



# Y: The Last Man

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Y: The Last Man is a dystopian science fiction comic book series by Brian K. Vaughan and Pia Guerra published by Vertigo beginning in 2002. The series is about the seemingly only man who survives the apparent simultaneous death of all other male mammals on Earth except the man's pet monkey. The series was published in sixty issues by Vertigo and collected in a series of ten paperback volumes (and later a series of five hardcover "Deluxe" volumes). The series's covers were primarily by J. G. Jones and Massimo Carnevale.

## Y: The Last Man Details

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Author : Brian K. Vaughan

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# From Reader Review Y: The Last Man for online ebook

## AleJandra says

Y llegamos al final ~~que suenen las golondrinas.~~  
Quería respuestas pero no quería decirle a dios a Yorick.

Reseña pendiente...

Me quedo un poco preocupada, si **Brian K. Vaughan** le dio este tipo de final a Y: The last men, no me quiero ni imaginar el final que le dará a SAGA.

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## Jason says

This is one of the best comics I've ever read start to finish. I'm a huge fan of Saga now, so I went back to read Y and wasn't disappointed. The art isn't spectacular, but fits the story perfectly. It has humor and heart and finishes absolutely perfectly. As I was going through the volumes, I thought what a great movie this would be. Apparently, it almost happened, but the project fell apart. That's unfortunate.

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## Derek says

I'm conflicted on this one. I thought there was some excellent social commentary on what a post-Y-chromosome society would look like with respect to how certain professions would either be nearly decimated or over-populated due to the gender discrepancies of various occupations. And I thought there was some interesting character development of many of the leading figures - some of which had a superb "female empowerment" theme. But then at times, the story would go off the rails and present a rather chauvinistic side story or encounter that left me scratching my head - as though these escapades were tossed in to titillate what is likely to be a predominant male readership. Still, I liked the overall story arch and thought the ending was perfect. I could have used a little more Ampersand, however. At the risk of being overly anthropomorphic, I thought the little guy could have been given more to do. All-in-all, an engaging and enjoyable read for my first graphic novel.

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## Hellread says

[The world setting makes no sense. It's a giant unrealistic mess. Okay, so 50% of population dies and world becomes a post-apocalypse? Right. Even if men did hold certain professions exclusively and such. Reactors don't just blow up, farms don't collapse, towns don't become wastelands, etc. I don't buy it for a second that

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## Noemi says

[ I was pretty let down that we never find out how the plague started or spread. Also, I was ticked off that the only significant black woman died just when she was about to hook up with the person she loved, because heaven forbid a black character eve

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## Vicki says

I enjoyed this graphic-novel's unique take on a post-apocalyptic world and how it examined society's different reactions. My raring is for the series as whole; some volumes shined more than others. I highly recommend this for anyone looking for something "a little different".

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## Ramon Jurado says

I can't believe it took me a decade to discover Brian K. Vaughn! After hearing so many good things about it I sampled the first volume of Y The Last Man and was automatically hooked!

Back when post-apocalyptic fiction wasn't so vogue Vaughn presented us with a scenario where every single male in the planet instantaneously died—All except Yorick Brown and his monkey Ampersand.

Vaughn has a knack for seamlessly melding literature, screenwriting and comic scripting in his process, which enables him to make the most out of all the resources available from each medium. Pia Guerra's artwork immediately brings to life characters that Brian wastes no time in defining through their actions and their fascinating dialogue.

Like the best samples of this genre, Y The Last Man is truly about a core group of characters that are forever bonded and changed by surviving the crisis than engulfs the planet.

Yorick is quickly established as a good-hearted quintessential artistically-inclined pop-culture-infused underachieving sample of his generation, with a quick wit and a healthy sense of humor. But there is much more depth to him than you might expect from this type of tale. He has noble and compassionate instincts that drive him fiercely, and his growth is reflected in multiple instances like his mirrored guilt with the second Beth over the Arizona incident and her airplane tragedy. Plot wise he is driven by his quest to find his girlfriend, the first Beth, but thematically his is a story of stepping into the world and being transformed by it, while also transforming the people that surround you during the experience. Yorick is revealed to us as a young man who, despite his best efforts, grows and matures throughout the series and finally becomes a better and wiser human being than several of the elders that chastised him along the way.

Yorick's female guardian, 355, an agent of the Culper Ring, starts as absolutely devoted to her duties and the perfect foil for a slacker like her charge and thus is the perfect partner for a road trip. 355 remains a badass spy and warrior throughout the series but never descends into a cliché. Her sensibleness is palpable even when facing a formidable adversary like Toyota, and when she breaks down while in captivity in Tokyo we become privy to the storm of feelings that she has to manage in order to achieve her mission goals. As her concern for Yorick evolves into affection, possessiveness and even veiled jealousy, the authors subtly reveal that our protagonist's love story is not with the lady he set out to find but with the one who bleeds and knits

beside him.

Another personal favorite is Hero, Yorick's sister. We become acquainted to her when her purposelessness drives her to commit to the Amazon cult deviously controlled by Victoria, a figure that will haunt her until late in her life. A less talented writer would have held on to Hero as an antagonist, but for Brian that was just the first step in her evolution. After being deprogrammed from the cult she embarks on a road to redemption that is never clear, easy or remorseless. Despite the extent of her suffering and the influence of the Daughters of the Amazon, Hero manages to overcome her sins and make amends, and finally finds the path towards redemption late in the game through the bond she develops with a surprising though foreshadowed partner.

On the other side of Hero's spectrum we discover Colonel Alter Tse'elon, a zealot soldier driven to impose Israel's might on the rest of the world. Alter is not my favorite character; perhaps she is the weak point of such a versatile series, particularly considering her role as a primary recurring antagonist. But her story is nonetheless touching. Even when her own subordinates realize the extent of her madness and relieve her of her command she perseveres and rises again to power, and when we finally learn her past we see yet another person whose path was marked by the wounds of senseless tragedy at an early age. In this regard Alter is not that different from the rest of the characters, but this series makes a point of defining individuals based on who they become once tragedy veers their life off course.

When we are introduced to Dr. Allison Mann she is far from endearing and can be mistaken for a plot device, but her armor is slowly peeled away by her guilt over her cloning experiences, her brief tryst with Agent 355, and her loneliness finally starts cracking once Rose Copen deserts from the Australian Royal Navy, joins the merry band of ladies around Yorick, and eventually becomes her lover. Her brisk, no nonsense manner is no more than a defense mechanism, made clear once we are slowly taught to care for her despite her lies and her attitude as over the years she shares the background that made her the woman she is. And all of this is achieved before her parents become major players in the storyline.

All these characters share in common a deep commitment to objectives they do not fully understand, objectives which are left by the wayside once they commit to their newly forged family.

I cannot overlook the delightful role of Ampersand, ever present, ever comical, and surprisingly relevant. He is never just a prop or a McGuffin; we care about the capuchin monkey too, and more importantly, he cares about his human handlers. His final farewell will break your heart.

Post-apocalyptic fiction is about a core group of characters, but to be truly effective it needs to be a road trip that enables us to visit the new civilization. Our crew of misfits needs to get to Dr. Mann's cloning laboratory and it takes them two years to cross the shattered country towards California. When that goal is achieved circumstances drive them further to Japan, China, and finally Paris. During the journey the authors' inventiveness never disappoints. We witness a face-off with the Australian navy, the only one with qualified women to pilot submarines, we discover the opium trade that ravages their citizens, we run into a Vatican crazier than ever run by zealot nuns, and we meet a Canadian pop singer leading the Tokyo yakuza.

Their adventures are colored by healthy and timely humor, but just when the comedy hits a high mark and you start feeling comfortable with the situation you run into dark territories like Agent 711's suicide intervention or the blockade in Arizona that makes you believe in the reality of the situation, and the complex and wounded layers that make our stars as vibrant as flesh and blood friends. Y The Last Man is never afraid of constantly changing the status quo.

Pia Guerra's clean but detailed artwork downplays the despair and the darkness of the situation and yet is

never cartoony. Her work is almost an echo of Yorick's personality and sense of humor. Pia's women have distinctive body types and faces, and she has an outstanding talent for displaying emotions on the page. Her work on this series is simply beautiful, and I don't understand why she's not yet a superstar on the level of Nicola Scott.

When the dénouement finally comes, it reaches us in waves, reveling in the wide array of emotions that come into play within each scale of the conflicts, and the series becomes not a saga about restoring mankind but an eloquent statement on the hardships of living and loving.

Y The Last Man never attempted at a blanket statement about "the human condition". It chose to be an exceptionally eloquent statement born out of a very personal outlook and insight of its authors and, as such, it invites multiple rereads as soon as you read its last page.

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### **Kevin Hull says**

All the dudes of all the mammalian species die instantly, except for this one guy and his monkey. Yeah, pretty cool premise. But in comes the problem of a world of almost only women, imagined by a man. So what we get is a bunch of females who are violent, militaristic, obsessed with the patriarchy, and don't seem to miss getting it on with the boys, even after years. Hmmm....

Not to say it doesn't have its high points, it does. It's well paced, the artwork is solid, and the tragic, bittersweet finale is particularly strong. It's almost enough to save it, but not quite.

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### **Monique says**

This is on my to-review list. For now, all I have to say is this, if you have never read a graphic novel, stop what you're doing and go to Amazon! This is probably the best 'break you in graphic novel' you're ever going to find. If you think comics are for kids, you're wrong. This has all the intelligence, wit, and intrigue of some of the best novels sitting on our bookshelves with a bonus - stunning artwork. It's almost cinematic!

So, do not delay! Purchase this 10 volume graphic novel series asap! You will not regret it! But to my romance addicts be warned, there are no HEA's here - and it doesn't need one. The journey is more than enough.

My rating: An all in my feels 5.0

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### **Abhishek Iyer says**

Modern pop culture is replete with variations of the apocalypse as a storytelling trope, as the main characters navigate their way through a morass of brain-loving zombies, natural disasters, radioactive kaiju monsters, and robot Nazis. In that respect, the backdrop of Y: The Last Man isn't really revolutionary. An inexplicable outbreak results in the simultaneous death of every mammal on the planet with a Y chromosome, except twenty-something amateur escape artist Yorick Brown and his pet monkey (also male) Ampersand. But it is the treatment of this theme that sets Y: The Last Man apart from almost every other graphic novel in the

genre. This is an epic 60 issue country-spanning caper generously laced with rib tickles and tear jerks that expertly satirizes multiple political and ideological standpoints, and tells a pretty darn good story while at it.

The main man Yorick is accompanied by a Culper Ring secret agent simply known as Agent 355 and world-renowned geneticist Alisson Mann as they traverse the length and breadth of the world trying to find out what caused the plague (and why Yorick and his furry friend survived). The thing Brian Vaughan (the writer) does perfectly here is to humanize every character, however fantastical the underlying situation may be. Our traveling troupe meets ultra-feminist guerrilla warriors – dubbed the Daughters of the Amazon – who take the plague as a sign from nature that men are no longer necessary and proceed to burn sperm banks and search for any Y-chromosomed remnants to kill off, grief-stricken and gun-toting widows in Arizona who see the plague as a coup attempt from the Central Government, hard-nosed members of the Israeli armed forces who wish to abduct Yorick in order to have a strategic advantage in this new world order, truck-driving body collectors who want to sell Yorick on the open market in exchange for food, sword-wielding Japanese ninjas with a mission, and so many more. Through these interactions, Vaughan perfectly encapsulates the gamut of reactions that survivors of such a plague might have: joy at the fall of patriarchy, despair at the loss of fathers and husbands and brothers, and resolution to make the best of what's left.

The pacing of each issue is excellent as multiple storylines weave and dovetail in equal parts action and poignancy. An issue will have two to three pages with Yorick and friends exchanging knife-sharp witticisms and trivializing the situation they are in, and the next few pages building up to a genuinely nerve-tingling or throat-choking denouement. The growth of the main characters is also handled well, with Yorick, Agent 355, and Allisson all having layers peeled off them to expose insecurity, vulnerability, regret, and humanity.

The artwork is gritty when required, chillingly capturing the blood-and-bones aftermath of the plague and the dark places the survivors have had to descend to. Minor facial expressions and body language are flawlessly depicted, with entire conversations sometimes happening through the conduit of raised eyebrows and shrugged shoulders. One point of complaint is that the minor characters sometimes look similar to one another, but this pales in comparison to the rich panorama of artistic ability on show.

To summarize, Y: The Last Man is a graphic novel that has to be read, by newbies and seasoned veterans alike. It's funny, thoughtful, entertaining, and offers a fresh and gripping take on an oft-repeated premise. And any reader with a heart is sure to have his/her pants charmed off by Ampersand the monkey. I bet my chromosomes on it.

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### **Nick Brown says**

Starts off strong, but is probably one volume too long so it doesn't have a satisfying ending. Fantastic writer and art though, Brian K. Vaughan is consistently one of the best comic writers in the business.

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### **Stephen says**

It's an interesting premise: all the males in the world perish except our protagonist Yorick, who is saved for a mysterious reason and must figure out how to survive in the aftermath.

It falls into the same trap that *Lost* did, of making a big deal about *why* the plague happened without having a

satisfying payoff for all the buildup. Like in *Lost*, though, the characters and their histories and interactions are the important parts of the story, and these are quite satisfying.

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### **Anna Mosen says**

This was an excellent comic. I had some issues with it, but it was still a great and provocative read. It's hard to say more without spoiling some things. My concern early on was that there was a lot straw feminism and an antithetical feel to the last man and his character . . . rather than being resolved, I'd say those issues were "explored," and the resulting stories of humans seeking life or death were overall quite satisfying.

If you're debating whether or not to read this for its premise, like I did, be warned that this series is ultimately about the characters, not the premise.

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### **Katlyn Minard says**

It's been 2 years since I read Brian K. Vaughn's mind-blowing comic series "Y: The Last Man" and I am still processing the effect it had on me. The premise is genius. An unexpected and violent plague, in one moment, wipes out every living male creature on the planet. Every man, that is, except one -- aspiring magician Yorick Brown. Oh! And his capuchin monkey, Ampersand. Yorick has no earthly idea why he and his monkey are the only male survivors of this plague (referred to by many characters as The Gendercide), but he sets out to find answers -- and his faraway fiancée -- with the help of some of the fiercest female survivors he can find. For a series that revolves around the journey of a man, it's surprising just how unabashedly feminist this series is. You're thrown headfirst into an unstable, Wild West-type world that is now run totally by women, and the women we meet are not stereotypical damsels in distress -- they are strong, bloodthirsty, capable, brilliant, and above all, survivors. Yorick navigates a society in ruins, all the while depending on women to save him -- a refreshing reversal of gender roles, to say the very least. "Y: The Last Man" is political throughout its run, but there's also no shortage of emotional sucker punches. The stunning standout book of the series, "Safeword," digs deep into the psychology of Yorick and the shocking events of his past, changing the reader's perception of him forever. And the wrenching final book, "Whys and Wherefores," delivers such an awe-inspiring ending that upon reading it, I had to leave the public place I was in and run out to my car, just so I would have a private place to weep. In short, "Y: The Last Man" forever changed the way I look at comics. What else is there to say?

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### **Nathan says**

Despite its missteps - and make no mistake, there are certainly missteps - this story is fun, clever, and packed full of allusion and literary/historical reference in the way Alan Moore would have been if he were less pretentious and more cheeky. The political references feel very dated, but the comic as a whole manages to depict a wide range of worldviews without being too offensively stereotypical against any. The art is good, and I actually found 355's background story quite moving.

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