



Batman: Life After Death

Tony S. Daniel (Writer/Illustrator) , Guillem March (Illustrator) , Sandu Florea (Illustrator) , Norm Rapmund (Illustrator)

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Tony Daniel returns to the BATMAN series as the new writer and artist after his best-selling BATTLE FOR THE COWL miniseries!

With Batman pounding the pavement in search of a new crime figure calling himself Black Mask and the completion of the new Arkham Asylum looming close, Gotham City has reached a boiling point! But when pandemonium breaks out at the inaugural ceremony of the new Arkham Asylum, the combined forces of Oracle, Huntress and Catwoman aren't enough help for Batman and The Caped Crusader takes on an unlikely ally - The Penguin! Chock full of fan-favorite characters and the debuts of new supporting cast members, this high-speed adventure is sure to hit the spot for Batman fans who like their comics bursting with mystery, action and fun. And you won't believe your eyes when Batman uncovers the Black Mask's true identity!

Collects BATMAN #692-699

Batman: Life After Death Details

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Author : Tony S. Daniel (Writer/Illustrator) , Guillem March (Illustrator) , Sandu Florea (Illustrator) , Norm Rapmund (Illustrator)

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From Reader Review Batman: Life After Death for online ebook

StoryTellerShannon says

This two part graphic novel first deals with the new Batman (Dick Grayson) dealing with the Falcone Family and in the second part he deals with the Riddler. What's impressive enough is that there are a number of revolving characters who make appearances and are kept in play amidst a tale that is very good in the first part and somewhat good to good in the second part.

Grayson's acrobatic action panels are a pleasure to watch and Damian is the usual irritable "know it all" sidekick.

There are a number of appearances: Oracle, Huntress, Cat Woman (who picks up a sidekick), Penguin, Riddler, Alfred and a few others I have forgotten I'm sure.

Tony S. Daniel writes and does the artwork with help from Guillem March, Sandu Florea, Norm Rapmund, Ian Hannin, Tomeu Morey and Jared K. Fletcher. See how many people work on one graphic novel?

ARTWORK PRESENTATION: B plus; CHARACTERS/DIALOGUE: B plus to A minus; STORY/PLOTTING: B to B plus; BATMAN FOCUSES/BATMAN MYTHOLOGY: B to B plus; WHEN READ: end of August to September 2012; OVERALL GRADE: B plus.

Blindzider says

This takes place after Bruce Wayne dies in Morrison's long running arc and after Battle for the Cowl.

Well the art is really nice. It's just not a very inspired story. And his version of Grayson's Batman isn't much different than Wayne's except for a few moments of catching one's self in mistakes.

I felt like I missed something when the story starts as far as how everything got setup with Black Mask and the state of Gotham. Also didn't care for the change in status quo for Catwoman.

It really feels like Daniel is trying hard but I just couldn't get into his story/writing. We'll see how the next volume goes.

Travis Roberson says

This could easily be one of the best Batman stories told in the past ten years. There's not anything profoundly groundbreaking or revelatory in this collection, but it's fun and entertaining. Sometimes people look too far into comics. Sure, the medium can be used for great things, but at the same time, the stories still need to be fun. We don't always have to stuff things with Alan Moore and Frank Miller storytelling.

Jayson says

(B) 75% | More than Satisfactory

Notes: A hoarder's den of clutter where the plot's akin to tangled Christmas lights, stringing together its bright, majestic art.

Mizuki says

[but of course we later learn he isn't really died (hide spoiler)]

Jeff says

You can't tell the players without a scorecard in this one.

Tony Daniel, my seventh favorite Batman writer, jams about a gazillion characters into this overstuffed storyline and the plot kind of looks like this:

Urp!

What the heck? Am I reading a Spider-Man book?

You have practically every Batman villain except the Joker, Killer Croc and the dude who carries around a stop watch and the added bonus of a Catgirl...

Dick Grayson is now the Batman.

But Jeff, why?

Because Batman is dead, old chum.

As the picture above shows, he wore his galoshes instead of his anti-zap proof Bat-boots, and that bastard Darkseid, flambe'd him.

Dick/Batman is having a rough go of it. Nobody really thinks he's up to the task. Everyone from the lonely Catwoman (She misses her Brucie. Badly.) to the impertinent little punk, Damien, wish things were back to normal.

Me too!

So Dick/Batman plods through as best he can. Trying to be the bestest Batman he can be. Doing everything that Bruce taught him.

Until he gets mind controlled by the faux Black Skull.

Points for trying, pal. And here's a pat on the back.

Dick, he's not mumbling. You're standing on his chest. The real Batman would have hung him by his big toes from the top of Wayne Tower or a handy gargoyle. You'll get the hang of this job, until the real Batman comes back.

Shelby's bottom line: Even if she's drinking while reading this, which seems likely, she'll still hate it.

Thank goodness, Dick has some friends who can pop in for a panel and save his ass.

Sam Quixote says

This is my third Tony Daniel/Batman book and I'm starting to realise that he's not the Batman writer I hoped he'd be. He's a fine artist and the artwork here is as good as the best artwork there's ever been in Batman, but as a writer I don't think he's up there, that he's more average than excellent.

Bruce Wayne's dead (or travelling through time as it turns out) so following the events of "Battle for the Cowl" (also by Daniel), Dick Grayson has assumed the cowl and become the Batman for Gotham. A new Black Mask is causing chaos in the part of Gotham known as the aptly named Devil's Square and another Falcone family member is making a return to try and set up shop once again.

There just isn't anything new here to make the story fresh or interesting - another Black Mask, another Falcone, more appearances by ridiculously cartoonish villains like the Reaper (complete with robe and scythe) and a vaudevillian magician (really), and an overly convoluted and drawn out plot that didn't contain many surprises.

I like Grayson as Batman but besides a few moments where his inexperience was highlighted and his difficulty adjusting to the role as socialite, there wasn't enough here that was new. In the end, he makes a good Batman and aside from his nearest and dearest knowing it isn't Bruce, it's still basically the Batman doing his thing.

I liked the artwork like I always do in Daniel's books but the storylines need to be sharper. There were too many times reading it where I thought to myself "Wait, what's going on again?" and then flicking back to figure out it's something very straightforward. Daniel just uses too many ingredients to tell a story which makes for an overly confusing read. "Life After Death" is no great shakes as a Batman story and isn't

necessary to get the overall arch, it's just for fans who need filler while better Batman books are produced.

Justyn Rampa says

This was good but not great.

Tony S. Daniel returns as writer and artist for this volume after writing the "Battle for the Cowl" series. This volume was interesting because it continues Dick Grayson's struggle to shoulder the burden of the cowl and Damian has a wonderful moment in this as well.

The story had potential I suppose but it never quite got there. There was a big reveal that I've already read before in another volume so I'm not sure which came first.

Also, I am a little disappointed because the cliffhanger at the end of "Long Shadows" was not addressed at all in "Life After Death".

As I write this review, I'm actually considering just giving it a three instead of a four.

Nice artwork. Good enough storylines, but it all felt a bit "been there, done that" for me.

John Yelverton says

A good story, but it really feels like a filler book in anticipation for something bigger later on in the book series.

Lee says

This was good. I may have had a harder time getting into this one with Dick Grayson as Batman (even though they're all just pencil and paper). I'm going to have to read Long Halloween again, since this is one of the many that reflect back on the incidents there.

quinnster says

I'm just going to say it. I don't like Dick Grayson as Batman. I want him to be Nightwing and I want Bruce Wayne to be Batman! *end whiny kid rant*

I'm not entirely sure then if I didn't care for Life After Death because Grayson was Batman or because I just didn't like it. Thinking about it now I realize how this volume is basically other people playing parts they never should have played. Batman & Black Mask, both impostors!

There was a bunch of stuff going on and things were confusing at points and then it would drag for a bit to the point where I was almost bored. Too bad.

Anne says

I liked it, but it didn't *Wow* me.

Grayson makes for an interesting Batman. More mouthy and talkative, but only slightly less brooding than Wayne. Daniel does a decent job highlighting their similarities and their differences. Also, the art was nice throughout the entire book, so that's a plus.

The plot was *ok*. I didn't really have any problems with the story, it was just...*meh*. It was supposed to be twisty-n-turney, but it seemed to me it was more confusing than it needed to be. There were a lot of things I liked about it, but in the end, not enough to make it a stand-out story (for me, anyway).

The second story about Riddler was *okish*. It left me more confused than anything else.

Read it.

Don't read it.

Whatever.

Kenny says

Batman: Life After Death is another good entry in the BATMAN REBORN series, but the real gem here is ***Batman: Riddle Me This*** .

I've been reading a lot of comics and in particular a lot of Batman comics of late. I'm pleased to find that comics can still surprise me. ***Tony S. Daniel's Batman: Life After Death*** is a near-perfect tour de force. Daniel offers a captivating hero in the new Batman, Dick Grayson, a compelling mystery in the identity of the new Black Mask, and enough twists, turns, and continuity notes to keep me riveted throughout.

I love Dick Grayson's role as Batman, Grant Morrison and Judd Winick went a long way toward convincing me that the idea could work, and Tony Daniel cements it. Daniel's Grayson-Batman has not the edge of the Wayne-Batman; he falls into a number of different traps and doesn't seem necessarily surprised with himself for having done so. A young boy who helps Grayson gets killed, and Grayson's reaction is neither too emotionless nor too vengeful, as Bruce Wayne might have been; instead, in a small moment, one senses that Grayson mourns the child both for how the child reflects himself and how the child reflects his fallen mentor.

Grayson's battle against Black Mask in this story is a team effort, involving Alfred and Robin, but also to a large extent Huntress, Oracle, Catwoman, and Commissioner Gordon. The Bat-family shows a level of teamwork that we haven't seen previously -- a variety of heroes came to Bruce Wayne's aid during Batman R.I.P., but it was nothing to the extent of Catwoman as Grayson's informant or Huntress watching his back to

foil a thief. Though it's not stated explicitly, I think Daniel even wants us to intuit that Gordon knows this isn't the original Batman and assists him accordingly. Dick Grayson is the Batman prince, essentially, being assisted by his forebear's couriers to accept rule of the kingdom.

To that end, it's perhaps no coincidence that Daniel pays homage to Batman: Hush writer Jeph Loeb's *Batman: The Long Halloween* early in *Batman: Life After Death*, bringing that series firmly into continuity. Daniel returns the gangster Mario Falcone, balancing out Batman's often predictable rogues. Not only does Daniel leave unclear whose side Falcone is on, it also looks like he'll revisit the question of Catwoman's true parentage as presented in *Loeb's Batman: Dark Victory*. In fact, Daniel's story is full of these kinds of touches, from the villain Fright last seen in Winick's *Batman: Under the Hood*, to the Reaper from one 1971 Dennis O'Neil Batman issue #237. I did not expect this level of detail from Tony Daniel's work. This is stuff Grant Morrison does brilliantly, and Daniel is following in his footsteps.

Daniel's final two chapters of *Batman: Life After Death*, *Batman: Riddle Me This*, focus on the Riddler with art by Guillem March. The story is brilliant with a suggestion that the Riddler remembers that Batman is Bruce Wayne and senses the current Batman isn't Bruce. It's obvious that the Riddler is someone Daniel intends to come back to as he takes center stage here before he disappears. This story adds to Daniel's impressive Batman run.

Daniel gives the artist reigns to Guillem March for the last fourth of the book. For my money, Daniel's art is superior, but Guillem March is great too. His art fits nicely with the Batman books, and he draws great facial expressions. Credit also to colorist Tomeu Morey for his brilliant use of greens and the moods and meanings they convey here.

Grant Morrison, Judd Winick, and especially Tony Daniel have all gone a long way toward making Dick Grayson, and Batman, more interesting than they've been in a while. They've made Batman exciting once more.

Jacki says

Concept: A

Plot: B

Art: A

Writing/Dialogue: B

Character Development: A

Pacing: B

Ending: B

I love Dick Grayson as Batman. Part of Wayne's Batman mystique is his near infallibility, but that can also make him harder to relate to. Also, admit it, at some point we've all thought, "YES, Batman/Bruce, you're so tortured and brooding, you lost your parents, you trust no one, blah blah blah. Get some therapy! This shtick is getting old, and thank God no one ages in comics, because you'd be a grumpy heartless old man by now, and no one would like you." Maybe not in those words, but you know what I mean. Batman never gets to

grow as a character. But switching Batmans (Batmen) lets the Batman grow.

The plot was a little convoluted but easy to follow, although the masked villain's identity was too easily revealed by a single clue. The writing was good, but there was plenty of show-don't-tell in the art, and I loved that Dick's fighting style was so acrobatic even though he's switched hero identities.

Ryan says

Tony Daniel really steps up his game in the art in this collection. The art looks a lot like Jim Lee's, good stuff. There is an additional story at the end that is illustrated by Guillem March. The art in this is amazing.
