



# Spider-Men

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It's the ULTIMATE AMAZING SPIDER-MAN EVENT OF THE YEAR, as Spider-Man comes face-to-face with ...Spider-Man! Can even Peter Parker and Miles Morales - the Spider-Men of two worlds - defeat Mysterio, the Master of Illusions? And what happens when Miles encounters an older, wiser version of his inspiration, Peter Parker? Guest starring Nick Fury and the Ultimates! Be here for the story that makes history, as Brian Michael Bendis tears down the walls between the Marvel Universe and the Ultimate Universe!

**Collecting:** *Spider-Men* 1-5

## Spider-Men Details

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Author : Brian Michael Bendis (Writer) , Sara Pichelli (Artist)

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**Download and Read Free Online Spider-Men Brian Michael Bendis (Writer) , Sara Pichelli (Artist)**

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# From Reader Review Spider-Men for online ebook

## Cameron says

Spider-Men is the worst kind of amazing. The kind that goes by way too fast and is over way too soon. It's so good that I considered not giving it back to the library I borrowed it from because I didn't want the book to leave my house. (I said considered! I returned it. I'm not evil.) It's not the best Spider-Man (Men? Whatever.) story, but few have left me with a bigger desire to obtain more of it than this one.

The story sees Spider-Man attempting to foil an evil plot by Mysterio involving a trans-dimensional portal. Things don't quite go according to plan and Spider-Man ends up falling through the portal leading to, astonishingly, the first crossover between the standard and Ultimate Marvel universes. Where this tired trope is often just an excuse to get some cheap laughs from the audience, Bendis doesn't waste the opportunity he has here. This one's a heavy hitter. Peter Parker meets his alter-ego's Ultimate counterpart, learns of Ultimate Pete's death, reunites with people he lost in his world, and much more.

Brian Michael Bendis is incredibly good at touching on all the different emotional aspects of Peter and his family's lives. It's what made Ultimate Spider-Man so good, and it's clear he hasn't lost his handle on the character. Most of the right notes are hit with just enough left in reserve for future stories. (Please let there be future stories). The interactions between all the characters are great and you can tell that Bendis really understands them (which he should, considering he created most of them). Helping matters immensely is Sara Pichelli's art, which, while not problem free, really sells each emotional beat. She can draw facial expressions with the best of them. In fact, I haven't seen faces this expressive since Ryan Sook drew "Life Support" in Action Comics #900. Every scene benefits from her penciling and increases the impact of every panel twofold.

One disclaimer is necessary here. The book is great, but a lot of reading is required to get the full enjoyment of it. You'll need a fondness for both iterations of Spider-Man. Otherwise the book is mostly just a bunch of characters reminiscing about people you don't know with a few action scenes thrown in. I can't say much more about the book without spoiling it, but I can say that you'll laugh, you'll cry, you'll search the back of the book for more pages because it ended too soon. One of the best Spidey books I've read in quite a while, and I read a lot of them.

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## Taschima says

I was so excited when I found this comic at the comic book shop! 50% off no less! I quickly bought it, quickly read it, and quickly got slightly confused.

I am not confused, am I confused? Are you confused? You are, aren't you? I think I may be too. I wish these comics came with a little guide that helped you find yourself in the comics timeline. I figure this story happened before Big Time, definitely before Spider-Verse. I also don't think Spider-Gwen and Miles Morales share the same Earth (PLEASE correct me if I am wrong), so I guess I shouldn't be too annoyed at how Gwen Stacy is portrayed in this comic? Kind of a spoiled brat vibe, or maybe just entitled? Didn't really like her. MJ on the other hand is all dark and gothic/emo (?), which is not how I think about MJ at all but I would have actually enjoyed reading of her journey in this particular Earth.

Anyways, this comic is not really about Gwen or MJ, it is about Peter Parker meeting Miles Morales! Two awesome spider men coming together, getting to know each other, and kick ass together! Sounds quite amazing, and it really was. I loved seeing their interactions, and I only wish we had more page time. Miles is so cute idolizing Peter, and Peter is just all kinds of confused cause one minute he was fighting Mysterio, then he goes through a "portal" and suddenly everybody knows his secret identity and oh they think he is dead. This is enough to give anybody a slight headache.

After a little, am, disagreement/spider fight with Miles Morales, soon enough Peter is taken to the big guns (Nick Fury! Iron Man!) and shown he is definitely not in his side of New York anymore. Mysterio of course will not leave well enough alone, and decides to follow Peter in order to "end him once and for all!" (like a good, classic, dumb-ass super villain). Peter in the mean time must navigate this new Earth, dodge Mysterio's attempt at the killing, and somehow make it back home before it is too late.

Things I am still confused about:

- What is up with Peter Parker and MJ here? Why is he so hesitant to see her? I started reading Spider-Man for reals during Spider-Man: Big Time Ultimate Collection and I THINK this takes place before then. So I have no clue as to the context.
- Peter mentions his Nick Fury is white? Come again? Is this really a thing in his Earth? Cause for most Marvel (that I know of, let's call it the "main stream Marvel world") Nick Fury is definitely black unless I am all messed up in my Earths. Please someone clarify.

Extra things I really enjoyed:

- Mile's Earth Iron Man. He just cracked me up. He was soo pissed Mysterio beat him to the inter-dimensional punch, and every time he got some page time he was just making me chuckle. We also get to see Thor and others, but Iron Man definitely stole the spotlight.

Anyways, I enjoyed the comic book for what it is and it actually gives me some context for scenes that happen in Spider-Verse when they reference Peter having met Miles before. It was a very quick read, and yes Humberto Ramos did not do the drawings (his Peter Parker is my favorite) but this artist I think is my second favorite Peter Parker. He is drawn very mature looking and all grown up. Just like I like my Peter Parkers, I am so done reading about his teenage years (or even watching him go through the same shit again and again- - though I love Andrew Garfield...)

But that is a conversation for another time, Spider-Men is definitely worth picking up!

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## **Sesana says**

So it's a gimmick book. There's no other way to describe a reality hopping adventure that allows two different versions of Spider-Man to meet: Peter Parker from the original Marvel universe and Miles Morales from the Ultimate universe. It's a gimmick, the sort of thing that's usually meant to drive up sales. It doesn't need to be good. It doesn't need to have heart. And yet, against all odds, Spider-Men is good, and it does have a heart.

But I might be biased at this point. I've become a big fan of what Bendis has done with the Ultimate Spider-

Man title, so I was predisposed to like this. I expected that I would. I expected that it would be fun to see Bendis write an older, more mature Peter Parker and to let young and inexperienced Miles Morales see that being Spider-Man can be a long term deal. And I did get that. Peter and Miles worked great together, and I would've been happy to have this miniseries stretch out a few more issues, just to get to see them taking on a few more villains together. It was fun, a lot of fun, and that was all I could have hoped for from a miniseries like this.

So far, so good. And then Peter goes and does the one thing that I should have expected him to do: he goes to see Aunt May. Now, this could have been overwrought, but it wasn't. No copious weeping here. Instead, the visit ends up being mostly happy for Peter, who gets to see a version of Gwen Stacy who is alive and well, and for May, who gets to see her boy grown up into a man she can be proud of. There's that heart I was talking about. Issue #4 is mostly taken up with that meeting, and it is by far the best of the miniseries.

It isn't all fabulous. The main villain, Mysterio, never really comes across as a credible threat. Frankly, I just can't take the guy seriously. There's never any doubt in my mind that Tony Stark will fix everything, so there's no tension that Peter will wind up stranded in a world where he's officially dead. That's a relatively minor thing, though, because Mysterio himself doesn't take up that much panel space. This isn't about him, it's about Peter and Miles. Also, I could have done myself a favor and read this a little later on. I'd only read the first collection with Miles, and I probably should have read at least through the second, if not the third.

Yes, it's still a gimmick book. I'm not claiming it's anything but. But for a gimmick book, it's very well-written, with the characters themselves at center stage.

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## Mike says

Your Friendly Neighborhood Spider-Man (the one bitten by the *radioactive* spider) spots an eerie purple energy bolt while swinging through New York one evening. On investigating, he encounters his old enemy Mysterio and is sucked into the damaged eerie-purple-energy-bolt-creating device and delivered into a different part of Manhattan, now in broad daylight.

Well, not exactly the Manhattan he knows. Turns out there is a different Spider-Man here, successor to Peter Parker and in a different suit (and bitten by a second-generation *genetically modified super-spider*). Needless to say, adventures ensue.

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## Nicolo Yu says

The awaited crossover between the regular Marvel 616 universe and of the Ultimate variety featured two versions of the company's most iconic character. It was also a rare opportunity for Brian Bendis to write the classic Spider-Man not as the class clown as he appeared in his Avengers titles but as the main lead of his own title and as a matured and more experienced hero. Even after three readings, I discover a lot of stuff I missed initially. There is a lot of things going on for this five issue miniseries.

This is not the first time Bendis has written a Peter Parker Spider-Man in his own solo book. He has written Peter initially in his acclaimed first volume of Ultimate Spider-Man. He killed Peter off and replaced him Miles Morales, whose ascension to the role of the arachnid superhero garnered a lot of media attention for his being of African-American and Latino parentage. His take on classic Peter is as a more mature veteran

hero who in the course of the series became a big brother figure for Miles. They did have a little clash early on in the series when they first met. It came on because of Peter's unease of his civilian identity being public knowledge in the Ultimate universe.

Ultimate Peter was outed as Spider-Man when died a heroic death at the hands of his worse enemies. This noble sacrifice gained Ultimate Peter a status of a folk hero, but his life was not the only price paid. Aunt May suffered guilt and its greatest heroes, the Ultimates, blamed themselves for what happened. Critics may call this story a money grab, since this crossover fulfilled a lot of fan dreams, but Bendis used it to further important plot points for the Ultimate Spider-Man ongoing. The story gave Miles web shooters and some badly needed advice in how to be a hero from classic Peter. It also allowed Aunt May to get closure. Seeing an adult Peter made her realized she made the right decisions raising her own nephew. It also had light moments, when Peter, Miles and Gwen shared and compared the adventures and life of both classic and Ultimate Peter. This all happened in issue four, which in my opinion is one of the best single issues of 2012.

Bendis definitely knocked this story out of the park, but the art deserves as much praise. Sarah Pichelli handled the art and is also part of the regular art team on the Ultimate Spider-Man ongoing. I would definitely would want to see more of her art, especially on the top tier Marvel titles. She has a great talent in capturing and depicting the right facial expression in her characters. Nowhere is it more evident than in the fourth chapter.. There isn't much action though she could execute those scenes but it is her character work that is really a joy to behold. The interaction of classic Peter with his counterpart's family and friends when he visited Aunt May's house. Was priceless. This supports my assessment that issue four was one of the best single issues of 2012.

I've read this story in singles, digitally on Comixology and the Marvel app. Marvel has released a hardcover collecting these issues and I give it my best recommendation. Read it in print or digitally, it was one of the best stories of 2012 and proof that Bendis still has the skills.

Originally reviewed on The Raving Asgardian, my personal blog on comics and its myriad forms.

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## **Sud666 says**

Wow what can I say? This is really, really good. There I said it. Written by the supern B.M. Bendis this is a tale of two different realities. The "normal" one and the "Ultimates" universe. In one, Peter Parker is Spiderman and things are more like our reality. In the Ultimates world- Peter Parker was killed as a teenager and Miles Morales became Spiderman. This is the universe where Nick Fury is a black guy, and SHIELD is a US run organization (not the retards from the UN) and operates out of the Triskelion.

Well Mysterio opens up a portal and send our Spiderman to the Ultimates universe. What follows is a really well done story. All in all there is not a great deal of action, but the writing is wonderful. From Peter meeting Miles, to meeting Nick Fury (the black one..)..to running into Gwen Stacy and Aunt May (since he is dead in their reality)..this was done is a great way. Bendis' writing is always funny and very true to the Spiderman style. The artwork is gorgeous. rare indeed is a comic that is so well written that it can make me laugh or reread it immediately after finishing it. It is that good. An instant classic. A must-have for any Spiderman fan. I'm glad I added it to my collection.

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## Nerdish Mum says

Review to follow.

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## Alex says

I love comic books and I really enjoyed this. Can't wait to read more just like this.

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## Gene Kannenberg Jr says

The reason this book exists is the very reason that so many people find it hard to "get" superhero comics. Briefly? There's another "Marvel Universe"\* outside the regular one with all the heroes you probably know (from the movies if nowhere else\*\*). This "Ultimate universe" has the same heroes, mostly, although with sometimes subtle, other times profound differences. Perhaps the biggest difference is that "Ultimate" Spider-Man--a youthful Peter Parker--died. In the Ultimate universe, at least so far, dead means dead (unlike the regular Marvel Universe, where people die and come back to life over and over, like clockwork). But before too long, Miles Morales, a thirteen-year-old mixed-race youth, gained spider-powers and assumed the mantle of Spider-Man. These two universes existed side-by-side on the comics store shelves for a dozen years, but until Spider-Men, there had never been a cross-over story bringing them together.

If you're confused, you probably don't read superhero comics all that regularly. And therefore, Spider-Men might not be the book for you to start with. Writer Brian Michael Bendis (who's scribed Ultimate Spider-Man from day one) does his best to set the stage(s) for this event: we get a very clear idea of who Peter Parker is, and a somewhat less-clear but still revealing portrait of Miles Morales. The first chapter opens with a several-page monologue by Peter/Spider-Man about why he loves New York City; once Peter gets transported to the Ultimate universe and Miles shows up, we see how the young hero is slowly fitting into the super-fabric of his own version of the city.

But the heart of the book--and I do mean heart--lies in the meeting, mid-point in the narrative, between "our" Peter Parker and the Ultimate versions of Peter's Aunt May May and Gwen Stacy (who, in our universe, was Peter's girlfriend until she was killed at the hands of the Green Goblin, in one of the most momentous story lines in the character's history--a death which haunts him only second to that of his Uncle Ben). Clearly, beyond the hook of the first cross-over between these universes, what writer Bendis is most interested in is these characters.

At first, May and Gwen--like everyone else--chides this adult Spider-Man for dressing up in the dead Parker's costume (his identity having been revealed to the world at his death). Once Peter unmaskes and, predictably, May faints at the knowledge that her beloved nephew (at least a version of him) is alive and in her life again, the three characters have a lengthy conversation, which moves from tentative outreach and regret to gradual acceptance and, eventually, a kind of joy.

It's pure soap opera. But then, that's really what superhero comics are, when they work well. The costumes and powers and fights are part of the genre, of course, but the serial nature of superhero comic book storytelling has relied on the emotional histrionics of soap opera since at least the birth of the so-called Marvel Age of Comics in the 1960s. Writer Stan Lee and artist Jack Kirby's Fantastic Four began the trend,

but Lee and artist Steve Ditko's Amazing Spider-Man arguably perfected the formula. Bendis and Ultimate Spider-Man artist Sara Pichelli show a lot of comfort working in larger-than-life, character-based psychodrama here.

Pichelli's artwork is lean and clean and very much what good super-hero comic art looks like now, with detailed environments and some very nicely exaggerated spider-poses on our eponymous heroes. But if anything, her depiction of facial expressions is a bit restrained--which would be fine in a literary slice-of-life comic, but super-soap gives you a license to kick up the histrionics. Still, that's a small quibble. I prefer my cartooning a bit more expressive and abstracted (see: Ditko and Kirby again), but as contemporary superhero art goes, this is fine stuff. Layouts are varied but always readable, moving the story forward without much in the way of flashy distractions.

I haven't talked much about the plot or the villain here. But really, beyond the fact that Spider-Man goes to the Ultimate Universe\*\*\* and meets not only his replacement but also several other heroes, the plot's incidental to the character interactions. If you haven't read many superhero comics--particularly Spider-Man comics--the character stakes might not mean all that much to you. (Again, serial storytelling means that you get to know these characters in depth; a small verbal aside here can feel freighted with import if you've followed the characters beforehand.) But for regular Spider-Man readers, Spider-Men provides a dose of emotion and a bit of wonder. And Peter's mysterious discovery at the very end ensures that there will be more where this story came from, in some other fashion.

\*Actually, there are an infinite number of them, but I'm trying to keep this simple...

\*\*Although the Marvel movies often conflate the "original" and "ultimate" versions of these heroes...

\*\*\*Where everyone talks in a mixed-case typeface, unlike the all-caps "regular" universe. No, there's no particular reason I placed this footnote in this sentence; I just wanted to shoehorn in a font-nerd reference somewhere...

(originally published at <http://one-sentence-reviews.blogspot....>)

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## Terence says

After a hard day of keeping the city safe, Peter Parker finds what clearly looks to be a criminal's hideout. Inside he discovers a bright light and what appears to be a fish bowl. Spidey has stumbled into Mysterio's lair and before he knows what's happening he's transported somewhere else and it's daytime. As he prepares to swing away he bumps into someone quite unexpected.

Of course Peter freaks out especially as everyone here knows Peter Parker *was* Spider-Man. As Peter tries to find out what's happening he causes some unfortunate pain.

Spider-Men is a fun short series that I imagine any fan of Miles Morales and Peter Parker would enjoy. It was good to see an adult Peter from another dimension get to bond with Miles Morales. I also had a laugh or two when they compared the differences between the different Marvel Universes.



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## Jason says

Bendis is consistently great. Not easy to do for such a prolific funny book writer (some inevitable stinkers here and there).

The cliffhanger at the end of the series...I must know who/what 616 Miles Morales is!

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## Will Cooper says

Spider-Man (from age 13, so a while back) swings around and finds Mysterio who has found a portal to the Ultimate universe and Mystie throws him in the portal. Interesting premise.

But then it's dumb.

### SPOILERS SPOILERS SPOILERS

Mysterio thinks about shutting down the portal to banish Spider-Man forever...but he decides to send his avatar to fight him in the Ultimate universe. He jostled him, but GASP didn't kill him, so instead of shutting down the portal, he just keeps it open?

I guess the small saving grace is that Spidey explores the differences between his world and the Ultimate universe, like Aunt May, Gwen, Nick Fury, etc. But nothing really happens in this 5 issue story.

Oh, and once again Mysterio talks about shutting down the portal, but decides against it for no real reason, allowing Spidey and the Ultimates to come through and defeat him. Very dumb.

(Though, if we're being honest, if Mysterio actually acted like a villain with any brains and did shut the portal down, Bendis would have had Tony Stark make another portal because of Mysterio's avatar, but still. Dumb.)

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## Sam Quixote says

Because bullhonky, Mysterio somehow creates a device that opens a portal to the Ultimates universe where (I think 616-Universe) Peter Parker gets zapped and meets Miles Morales aka Ultimate Spider-Man. They have some conveniently book-sized 'ventures before the status quo is reinstated. And that's Spider-Men. Any good? Nah. NEXT!

I loves me some Miles Morales comics and even though his creators, the Bendyman and the Pitcher-laydee, reunite to helm this one, it just felt hopelessly contrived and pointless. Sara Pichelli's art is super awesome and the scene where Peter meets Ultimate-universe May, Gwen and MJ was surprisingly moving and beautifully written, though, my word, Brian Bendis is milking the hell out of Ultimate PP's death, ain't he? Gawd, enough already, dude!

Most of the book is a run-through of tiresome superhero comics cliches that couldn't have been more dull to read: the two stupidly fight when they first meet, they stupidly fight the villain at the end, and the whole crossover is predictably irrelevant. The ending is an unsatisfying cop-out too.

Spider-Men is spider crap! My shitty-comics-senses are tingling - I suspect there be no more good Miles Morales/Bendis comics left!

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### **Matthew says**

Just as powerful the second time around. Cannot wait for Spider-Men II.

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### **Jay says**

Even though Brian M Bendis created Spider-Men as a five-issue mini-series, I thought that this short run deserved an 8-12 issue set.

Having Peter Parker jump through a portal and actually meet Miles Morales in a world without Peter Parker was brilliant. They battled for a bit and got to learn each other's powers which I thought was pretty neat.

When Peter Parker meets Aunt May and Gwen Stacy was truly touching. I almost cried. I was touched but no tears fell down.

On the other side, I felt as if Mysterio was a pretty weak villain and never really posed as an immediate, deadly threat. I'd like to see more of Peter and Miles fighting side-by-side. I thought their quips were pretty funny and enjoyable!

Not only was the storyline exceptional and art was just as stunning, but in the end Bendis had me wanting more.

I highly recommend this read. Five out of five web shooters... or venom blasts.

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