



## Absolute Justice

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They are the World's Greatest Super-Heroes. But the members of the fabled Justice League of America are about to learn they aren't the only ones who can band together toward a common goal. The deadliest criminal masterminds of our time appear to be acting in concert — with a surprising plan that seeks to achieve more good than the JLA ever could!

But it's just the latest attempt at world domination — and our heroes strive to expose the truth, to fight...for JUSTICE!

DC's pantheon of heroes is reimagined by fan-favorite painter Alex Ross (KINGDOM COME, Marvels) and writer Jim Krueger (Earth X, Universe X), with pencil art by Doug Braithwaite (Paradise X) painted by Ross. This ultimate slipcased Absolute edition contains all twelve issues of the best-selling maxiseries, plus expansive character bios, developmental sketches, pencil art, bonus covers, DC Direct gallery, and much more!

## Absolute Justice Details

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Author : Jim Krueger , Alex Ross , Doug Braithwaite (Illustrator)

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# From Reader Review Absolute Justice for online ebook

## Jbainnz says

So that was a hefty read. Might need to sit down and contemplate life now.

The first time I read Alex Ross' *Kingdom Come* I was somewhat disappointed. I didn't hate it, but I also didn't understand why it was so revered as a classic. It wasn't until I read it or a second time that I fell head over heels for it. For some reason all the subtle moments in the story were lost on me the first time round. And if I'm being completely honest, this will be the case here as well. It's not that I thought this was overrated upon my first read, in fact I absolutely loved reading the first half of the book, it was the second half that threw me a bit. I mean it wasn't that it turned to shit, because it didn't. I think it just got really full on with who was doing what that made it all so overwhelming. So I believe a second read will clear this issue up for me, well I can hope anyway.

The overall story itself simple put; the bad guys get together to take down the Justice League. The way this is done though is much more interesting than the premise. There were many twists and turns, betrayals and revelations that kept this from being the same old story we've seen a hundred times already. There are so many characters in this mammoth of a book as well, which can at times be confusing when your trying to follow 5 different scenarios in one fight. Because of the sheer length of this book I found a lot of moments and interactions with side characters pointless as it added nothing to the story. I felt it only got added to get more characters into the story.

Now let's get to the main draw point of the book, the art. I don't know anyone who would pick this up for anything other than Alex Ross' beautiful spreads. I mean that's the whole point of this book isn't it? To build a story to showcase his amazing talent? Either way I love, love, love his work. The way the story boards are displayed are awesome and the expressions are amazing. I especially enjoyed the way he draws Bruce/Batman, seeing his pupils adds so much humanity to his character in my opinion. The only sections I found a bit difficult were the big battle scenes. I would get lost for a little bit and have to back track to who was fighting who as what was going down. This was my only issue with the overall art though, and even then it's not much of an issue.

I can't wait to re read this book. I have a feeling it will give me a whole new appreciation of its greatness. If your a fan of *Kingdom Come*, then definitely give this a read!

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## Arqui Himself says

*"Justice"* es el sentido homenaje de **Alex Ross** a una de las series preferidas de su infancia, *"Los Súper Amigos"* de *Hanna-Barbera*, aquella que miramos todos.

**Ross** participa en guiones junto a **Jim Krueger** y por supuesto en el apartado artístico con la colaboración de **Doug Braithwaite**.

Me parece acertada la decisión de no incluir un personaje encargado de *"contarnos"* la historia como ocurre en otros trabajos (*Marvels*); en estos 12 números cada protagonista tiene sus momentos narrativos y así transcurre y avanza la historia.

Más allá de que exija cierto conocimiento previo debido a la gran cantidad de

*personajes/habilidades/poderes* utilizados por los guionistas, que de cierta forma es un guiño a lectores veteranos, esta obra puede servir perfectamente a novatos como introductoria al *Universo DC*.

Es muy claro quienes son los “*buenos*” y quienes los “*malos*” en una suerte de vuelta a los orígenes del comic superheroico, ya que así como tenemos a los “*Súper Amigos*” (entre otros) también aparece la “*Legión del Mal*” y los principales exponentes de cada bando están perfectamente caracterizados.

Es ya clásico en las obras de **Alex Ross** la subordinación del guión frente al dibujo y esta no es la excepción, pero creo que el aporte de **Braithwaite** acerca su estilo a la espectacularidad y colorido del comic de superhéroes alejándolo del *estatismo pictórico Rockwelliano* que lo caracteriza.

Deberían existir más de estos *Macroeventos Multitudinarios Autoconclusivos* que nos permiten concentrarnos en una “*obra artística total*” y no obligan al lector a manejar 15 series paralelas para comprender los hechos.

Dramática y nostálgica, entretenida y fabulosa, crítica y espectacular.

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## Cale says

Alex Ross does some amazing artwork, and this book is no different. Unfortunately, the story doesn't stand up as well as Marvels or Kingdom Come, or any of his Retro City work. The story is weird, in that it manages to not seem as epic when reading it as the story intends to be. It's huge, spanning most old and new Justice League characters, and numerous villains. But it doesn't pull together like it should, and the last issue or two in particular seem very muddy and unfocused. It has some great ideas that don't follow through to the end beyond a lip service epilogue. It's ultimately beautiful but shallow.

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## Keith says

So this is the sort of thing that like, A) will be totally irrelevant to most people, B) will be a head-nodder for some, and C) will be a head-shaker for the rest, but like, I'm never really gotten the Justice League.

I get Batman, you know, because I love Batman, and so I figure that if people can love other superheroes the way I love Batman, then sure, it makes sense for people to be big fans of Superman flying around having Superman adventures and Wonder Woman having Wonder Woman adventures and all the rest, in their own micro-universes, each with their own flavor and tone and fan bases. All that makes sense.

But the Justice League, instead of feeling like a celebration of all things superheroic by having a giant team-up book, has always seemed to me like a dilution of what was good about each character. Basically Batman comes in and is a Debbie Downer but everyone respects him because he sells more books, and Superman grapples with his power and Wonder Woman wants to fight and complains about mortal men and shit. I mean like, we are dealing with characters that are easy to one-dimensionalize in the first place, you know? And then you put them all in the same room and everyone needs to have a line of dialogue and somehow have that dialogue reflect their character or whatever and it all gets a little, you know, sad, and overblown, and kind of every bad stereotype about superhero comics gets played out in horrible, exacting detail.

So yeah, I've never gotten the Justice League, but I really like Alex Ross' art, and Alex Ross loves him some

Justice League, mmmm boy. So I finally decided to buy JUSTICE, the big-overblown-Alex-Ross-Justice-League-Book (or series, as it were -- I picked up the three-volume paperback set) just because during my most recent journey to the comic book store it kind of looked, well, sort of awesome.

And here's the thing. I am really dumb.

A while back I reviewed All Star Superman, and the basic gist was that the book's significance lies in its ability to channel the pure exuberance that results when the apeshit insanity of superhero comics meets the open-minded incredulity of childhood, transforming the silly hamfistedness of pulp into something goofy and joyful, the kind of imaginative lunacy that I think any adult writer (or reader, even) is always trying to add to his or her bag of tricks. It is in this way, this tapped vein of manic creative energy, that I think comics have the potential for a sort of Secret Knowledge separate (and yet completely tied to) the cognitive associations that happen when language and visuals mix on the page, or whatever other high-falutin' way you like to spin it when explaining to your high-falutin' friends why you genuinely think comics are cool (as opposed to when you think comics are cool just because the NY Times or the Huffington Post has told you to think so.)

And like, way to make a totally salient point and then miss the friggin' point completely when a book like JUSTICE comes along.

The point of a team-up storyline like Justice League is not that it's subtle, or nuanced. It's more like when you broke out all the toys in your toybox as a kid and spread them out on the living room floor and created a multi-generational epic spanning time and space, ending only when Mr. T and Jem rode on Teddy Ruxpin's back into the sunset. And if you're a little sick of all the wide-eyed childhood references, then substitute your favorite adult preoccupation because seriously? We all still spread out all our toys sometimes.

And I guess, well, a book like JUSTICE is really the kind of thing that sends this home. It's a relatively random conglomeration of heroes and villains in a free-for-all that's really not random at all -- it's beautifully orchestrated chaos, with a perfect spotlight on each costume, each monster, each skirmish. It's a gorgeous piece of work, and there's not a word I could write that would expand its audience past the devoted masses that have already snapped it up.

But the thing is, see, that I am not writing this for *them*. I am writing this because I have figured out something for *me*, something that I want to give to *you*. I don't care about helping *them* celebrate the things they already like, for reasons they wouldn't care about anyway. I care about convincing you that these cartoons and ideas you think are silly are, in fact, not -- that the corners in which you push the very funnypages that helped popularize the medium you only cursorily enjoy can, in fact, clue you into something great, if you'll let them.

But hell! Even *I* almost missed this one. There's no way I can count on anyone else to pick it up because of my claptrap.

And that, as I have said before (and will no doubt say again), is a damned shame.

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## **Amanda says**

The first time I read this I didn't truly appreciate how brilliant this is. This was so much better the second time.. the story is fantastic and the art is amazing. This deserves to be recognized (and it is) as one of the best DC graphic novels of all time.

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## **Jaleesa says**

I felt like it sorta dragged at times but I still really enjoyed it over-all. The artwork is absolutely stunning!

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## **Jedi JC Daquis says**

Justice is a volume I bought primarily because of Alex Ross. The story is nothing I haven't heard of so there is nothing really astonishing about it. But having drawn by Alex Ross, well that makes a very, very big difference. So basically the super-villains teamed up to become pseudo-altruistic while carefully pushing the superheroes out of the future. Turns out, they really had some twisted sense of goodness but you know, our good guys are on the far good of the spectrum, so they fought the bad guys and eventually won. Pretty generic.

Buy this because it is an Alex Ross artwork. Now let me go back to my tasks and enough of this barrage of comic book reviews.

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## **Aysa says**

Normally, I almost can't flip through pages fast enough when I read comics. I'm way too eager to see what happens next. But the stunning art here forced me to slow down and savor every panel.

The plot was intricate and thought-provoking, but ultimately bummed me out. There's something depressing about seeing superheroes fighting for their OWN survival rather than fighting to save others. Waging a PR campaign to rehab their image feels like a bit of a let-down.

That said, I had a lot of fun getting to know the dizzying roster of superheroes here, many of which were new to me.

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## **Jeff says**

Beautiful art, pretty good writing. The plot can get muddled, but I love Alex Ross's tendency to approach the mythology of superheroes with love and creativity, celebrating what works while fine-tuning the characterization. Honestly, I enjoyed this more than Kingdom Come.

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## Gianfranco Mancini says

**Vote: 3,5**

**Storyline: 2**

Story synopsis: Super Villains unite, beat the League and take their place in the heart of people doing good stuff without nobody thinking they are bad guys and up to something, reserve heroes save the day and JLA triumphs again deleting info about their secret identities from villain minds... Plot was like a bit too long episode of Super Friends Tv Show and I really missed at all the sense of Joker sub-plot. Meh :/

**Artworks: 5+++++++**

Alex Ross paintings over Dough Braithwaite drawings are just off-scale \*Breathless\*

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## Sam Quixote says

There's a lotta spoilers in this review so if that's an issue for you, so long!

Justice is so bad. Does every comic Alex Ross does the main art for suck so completely? It encapsulates everything I hate about books in general, but especially superhero comics: it's boring, overcomplicated, excessive, stupid, repetitive, overlong, and extremely pointless.

I'm jumping the gun and I'll circle back to these points later but first let's get this semi-positive critique that I've seen in EVERY review of this book out of the way so the rest of this can be pure venting: Alex Ross' art. I'm not a fan - at least, not a big one.

I think Ross' art is fine for covers but for page after page of regular storytelling? It's wearying. It's also very flat, static, and stiff to look at AND he makes Superman, Batman, Aquaman, nearly every dude, look really fat. I really don't like fat Superman. But I can appreciate the skill, as well as Doug Braithwaite's pencils, that went into it though I won't give this book a pass purely because of the art.

Alright, the story: Legion of Doom defeat Justice League of America until JLA defeat Legion of Doom. That's it.

Alright, the venting:

“Justice”? Could Ross/Jim Krueger have come up with a less memorable title for this bloated “epic”? And I’m going to include Ross in the problems with the storytelling because he’s co-credited with the story though Krueger wrote the script.

The villains all have this shared dream where they see nukes dropping across the globe and the superheroes failing to save everyone. They decide the superheroes need to go because they’re “ineffective” and they’re the ones to save the planet. Few problems with this one: don’t the villains already see themselves as the saviours and the superheroes as the enemy of humanity? That’s certainly how Lex Luthor sees Superman and I’m pretty sure a lot of the others feel the same way. So why do they need a dream at all to give them this viewpoint? And isn’t the bigger message about the nukes? Shouldn’t the conclusion be, “we need to get rid of these catastrophic weapons so the planet doesn’t die because even Superman can’t save us?” And also maybe wonder who fired all the nukes because the answer would be a villain, not the heroes.

After decades of supervillains doing evil things, plan after scheme after plot, why does everyone take their unexpected positive gestures at face value? Captain Cold brings ice to the desert and turns a part of it into a fertile oasis. Poison Ivy brings fruit trees to a starving region of the globe. Toyman builds prosthetics for people who have lost limbs. Fine - but does no-one think “hey, maybe they’re up to something? This has to be an angle they’re working!” (which is correct). Why does everyone instantly side with the villains and turn on the heroes? Is everyone gullible and stupid?

The main thesis of the superheroes’ bad PR is that they’re not using their powers to full effect. Superman could depose tyrants around the world, Batman could use his tech to terraform regions, etc. I like to think the reason why they don’t isn’t purely because real world and superhero comics are a disastrous combo and are best left unsaid, but because Superman and co. don’t want to nanny humanity and would prefer us as a race to better ourselves. And who’s to say that the superheroes’ actions won’t turn out to be worse in the long term?

Once more, Batman turns out to be the biggest threat to the JLA, more so than any of the villains. Mark Waid’s Tower of Babel storyline, where Batman’s intel on each JLA member’s weaknesses is used against them, is trotted out tediously again. By the way, there are no consequences for Batman at the end. Nobody says “dude, seriously - enough with this paranoid info gathering, you’re going to get us all nearly killed! At least find a foolproof way of safeguarding it!” - so this could all happen again someday (and probably will).

What is the point of the Joker in this story? There isn’t one. He’s an irrelevant part of it who’s just there because everyone loves the Joker. He blows up some buildings for no reason and then cosplays as Dracula because he’s whacky. What a pointless addition to an already overlong book.

So let’s address that: this book is nearly 400 pages long for a story that could’ve been told in a third of that space. Scores of characters are assembled for the cast, so many that it’s near impossible to follow for such a relatively straightforward story. And who’s the main character? There isn’t one. The JLA, I suppose, but that’s not a character, it’s a group with dozens of members.

But, like the Joker’s inclusion, so much of the book is pointless padding. Hal Jordan’s sent to some nether region of space he can’t escape from for no reason except to keep him out of the story. We keep cutting back to him as he floats aimlessly, page after page after page - is he going to die? Of course not. And then when he’s floated there long enough the Phantom Stranger pops up and pings him back to Earth in an instant - my, how convenient!

Why was Aquaman being lobotomised - what purpose did that serve? None! But we've got page after page of this - you get the idea. Same with Flash - why couldn't he stop running? Why were the villains targeting the heroes and only half-assing it, leaving before killing them? Superman was done for but they screwed it up and he survived. Ditto Green Arrow and Black Canary. Why is there a pointless scene between Elongated Man and Plastic Man arguing over who's the more important stretchy superhero? Why bother targeting the superheroes' loved ones if you're going to do nothing with them? Padding! And possibly to stroke Alex Ross' ego because he doesn't do small books, he works on EPIC books so they have to be EPIC-long regardless of whether or not the length is required.

There's also no tension in a story you know the conclusion to already. The villains have the superheroes on the ropes until they've got to lose which they do. So predictable and such a chore to have to trudge through with no surprises. Nobody dies, nobody changes, it's all so pointless.

Brainiac - supposedly a genius many times over - is an idiot in this book. Everyone in this story is basically his puppet except for a handful of characters thanks to microscopic nanobots (I know, what a shit answer to the question of why the good guys are being controlled). His motivation behind everything? To manufacture some company. He wants a race of robots to be his buddy so he won't be alone. He does this in his overcomplicated way by having Toyman make prosthetics for people which slowly turn them into robots. But later it's revealed that Toyman can just make tons of lifelike robots anyway. So why not have Toyman do this for Brainiac in the first place? It'd be so much easier!

Brainiac's also got these black orbs that are cities for some of his chosen few to survive after the Earth dies. They shrink and expand because it's neat? So, nobody on Earth was like "what, you're just leaving the rest of us to die?!! You suck!!!" Instead everyone's still pretty much on the villains' side even though that plot point ceased to be important long before halfway through this tripe.

We finally reach the third act and the superheroes' response to Brainiac's brainwashing nanotech is to have special armour made up so it can't get through to their bodies. Even though, as a crucial part of the plan, Green Arrow and Black Canary don't get special armour but don't get brainwashed anyway - no reason why that is. It also turns out that Green Lantern's power ring purges everyone of the nanotech anyway so every single storyline involving scores of characters leading up to the finale was pointless - the only one who mattered was Hal Jordan. PADDING!!!!

Zatanna gets way overused in the final fight - ANIHCAM XE SUED x 30! John Stewart gets Hal's ring but later it turns out he had a Green Lantern ring anyway so not sure what happened there. And, like Batman continuing to collect dangerous info ripe for any villain to steal and use against the heroes again, Brainiac is locked up so he can one day escape and try all of this once more when he inevitably escapes. Nobody learns anything because everyone is stupid. Very, very weak ending.

I think Kingdom Come (another overrated "classic") is remembered so fondly that DC decided to try for a sequel of sorts in Justice (even though it is in no way a sequel) because of the Alex Ross art which is why Ross' name features so prominently above the title and Jim Krueger's is way down the bottom. But this was in every way an ordinary tale that was inflated to an epic scope for no real reason beyond trying to get readers to compare it to another Alex Ross "epic", Kingdom Come.

Justice's story was sorely lacking in execution. There were far too many characters, far too many chapters, and far too little coherence with everything that happened to make it even a halfway decent comic. It went from ordinary to tedious to maddeningly convoluted and BORING OH MY GOD IT'S SO BORING to charity bin donation.

Justice is just awful!

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### **Hakim says**

Justice makes me think of rock bands that are comprised of very good musicians and whose singers are bad enough to compromise the quality of their work.

The aesthetics of Justice are absolutely gorgeous, a real treat for the eyes. Alex Ross and Dougie Braithwaite captured the essence of the characters in the most impressive manner. On the other hand, the story was not nearly as good as I was hoping it to be. Some parts of the plot had a lot of potential (Hal Jordan being transported to the farthest reaches of physical reality) but I lost interest long before the multiple storylines started to weave together. The fight scenes were too condensed and forced and the writers' attempt to humanize the heroes fell flat.

A shame to see such a great premise so poorly executed.

5 stars for the artwork, 2 for the plot.

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### **StoryTellerShannon says**

**MINI REVIEW:** I started by reading this in parts and then saw it was all in one volume so I started over to get the full experience. The JLA opponents believe the world is doomed unless they take over which includes eliminating the JLA members. They proceed to do so but don't take into account the reserve JLA members who participate in making sure it doesn't fully happen (come on you expect the JLA to be wiped out no way this is a spoiler). Aquaman finally gets some nice scenes as do a few other supporting members. The artwork by Alex Ross is quite amazing: colorful, vibrant and sometimes mesmerizing. What is equally impressive is the ability to juggle the cast on both sides, as well as some other characters, and not fall on their faces.

**OVERALL GRADE: B to B plus.**

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### **Ulysses says**

The story was good but not great, the art by Alex Ross is amazing as usual. It's not Kingdom come level but hey it's good for me 8/10. I even bought it in Absolute, are to find it these days

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### **Jesse A says**

Fine volume with obviously great art. Only complaint is that it went on perhaps a bit too long.

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