



## Essential X-Men, Vol. 7

*Chris Claremont , Barry Windsor-Smith , Alan Davis , Jackson Butch Guice (Illustrations) , Marc Silvestri (Illustrations) , Arthur Adams (Illustrations) , Jon Bogdanove (Illustrations)*

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**Essential X-Men, Vol. 7** Chris Claremont , Barry Windsor-Smith , Alan Davis , Jackson Butch Guice (Illustrations) , Marc Silvestri (Illustrations) , Arthur Adams (Illustrations) , Jon Bogdanove (Illustrations)

In the wake of the Marauders' Mutant Massacre, the X-Men go mobile to plan their next move--but recruiting Dazzler and Havok brings them even more catastrophe! And with a teammate's life on the line, the mutant marvels are forced to fight the Fantastic Four and seek the genius of Doctor Doom!

## Essential X-Men, Vol. 7 Details

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Author : Chris Claremont , Barry Windsor-Smith , Alan Davis , Jackson Butch Guice (Illustrations) , Marc Silvestri (Illustrations) , Arthur Adams (Illustrations) , Jon Bogdanove (Illustrations)

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**Download and Read Free Online Essential X-Men, Vol. 7** Chris Claremont , Barry Windsor-Smith , Alan Davis , Jackson Butch Guice (Illustrations) , Marc Silvestri (Illustrations) , Arthur Adams (Illustrations) , Jon Bogdanove (Illustrations)

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## From Reader Review Essential X-Men, Vol. 7 for online ebook

### Rick says

Despite a plethora of extremely talented artists, this volume has one overpowering flaw: Chris Claremont. In the same way that actors are only as effective as the scripts they're given, the artists who contributed to these issues can't really be held accountable for cliché and hackneyed dialogue where every character sounds like every other character, right down to the slang they use, the stilted syntax and the charming nicknames they give to each other (if I have to read one more hero or villain refer to *Dazzler* as *Lightengale* I think I'm going to puke). This volume starts off well and just steamrollers through mediocre and into cliché with the speed of a runaway locomotive. The stories here effectively end the enjoyable years of Claremont's tenure on the *X-Men*. What's left is a slow downward spiral, with a few brief spots of creative brilliance, to the all but unendurable endless stream of pointless, feckless and ineffectual crossover after crossover as Marvel struggles in vain to regain readers who were dropping this title like bees on a steady diet of pesticides.

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### Mike Clooney says

The mid-to-late 1980s were largely a rocky period for Marvel Comics, quality-wise. Most of their superstar creators (Miller, Byrne, Perez, et al) from earlier in the decade had jumped ship to the Distinguished Competition, and the next crop had yet to emerge. But good ol' Chris Claremont was still faithfully at the helm of X-MEN, as he had been since 1975, and it was still a highlight of the Marvel line. This volume contains stories originally published between 1986-88, and center on Storm's quest to find Forge and regain her powers; the ongoing war with the Marauders amid growing anti-mutant hysteria; and a big shake-up in the X-Men roster with several new members.

While Claremont's long X-Men run is beginning its decline at this point, it's nowhere close to bottoming out, and still several cuts above most of the other super-hero fare from this era. His writing is text-heavy as always and his dialogue sometimes cliché, but the plot and characterization remain top-notch. There's a veritable cavalcade of great pencillers illustrating this volume, and the art (by Marc Silvestri, Arthur Adams, Alan Davis, Barry Windsor-Smith, and others) is uniformly excellent.

On the downside, these late-era Essential volumes do suffer a little more from the translation to black-and-white than the 1960s and 70s material does. With the trend toward greater detail and heavier inks in modern comics art, it all starts to look a little jumbled without color to keep everything visually separated. If you're on a budget, though, the line still can't be beat for value at \$16.99 for 500+ pages of comics.

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### Chris Van Dyke says

Still good, but the beginning of the long decline of Claremont's run on the X-Men. The Fall of the Mutants still hits hard, but it's somewhat diffused over the dozens of tie-ins, having to read issues of Thor (Thor?), and the weird, magical nonsense that starts with The Adversary and then leads into Inferno. Plus you have to read "The X-Men v. The Fantastic Four", one of the shallower excuses for a tie-in ever.

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## **Stephen Snyder says**

This book is a great read for any X-Man fan who would like to relive their adventures in the mid to late 1980s.

Thank you for the loan Franklin Public Library.

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## **Jdetrick says**

More Claremont, although the Fantastic Four vs X-Men limited series is actually quite good, with Claremont again proving that he knows the FF very well.

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## **Nadia says**

You can't really tell from this rating that I think that the story that ends this volume is epic and that also Dazzler vs Juggernaut is one of the best fights of all time. But everything else dragged and this is the first volume I've gotten bored with since the very first one.

edit: Rereading it now and it's way better than I remembered and my appreciation of Madelyne Pryor on her own is growing so I bumped it up to a 3. I still think it's weaker than the last couple of volumes but my upset at the major lineup changes biased me a bit.

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## **Jean-Pierre Vidrine says**

Here we have the X-Men at their most Marvel. Character flaws, arguments, social rejection, and overall soap opera are given the spotlight. At times, this spotlight outshines the action of the stories, but not so much as to make you wince. This is still truly comics though, as bare-knuckle brawls occur right next to all manner of cosmic strangeness. This collection also has a treat for comic history buffs as we see the beginning of Freedom Force, a minor Marvel super team (sort of like their answer to Suicide Squad) that really should have gotten more attention. Good reading!

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## **David says**

There is something truly magical about the 1980s run of The X-Men. It is quite possible that some of the best work being done at Marvel was being done on this book (though major kudos to Peter David on The Incredible Hulk).

The Pros: There is some amazing artists and artwork in this volume. There is also the birth of a number of really excellent ideas and story lines that pop up here.

The Cons: Nobody is still talking about the things that take place in this volume. Mutant Massacre takes

place in #6, and Inferno in #8. Fall of The Mutants just doesn't hold a candle to those other stories.

Its also the time when the team is the weakest. Cyclops, Beast, Jean Grey, Ice Man and Archangel are all kickin' it in X-Factor and doing their own thing. Nightcrawler and Kitty are pretty much out of it the whole time (in preparation for Excalibur). Storm is having her Native American adventure and Colussus only shows up towards the end.

So it's pretty B-Squad. There is Psylocke (but before the cool ninja version), Dazzler (whose super power is evidently complaining about being useless), Longshot, Rogue, Havok (with a serious case of horse face) and Wolverine.

It's obvious that Claremont wanted to shake things up and spend a little bit of time playing with some new items in the toybox, but while the stories are solid enough they just can't quite compare to some of the bigger stories of the time.

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### **Timo says**

Claremont not at his best. Quite a lot text and a bit silly drama.  
But some nice art.

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### **Sam Poole says**

Not the strongest volume but ties up so many threads and firmly adds four characters to the team. Resolution of storm and forge's story line was perfect. The fact that Storm and Wolverine are such good leaders here is a testament to Claremonts unique vision and capability with these characters. The stories are not too hard to follow and show the xmen in arguably the most heroic moment of their lives- sacrificing all for all in Dallas. I honestly can't even describe the flood of emotions I felt through these stories, all of which were intense but refreshingly not too dark. Idk. Easy 5 stars ad some of rhe most thought provoking stories the whole of uncanny xmen.

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### **Stephen says**

Barry Windsor-Smith and Alan Davis on X-Men. Oh my, this is the good stuff, folks.

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### **Ed says**

Even more than the previous Essential X-Men collection, this book covers stuff that varies wildly in quality. It covers Uncanny X-Men 214-228, annuals 10 & 11, and the Fantastic Four Vs. The X-Men miniseries.

The first arc (214-219) is very eclectic but I really enjoyed it. 214 has some great art from Barry Windsor-Smith and finally uses the Malice/Dazzler plot thread. Storm & Wolverine battling WWII-era heroes gone bad in 215 & 216 is great fun stuff. I also enjoyed the b-team adventure in 217 & 218, especially Juggernaut

fanboying out at Dazzler. 219 has a totally insane cover from artist Brett Blevins and it's a really interesting way to bring back Polaris & Havok.

Issues 220-227 are also in the Fall of the Mutants collection and I review them there. In short, I found these pretty weak but I did enjoy some of the Storm/Forge stuff and I loved the beach party battle with Polaris in 222. Issue 228 wraps it up with a good minimal spy story starring Dazzler & Wolverine.

I reviewed Annual 10 in New Mutants Classic Vol 6. Annual 11 is a massive disaster. It's a poorly done metaphorical sci-fi story with a terrible villain (Horde) and is filled with dumb concepts. I didn't like the Fantastic Four vs. X-Men mini-series either. There's some nice art (especially Wolverine battling Reed) it's just a bunch of out-of-character plot hammering with a lame ending.

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### **Kathy says**

This book has some great stories. It begins with the annual where Mojo turns the heroes into the X-babies. Pretty cute :) I didn't much care for the X-men versus the Fantastic Four, but the stuff with Storm and Forge was wonderful. Lots of great characterization for Storm. One complaint is that Nightcrawler is in a coma until the very end of the book. I had to read his four panels over and over to get my Nightcrawler fix.

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### **The\_Mad\_Swede says**

This seventh *Essential X-Men* volume collects *Uncanny X-Men* # 214-228, *Annual* # 10-11 and *Fantastic Four vs. the X-Men* # 1-4 and features the writing of Chris Claremont with artwork by a number of artists, including Art Adams, Barry Windsor-Smith, Alan Davis, Marc Silvestri and Rick Leonardi.

The volume opens with the Art Adams pencilled tenth *Annual* introducing the character of Longshot as a new member of the X-team. What follows are the aftermath issues to "The Mutant Massacre" crossover that ended the previous volume. It is a tough era for the team and a lot of hard choices need to be made. It is all about how a relatively inexperienced X-Men team consisting of Rogue, Dazzler, Psylocke, Longshot, veteran Wolverine and team leader Storm (who at this point has lost her mutant powers) need to find their footing and face the rough times ahead, after having lost several members (Shadowcat, Nightcrawler and Colossus) to injuries in the Marauders conflict. The volume also features the return of Havoc to the roster as well as one of the injured parties.

The weakest points of the volume would be the *FF vs. the X-Men* mini, mostly because Claremont's characterisations of both the FF and Doctor Doom seem slightly off, and *Annual* # 11, which despite being beautifully drawn by Alan Davis does not quite measure up.

The volume on the whole, however, is solid and the arc (more or less) going from issue # 220 to # 227 (including the three X-Men issues tied into "The Fall of the Mutants") is pure gold.

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