



Avengers & X-Men: AXIS

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The Red Skull has exploited the gifts of the world's greatest telepath to broadcast pure hatred across the globe. Now, born of the murder of Charles Xavier, World War Hate has begun. Tony Stark discovers a secret truth that will upend not only his life, but also the lives of everyone he cares for. Can The Avengers and X-Men finally unite? Would their combined strength be enough to hold back the darkness of the Red Onslaught? Magneto murdered the wrong man, releasing the greatest evil the Marvel Universe has ever known. Now Rogue and Scarlet Witch are all that stand in its way.

COLLECTING: Avengers & X-Men: Axis 1-9

Avengers & X-Men: AXIS Details

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From Reader Review Avengers & X-Men: AXIS for online ebook

Craig says

Complete waste of time for everyone involved, including the time I spent reading it...

Hannah Givens says

Probably a 3.5. I really liked the idea, switching who's a villain and who's a hero... I'm a pushover for those villains who have a moment of heroism, knowing not only that it'll pass, but that they'll hate themselves for having it. The book was just too short, though. Or maybe it was long enough but not deep enough. Maybe the character work I want was in tie-in books that had time to focus on individual arcs?

Michael Church says

Let's see...I liked this because it was kind of an ending to what started back in Uncanny X-Force by Rick Remender, except most of that wrapped up in Uncanny Avengers. It was another hero vs hero story (as if we haven't had enough of those yet), and not even as good as some of the others recently. It rehashed a lot of what happened in Avengers vs. X-Men, but not as well. It was an excuse to do a bunch of "what if" kinds of stories. It also suffers a LOT from character bloat. There were SO MANY moving parts. I couldn't even tell you who were the characters that shined or stood out because none of them had a chance to. Maybe a little Evan/Genesis/Kid Apocalypse, some Spider-Man, Carnage. But really no one. And none of those moments coming to mind fit with what I knew of the characters before or where I had hoped their stories were going. The art was mostly solid. I don't like Dodson, but it wasn't awful.

In summary, it's a pretty book (as an event, it better be), but it was pretty pointless. I'm starting to learn that it's better to read the titles I want to and fill in any questions from event titles with a quick google search. Save yourself the trouble.

Milo (BOK) says

Blah. Mostly forgettable. Some decent parts but in all honesty it's more like a 2.5. Remender is normally a reliable writer but it seems that nobody apart from Hickman can do events well at Marvel these days (Unless you count Slott and Spider-Verse as well). Like most Marvel events, it's designed to provide launching points for new ongoing series such as Superior Iron Man.

Jeff says

The definition of insanity is doing the same thing over and over again and expecting a different result. This is what my wife tries to point out to me on a daily basis, for whatever obscure reason.

Which brings me to the Marvel universe (616, not the multiverse*) and everyone's least favorite retro-Nazi creep, the Red Skull. He's been killed a million times, banished inside the Cosmic Cube, given his own show on QVC, but this ass keeps coming back again and again. Does he stay dead?

No, no he doesn't.

"Gott im himmel, Captain America, you fool! I will return for I am not Uncle Ben."

Marvel heroes = chumps

Wait, Jeff, if the heroes are basically doing the same thing (killing the Red Skull) and hoping he's dead, they would expect the same result, not a different one. In light of this, your stated premise makes no sense whatsoever.

Shaddup!!

The storyline, which I gave up on after the projected birth of the Apocalypse Twins, is thus: The Red Skull dug up Charles Xavier, cut out his brain, pureed it into a fine shake, added nutmeg and a twist of lemon for flavor, drank it and viola the Skull now became the "World's Most Powerful Psychic". Instead of opening up a storefront on Route 70, he decided to get rid of all the mutants. In a rage, Magneto killed him, but because he still had the essence of Charles Xavier, the Skull's psyche became Red Onslaught (as opposed to just Onslaught which was what happened last time Charles Xavier got really mad and helped usher in a year-long Marvel storyline where Franklin Richards sent a lot of Marvel heroes to a pocket universe, which almost ruined comic books for everyone.**)

Excuse for reading this: I picked this out of the library without really checking on what it was about because it's big and shiny and beckoned me to borrow it.

Am I sorry I did?

Meh!

It's basically another smash and bash Marvel crossover, with the twist that in the second half of this volume, some heroes become villainous and any villain on site, is now on the side of the angels.

How? It was magic, kids! Stay in school, don't get involved in the Black Arts and don't do drugs!

As with any crossover that isn't self-contained there are always lingering questions in your mind when you finish reading. The more complex the storyline the more questions you have. This was middling to fair.

Spider-Man and Deadpool are a hoot here, which is a big plus for this book.

I'm digging the new mis-guided Iron-Man and the fact that Magneto's assholery knows no bounds.

Question: Since when is the Wasp back in the Marvel picture.

Answer: Since the Ant-Man movie became a reality and now she's a potential character in the Marvel cinematic universe, Jeff.

Oh, of course.

This was a buddy read with my pal, Shelby who PM'ed me and begged me to read a comic with her. I had no other choice cuz she threatened to send her new and improved army of killer flying monkeys to my doorstep.

Check out her funny review here.

Proudly Goldblum gif free since 2012

*Jury is out Jeff

**Just shoot me now Jeff

Simone says

Se volete leggere la mia recensione, cliccate qui! <http://ascwblog.blogspot.it/2015/09/a...>

Anthony says

Eeerrrruuuuurggggmmm.

I was going to ignore this event. I don't follow Remender's Uncanny that closely enough to be interested in the events, and after Avengers vs X-men, I promised myself that I wasn't going to read an event unless it directly effected a title I was reading (like Infinity did, which was GREAT).

But, my brother is getting rid of some comics and in the lot was AXIS, so I thought I'd give it a read before they go.

It started quite promisingly. It looked to be a Marvel event that would see a bunch of heroes take on villains, instead of a variation of Hero vs Hero, that's been in nearly every event since Disassembled (and some of them have worked and been great, but some haven't).

But when AXIS got to book two titled 'Inversion', I stopped caring.

Here's the clever pitch: the heroes become the bad guys, the bad guys become heroes. Turning the AXIS. It's

an inversion of characteristic. You get, readers?.

Also, Marvels need to split these events into 3 parts is becoming as tiresome as the events themselves.

"Stories come in 3 acts, so let's be clever and have our event stories in 3 parts! Beginning, middle and ends! The fans will love it! That way, we can get 9 or 12 issues out of this instead of 4!"

No.

Terence says

So basically the Red Skull got super strong and psychically beat down a bunch of heroes at Genosha.

Magneto went and got a bunch of villains to help fight the Red Skull and Scarlet Witch cast a spell that made good guys bad and bad guys good.

So Axis was an excuse to make a lot of bad guys good and good guys bad. The reasoning behind it happening was fairly weak, but seeing the heroes be ruthless was interesting. Anyone looking for strong plot look elsewhere.

Sean Gibson says

In what will come as a shocking surprise to those of you who have assumed that I was always this macho, I was a late bloomer. Now, we don't need to get into how late in life I achieved milestones that most enterprising young lads hit by the time they're 15 or 16, but I will note that I did not drink until I was 22, and that I didn't actually start imbibing until after graduation.

(Note from the frontlines of college frat parties, lo those many years ago: when you're stone-cold sober, drunk people are only about 33% as funny as they think they are, as a general rule. Some of them think they aren't funny at all, though, and are being totally serious...THOSE are the ones who provide hours of genuine entertainment. I encourage you to seek them out.)

And thus begins the chorus of questions, rarely out of place at the beginning of any of my reviews: "Sean, what does this have to do with the latest in a long line of epic massive mega Marvel crossovers?"

Patience, grasshopper.

When I finally DID start drinking, I was years behind the curve in terms of actually knowing HOW to drink. So, needless to say, I got exceedingly obliterated in my first few attempts, something my with-friends-like-these-who-needs-enemies friends (looking at you, Bret) very astutely observed. Consequently, the third time I ever drank, and the last time I would drink with these bosom buddies (I call them that because we were accustomed to feeling each other's bosoms with distressing frequency, even in our habitual state of sobriety) before heading off to Manhattan to pursue my dreams of being a low-paid peon in the world of commercial publishing, they thought it would be an entertaining lark to make use of a mini tape recorder to preserve for

posterity the innumerable nuggets of wisdom I might drop in my inebriated state. And, they ingenuously waited until I was too pifflicated to notice the presence of said device literally three inches from my face before they began recording. (Note to younger readers: tape recorders used to be a thing...I encourage you to visit the Smithsonian or consult an ancient set of Encyclopedia Britannica to learn more.)

Well, it turns out they were right. The bon mots flew fast and furious as the poorly chosen combination of dark rum and Goldschlager hit my inexperienced liver, and the tape recorder rolled as I, amongst other things, “quoted” Shakespeare (in other words, I made up a bunch of stuff that sounded like Shakespeare, but which my friends didn’t realize was, in fact, just utter nonsense, proving that every once in a while, the drunkest guy in the room can also be the most convincing), including mixing up Macbeth with McBain, the beloved Schwarzenegger-style parody from the Simpsons.

None of the intellectual gold I spun from word vomit (and actual vomit) straw that night was more profound, however, than a single quote that best sums up my thoughts on Axis. (“Wait, you mean you’re actually going to talk about the book you’re reviewing in your review? This is a shocking turn of events.”)

After weighing in on various topics of tremendous importance to the world community, I opined (correctly, I might add) that, “I’m really kind of an intellectual.” My friends, tipsy but far, far less drunk than I at that stage, found this to be a rather provocative assertion, and encouraged me to elucidate. “As an intellectual,” one of them said, teeing me up (as though I needed it), “is there anything you’d like to say?”

“Aaaasss an intellectual,” I slurred, my tongue somehow number than my brain, “I would like to say...that stuff is poop.”

Yep. That’s genius at work, people. Stuff is poop.

And so is Axis. (See? I told you I’d get there.) Once again, Marvel sets up an epic, continuity-altering, every-hero-starting mega crossover throwdown, and once again it fails to do much more than elicit a shrug.

A quick note on the premise, **WITH SPOILERS HERE AND THROUGHOUT**: the nefarious Red Skull, having somehow gained access to Professor X’s immense mental powers by exhuming the dead man’s brain, is on a rampage, bent on conquering the world (as is the purview of all good Nazi villains). A little weird, but all well and good. Enter a coalition of heroes (and antiheroes, including Magneto Dr. Doom) to stop him. Big fight ensues, heroes are on the verge of losing when “Red Onslaught” appears, magical chicanery from the Scarlett Witch and Doom transpires, and BOOM! Down goes Skull, but, in the process, all of the heroes and villains present are “inverted” – that is, good becomes evil, evil becomes good...dogs and cats living together...mass hysteria!

I couldn’t decide at this point if this was an intriguing or annoying premise, so I tried to give the story the benefit of the doubt. Another spoiler alert: turns out it was an annoying premise.

I will admit that it was good fun to see Carnage swooping about hither and thither as a hero, and asking Spider-Man to honor the heroic and noble sacrifice he makes to save the world by erecting a rhinestone-studded statue of him. Moments like that gave the series a little spark of life, as did the art, which was high quality in places.

But, most of the series was built on the premise that it would be exciting and awesome and whiz-bang-pow neat to see heroes behaving badly and throwing down with each other. And it was...for about 4 pages. And then it got really, really old.

Marvel and DC constantly contrive ways to have their heroes make with the fisticuffs against each other, whether it's due to a misunderstanding ("I totally didn't know she was your sister! Wait, she's your daughter, too?? What?!"), mind control, or just preening, my-hammer-is-bigger-than-yours contests (you'll notice that lady superheroes are rarely involved in those, mainly because they're sitting on the sidelines laughing at how small EVERYONE'S hammers are...damn you, steroids!). Marvel did this to good effect a few years back with Civil War—it wasn't a perfectly executed story, but the premise for the heroes duking it out made sense and spoke to a deep philosophical divide within the superhero community, one that resonated with real-world political differences. That was an interesting idea.

Axis is just a bunch of mind-warped heroes doing bad things to each other (and not sexy bad things). There's no character development and no compelling reason for these fights, and, ultimately, no consequences, seeing as how, when the heroes are returned to normal (with a few notable exceptions, including Iron Man, which is where the continuity-altering effect of the series comes in), they're completely off the hook because the bad guys, who were good during all of this, made a video taking the blame for everything so that the heroes' reputations wouldn't be tarnished once they were back in their right minds. Gee, that was convenient.

I've been reading comics for more than 25 years (because I'm a sex panther like that), and I've been as big a proponent of massive, epic crossover events as anyone (I peed myself a little the first time I read The Infinity Gauntlet (though that was really more of a bladder control issue than anything), and X-Men: Age of Apocalypse remains the gold standard by which I judge event comics – I loved it). Over the past several years, however, Marvel has initiated a series of annual (if not even more frequent) epic blockbusters from which there is no break, no chance to get back to smaller, character-driven stories, and no chance to absorb the continuity-altering implications of them before the next series comes along and reboots everything again.

Let us breathe, Marvel. Let your characters figure out who the heck they are for a little while. Let us get reinvested in them again before you go turning them inside out for no apparent reason other than to goose sales (which, I recognize, is a sufficiently legitimate reason when you're a business). Let's call for a three-year moratorium on these types of event-driven stories. Let's let writers and artists do their thing and find the voices of the characters they're writing without having to put them through this kind of ringer. And then, organically, let's see where the opportunity arises for that next big epic burst of storytelling. I promise you that we'll still be with you. So, think about it.

And call me if you need a story consultant. I'll bust out the Goldschlager and everything. You won't regret it—especially when the McBain/Macbeth crossover blows up the Twitterverse with its awesomeness.

(Interesting postscript about those tapes my friends made: several years after the fact, my buddy stumbled on them, largely forgotten, in a box. He popped them into the tape player and was delighted to hear that they were still intact, though he noticed that the quality had degraded. So, enterprising man that he is, he took them to a company that primarily does audio forensics work for police departments and had them clean up the audio and convert the tapes to CDs. And, so, that's how I come to have ridiculous drunken ramblings from a random Friday night in May of 2002 on my iPod today, enabling me to hear, whenever I want, a wise drunkard opine about how Wimbledon is the home of the champion of rainbow coloration, and how much he loves to make Shrinky Dinks shrink. God, I hope my iPod never gets stolen.)

Keith says

To be fair, I have been enjoying me some nonsensical, terrible, only vaguely X-Men-ish crossovers as of

late, and with that in mind I was pretty pumped for *AXIS*. I didn't really know what it was about, but it was loosely referenced in Bendis' Uncanny X-Men run, which I generally enjoyed, and with *that* in mind I figured this was just required reading.

wrrrrrrrongggg

As everyone (who pays attention to this stuff) but me knows, this book has basically nothing to do with either of Bendis' conjoined X-runs, and is mostly a culmination of both Remender's Uncanny X-Force and Uncanny Avengers which are, yes, actual things because, yes, superhero comics are stupid. In this run, a bad guy becomes Super-Bad and the good guys cast simultaneous chaos spells and order spells to stop him (yes, stupid) and the spells make all the good guys bad and bad guys good, and it's stupid.

Then fighting then stupid then over. And the X-Men have an Apocalypse storyline in the middle that somehow isn't even good, if that's possible.

I think that for these kinds of ridiculous and embarrassing crossovers to work, there has to be some aspect of the story that A) expands or twists the superhero allegory and B) offers a narrative payoff that validates the ongoing serial nature of comics. It also helps if things are C) well-drawn or D) fun, and in many cases a good C and D can minimize the need for A and B.

And when none of that happens, you get this book.

It's a story that doesn't particularly make sense, that almost every character forgets happened when it's over, that barely fits into the surrounding continuity (I think it actually made the continuity of my other comics worse), and that just feels half-assed all the way around, which is really surprising because it's like a million pages long. The internet says that these days, DC monthlies are where it's at and that Marvel has fallen to crap, but most of the time I'm too busy collecting review-proof X-Men comics to really care. This book reminded me DON'T READ SUPERHERO COMICS UNLESS THEY ARE ALL X-MEN ALL THE TIME and in that I suppose I am something resembling grateful.

Ian Shaughnessy says

Absolutely atrocious. The only saving grace is the couple of chapters of Terry Dodson art.

ranges says

i never review books, but i feel like as someone who suffered through this nonsense, it is my duty to warn you not to read it. not only is everything rushed and poorly developed, but all of the characters become completely insufferable for no reason, and it includes world's most pointless retcon with magneto. it was a waste of my time, money, and the part of my soul that was sucked out of me while being forced to follow this event in the solo comics i normally enjoy. if you love your happiness and sanity, just skip this one.

Marco says

The horror, the horror.

Shelby *trains flying monkeys* says

My friend Jeff aka Hulk Boy messaged me ~~whining~~ wanting to do a buddy read. He told me to look at his up next shelf and pick one that my "live in the boonies" library might have and to go get it. I picked this one. I should have known something was up because the monkeys starting acting really weird.

So you have a super baddie the Red Skull who everyone keeps trying to kill. Yep, that doesn't work. Now he has been reborn as super baddie the Red Onslaught.

The X-men and Avengers need to team up to take down the Red Man..but then they come up with the super ~~stupid~~ idea of an axis. It makes the good guys go bad though.

Like Hulk..dude. He went even more postal than normal.

There was something that I loathed about this book and it happens sometimes in graphic novels. Why do authors through in every imaginable character that was ever in existence in comic book land? It makes the story confusing and I hate the crap.

There were some parts of the book that I did have fun with though..

Tony Stark's badass phone app? Total win.

I also found a character that I liked...Carnage. I could get behind this guy.

And a graphic novel with a soundtrack. Just try getting this out of your head....*Then I saw her face..*

So I didn't totally hate this book. The monkeys liked it for the violence. They rated it a five and I kicked their asses. They said to show Jeff their Halloween outfit for this year.

Stupid monkeys

I guess since I'm buddy reading this sucker with him I'll feature Jeff...if he ever gets his review up. Jeff is ~~deluded~~ thinks he is the all time comic guru. If you aren't following or friends with him, you should be. Sometimes he posts groin kick/vomit/Goldblum gifs that are awesome.

Remy Blas says

This had its redeeming moments, but mostly, I cannot shake the feeling that the whole concept is just wrong. Villains are not bad because they're just *bad* for no reason, and heroes are not heroes because they're good. People -and superheroes- are not that simple.

So yeah, reversing the moral compass of a group of heroes and villains sounds interesting, but when that completely changes who they are, overriding their personalities and rendering them unable to control their actions, making them go to extremes, I'm not on board anymore.

If not a single character was able to fight against their impulses, then everything they did lacks merit, and ironically that makes the ones that weren't affected by the reversing spell -like Spider-man and Stever Rogers- the most interesting characters in the story because they're the only ones that one cannot know what they're gonna do.

I'm pretty disappointed with Rick Remender for this, since I've been liking pretty much everything he writes, even for Marvel where he probably doesn't have control on every aspect of the story as in other works of his like those of Image comics. But still, his run on Uncanny X-Force and Uncanny Avengers so far has been great in my book. Sadly, AXIS just wasn't nearly as good as I expected.

Some redeeming aspects of the story: (view spoiler)

Worst parts of it: (view spoiler)
