



Deadpool Classic, Vol. 2

Joe Kelly , Ed McGuinness (Illustrator) , Kevin Lau (Illustrator) , Pete Woods (Illustrator) , Shannon Eric Denton (Illustrator) , John Fang (Illustrator) , Aaron Lopresti (Illustrator) , Bernard Chang (Illustrator)

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Landau, Luckman, and Lake want Deadpool to rebuild himself as a hero - but he'll be lucky to pull himself together as he is. His healing factor's down, and the only thing that'll juice it up is a dose of the Incredible Hulk's blood - administered by the Weapon X alumnus who helped make Deadpool what he is in the first place. Not even mad science can mend a torn heart, though, as Deadpool's infatuation with X-Force's Siryn (later of X-Factor) is challenged by Typhoid - who turns heads as easily as she cracks skulls. When she sets off on a grudge match against Daredevil, can Deadpool contain a killing machine even more off kilter than he is? Also featuring wily weapon-boy Weasel, hostage extraordinaire Blind Al, and the Taskmaster, later of Avengers: The Initiative. Collects Deadpool #2-8 and #-1, and Daredevil/Deadpool Annual 1997.

Deadpool Classic, Vol. 2 Details

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From Reader Review Deadpool Classic, Vol. 2 for online ebook

Juushika says

Containing *Deadpool* #2-8, *Deadpool* #-1 (a standalone flashback to his past), and *Deadpool/Daredevil Annual* 1997, this is a surprisingly united collection: at this point, Deadpool's story is a morality saga. On an issue by issue basis, this may be ponderous or simplistic or ignored--but as the issues stack up, the topic gains subtlety and becomes an increasingly effective motivation to plot and character which steers the series away from frivolous mutant-battles-of-the-month. Deadpool's running narrative often offers some counterbalancing levity, but it can also stand in violent contrast to his actions. The art is much sleeker and more unified than in Volume 1 (*Deadpool* #-1 is a distinct exception), but there were some printing flaws in the imprint I read. I don't want to oversell this volume: it's not stellar storytelling, but Joe Kelly is finding his stride and it reflects throughout these issues.

Sesana says

Thankfully, this volume of Deadpool Classic concentrates solely on the Kelly run with the character. I'll be honest, I remember Deadpool being a lot funnier back in 1997. Then again, much of the humor is very dated, and much of it wasn't really meant to be funny in the first place. Deadpool was almost a gag book, but Kelly actually committed to fairly serious storylines and character development. Which is what makes Deadpool still a pretty interesting title to read, even ten years after most of the jokes stopped being funny. The art... Well, it's basic late 90s comic standard. It does nothing for me now, but pretty much every comic was being done in this style at the time (ok, maybe not quite as cartoony) so consider it a product of its time. The one exception is *Deadpool* -1. The big Marvel gimmick of 1997 was Flashback Month, when a decent number of titles would convert for one issue into backstory, with retro art. So we get a *Deadpool* before he was *Deadpool* story, minus the *Deadpool* since it concentrates on his hooker-with-a-heart-of-gold girlfriend. I could've done without that, to be honest.

Scot says

Enjoyable, but...

I expected more humor. I just didn't get that from this collection. Overall, a good collection. A lot of history and and introduction to some interesting characters/ back story.

J. says

Really, a lot of fun. The stories showcase Deadpool's sense of humor quite well; definitely for people who don't take their comics too seriously. It's also clear that Kelly has long-term plans for the series, judging from his use of supporting cast and dropped hints. The art is a little too lazy for me--the colors pop, and the layouts are solid, but everything is a little too cartoon-y, and the blank backgrounds just make me think the artist couldn't keep up. But, anyway, it doesn't detract too much. Overall, it certainly makes me want to read

the next volume.

Alazzar says

Before I started reading Deadpool, a friend warned me that he didn't think the Merc with the Mouth was a great solo character. He said that Deadpool is better in small doses, like when he shows up as a cameo in someone else's issue or as part of a team. Naturally, I decided my friend was crazy, because just look at Deadpool's movie trailer.

As it turns out, I should have taken the warning a little more seriously.

When I first started reading Deadpool (in the last volume) I laughed a few times. And I did it again with one of the first issues in this volume. But then it just got to the point where it felt like the author was trying too hard. It was like Joe Kelly HAD to cram something humorous into every panel. This had the effect of taking the sting out of some of the jokes.

I like Deadpool a lot more during his (very rare) moments of vulnerability. That counter-balance makes the humorous moments so much better! Unfortunately, for every one serious page there are 20 silly ones. Pretty sure I'd prefer it the other way around.

My other, bigger complaint about Deadpool is the way he treats women. Yeah, I know, he treats *everyone* like crap, so it shouldn't be that big a deal. But when he calls Siryn, the object of his affection, things like "toots" and "broad," it just makes me wonder why the hell she's hanging out with him in the first place.

In the end, I found myself tiring of Deadpool a little bit . . . right up until I reached the issues with Typhoid Mary and Daredevil. Note to all comic authors: if you want me to like your book, end it on a Daredevil cameo. Odds are you'll get a favorable review.

Overall, Deadpool's not bad, and I'll certainly read some more of his collections. If nothing else, it's nice to familiarize myself with the characters before the movie comes out.

Pablo Fernandez says

El dibujo estilo asiático le da un toque... diferente. No me acostumbré, pero la entrada de ese Hulk más raro de lo normal, le hace ganar enteros.

Brenda says

This was so much better than volume 1. I'm really loving the 1997 series. Great artwork, great writing, and of course, it brings the humor.

Jedhua says

My Brief Bookshelf Overview: amusing, awkward-or-cheesy-writing, gave-up-before-finishing, hell-of-a-ride, playful, read, story-not-intriguing-enough

Additional Notes: This collection contains *Deadpool* issues #2-8, #-1, and Daredevil/Deadpool '97.

It certainly makes sense how Kelly's *Deadpool* would appeal to many people; he's a decent writer, and appears to have at least a serviceable sense of humor. Some of the parts I read in this volume were genuinely funny, but too many of the jokes were either ineffectual or made references that I just missed entirely. I'm convinced Kelly is a better writer than Daniel Way, but I preferred Way's *Deadpool* much more, maybe partly because it was a tad bit more serious (and/or violent?).

Steven Matview says

Sometime between being created as a gritty and multi-pouched Deathstroke parody

And devolving into Marvel's Bugs Bunny:

Joe Kelly and Ed McGuinness made *Deadpool* a real character with actual pathos, crafting one of the best and underappreciated gems of Marvel's oft maligned 90s output. This is the definitive *Deadpool* run.

Wade Wilson, better known as *Deadpool*, is a seemingly carefree merc for hire. He takes the jobs that pay the best and loves the violence that comes along with it, joking a mile a minute while relishing the mayhem. His possession of a powerful healing factor means he always comes out successful.

At first glance, *Deadpool* seems like a dark version of Spider-Man. But while Spidey jokes in battle to hide his nerves, *Deadpool* does it to mask his insecurities. He wants to be a good person, but he's a jerk. He wants to be good looking, but his time in Canada's Weapon X project left him a disfigured mess. He wants to be a hero but he's a villain.

If there's one word then to describe Kelly's run, it's redemption. The first arc, for example, focuses on Dr. Killebrew, one of the scientists behind the Weapon X program that gave Wolverine his metal skeleton. Killebrew regrets the inhumane experiments he was a part of – including one that gave DP his powers, and seeing an opportunity to help Wade, he goes for it, even knowing that his payment will likely be death by *Deadpool*'s sword or knife or, really anything sharp near 'Pool.

The larger story, told over these 30+ issues, deals with *Deadpool*'s own quest for redemption. Like I said, *Deadpool* desperately wants to be a hero, and at the book's start, he has that possibly dangled in front of him

in the form of destiny. The fact that Kelly can make you root for a guy with the emotional stability of a spoiled child, a spoiled child with an arsenal he'll use to maim and torture anyone who gets in his way, is an amazing feat.

And Deadpool actually has a supporting cast, here, and they each help to bring out different aspects of the main man. Weasel is his sad sack sidekick/techman, but quite hilarious in his own right. Siren is Deadpool's crush (his stunted emotional maturity makes this the most apt description of her role), a real hero who encourages Deadpool and asks as his inspiration. T-Ray is Deadpool's nemesis, with a grudge whose origin is mysterious, ever to even Deadpool.

Blind Al is the best, a twisted take on Aunt May, a hostage of Deadpool's who, at least initially, seems more like his equal. I love that she can dish out the vitriol right back at DP. She always us to see Deadpool at his most human, but also at his most frightening.

This story has tons of heart, tons of violence, and yes, it's hilarious. If you're going to pick up any Deadpool series, this is the one I'd recommend you start with.

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Dirk Grobbelaar says

Not much more I can add to what's already been written in other reviews. Deadpool was never meant to be taken too seriously, especially considering he was rather blatantly "borrowed" from DC (Wade Wilson vs Slade Wilson). In a masterstroke, he was given a history with Weapon X and the rest wrote itself.

The only odd thing here is that this particular volume actually starts with issue #2 of the (classic) first Deadpool series. Reason being, issue #1 is collected in the previous book (Deadpool Classic, Vol. 1) along with some first appearance one-shots, cameos and a mini-series. The only reason this is a problem, is that now you actually **have** to read Volume 1 first, because who is going to start reading a series at issue #2?

Now that my single complaint is out of the way, all that's left to say is that this is a pretty solid collection that includes a Daredevil crossover and a showdown between Deadpool and The Hulk. What's more, the closing storyline with Typhoid Mary is morbidly fascinating, if a bit unsettling, and could only ever succeed in a Deadpool story. There's also a creepy story unfolding around T-Ray, which I'm hoping will be explored in Deadpool Classic, Vol. 3.

Recommended.

Batsap says

Wow, that was sexist. All the female characters were either prostitutes or at one point pretended to be one,

except for two - one a blind old woman and the other Siryn who was totally cool with Deadpool watching her sleep. Hm. And the was Typhoid Mary was spoken to and treated, especially at the mercenary club was kind of shocking. Guess no one thought women were reading comics in the 90s.

Kurt says

This volume focuses exclusively on part of Joe Kelly's Deadpool issues, including a flashback issue and an annual with Daredevil. I really like the addition of Typhoid Mary to the cast, as she works well thematically with the mentally ill mercenary protagonist of the title. I also love the McGuinness art, and I like that Kelly commits to a stream of zany jokes, even though they aren't ever funny (even though the Foggy and Weasel scenes from the annual did make me smile). Kelly does a good job of slowly developing the supporting cast and effectively writing Siryn into the book and then back out in a way that doesn't feel arbitrary. After reviewing these issues, I am still not a Deadpool fan, but I have a much better sense of what was achieved in these issues that won over so many other readers. I don't recommend this volume on its own, as it needs the first volume for foundation, and I don't think it will win new Deadpool fans, but it's a nice nostalgia trip for those who have recently started enjoying the character.

Mike says

Joe Kelly has a talent for humour - his run on JLA was very entertaining - and here his humour comes in handy in the weird-verse that is Deadpool. However, I find Kelly's humour a little more corny here than I remember. Which means either (a) Deadpool demands a huger calibre of insanity and sharp wit, (b) JLA is an easier target - all the bombast and seriousness of deadly earnest heroes, or (c) Kelly's talents improved between '97 and '03.

In fact, the ending to the first chapter is entirely cartoonish - as in, that's how a Bugs Bunny cartoon ends.

Thankfully that's not how the whole volume is. In fact, while the humour is usually there it's toned down and supplanted by a serious, dramatic tone that makes me glad I picked this up. To see DP rendered almost human by circumstances is a pleasure.

The action and twists are very fine, and Kelly's rendition of Daredevil is good enough to pass for a real gig. I'm impressed enough by where Kelly takes us (especially after the farcical start) that I'd actually recommend this book. A little pathos is an unexpected surprise, and as Declan says in his review, the quest for redemption adds welcome depth.

The art is very 90's - bold thick lines, exaggerated physiques, clear primary colours. Good but definitely a relic of the bygone era.

Labyrinth Rossiter says

Deadpool, of all comic characters, is taken the LEAST seriously, so why would anyone want to analyze these books critically? Me. I keep asking myself. Why is Deadpool SO popular in this era in spite of Marvel's expectations that he would be a second rate character that NOBODY would take seriously? In an

interview, Joe Kelly said they were constantly expecting the book to be canceled "every 5 seconds."

Maybe the lack of oversight helped. First of all, this is a redemption story with which modern readers are familiar. Deadpool was transformed into an insane, amoral assassin. In this story, he must find a cure for himself, but in order to do it, he has to work with the doctor that made him what he was. A love interest, Siryn, acts as his moral compass. Not only does Wade need to heal his body, he needs to heal his soul. Once his body is healed, can he let the doctor live? We're given Hellhouse, which used to be a Catholic orphanage that was shut down in disgrace, as a representation of Wade's soul. We're also given a fight with an ailing Hulk, whom Deadpool flippantly dismisses as a "monster," when "True Believers" know the Hulk is probably less of a monster than Deadpool. In the end, Siryn manages to convince Wade not to kill the doctor. He's redeemed by her hope in him, by cheesy love.

That's where we pick up cheesy. The book is self-reflective. Deadpool and the other characters are aware that they are characters. They break the fourth wall and speak directly to the reader to explain who they are and what's happened in a previous episode "in character" at one point. Combined with Deadpool's "mouthy" jokes and numerous pop cultural references, the book becomes metafiction. Deadpool doubts he's a good guy. The writers go one step further and doubt that the reader is going to buy into all this at all. We're reading for entertainment, to distract ourselves from the seriousness of life. Underneath is a very dark DOUBT about heroism and the possibility of redemption. I think, culturally, we can relate to this. The world feels messed up. Can we fix it?

Andrew says

Yay for Joe Kelly. His first monthly work. Trying to make an anti-hero into a hero. Humorous while not completely ignoring the character work. If it wasn't Joe Kelly, I'd probably give it 2 stars. In other words, I am a terrible reviewer.
