



## Uncanny X-Men: The New Age, Volume 1: The End of History

*Chris Claremont (Writer) , Alan Davis (Penciler) , Mark Farmer (Inker) , Frank D'Armata (Colourist) , Chris Eliopoulos (Letterer)*

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Collects Uncanny X-Men #444-449.

New alliances are forged as old friendships are rekindled, but one thing is certain: The X-Men will never be the same! With the team split in two, the Uncanny X-Men must face the unbridled force of the Fury on two sides of the globe! Will the villain's "divide-and-conquer" plan prove to be the X-Men's ultimate undoing?

## Uncanny X-Men: The New Age, Volume 1: The End of History Details

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Author : Chris Claremont (Writer) , Alan Davis (Penciler) , Mark Farmer (Inker) , Frank D'Armata (Colourist) , Chris Eliopoulos (Letterer)

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# **From Reader Review Uncanny X-Men: The New Age, Volume 1: The End of History for online ebook**

## **Adam Stone says**

This is basically a continuation of Claremont's incredibly dated and not very interesting X-Treme X-Men run. It's many of the same characters, in many of the same boring scenarios he has written before, and will write again.

The first issue has nods to other books taking place at the same time (Academy X and the main X-Men title) but after that intriguing first issue, Claremont introduces Fury, yet another adapting androidish creature who Can't Be Stopped! Until it is.

There's also a heavy focus on Sage, who had the potential to be an interesting character, but never achieved it.

There's also the Oh So Familiar And Boring Claremont/Davis twist where a character "dies" only to be revealed a page or two later as having been replaced by another team member, so everyone is totally fine! Deus Ex Claremont.

If you're a fan of modern comic writing, you can completely skip the entire 21st century Claremont run on Uncanny X-Men. But if you like 80s style over-narration and completely obvious storylines, then this is a solid read. Neither Claremont nor Davis ever really evolved as storytellers (while Davis's pencils have evolved over the years, his panelling and contributions to stories has not), so if you really love their work, you'll find this comfortable and familiar. Especially if you were into their Excalibur run, which gets some return time in this volume.

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## **Jesse Deleon says**

### **Indeed a new age.**

Thank you Chris Claremont for The New Age Vol. 1 . I love that you have given me a new look at X- Men universe.

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## **Liz (Quirky Cat) says**

So this may be a bit confusing to anybody that hasn't been following the X-Men comics up until now, but Volume one doesn't always mean that it's the first in the series. More like it's the start of a new long term plot. The End of History actually starts with Uncanny X-Men #444, to put that in perspective for you. While most of Claremont's work in Uncanny X-Men has been popular, this series had a rather lackluster fan response. That's likely due in part to the fact that the plot before this one was darker and heavier – and thus a difficult act to follow. It probably also had something to do with the plot and overall tones with the series.

(view spoiler)

For more reviews, check out Quirky Cat's Fat Stacks

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### **Tundextra says**

This is a review of all five volumes of Uncanny X-Men: The New Age. Nothing to add for the other volumes.

Chris Claremont just stayed way too long. This covers the period before and after House of M.

Because of 8 pretty good issues across 36+ issues, the final rating is 5 out of 12 from me.

Best advice... Don't bother.

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### **Roman Colombo says**

Claremont brings a bit of fun and adventure to the X-Men, and packs a lot into a story with his classic style. Sometimes his old cliches still come through, but it's fun. And Alan Davis's art is really good.

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### **Marvin Simmons says**

cool

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### **Stephan van Velzen says**

Definitely a whole lot better than The Astonishing X-Men. I didn't like the second story, but I adored the first.

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### **Michael Barenbaum says**

this was a strange run for the book. Coming off of an overly dark time the book was in a transitional period. Form the moment I read it I still recall being wowed by Allen Davis art an slightly underwhelmed by cris clearmont writing. I mean know one has writing the characters more over years. Like I said not his best but some of the new concepts work great. An some characters return who were not in the book for sometime. The new villains were the weak point of this volume. An I enjoyed the the characters picked for the team. This whole run I would say brought about a lot of changes the x men books but was the best but still slightly enjoyable.

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## **LARRY says**

As posted in [<http://www.amazon.com>]:

As a fan of the X-Men and all the other X-titles, I was sorely disappointed in this graphic novel.

The beginning, which featured a baseball game with the residents of X-Mansion, was perhaps the only best thing of the entire novel. After that, it just went downhill!

The battle with the Fury just simply bored me. The Fury, to me, was simply a repackaged version of the Sentinels or Nimrod. Except this time, it's...well, computer vs. computer (Sage).

Murderworld...should have stayed buried in the past.

Blah!

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## **James Bowman says**

This pseudo-relaunch of *Uncanny X-Men* has good concepts in it - mainly the idea of the X-Men being government-sanctioned mutant cops - but the execution seems halfhearted. In particular, a lot of things seem incompletely plotted, with what sounds like several minutes of off-screen tragic moments in the first plot apparently happening in a few seconds, and it being unclear whether the final plot takes place in a simulation of London or the real London. Also, it's kind of weird seeing Rachel Summers relegated to the little sister role in the team, when she was more of a big sister in the 1980s *Excalibur* run.

On the other hand, we have a pretty cool extended battle with the Fury, from Alan Moore's *Captain Britain* (its presence isn't really explained either, but perhaps it was in later arcs). And Alan Davis's artwork in the first half is wonderful as usual. Those alone probably make the trade worth reading. (B)

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## **Jdetrick says**

I wanted something different after Chuck Austen, and instead we get something old, in more Chris Claremont. This isn't his worst work on the title, but it feels like we've stepped back in time. Instead of moving the book forward, he's replaying some of his favorite themes with his favorite old characters.

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## **C says**

Continuing the x-read of 2017...

Seriously, was Claremont suddenly writing every x-book at this point in 2004/2005? He certainly feels a little stretched thin.

It isn't a bad volume, it's just kind of boring.

And Claremont continues to push Sage as this uber-X-Woman, the savior of the team over and over. Am I the only one who really can't stand the character?

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### **Zac says**

Claremont's return manages to deliver a slap in the face to New X-Men's progressive subject matter and totally deride all the complex plots and character development Morrison established in one fell swoop. He reverts to outdated cliché storytelling and reverts many of the characters who came into their own in New X-Men to static, flat one-note caricatures, as opposed to their fully developed, modernized, more complex complex characters of the relatable, socially-conscious Morrison run.

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### **Josh says**

This was a good TPB. As I am just getting back into comics, it was a good starting part in the uncanny x-men series(which is several hundred comics large right now), but still had some characters who I was not familiar with.

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### **Chris Witt says**

I was excited when I heard Chris Claremont had returned to the X-Men after a long absence. I read X-Men a lot when I was in junior high and high school and LOVED it... At least until Claremont left. Then the series went south in a hurry (in my opinion).

But this series may as well have been titled "Uncanny X-Men: You Can't Go Home Again". Melodramatic. A boring villain who carries no explanation for where he/it came from. I was a bit bummed. But it did save me a few bucks since I had no urge to follow Claremont's return to the series any further than this first volume.

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