



Daredevil vs. Punisher: Means and Ends

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The battle of the soul of Hell's Kitchen!

It's wall-to-wall **David Lapham** (*Stray Bullets*) as the Eisner Award winner and indy sensation writes, pencils and inks two of Marvel's biggest icons!

Daredevil and the Punisher vie for the soul of Hell's Kitchen as half the East Coast's underworld - in chaos since Wilson Fisk, the Kingpin of Crime, was deposed - scramble for a shot at the big chair. And as the city descends into chaos - as murder and intimidation become the staples of the day - Daredevil and the Punisher each seek to restore order in their own unique way. For Daredevil - who's anointed himself the city's new "Kingpin" - this means dispensing justice at the end of a billy club. But for the Punisher, justice at the end of a billy club isn't justice at all. For the Punisher, justice for these animals is at the end of a shotgun. Featuring more Marvel villains than you can shake a stick at - including Hammerhead and the return of the nefarious... Jackal!

Collecting *Daredevil vs. Punisher #1-6*.

Daredevil vs. Punisher: Means and Ends Details

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From Reader Review Daredevil vs. Punisher: Means and Ends for online ebook

Ondra Král says

Re-read kvůli p?ednášce. P?íb?h dobrý, message trochu sk?ípala, postavy jsou zbyte?n? vyhocený.

Aaron says

I'm a big fan of David Lapham's other work. Batman: City of Crime is one of my favorite stories of the Dark Knight, and one I find wildly under-appreciated. As such, I had pretty high hopes for this story, which he both wrote and penciled (as he does with his award-winning Stray Bullets series). However, this ultimately ended up feeling pretty flat and unsatisfying.

There are countless stories about Daredevil fighting the Punisher. We get it. The Punisher thinks justice is killing bad guys, Daredevil thinks justice is putting them in jail. Great. They are diametrically opposed, just like they have been for about a million years. This story does nothing to separate itself from that tired trope. The vast majority of the character work around these two is devoted to that dichotomy, and it offers absolutely nothing new in that realm. Not to mention the fact that the characters' respective monologues are each boring, dense rehashes of these themes that just take up a ton of room on the page.

The place where this book had the potential to shine was in its view of a normal family caught in the middle of the Punisher's war with crime. Lapham starts telling what appears to be an interesting story about a boy struggling to decide if fighting back is the best thing for his mob-intimidated family, and I was into it. It presented a clear, heavy moral quandary, highlighted by Lapham's dark, gritty pencils. However, this story takes such a big backseat to Daredevil and Punisher's punching matches that it ends up falling by the wayside, never fully developing the characters involved, and ultimately feeling pretty empty, despite its clear intent to be depressing.

On the whole, I was just bored the entire time I read this. I have no idea who Hammerhead or The Jackal are, and Lapham didn't bother to tell me. I got the impression I was supposed to be very intrigued by their appearance in this story, but they ain't exactly classic Marvel villains. A little explanation about them would've been nice, but also they end up having almost nothing to do with the story, so who cares I guess.

I'd love to see Lapham take a much more hard-boiled stab at a Punisher story (maybe ditching Daredevil, since he seems more like a Punisher writer anyway), but as is this one just doesn't cut it.

Sam Quixote says

The Punisher is targeting mobsters - nothing new there - but, for no reason, Daredevil decides he's had enough of Frank's shenanigans and decides to fight him. Welcome to Daredevil vs. Punisher, the stinkiest David Lapham comic ever!

This isn't just two characters brawling - though there's plenny of that - but it's also two ideologies battling: Daredevil's non-lethal approach to crime-fighting, using the legal system to deal justice to criminals; and

The Punisher, who shoots mobsters with guns. Never seen anyone contrast the two before...

So what does Lapham have to say about their styles? Nothing original or thoughtful. Punisher's approach is flawed. Ok - and? Nope, that's it! Great, six issues of emptiness. Lapham tries filling space with an extremely dull subplot about a young man who looks up to Punisher for dealing with some mobsters shaking down his pop which inevitably goes south for Lapham's "Punisher is wrong" story to work, but that's it.

Daredevil and Punisher fight each other, they fight mobsters, some C-list villains show up, lordy was I fighting the yawns on this one! And even though I'm more of a Punisher fan than a Daredevil one, I know Frank's methods are highly questionable and that Matt's, and the rest of the Marvel Universe's for that matter, are better in every way - it's weird that it even needs to be iterated at all.

I love Lapham's Stray Bullets series, those comics are modern masterpieces, but this Daredevil vs. Punisher book was contrived, boring rubbish. Not even close to being a good story for either character, I recommend giving this one a wide berth.

Peter Zackowski says

good story. Todd through two perspectives, the punisher and a omniscient third person for daredevil. the artwork leaves something to be desired but is consistent the whole book. I would have been mad if I got an awesome splash page somewhere, I feel like it would have told me the artist was slacking. with the artwork being consistent you don't feel cheated by it. the story explores the relationship between the two titular characters well. other DD punisher stories tend to be on the superficial side. I'm not sure why DD gets top billing, maybe tradition, because it is much more a punisher tale.without looking in to it I feel like the artist and writer are new to the game. the story is ambitious yet at times feels like a deadline had to be met, and I've already addressed the artwork. I would recommend this over DD punisher seventh circle. Don't let the artwork dissuade you from picking this up. it does at a moment feel like a PSA. but I really got emotionally involved in that subplot. I'm not afraid to say I was moved to tears in this book. which does not happen to me a lot in comics. if you like a crossover a step up from superficial this is up your alley

Russell Grant says

It was billed as basically a fight book. With Laphams name on it though, I was curious to see how he would handle it. He didn't disappoint! Not just a damned find DD/Punisher book, but he manages to weave in a very will told (albeit predictable) subplot that deals with the collateral damage that is caused that wouldn't be out of place in his own superb title STRAY BULLETS. Very satisfying this one!

Sud666 says

I am not familiar with the work of David Lapham. But this Daredevil-Punisher match up looked interesting. It has more of a classic 90's Punisher feel to it. He is wearing his trade mark old uniform (the one with the white gloves and white boots) and he still dithers back and forth (based on the writer) as to whether he was a soldier or a Marine during Vietnam (he was a Marine just FYI) and he has severe flashbacks of his family being gunned down. Daredevil, meanwhile, is still a big critic of the Punisher and his methods. This is one of the few stories I've read that does show the fallout of a post-Punisher raid on the people of a certain

neighborhood-so that was an interesting perspective.

The story starts with Punisher going after Hammerhead and the Jackal. Now, I vaguely recall the Jackal character so I am not sure what the history is between the Punisher and the Jackal. As Hammerhead makes the move on NYC, both Daredevil and Punisher try to mitigate the fallout. Frank goes around killing Hammerhead's captains, whilst Matt tries to get them to confess and bring down the Hammerhead clan via the law. The story certainly does allow for the differing viewpoints of both Daredevil and the Punisher. While the Punisher is correct in pointing out that Daredevil's methods are not efficient and too "soft", in return DD does a great job in showing Punisher the indirect consequences of his actions.

This is where the family comes in. They own a diner and are being hassled by the Hammerhead's men. After seeing his father get beat up, and his mother and sister threatened the young son goes and buys a gun. Ignoring his sister's advice to throw it away he instead ends up shooting a mob enforcer and starting a spiral of violence that is terrible to behold. The son is important in that he idolizes the Punisher.

This is a story about methods. Either the Punisher's method of mercilessly killing any criminals or Daredevil's method of subduing them and then having them arrested to be brought in front of the law. Lapham does a good job showing all aspects of the argument. I think many readers will form their own opinion. The story itself is nothing amazing. But, it should entertain nonetheless.

The Punisher-DD fights are well done and I think mirror both characters abilities. While the art wasn't bad it never was more than "ok". The story itself rates a solid 3 stars. I wish they had an explanation of the Punisher-Jackal history, it would have made Punisher losing his cool more plausible. Punisher does many things but accidentally shooting an innocent due to "losing it" is just not his style. None of the villains were very interesting. Not the typical criminal boss Hammerhead nor the verdant Jackal. Perhaps the best part is the end when the Jackal realizes just who else is in the Supermax with him. :)

On the whole I would recommend this for any Punisher or Daredevil fan. People who like neither overly much might still benefit from this story about a study in contrasts. The means that they employ and the ends that arise from that are the focus. I enjoyed that both sides showed the unintended consequences of their actions (both Punisher and DD). A good classic-style Punisher/DD story. A solid 3/5.

Ill D says

Daredevil Vs. Punisher is a study in contrasts as much as it is a study in asymptotes. While there definitely is the conflict between the legal system driven morality of the DareDevil and the free-range (Wild West?) style justice of the Punisher, no matter the (intended?) complexity within, the parameters of the cape world put a kibosh on anything approaching a thought-provoking level approaching the level deserving of 100 IQ points (or more). With Frank Castle back in his black jumpsuit replete with white gloves and boots (stupid x10) no matter how good the germs are, they'll only be able to grow so much.

Enter: Dave Lapham of the (not-really-so-famous) Stray Bullets fame (read my reviews!) who not only wrote but provided the pencils for this tale. Clinging to a greyer view of morality, a genuinely interesting tale (for the most part) distends over 6 issues. Yet for all its successes, only so far can a growth occur in a narrow field of artistic vision where good guys wear spandex laden outfits and all bad guys (for the most part) are explicitly mafioso types (except for the Green Bastard (not to be confused with Frank Miller's Yellow one)).

With a strongly human perspective that (happily?) shies away from the simplistic black and white morality of the bygone Golden Era of Comics (lest we forget the Comics Code was only abandoned about a decade or so ago (depending on the publisher)) there is a strong meaty core to be savored and enjoyed. It's just that the separate strands of story don't really parallel themselves into anything of solid quality. Neither do most of

the strands equalize along something well thought-out. Various strands are left undeveloped and with only the main one getting the lion's share of the attention, the patch-work quilt of narrative has a disappointing uniform quality that could have been so much more complex.

As a cape tale, it well breaks some parameters of the box. As a solid graphic novel it merely laps at stream of creativity and ethical complexity beyond that box that Watchmen not only swam in but utterly destroyed through it's unapparelled vision of creative-destruction. Sure, comparing the greatest comic of all time to a mere cape tale is unfair: true. But overall there is a deserving read that can at best point you in the direction of something far more thought-provoking and complex.

Pablo says

I enjoyed this story of Daredevil and Punisher each pursuing their shared goal of crime prevention, but utilizing drastically different methods and achieving very different results.

The character development of the Punisher is explored in more detail (why violence is the best) than the development of Daredevil (why the legal system is best). However, one gets a better understanding of both characters through their disapproval of each others actions.

Jim says

I love David Lapham, but this was some seriously by the numbers Daredevil/Punisher stuff. The art is Lapham, so you know it's solid, but the writing was predictable and tepid, especially when compared to his virtually spotless creator-owned career. Just read Stray Bullets again instead.

Scott says

A little too early 90's for something that's supposed to be modern. Doubly disappointing since this story is supposed to be taking place during Brian Michael Bendis' amazing run on Daredevil.

Bruno Ferreira says

Apesar de começar bem e ter uma subtrama interessante, se mal aproveitada, essa mini série acaba não rendendo muito no final. É a velha estória de conflito entre o Demolidor e o Justiceiro que já foi melhor realizada várias outras vezes. O resto dos personagens estão aqui apenas como pano de fundo para os dois, e até o Demolidor acaba um pouco abandonado por um foco quase que total no lado do Justiceiro e suas batalhas contra o mundo do crime, não dando muito reforço para o ponto de vista do personagem que divide o título da estória. O Justiceiro tem uma trajetória até interessante, porém bem simples. O que mais brilha aqui é a já falada subtrama, de um garoto fã do vigilante que decide se inspirar nele para ajudar a sua família, porém ela não é tão bem explorada quanto deveria. É uma leitura decente para quem deseja saber um pouco

da relação entre esses dois personagens e não tem muito tempo em mãos, não muito mais que isso.

Rachel says

I was really not impressed with this one. It was too wordy in areas - like more word balloons than pictures, and the story was kind of hard to follow and seemed a little pointless (but that could also be because it was not catching my interest). The last half was much better than the first half.

Gianfranco Mancini says

A quanto pare Testa di Martello non ha imparato proprio niente dai suoi trascorsi passati con lo Sciacallo!

Comunque la loro relazione in questo bellissimo volume di Dave Lapham mi ricordava troppo quella del Capo e il Professore in "...Altrimenti ci arrabbiamo!!!" XD

Rob McMonigal says

Marvel Knights has put out some really good stuff over the past five years or so, and a few clunkers. Quite a bit of the material has focused on two of Marvel's "out there" heroes, Daredevil and the Punisher.

Collecting Daredevil vs the Punisher 1-6, This is one of those entries, and it's a good one...

Frank Castle is starting to lose it. The Kingpin is down, but crime has gone up anyway. Hammerhead and the Jackal are filling in the void, which apparently is beneath Peter Parker's notice since he's hanging with the Avengers now. Both Daredevil and the Punisher move to stop Hammerhead and his allies, but their differing styles lead to conflict.

When the Punisher drags innocents into the fray, Daredevil decides he must be taken down once and for all. Ironically, this is just the same opinion Castle has drawn about him. They fight, but only one walks away, setting up plans for both of them in their own books in the months to come.

This whole series is a work of beauty. The art is just a bit gritty, but clear enough to tell the story, and the movements of the characters flows. I love the action shots, they remind me of the old Marvel style of artwork, where action and movement was key and talking heads discouraged. I loved the dialog--Matt and Frank are written true to character and not contorted to meet the story the writer wanted to tell. I loved the use of old continuity--we see Bushwacker again, we get the Punisher's ties to the Jackal, we see Hammerhead trying again (and failing again) to do what only the Kingpin can do--run New York's crime.

I'd have liked a brief Spider-Man cameo--he's a part of the world we see here, or at least he used to be--but otherwise, this was great.

William Thomas says

i enjoyed the writing, the monologues on both character's parts, but it all seemed to be too... trite? also, the artwork would have been better complimented by an actual colorist, one who works with actual paints and inks instead of computer generated colors. lapham's art does not work well with this coloring technique, as it is very thick and bold, it deserves the type of color that jack kirby once had. however, if for nothing else, the fight scenes are beautifully paneled, and the monologue of the punisher is dead on.
