexplicably walking away from their relationship, and then inexplicably is back the next day, and the Claremont soap opera style is super rough, and yet... I can remember this stunt when it happened in the seventies and it was- exciting. No one had just replaced a team like that before and it shook up the comic world a little. And although this trade ends on the cliffhanger which leads to the X-Men finally getting really good, it serves as a nice retrospective on how the X-Men got to their glory days in the span of eight short issues.

Alex Lawless says

[the “old X

Jdetrick says

This begins the era that made the X-Men famous, and I have to say, this era hits the ground running, being solid superheroics from the first issues.

Raquel Evans says

3 1/2 stars. It was interesting to go back and see what is apparently considered *the* classic X-Men comics after really enjoying the modern Joss Whedon X-Men. Being pretty new to reading comics, I'm surprised that the X-men universe is the first one to make me really enjoy the experience. This book is, in my opinion, not as good as the Joss Whedon version, but I do actually find a certain charm in the old style illustrations and overwritten, overly descriptive dialogue. I will probably read the next volume to get the conclusion of this story line, but don't feel the need to keep reading this era extensively.

Andrew Shanks says

Have had this on my TBR and purchased it a while back. Figured it was time to give it a go and excited to get into this series.

Neil says

This collection is five stars for nostalgia's sake, only. The early Claremont/Cockrum books are so simplistic in retrospect, but at the time, they pushed the four color mutants into a whole new realm of relevance and popularity... long before they would become household, pop-culture icons. In this collection, we see the beginning of the New X-men, the team that would take a comic from being ready for cancellation, to the most popular superhero team, ever... a bridge between the old and new, where we meet Nightcrawler and Storm and Colossus and especially Wolverine, who wasn't nearly so annoyingly omni-present as he would later become. This was over-wrought, four color drama of the highest order, when I was eleven years old, and so many years later, it is still fun to revisit, without having to unbox my expensive original issues.

Plus, I want my wife to read these, since she enjoys the characters, but has never read the original stuff from, ugh, nearly forty years ago.

James Turner says

I can remember where and when I bought Giant-Size X-Men #1. I read it that very night and have read it many more times over the years. All these comics included in this collection are riveting. The new lineup of X-Men revitalized the title and has gone on to great success.

