

FROM THE PAGES OF HELLBOY

# B.P.R.D.<sup>TM</sup>

## THE BLACK GODDESS



MIKE MIGNOLA

JOHN ARCUDI

GUY DAVIS





# THE BLACK GODDESS

*Created by* MIKE MIGNOLA



### ABE SAPIEN

An amphibious man discovered in a primitive stasis chamber in a long-forgotten subbasement beneath a Washington, D.C., hospital. Recent events have confirmed a previous life, dating back to the Civil War, as scientist and occult investigator Langdon Everett Caul.

### LIZ SHERMAN

A fire-starter since the age of eleven, when she accidentally burned her entire family to death. She has been a ward of the B.P.R.D. since then, learning to control her pyrokinetic abilities and cope with the trauma those abilities have wrought.

### DR. KATE CORRIGAN

A former professor at New York University and an authority on folklore and occult history. Dr. Corrigan has been a B.P.R.D. consultant for over ten years and now serves as Special Liaison to the enhanced-talents task force.

### PANYA

An ancient Egyptian mummy who returned to life during an unrolling ceremony in the nineteenth century. After her resurrection, Panya was a prisoner first of the Heliopic Brotherhood of Ra, and later of the Oannes Society, until she made contact with and subsequently was freed by the B.P.R.D. She has demonstrated psychic abilities, although their precise nature and range remain unknown.

### JOHANN KRAUS

A medium whose physical form was destroyed while his ectoplasmic projection was out-of-body. A psychic empath, Johann can create temporary forms for the dead to speak to the living.

MIKE MIGNOLA'S

# B.P.R.D.<sup>TM</sup>

THE BLACK GODDESS

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*Special thanks to Jason Hvam*

DarkHorse.com

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Published by Dark Horse Books  
A division of Dark Horse Comics, Inc.  
10956 SE Main Street  
Milwaukie, OR 97222

First Edition: November 2009  
ISBN 978-1-59582-411-0

3 5 7 9 10 8 6 4 2

Printed at Midas Printing International, Ltd., Huizhou, China

B.P.R.D.: The Black Goddess

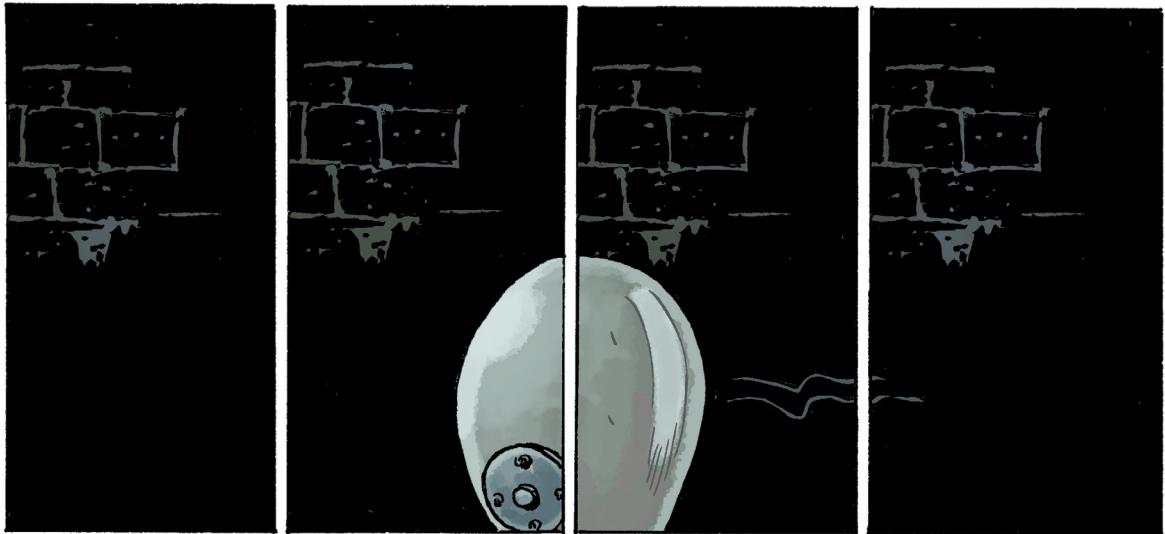
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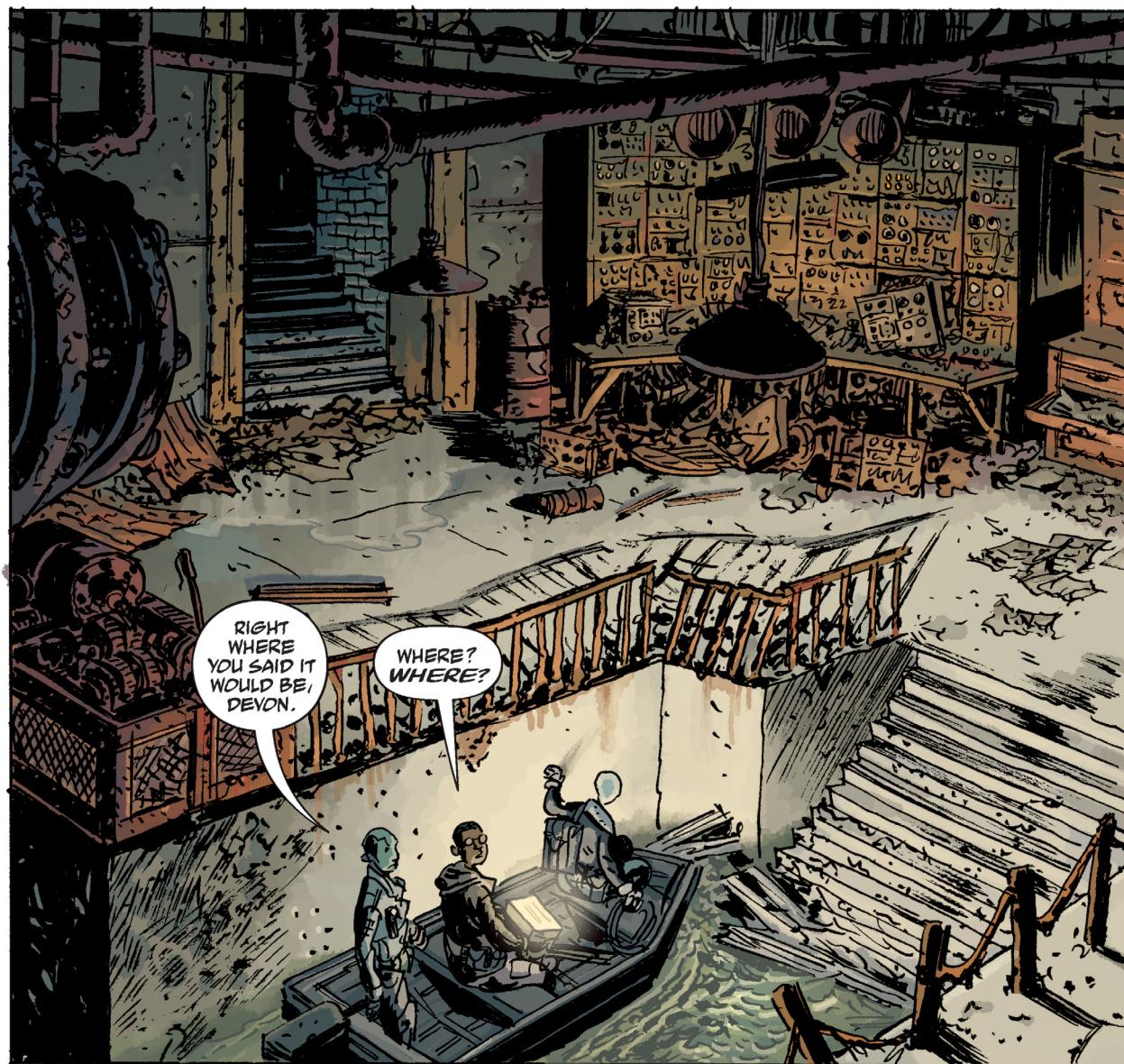
This book collects the *B.P.R.D.: The Black Goddess* comic-book series, issues #1–#5,  
published by Dark Horse Comics.



# CHAPTER ONE









THREE DAYS YOU'VE  
BEEN WORKING ME OVER,  
AND I STILL DON'T  
NEED TO FIND MY GUN  
TO HANDLE YOU.



OH DON'T WORRY,  
CHUMPS! STILL PLENTY  
LEFT IN THE TANK.



AND  
NOW, HERR  
MOTELL?

ARE YOU  
MISSING  
YOUR FIREARM  
AT THIS  
MOMENT?



FEEL THE  
BURNING  
STINGS OF  
JUSTICE!

BLAM  
BLAM

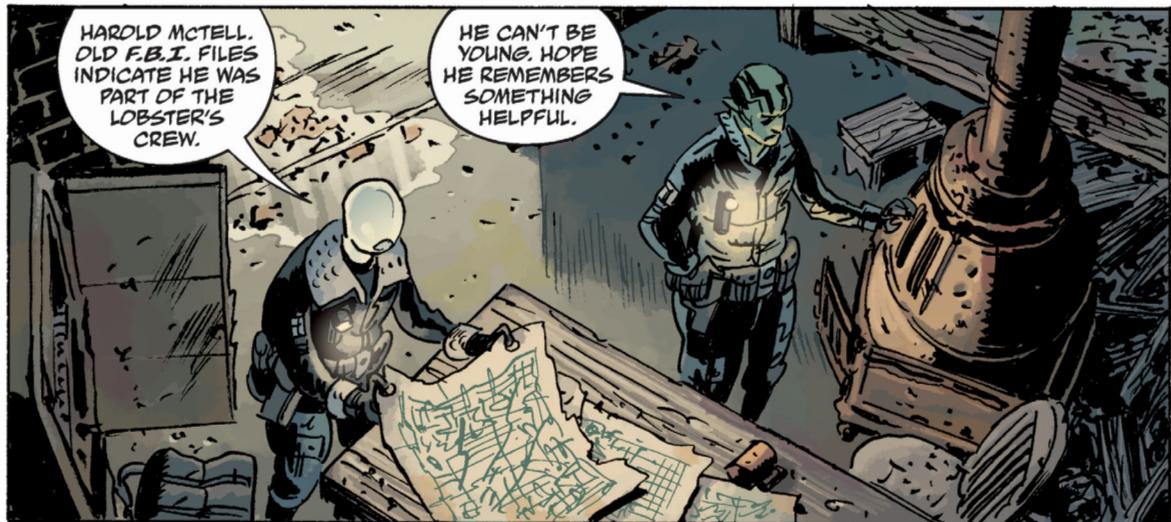
ALL RIGHT,  
MR. MCTELL.  
SETTLE  
DOWN.

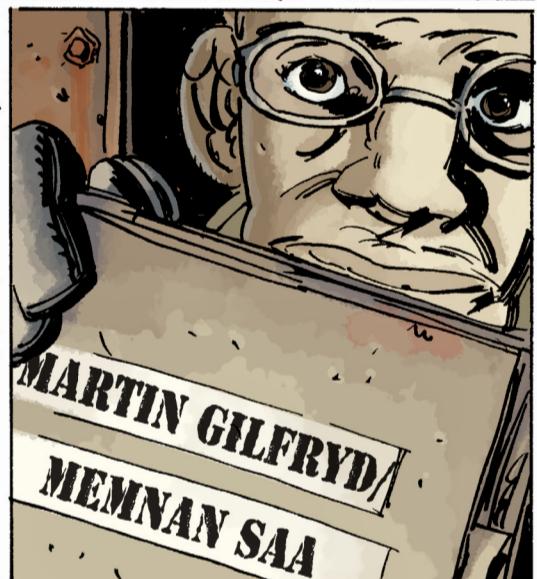
I'D LIKE  
TO HEAR A  
FEW.

OH, SO  
YOU'RE  
TIRED OF  
LISTENING TO  
FATHER  
TIME HERE  
RATTLE  
ON.

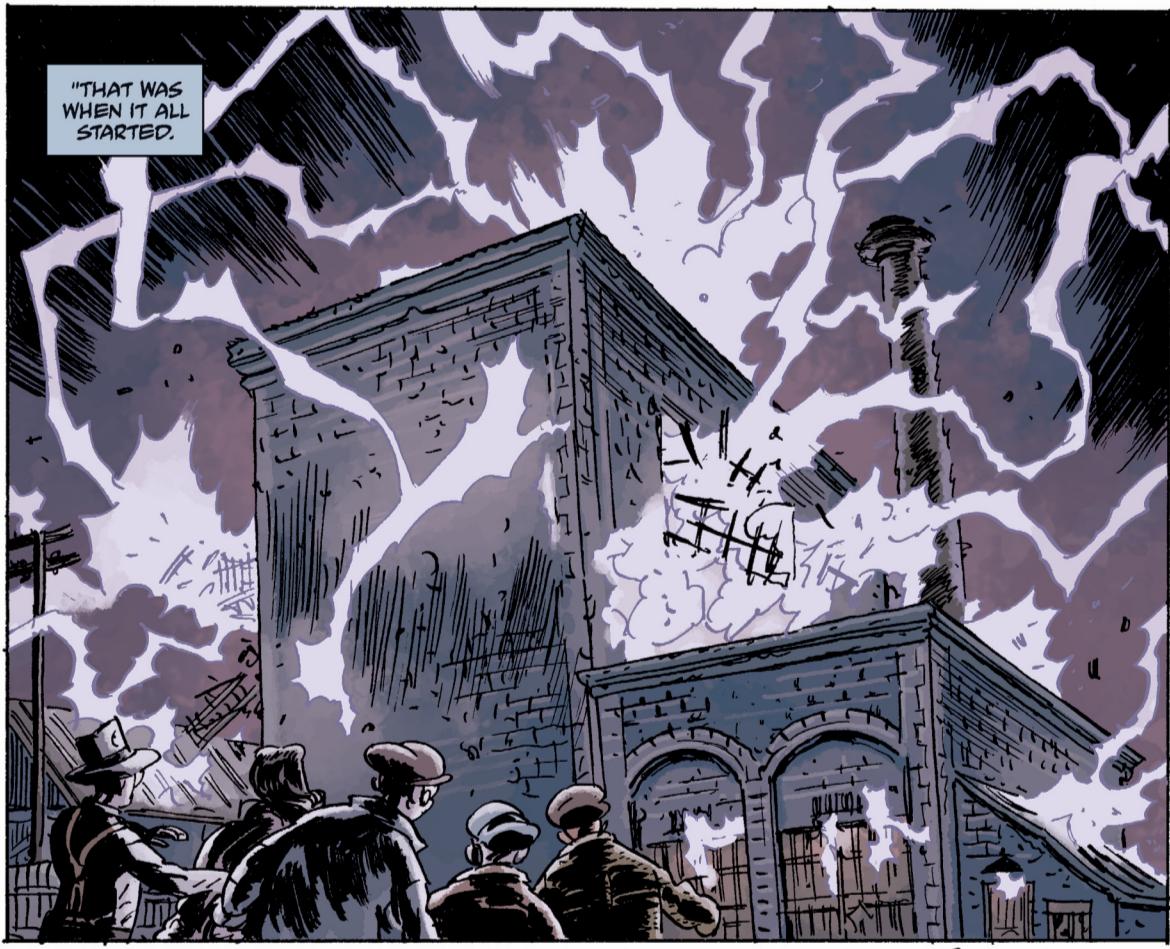
NO MORE  
STORIES!  
THAT IT?







"THAT WAS  
WHEN IT ALL  
STARTED.



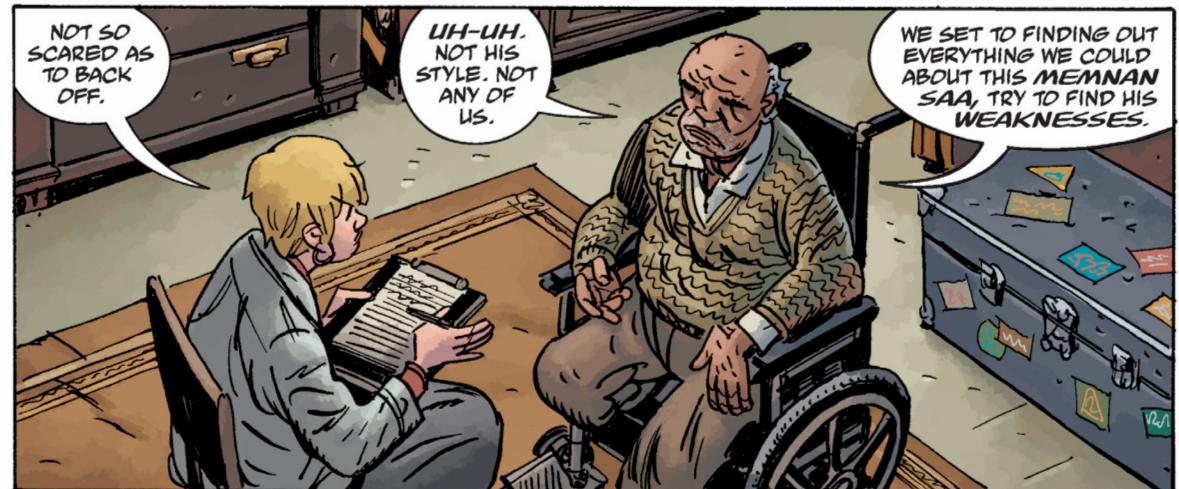
"BEFORE THAT, WE SAW WEIRD  
THINGS, BAD THINGS, SURE.



"BUT THIS GUY? HE WAS  
SOMETHING, AND I  
DON'T MEAN MAYBE.

"THE FACT THAT HE'S  
ALIVE AND STILL  
TROUBLING YOU ALL,  
THAT SURE PROVES IT.





HE WAS GOOD  
AT COVERING  
HIS TRACKS.  
NO DOUBT.

BUT THE  
FIVE OF US,  
WE WERE  
PRETTY ALL  
RIGHT,  
TOO.

"BOB DUG UP  
SCRAPS OF INFO IN  
PUBLIC RECORDS.

"WHILE BILL...WELL, HE HAD  
HIS OWN SOURCES.

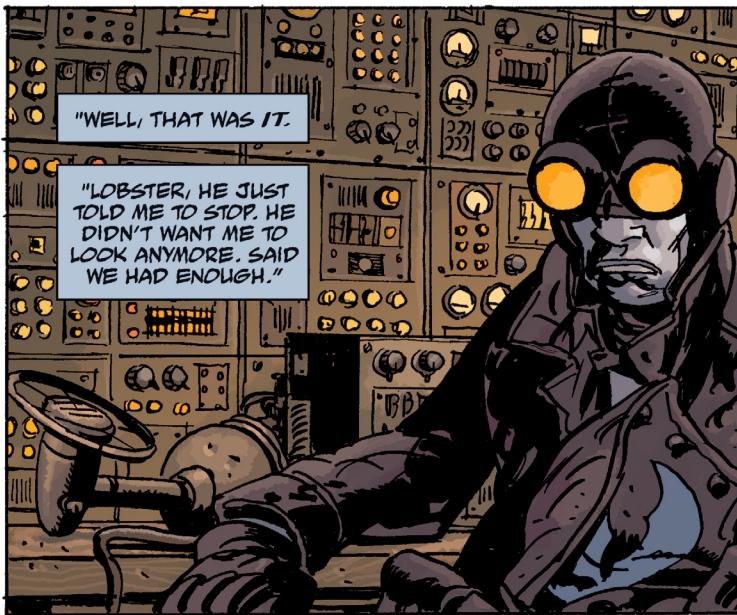
"GAVE ME A CHANCE TO BRUSH UP  
ON MY MANDARIN CHINESE, TOO.

"AND THEN LESTER FOLLOWED  
ALL OUR LEADS ABROAD.

"INCLUDING  
A FEW THE  
LOBSTER  
DUG UP WITH  
HIS OWN  
RESEARCH."

WHAT  
DID YOU  
FIND?

NOT ENOUGH,  
MISS CORRIGAN.  
NOT TO MAKE  
UP FOR WHAT  
IT COST.



"A MAN BY THE NAME OF MARTIN GILFRYD IS COMMITTED TO BEDLAM ON OR ABOUT MAY 18TH, 1867."

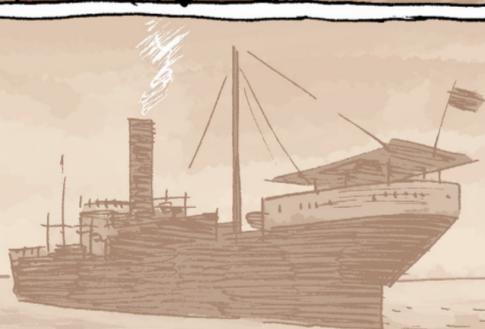
"HE IS EVENTUALLY DISCHARGED ON JULY 17TH, 1890, AFTER RESPONDING TO TREATMENT."



"GILFRYD THEN BORROWS MONEY FROM SEVERAL FRIENDS FOR A LONG JOURNEY, THE EXACT NATURE OF WHICH HE NEVER REVEALS."

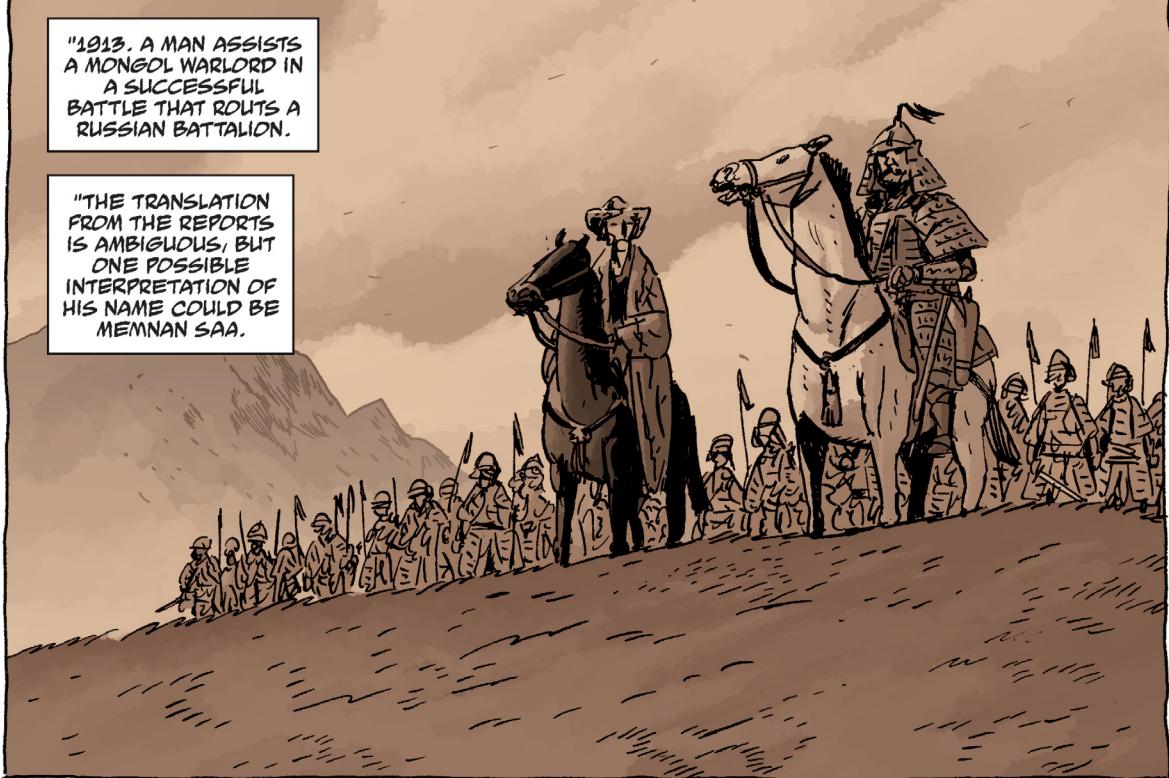


"AT THIS TIME, GILFRYD DISAPPEARS FROM ALL PUBLIC RECORD."



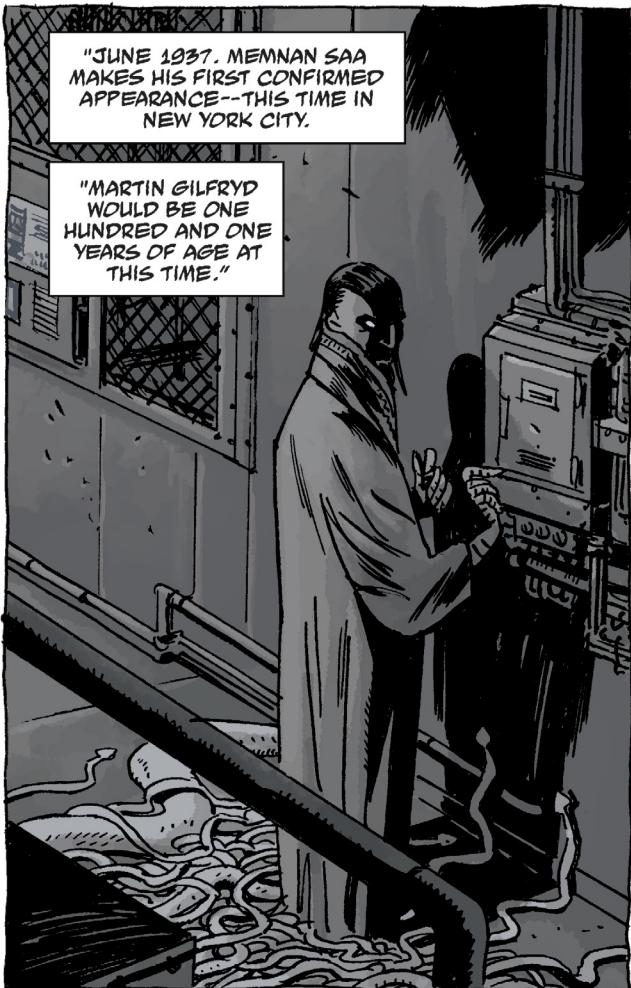
"1913. A MAN ASSISTS A MONGOL WARLORD IN A SUCCESSFUL BATTLE THAT ROUTS A RUSSIAN BATTALION.

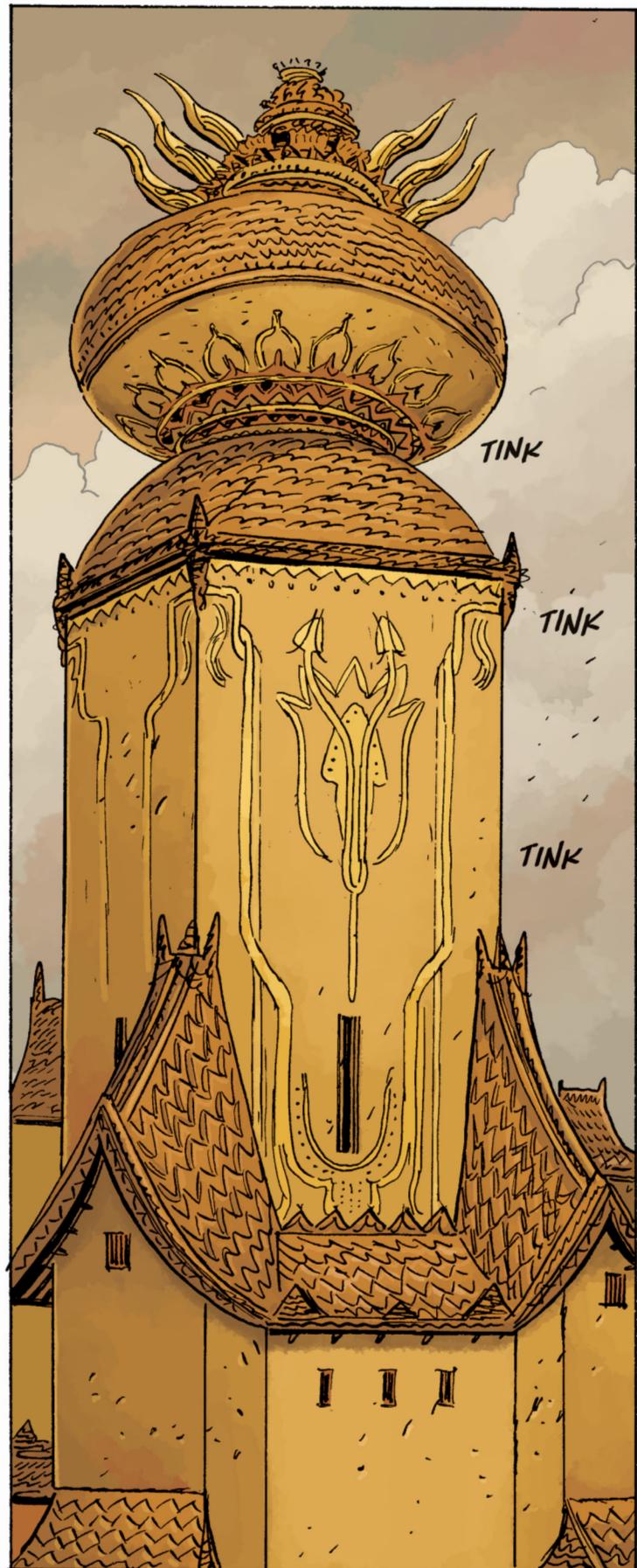
"THE TRANSLATION FROM THE REPORTS IS AMBIGUOUS, BUT ONE POSSIBLE INTERPRETATION OF HIS NAME COULD BE MEMNAN SAA.



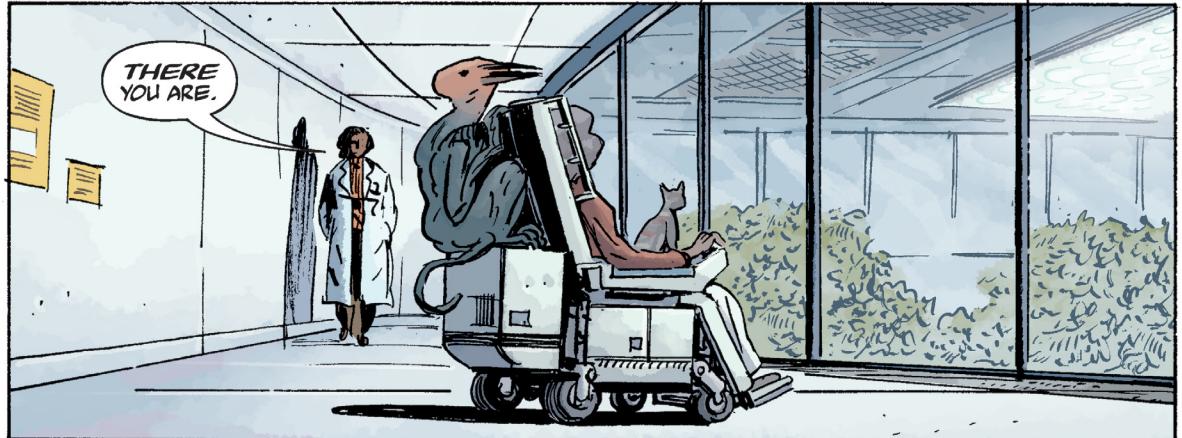
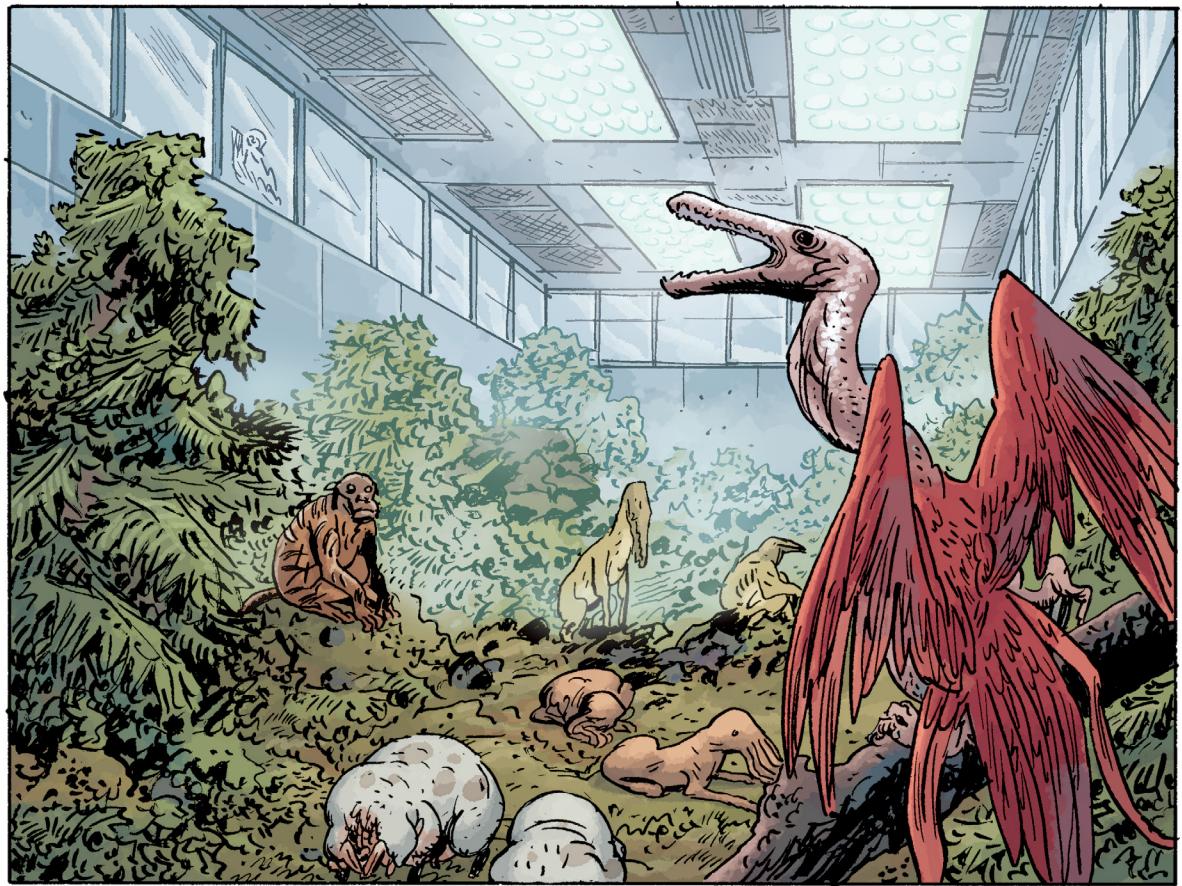
"JUNE 1937. MEMNAN SAA MAKES HIS FIRST CONFIRMED APPEARANCE--THIS TIME IN NEW YORK CITY.

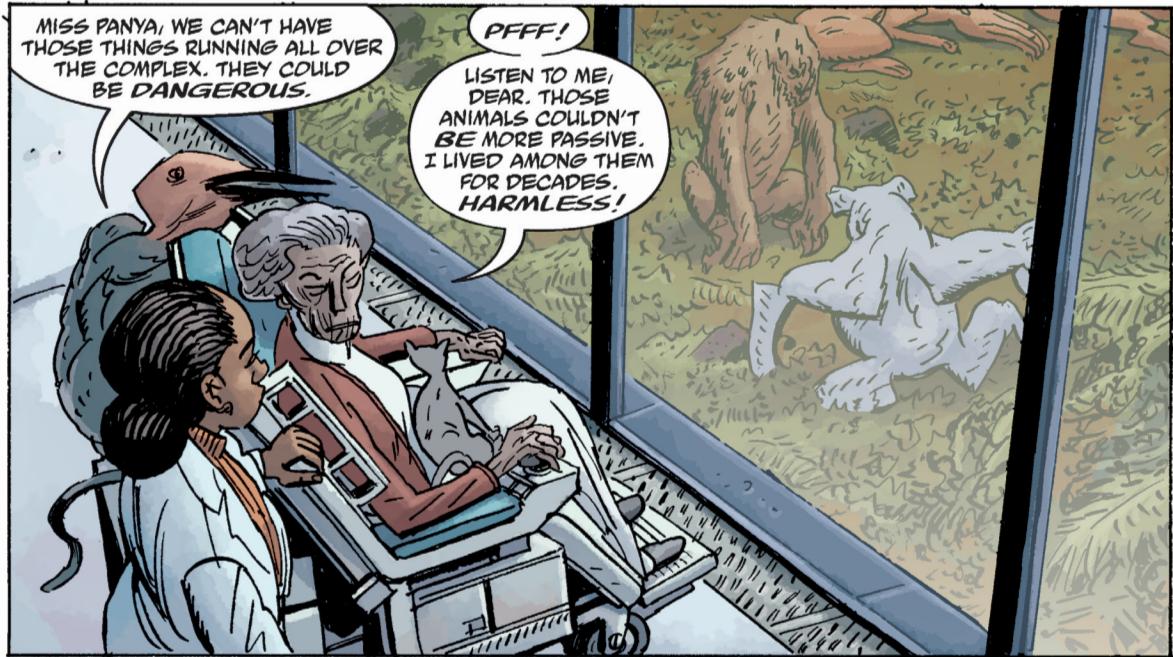
"MARTIN GILFRYD WOULD BE ONE HUNDRED AND ONE YEARS OF AGE AT THIS TIME."

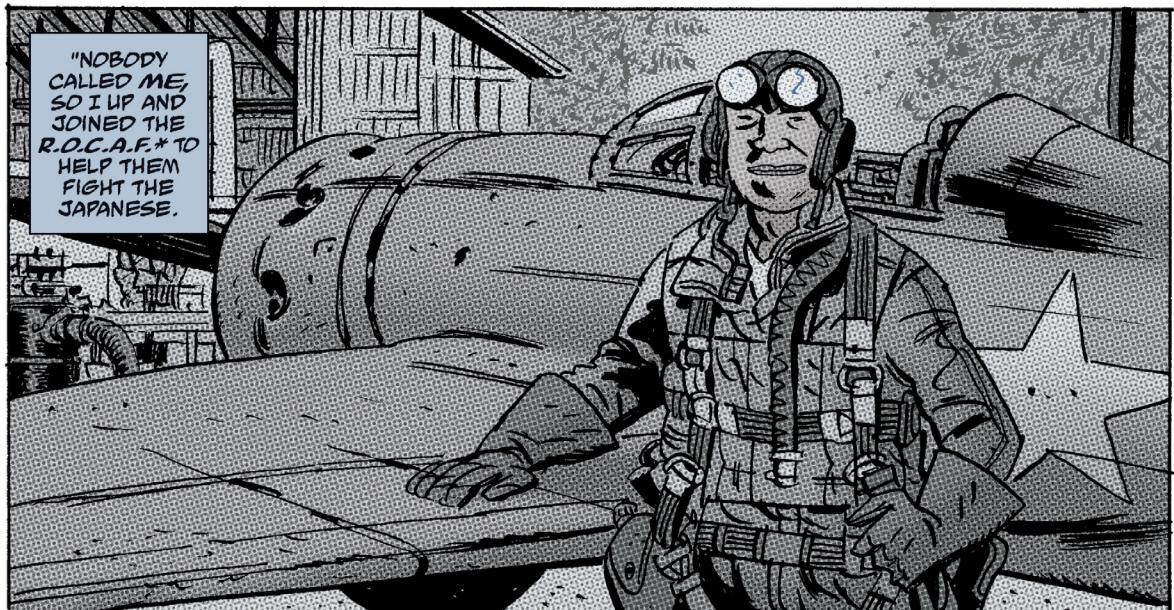
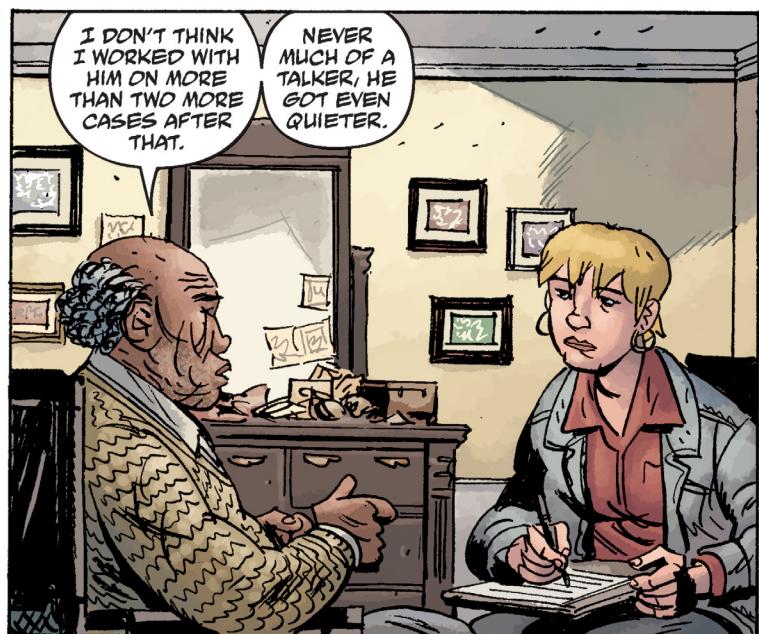






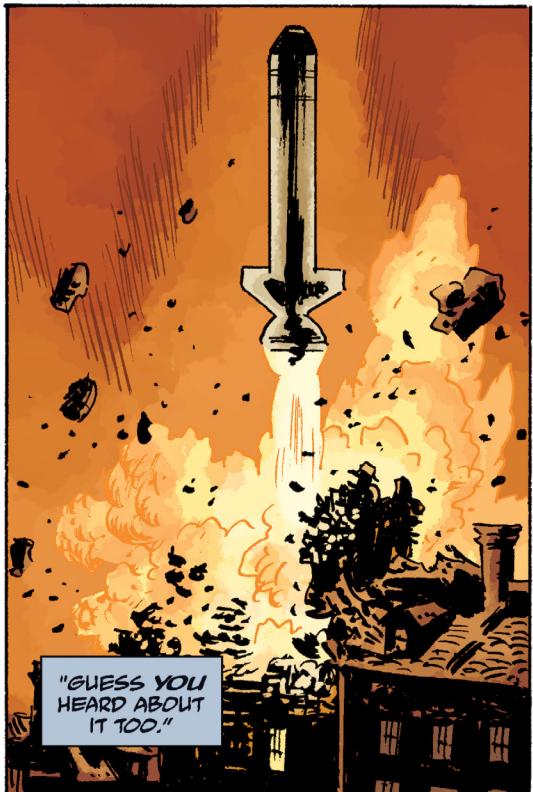






"I HAD NO IDEA WHAT  
F.D.R. HAD THE LOBSTER  
DOING. NOT UNTIL  
HUNTE CASTLE.\*

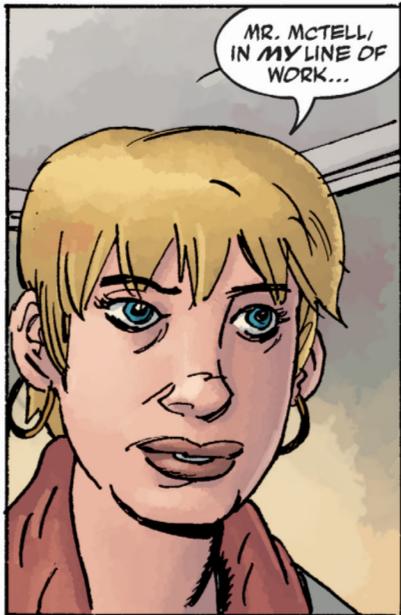
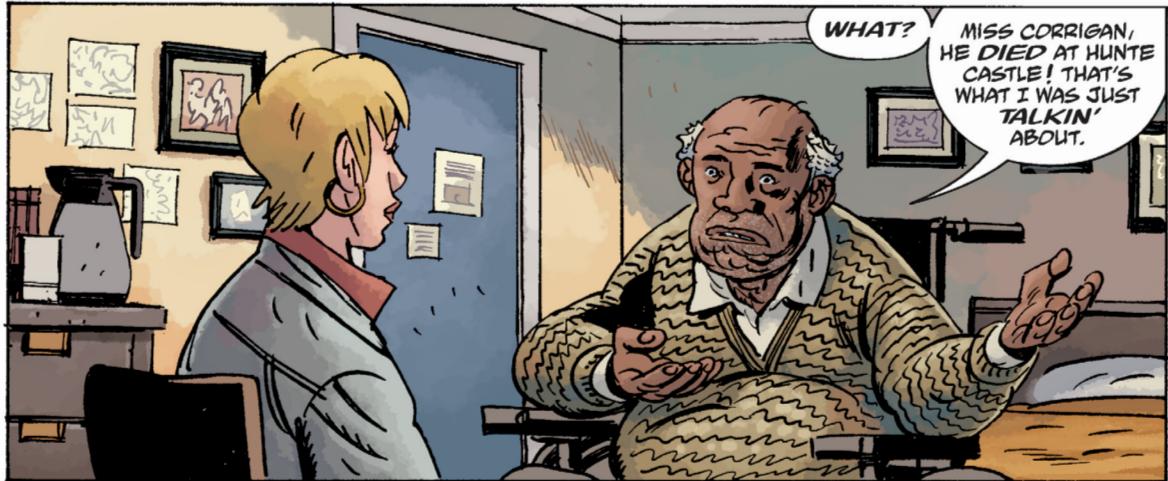
"AND THAT I DIDN'T  
HEAR ABOUT TILL AFTER.



"GUESS YOU  
HEARD ABOUT  
IT TOO."



\*HELLBOY: CONQUEROR WORM.



OH, YEAH.  
THAT'S WHERE  
THIS ALL  
STARTED.

KINDA GOT  
OFF TRACK,  
DIDN'T I? I DO  
THAT FROM TIME  
TO TIME.

"HELL, NO,  
I DIDN'T STOP  
LOOKING FOR  
HIM.

"BOB, BILL, AND  
LESTER WERE MY  
FRIENDS, AND  
I KNEW THAT SON  
OF A BITCH--  
SOMEHOW--  
HE'D KILLED  
THEM.

"AFTER THE  
WAR STARTED, I  
JOINED THE AIR  
FORCE--ARMY  
AIR FORCE, IT  
WAS THEN.

"BECAME A  
NAVIGATOR SO I  
COULD GET MY  
HANDS ON ALL  
THOSE MAPS."

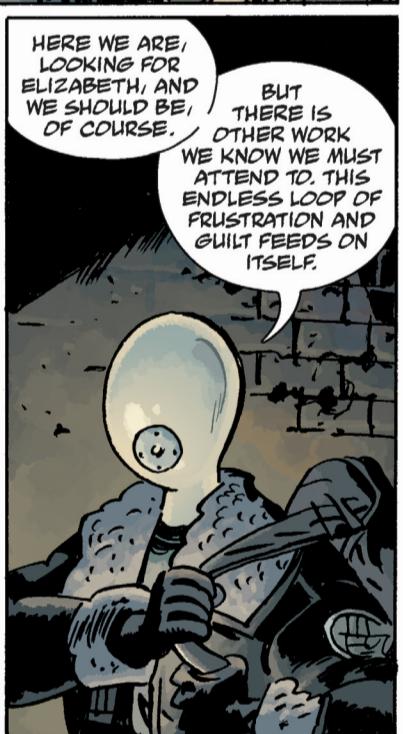
THIS SAA  
CHARACTER  
ENDED UP IN  
EUROPE, BUT  
HE KEPT  
STAYING A  
FEW STEPS  
AHEAD OF  
ME.

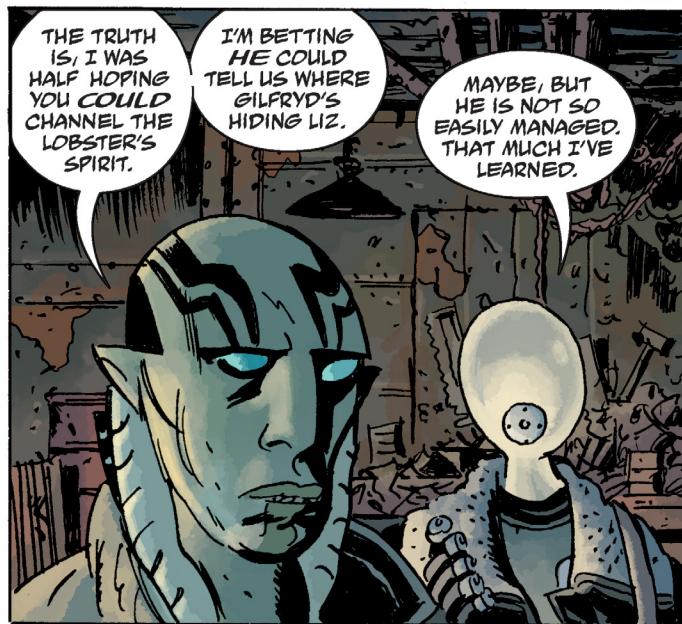
DID YOU  
TELL THE  
ARMY?

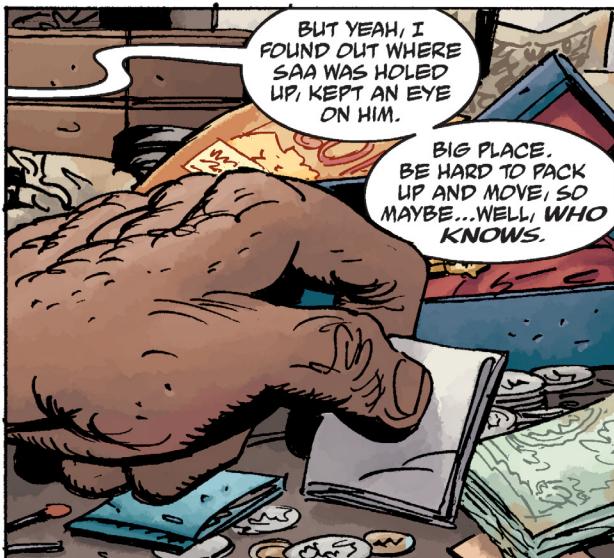
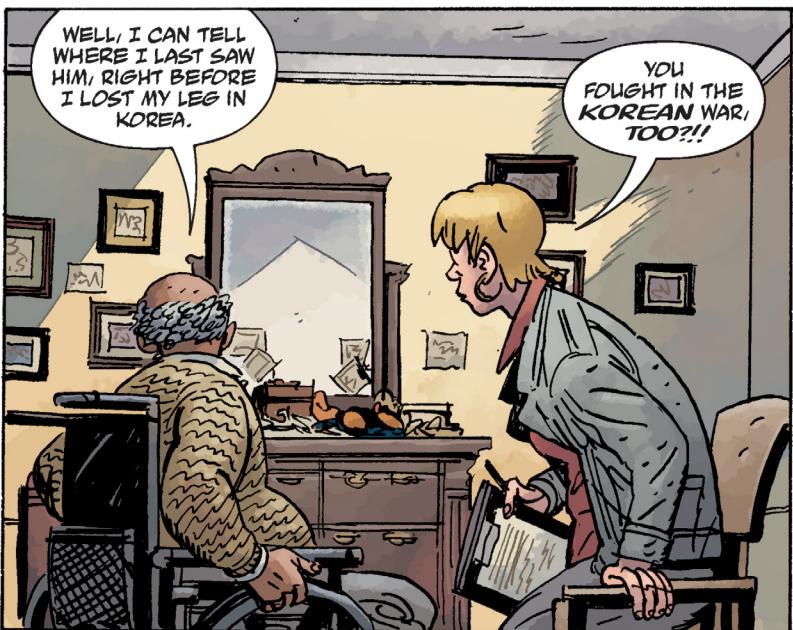
AWW, THEY DIDN'T  
CARE ABOUT SOME  
YELLOW-MENACE  
WANNABE. AND THEY  
SURE DIDN'T CARE  
ABOUT MY REVENGE.  
THERE WAS HITLER.  
AND TOJO.

I JUST WANTED  
TO KEEP TRACK OF  
HIM, THEN HUNT  
HIM DOWN MYSELF  
LATER.

BUT, YOU  
KNOW, STUFF  
HAPPENED.



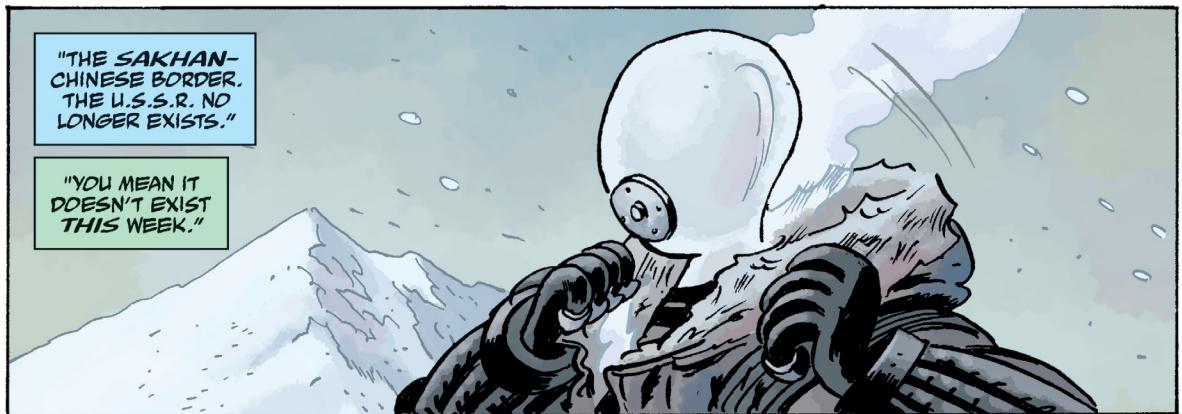






## CHAPTER TWO





"WE'LL BE THERE."

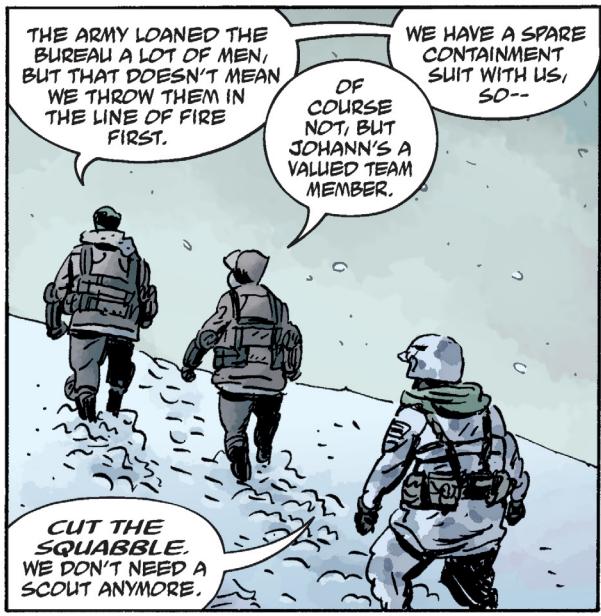


I CAN'T SAY I'M ALL THAT THRILLED WITH YOUR BOY SCOUTING AHEAD LIKE THAT. DANGEROUS POSITION.

HE LIKES TO BE ALONE, COLONEL.

AS FOR DANGER, JOHANN'S CONTAINMENT SUIT IS ABOUT THE MOST EXPENDABLE BODY WE HAVE HERE.



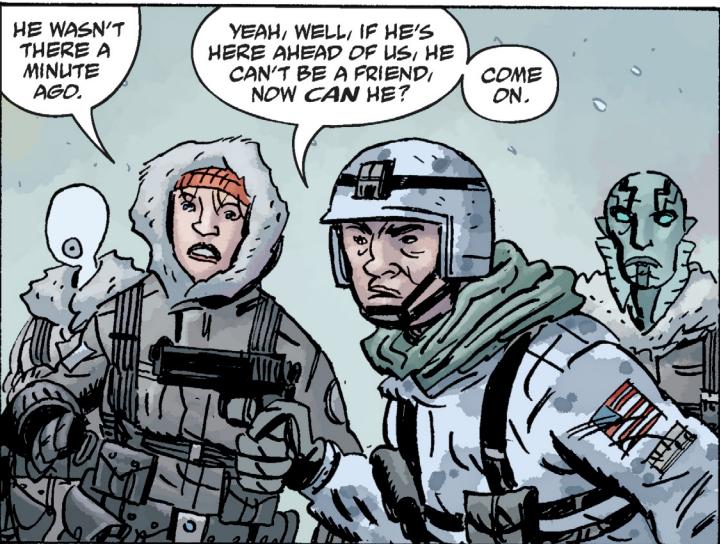


SURE AM GLAD I GOT A LOOK  
AROUND IN HERE BEFORE  
THESE CLOWNS TRY TO TAKE  
OVER THE WORLD AGAIN.

BESIDES  
SHERMAN,  
WHAT ELSE  
YOU THINK THE  
RUSSKIES ARE  
HIDING IN  
THERE?

COLONEL,  
DID DIRECTOR  
MANNING  
EXPLAIN THIS  
MISSION TO  
YOU?

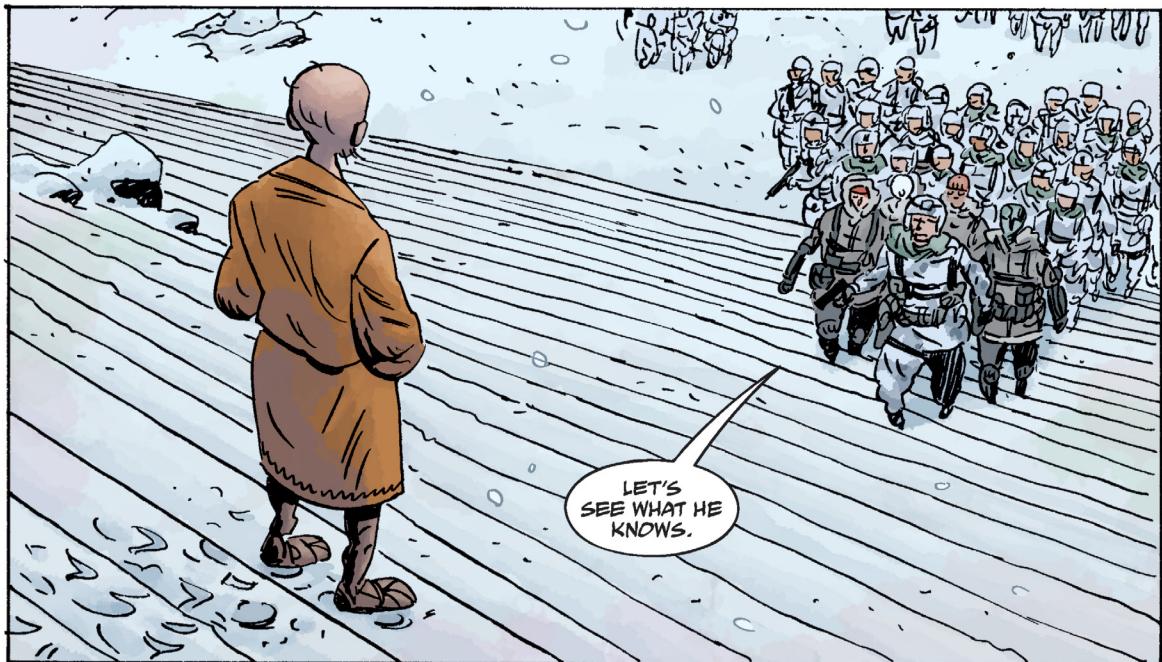
HEY.



HE WASN'T  
THERE A  
MINUTE  
AGO.

YEAH, WELL, IF HE'S  
HERE AHEAD OF US, HE  
CAN'T BE A FRIEND,  
NOW CAN HE?

COME  
ON.

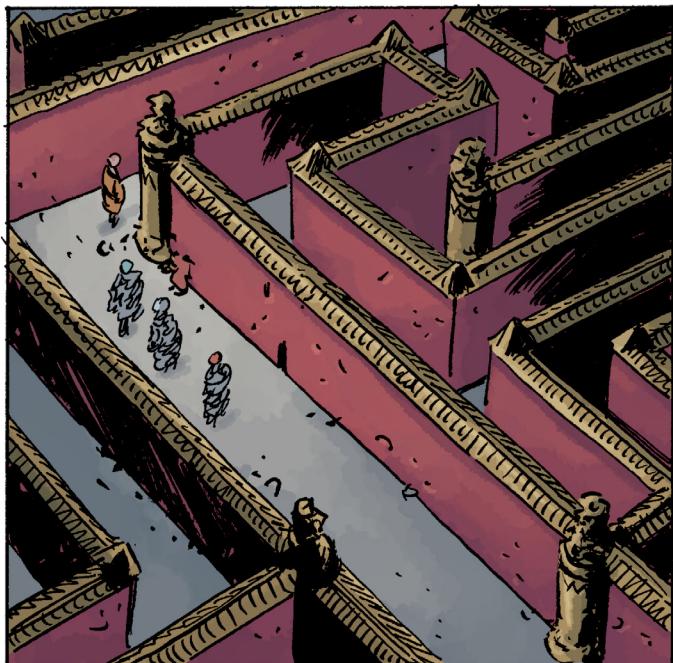


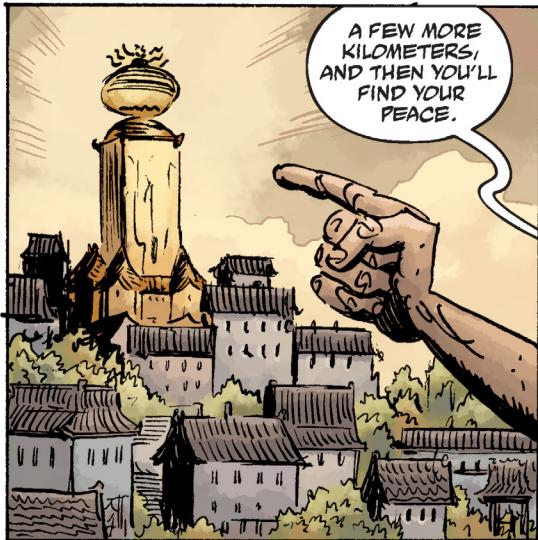
LET'S  
SEE WHAT HE  
KNOWS.

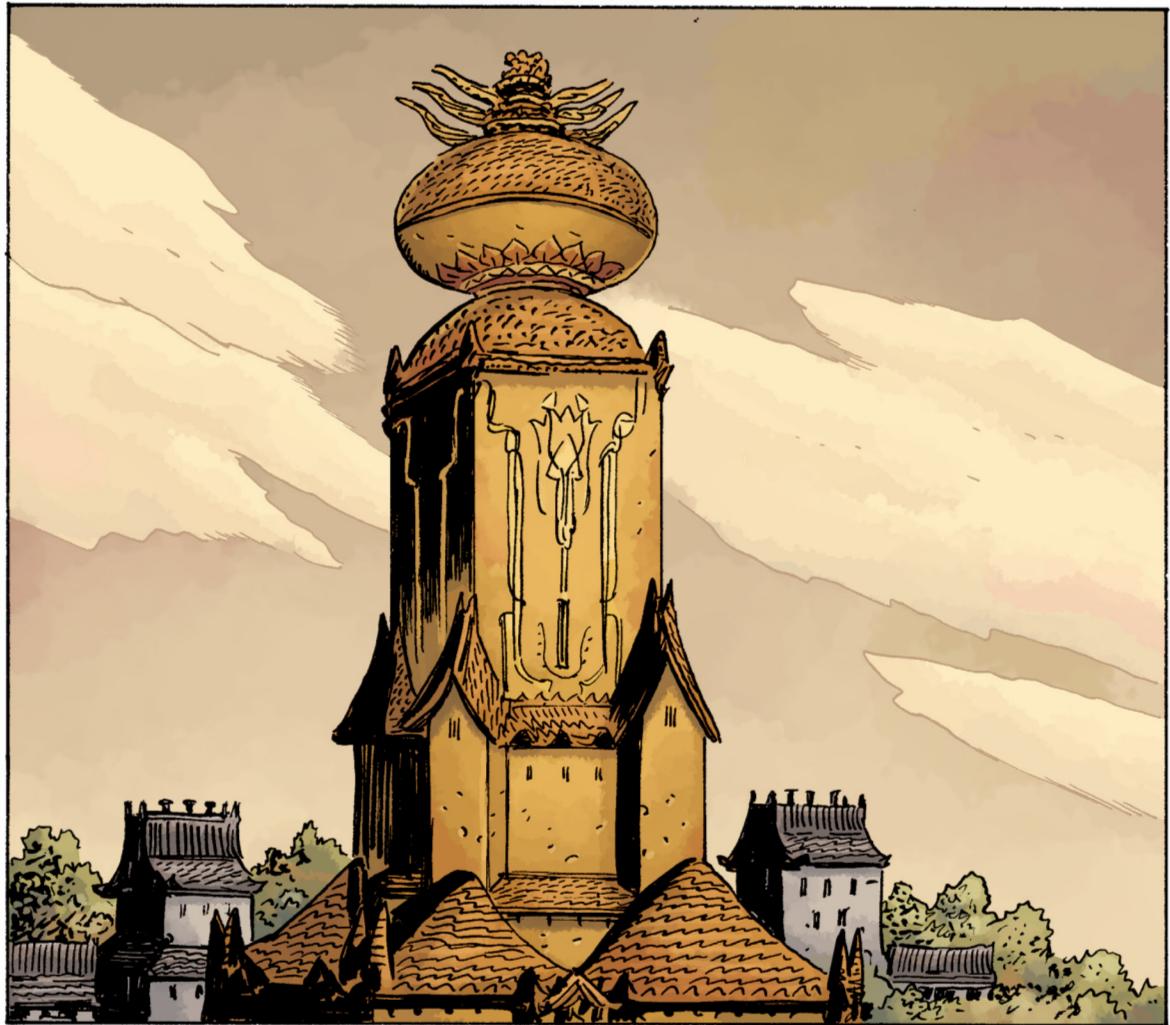


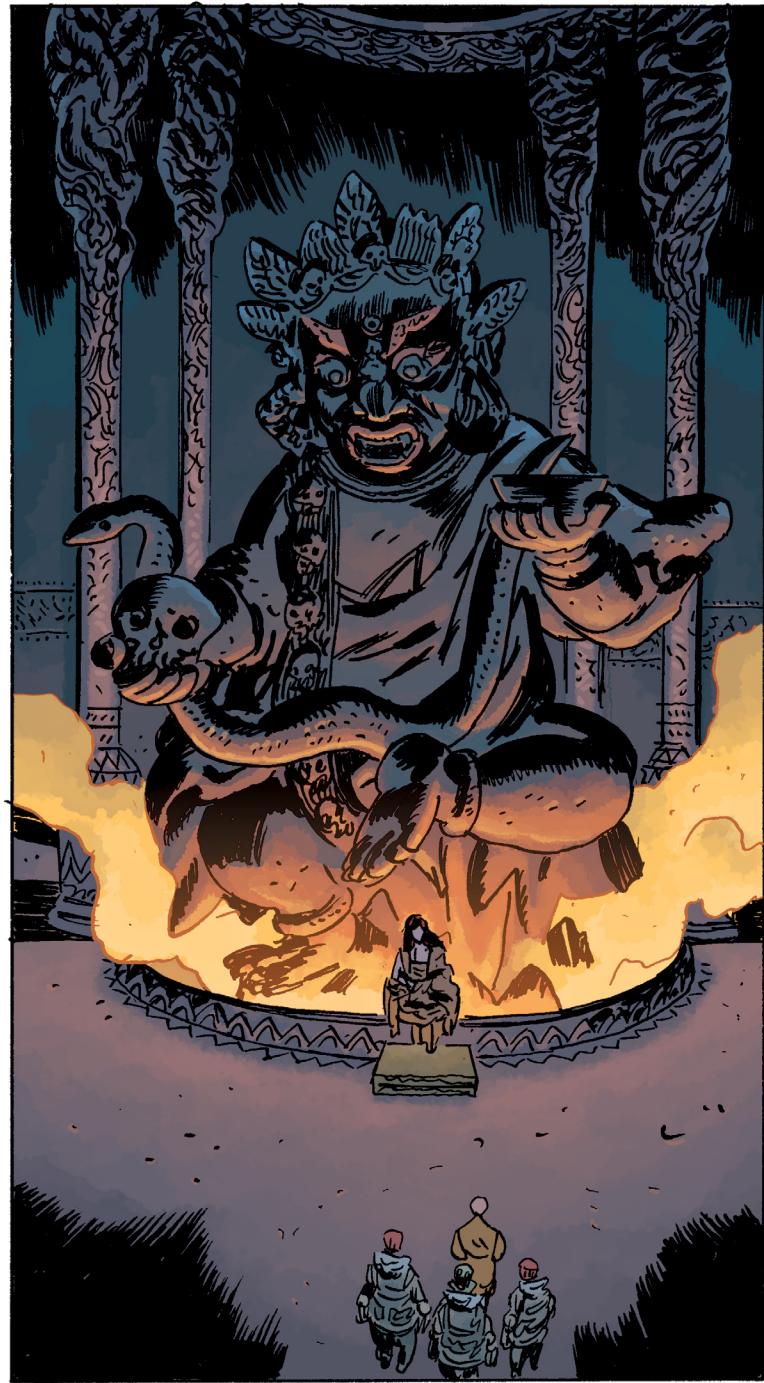
















STRATEGICALLY, I SUPPOSE, KEEPING THE FIREPOWER OUT HERE IS BETTER. THAT MUST BE WHY ABRAHAM WAS SO AGREEABLE.

PREVIOUSLY, WHEN WE TRIED TO STRONG-ARM THIS GILFRYD IN CLOSE QUARTERS, HE WAS ABLE TO WORM FREE.



THAT WAS, IN FACT, THE DAY HE KIDNAPPED AGENT SHERMAN.

AND SO THAT THINGS ARE CLEAR, THE RUSSIANS ARE IN NO WAY INVOLVED.



DIRECTOR MANNING MUST HAVE EXPLAINED THAT GILFRYD IS UNAFFILIATED WITH ANY SOVEREIGN NATION.

IN THAT RESPECT, YOU COULD SAY HE IS SOMETHING OF A TERRORIST.

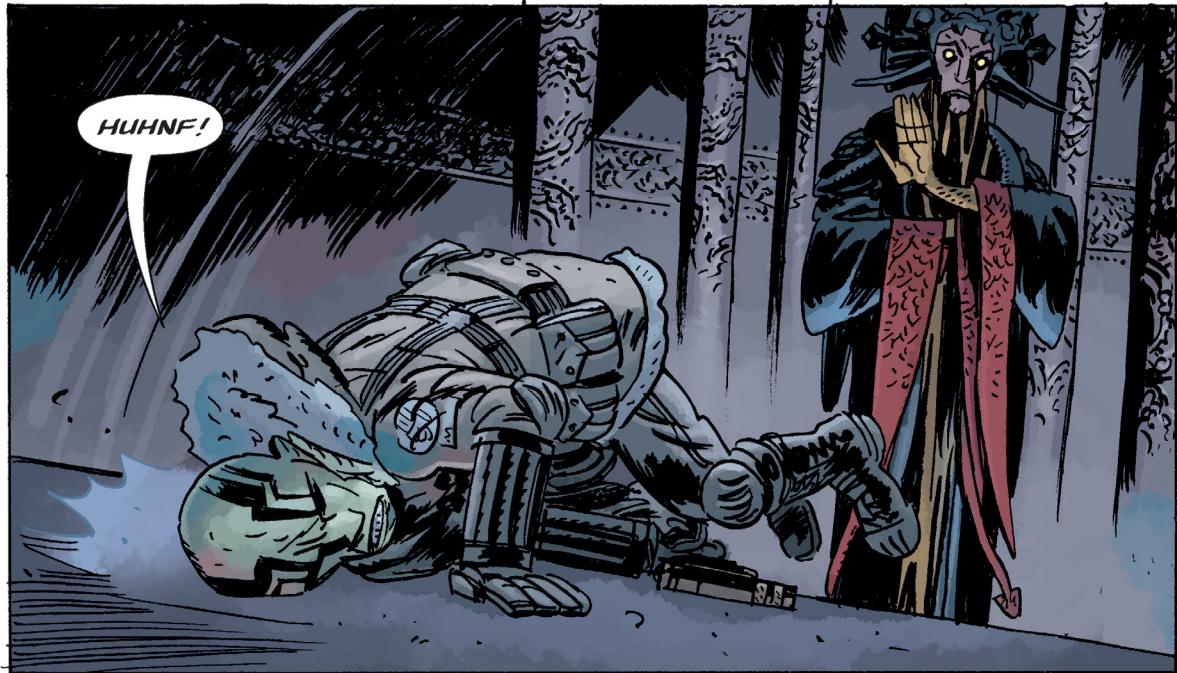


NOT THAT YOUR RATIONALIZATIONS AREN'T FASCINATING, BUT I NEED YOU TO SEE SOMETHING.

?





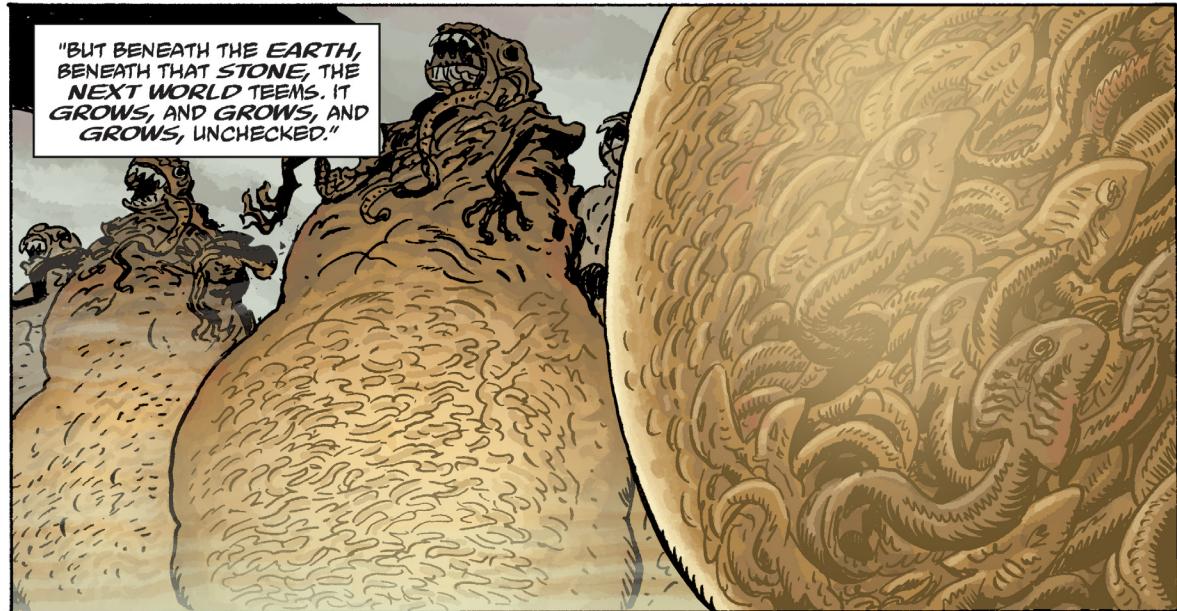




"I'VE EXAGGERATED  
NOTHING. YOUR  
WAR IS SO MUCH  
GREATER THAN YOU  
KNOW, EVEN YET.

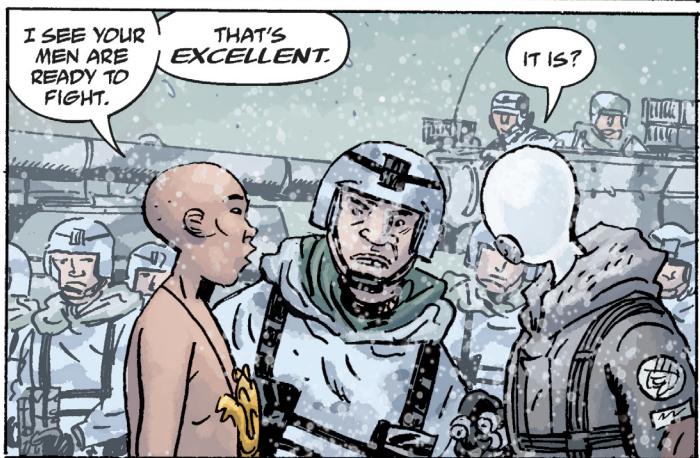
"YOU RAISED  
THE STONE ON  
YOUR OWN. YOU  
HAVE LOOKED AT  
WHAT SLITHERS  
BENEATH.

"BUT BENEATH THE EARTH,  
BENEATH THAT STONE, THE  
NEXT WORLD TEEMS. IT  
GROWS, AND GROWS, AND  
GROWS, UNCHECKED."









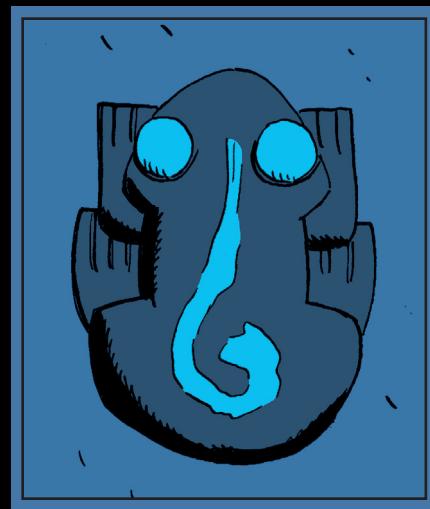


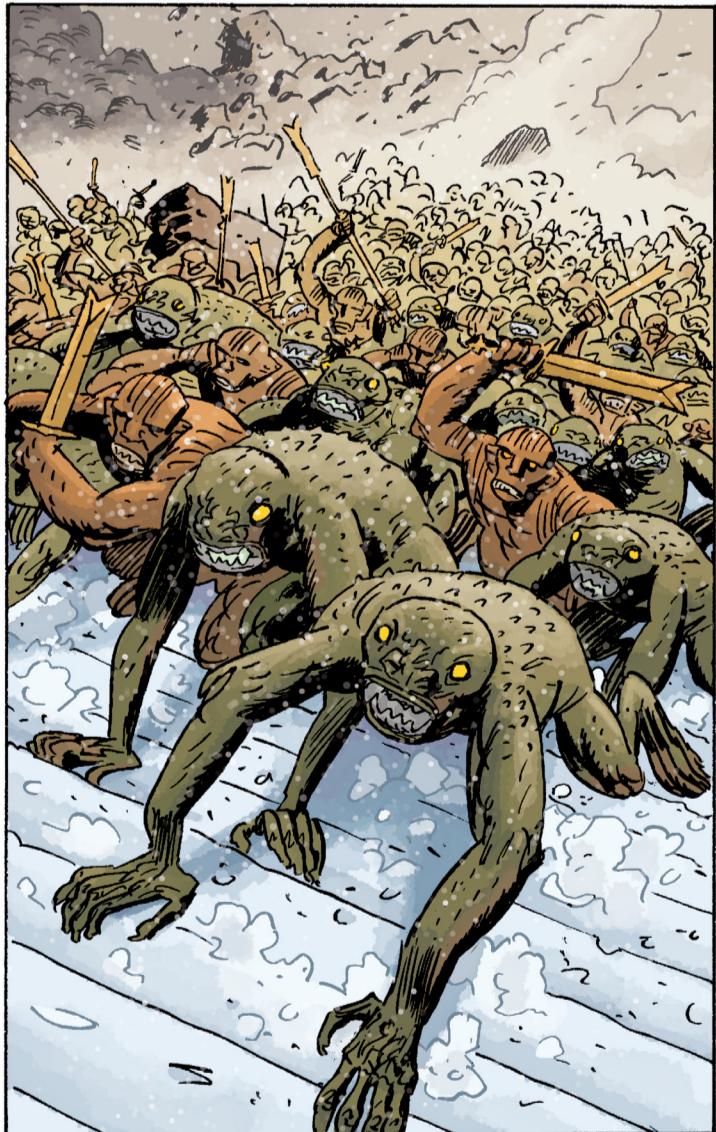






# CHAPTER THREE







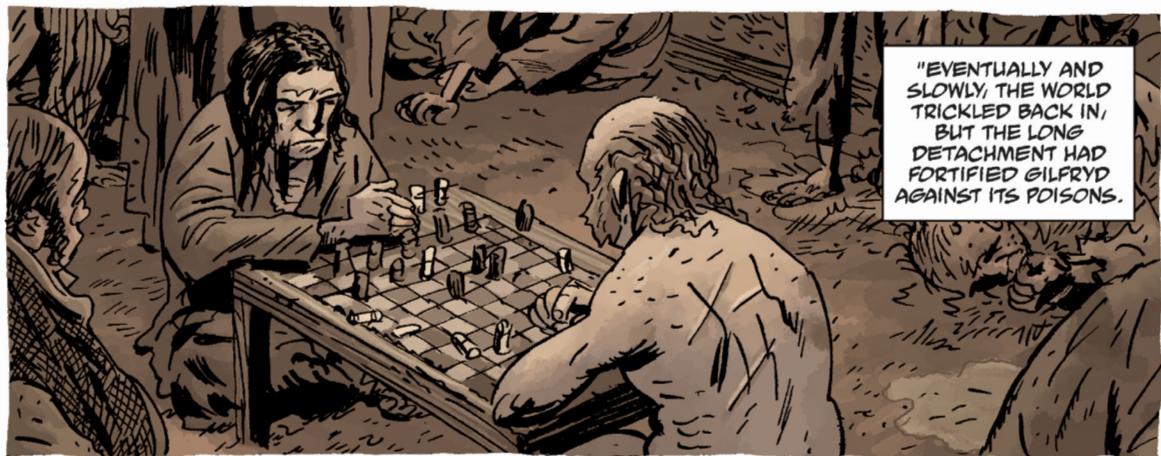
"HE FOUND A MAN WHO SAID HE KNEW THE WAY. KNEW IT, AND WOULD SHOW IT TO GILFRYD."

"THIS WAS A GIFTED MAN, WHO SAW FAR BEYOND THE NATURAL WORLD. BEYOND, BELOW, BEHIND, BEFORE."

"FOR A TIME, IT WAS PERFECT. IT SEEMED SO."

"HIS TALENTS WERE REAL, AND HIS KNOWLEDGE CONSIDERABLE, BUT HIS WAS THE SIN OF WRONG THINKING."

"AND SO, GILFRYD DECIDED TO END THAT RELATIONSHIP."



"THEN, AT THE BOAT OF PURITY AND EASE IN THE GARDEN OF NURTURED HARMONY IN BEIJING, THERE WERE WHISPERS OF A DREAM.



"AGARTHA.



"AND THERE, FINALLY, GILFRYD FOUND THAT THING HE HAD BEEN SO LONG IN SEARCH OF.



"HE FOUND MEMNAN SAA."



THAT'S JUST  
GREAT. REALLY.  
FANTASTIC  
STUFF.

LOOK,  
GILFRYD, IF I  
HAVE TO CALL AN  
AIR STRIKE  
TO BOMB THE HELL OUT  
OF YOUR LITTLE  
SHANGRI-LA,  
I WILL.

WE'RE  
LEAVING WITH  
LIZ. THAT RIGHT  
THERE IS THE END  
OF YOUR LITTLE  
STORY.



PLEASE STOP  
TALKING ABOUT  
MARTIN GILFRYD.  
HE'S NOT HERE.  
HE'S NOT  
ANYWHERE.

PEOPLE  
CAN BE  
REBORN,  
AGENT  
SAPIEN.

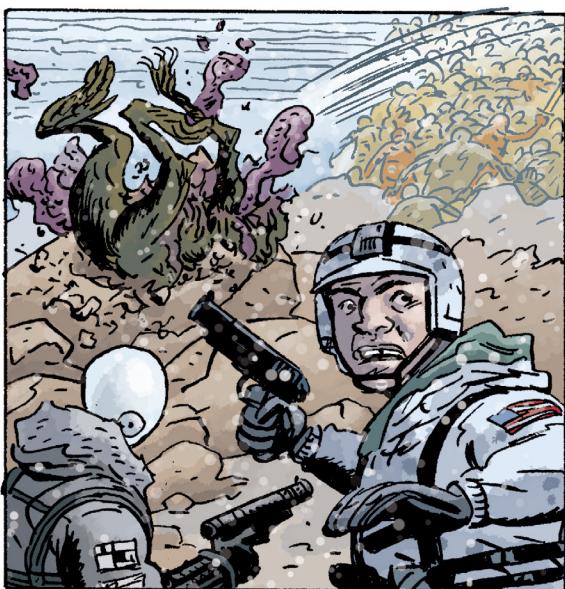
I THINK  
YOU KNOW  
THIS.



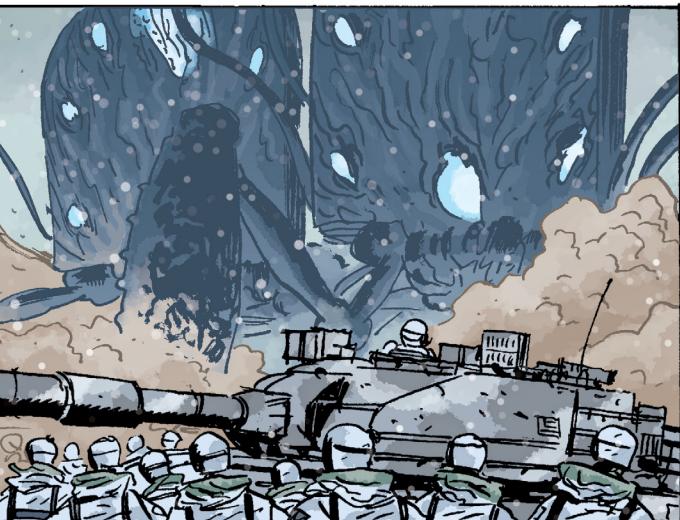
BRATATATATATT





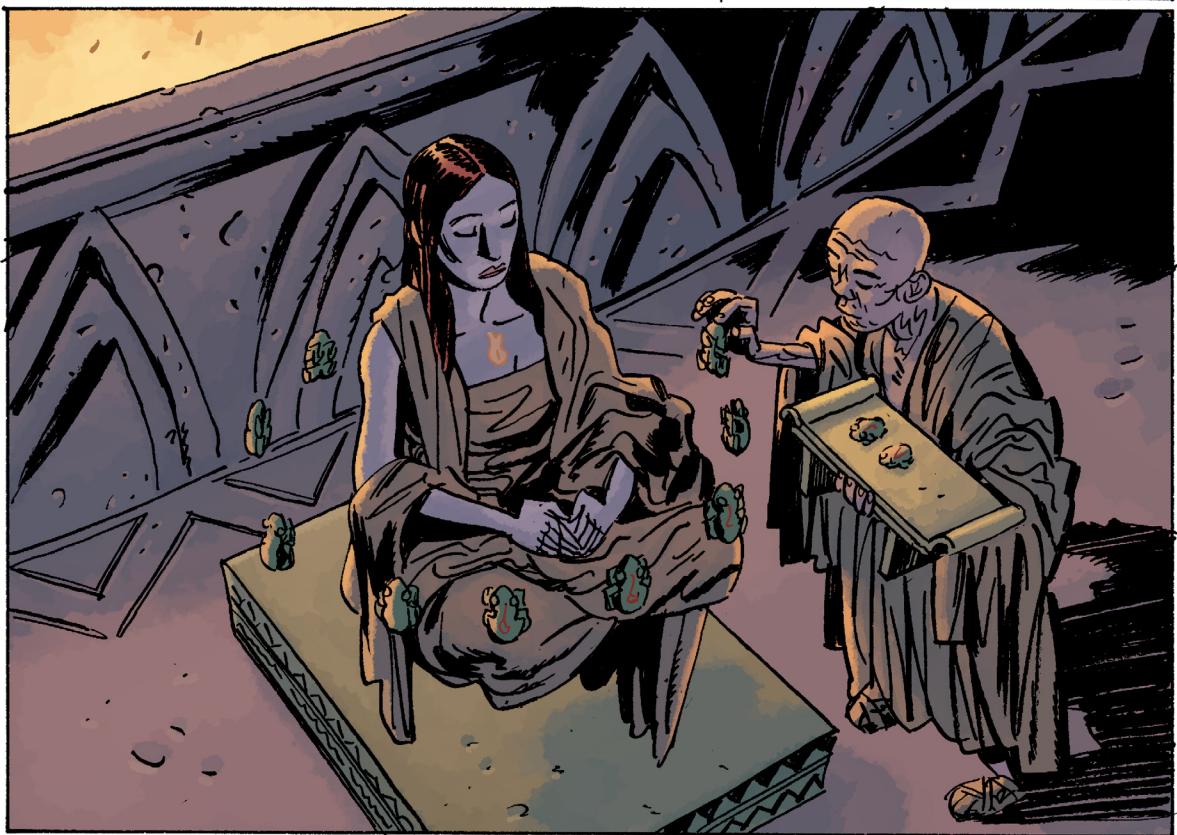






WE WILL  
HANDLE THE  
REAR  
OFFENSIVE.





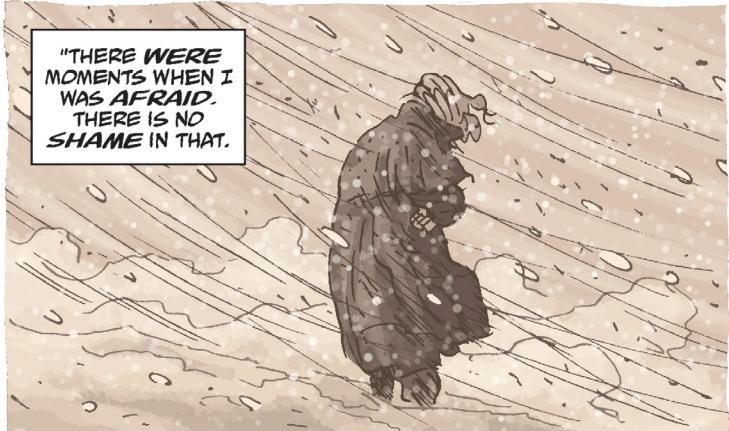
"I WAS BORN IN AGARTHA, BUT I COULD NOT GROW THERE."

"THEY SAW THE WORLD AS IT IS, THEY KNEW OF THE REAL THINGS, BUT THEIR ABILITY TO ACT WAS LIMITED."

"AND I NO LONGER WAS TO BE CONTAINED."



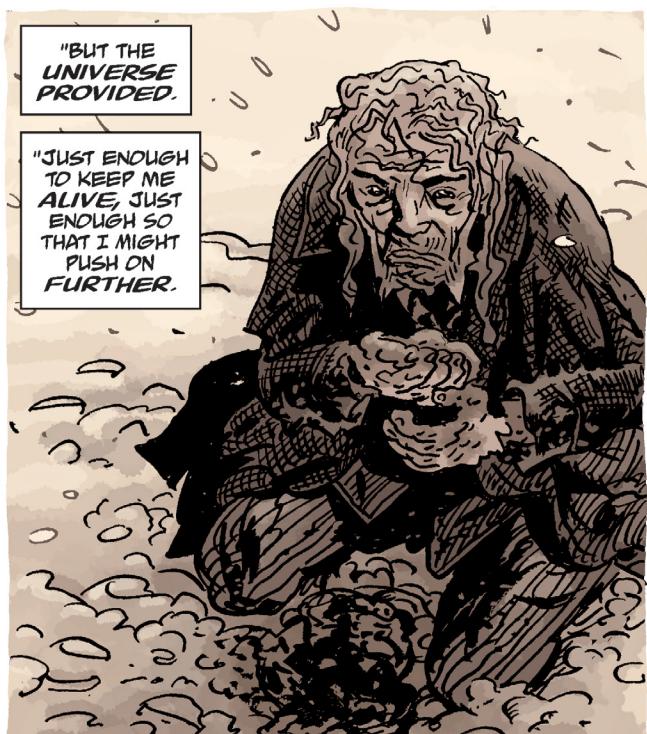
"THERE WERE MOMENTS WHEN I WAS AFRAID. THERE IS NO SHAME IN THAT."



"BUT THE UNIVERSE PROVIDED."

"JUST ENOUGH TO KEEP ME ALIVE, JUST ENOUGH SO THAT I MIGHT PUSH ON FURTHER."

"SO THAT I MIGHT BE BROUGHT TO THE BRINK OF TOTAL ENLIGHTENMENT."

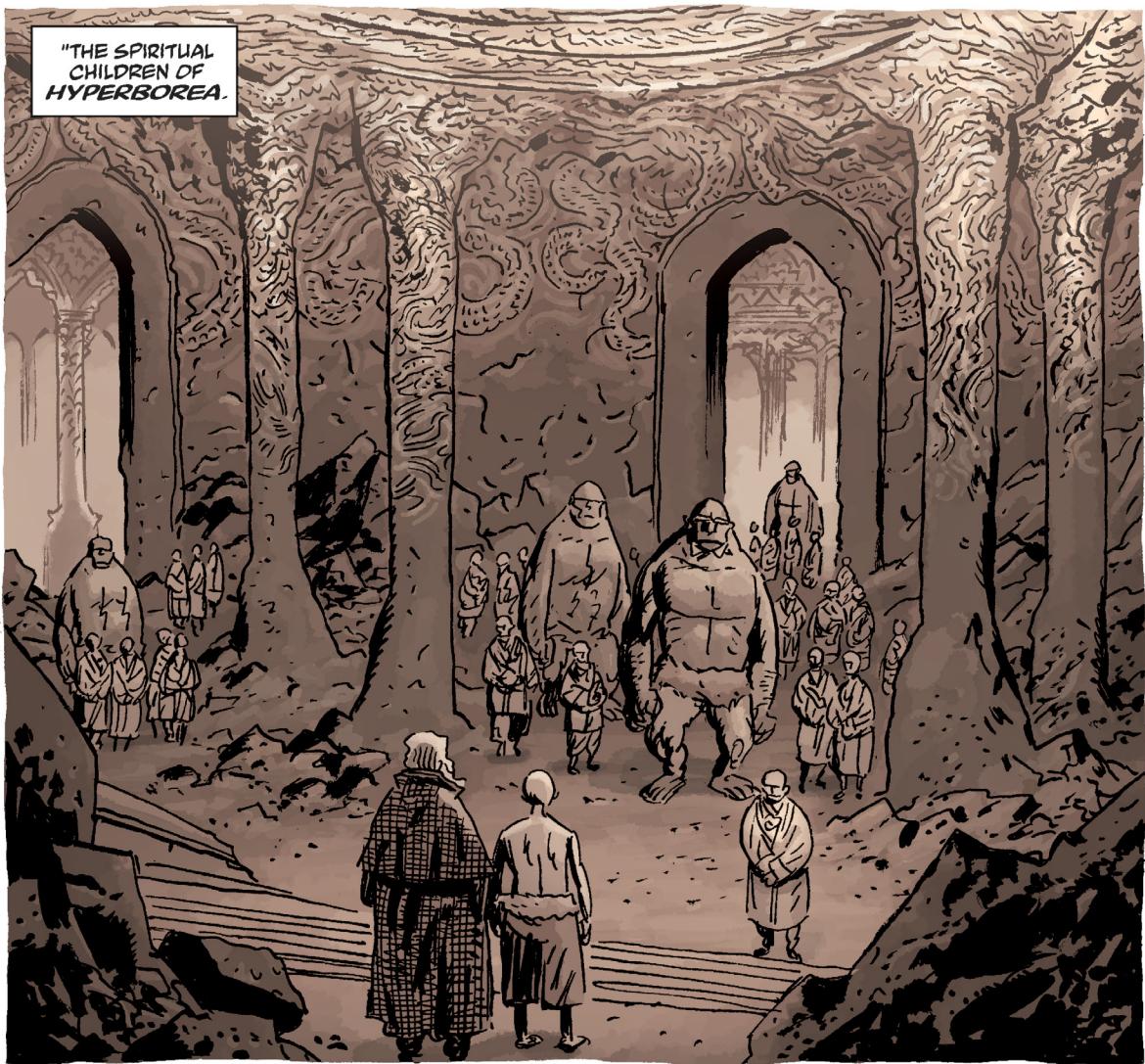






(TRANSLATED FROM HYPERBOREAN)

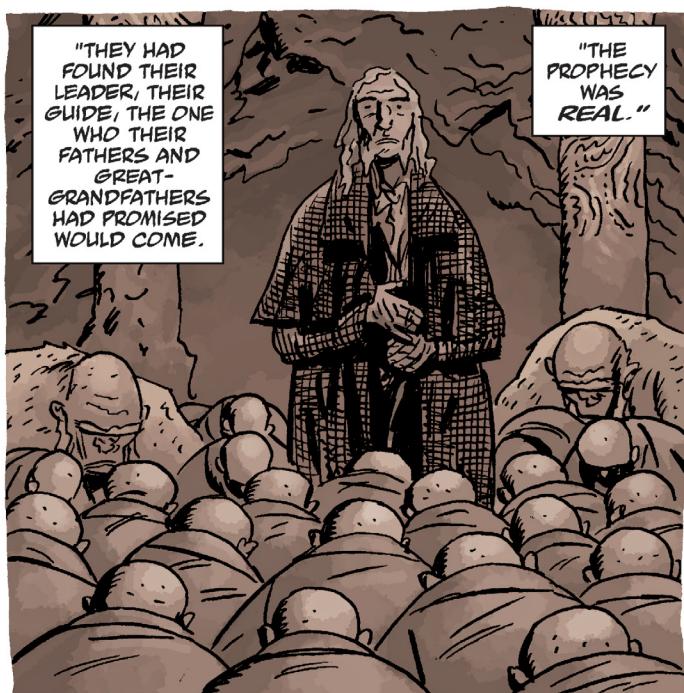
"THE SPIRITUAL CHILDREN OF HYPERBOREA."



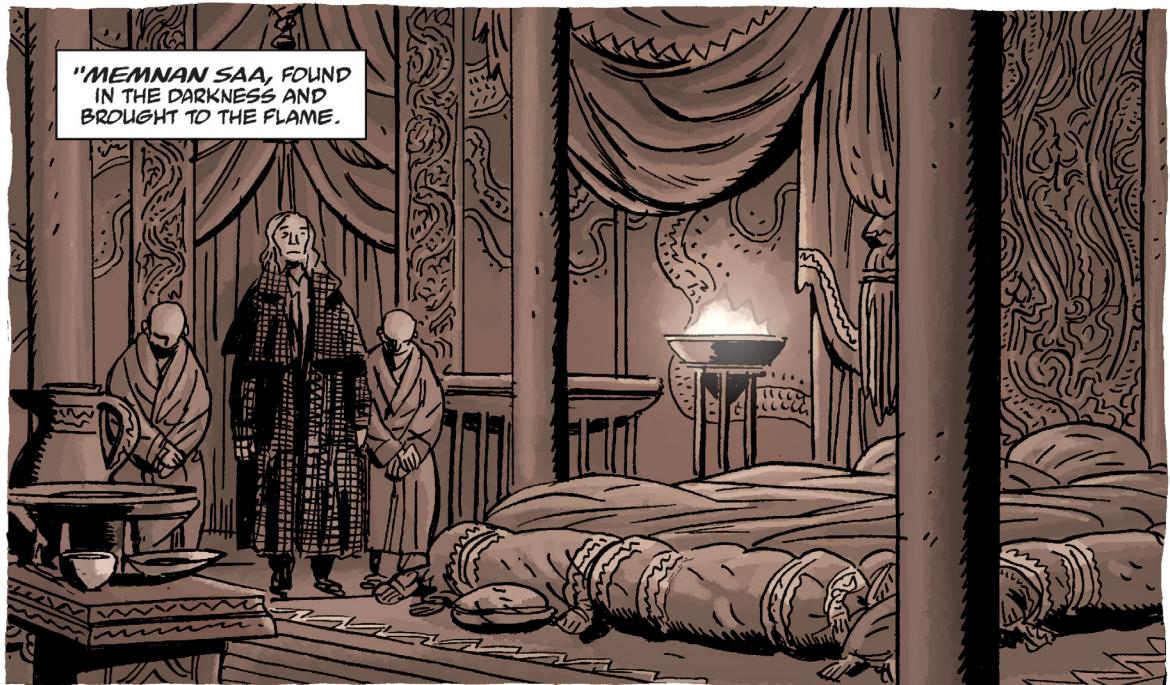
"THEY HAD FOUND THEIR LEADER, THEIR GUIDE, THE ONE WHO THEIR FATHERS AND GREAT-GRANDFATHERS HAD PROMISED WOULD COME."

"THE PROPHECY WAS REAL."

HE WILL RAISE THE OLD CITIES, AND MAKE THEM NEW AGAIN, AND TAME FIRE TO BREED DRAGONS.



"MEMNAN SAA, FOUND  
IN THE DARKNESS AND  
BROUGHT TO THE FLAME."



"MEMNAN SAA,  
STUDENT OF ALL  
AND EVERY TRUTH."



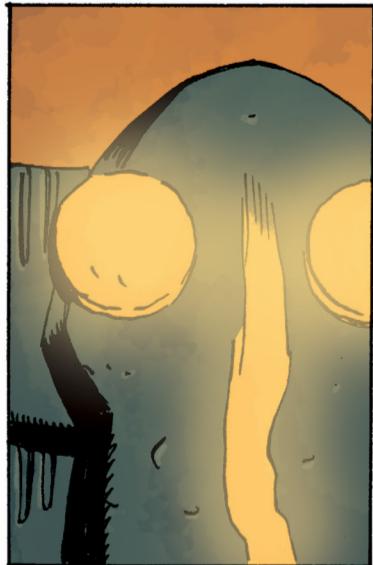
"THE VESSEL FOR  
DELIVERANCE,  
THE SHEPHERD OF  
THE CHOSEN."



"THE  
NAME OF  
LIFE."







MISSION  
KEEPS  
CHANGIN',  
DOESN'T  
IT?

WE COME HERE  
TO GET SOME  
GUY, NOW WE'RE  
FIGHTING FOR  
HIM. DO NOT  
LIKE THAT.

WHY IN HELL COULDN'T THEY  
HAVE JUST DUG THEIR WAY  
UP INTO THE CENTER OF YOUR  
FORBIDDEN CITY HERE?  
WHY DO I HAVE TO  
FACE 'EM?

THERE IS  
BEDROCK HERE  
UNDER THADRETHES.  
IMPERMEABLE.

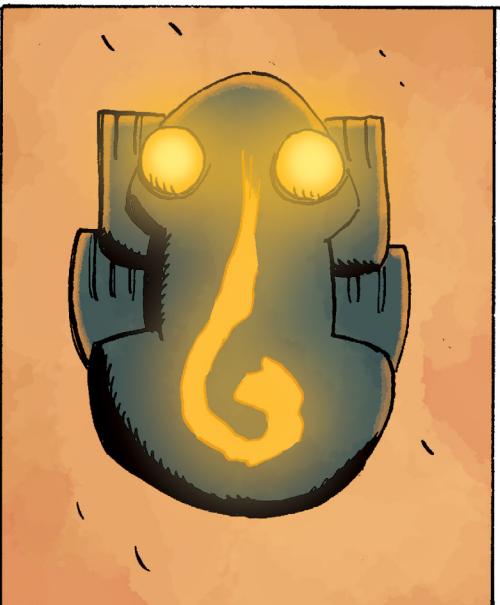
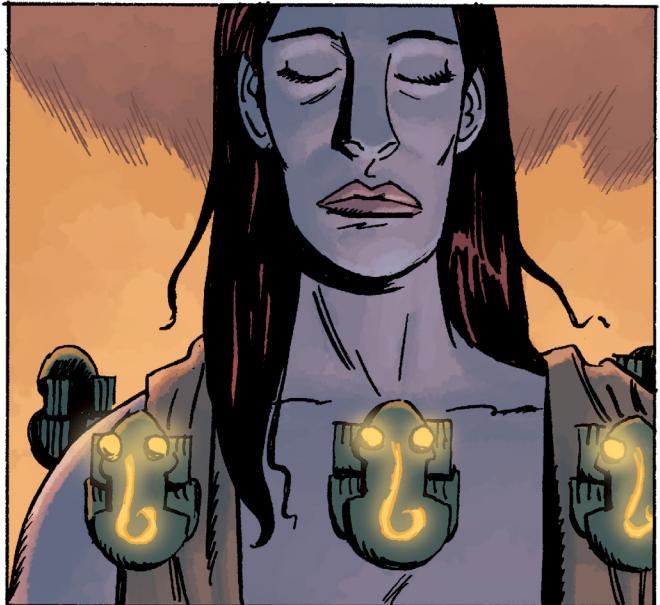
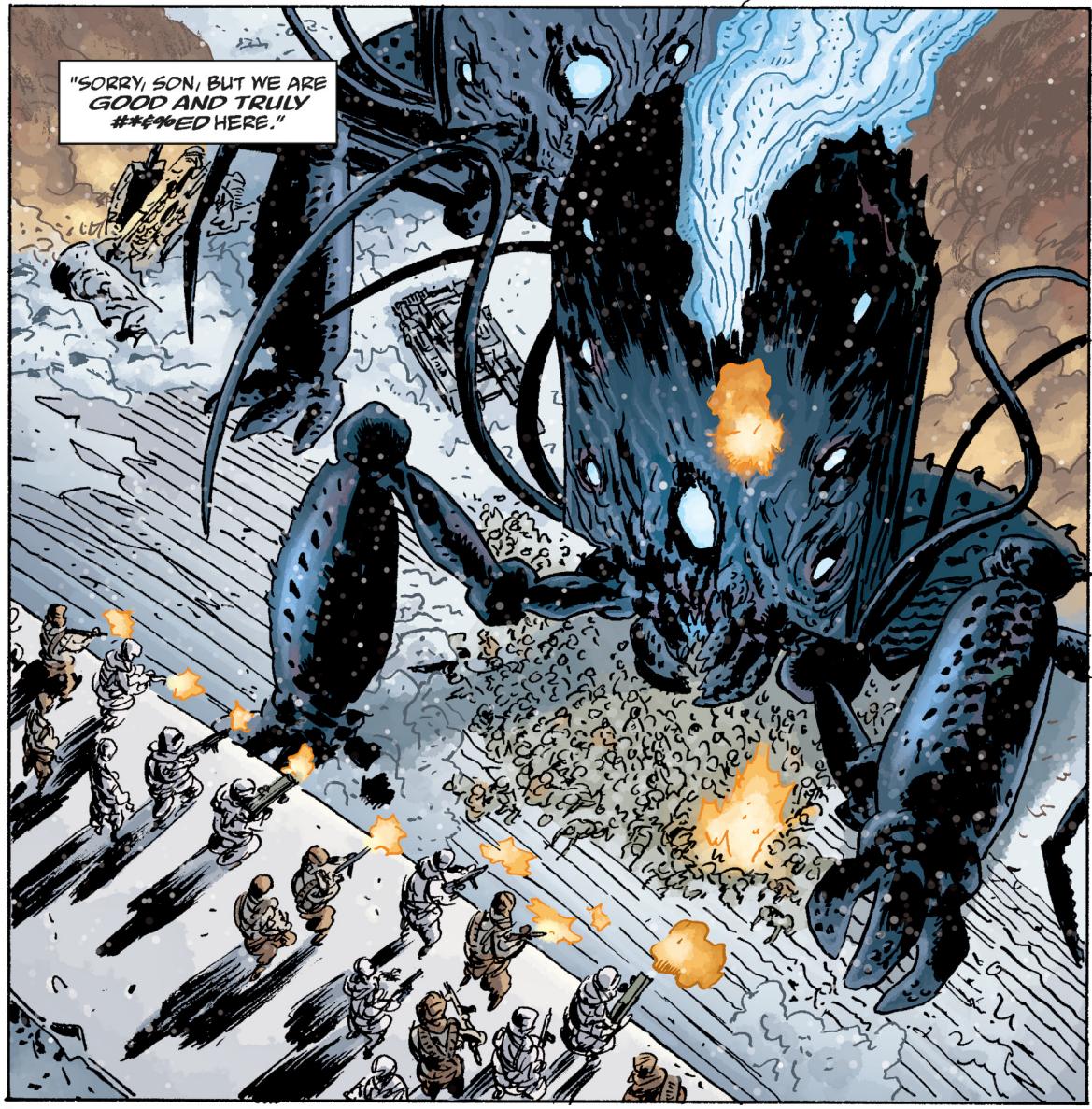
GREAT. SO MY  
MEN CAN DIE HERE  
DEFENDING THE  
ENEMY? IS THAT  
WHAT'S GOING  
TO HAPPEN?

I AM NOT HAPPY  
ABOUT HOW THIS  
HAS TURNED OUT,  
BUT HOW COULD  
I KNOW?

AND WHAT DO YOU  
CARE? WHEN IT'S ALL  
OVER, YOUR GHOST  
JUST FLITS ON OVER  
TO YOUR "SPARE"  
CONTAINMENT SUIT,  
AND OFF YOU  
FRIGGIN' GO.

COLONEL, OUR M72S\*  
AREN'T EVEN LEAVING  
SCORCH MARKS.

PRIVATE, THESE ARE  
THE SAME CRITTERS THAT  
HIT MUNICH LAST MONTH.  
TOOK A FEW DOZEN HAWK  
SAM\*\* TO TAKE  
THEM OUT.

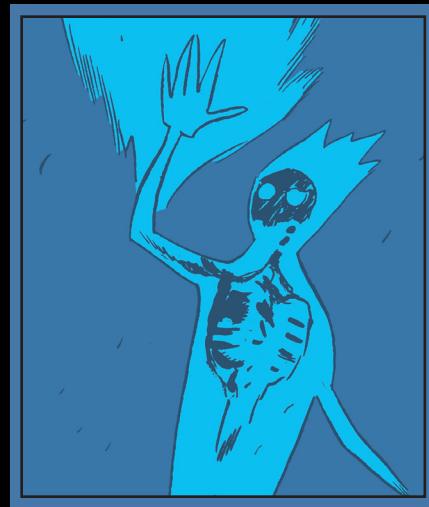








# CHAPTER FOUR



WHY DO I FEEL  
GUILTY? THEY  
HAVE NO USE  
FOR ME.

THE COLONEL  
BEHAVED AS  
IF I WERE IN  
THE WAY.



MY MISSION,  
AFTER ALL, WAS  
NEVER TO WAGE  
COMBAT. IT  
WAS TO FIND  
LIZ.



AND  
THAT HAS  
BEEN EVERY  
BIT AS  
DIFFICULT  
AS ANY  
BATTLE.

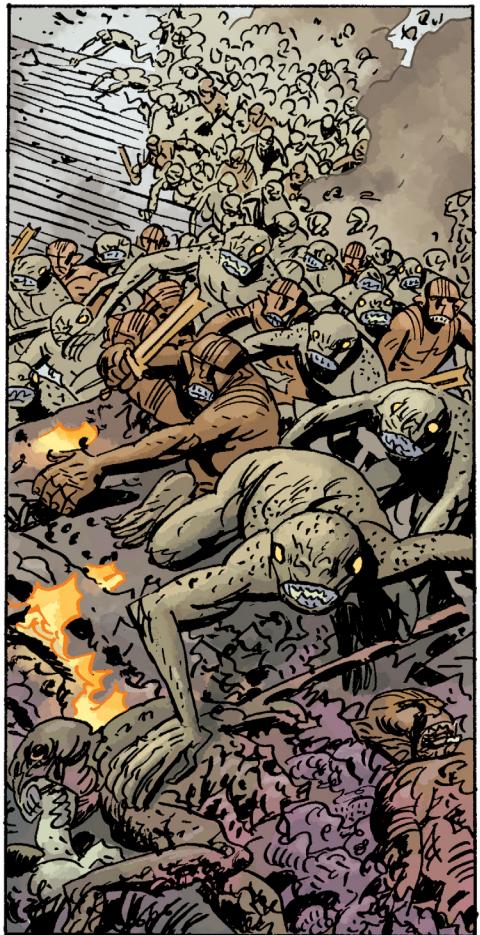


NO, THE  
COLONEL AND  
THE OTHERS,  
THEY ARE BETTER  
OFF WITHOUT  
ME.

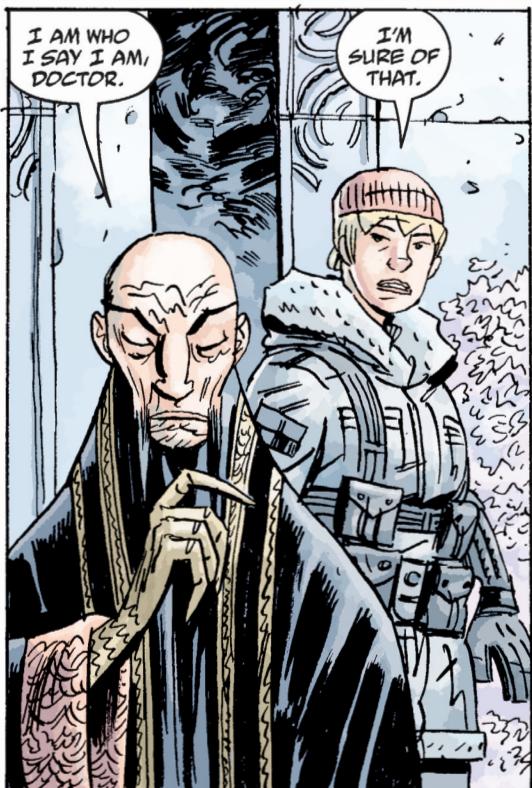
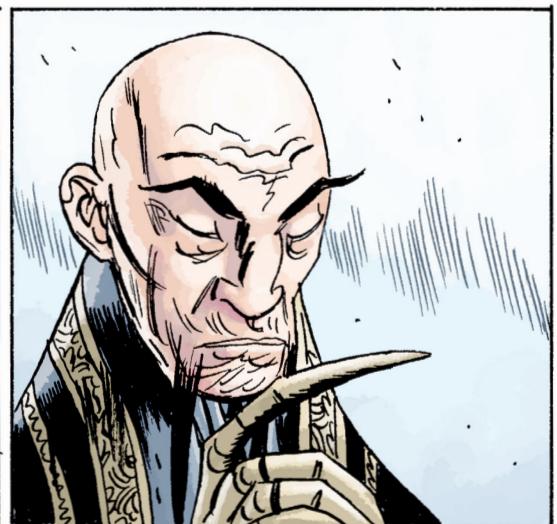
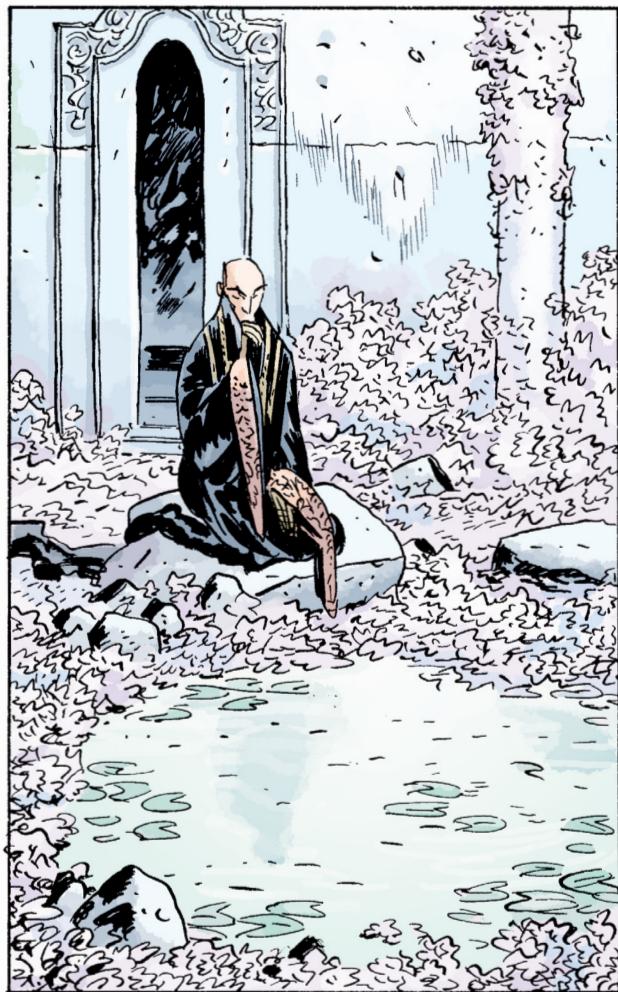
BESIDES--

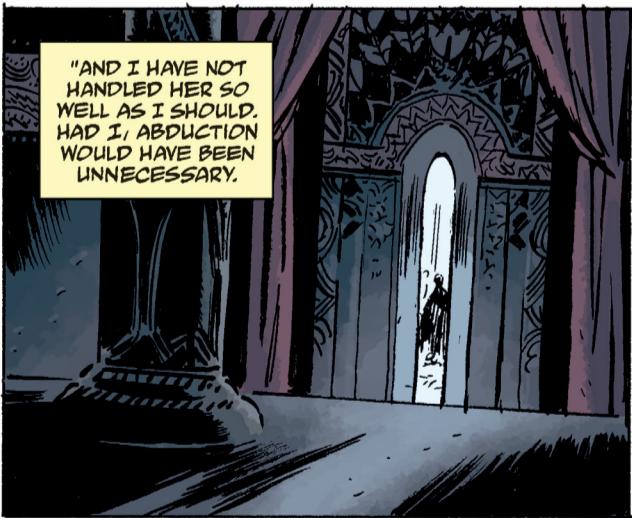
---THEY HAVE  
REINFORCEMENTS  
NOW."











ALWAYS  
INQUIRING,  
DOCTOR.

BUT  
THEN, THAT IS  
WHY HISTORY  
IS YOUR  
VOCATION.

"AND SO,  
CERTAINLY  
YOU WILL KNOW  
THE MYTH OF  
THE TITAN WHO  
STOLE FIRE  
FROM THE  
GODS.

"THIS  
IS THE WAY  
OUR WORLD  
BEGAN, AT  
THE ENDS OF  
A TITAN'S  
FINGERS.



"THE FIRST MEN  
KNEW ABOUT THIS, THE  
GOLDEN PEOPLE.

"A GRAND RACE  
THAT FEARED FEW  
THINGS FEARED  
THAT STOLEN  
FIRE FOR TEN  
THOUSAND YEARS.



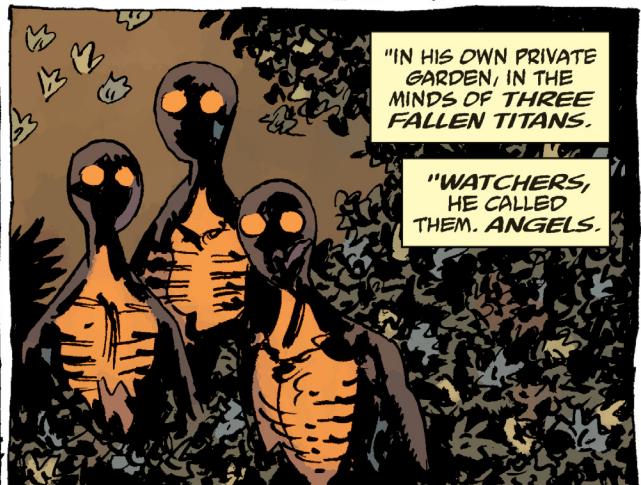
"FEARED IT, AND WERE  
OBSESSED WITH IT.

"WHY ELSE  
WOULD KING  
THOTH HAVE  
HELD ITS  
SECRET SO  
CLOSE?



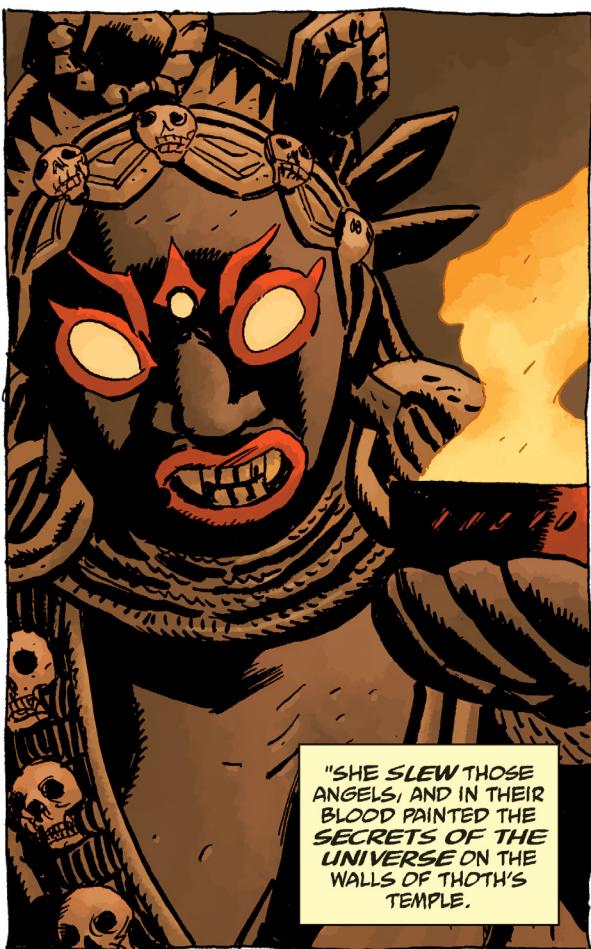
"IN HIS OWN PRIVATE  
GARDEN, IN THE  
MINDS OF THREE  
FALLEN TITANS.

"WATCHERS,  
HE CALLED  
THEM. ANGELS.



"BUT THE KEY TO THE POWER THESE WATCHERS HAD WAS NOT THOTH'S TO HOARD.

"THIS WAS WHAT HECA-EMEM-RA BELIEVED. THIS KNOWLEDGE COULD BE OWNED BY MEN, AND SO IT SHOULD.



"BUT THE KINGS AND PRIESTS, MOST OF THEM, WERE NOT READY FOR THIS SORT OF AGENCY."

"CORRUPTION BORN OF THEIR INCOMPETENCE LAY HYPERBOREA TO WASTE."



"ONE PRIEST, AT LEAST, WAS WORTHY OF THE VRIL POWER AND OTHER ARCANA, BUT WITHOUT A NATION, THEY HAD LITTLE VALUE TO HIM."

"RATHER THAN HAVE THIS KNOWLEDGE DIE, HE CHOSE A FEW FROM THE NEW RACE OF MEN TO EDIFY."



"HE'D HOPED THESE LESSER MEN COULD MAKE A PARADISE OF THEIR COMING WORLD WITH HIS TEACHINGS."

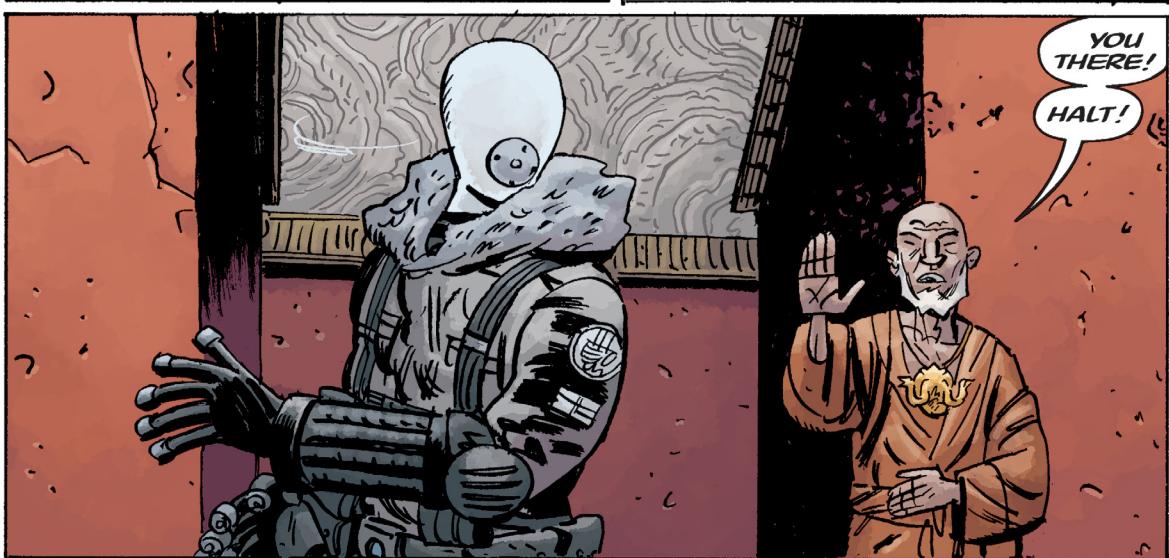
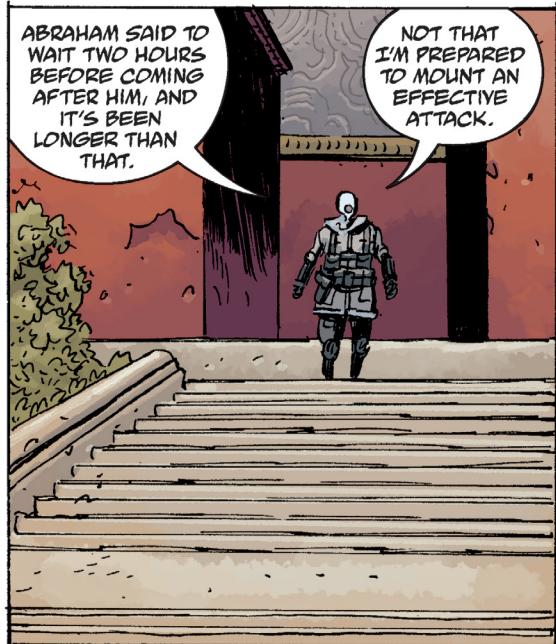
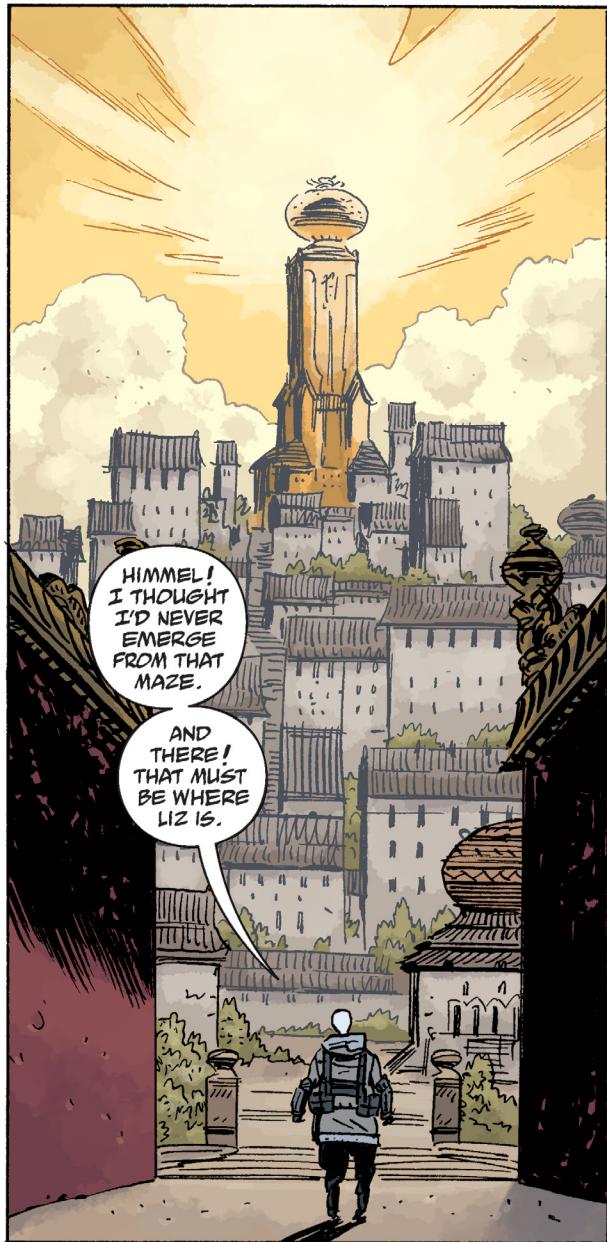
"IF NOT FOR THEIR LESSER FAITH, THEY MIGHT HAVE."

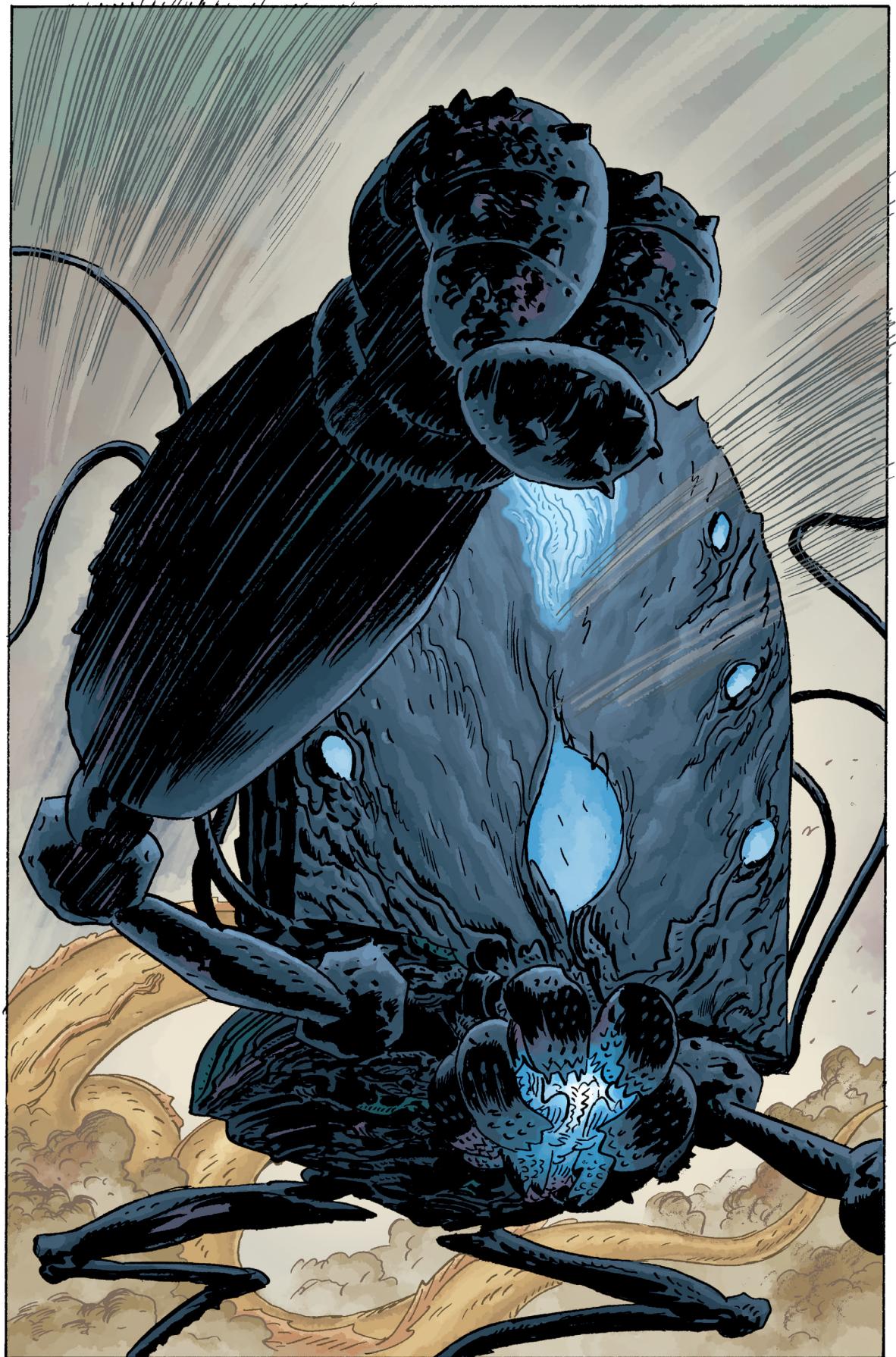


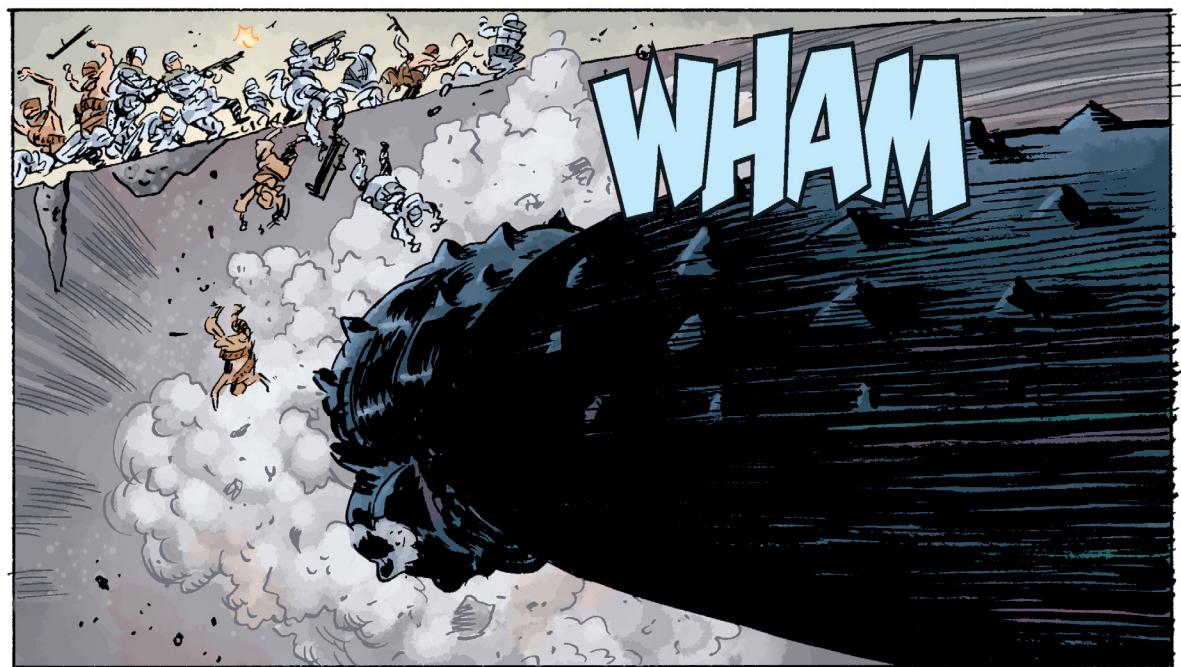
"FEARING WHAT VRIL MIGHT ACCOMPLISH UNDER THE INCLINATIONS OF AN UNENLIGHTENED SOUL--

--THEY DESIGNED FOR THEIR SECRETS TO DIE WITH THEM."





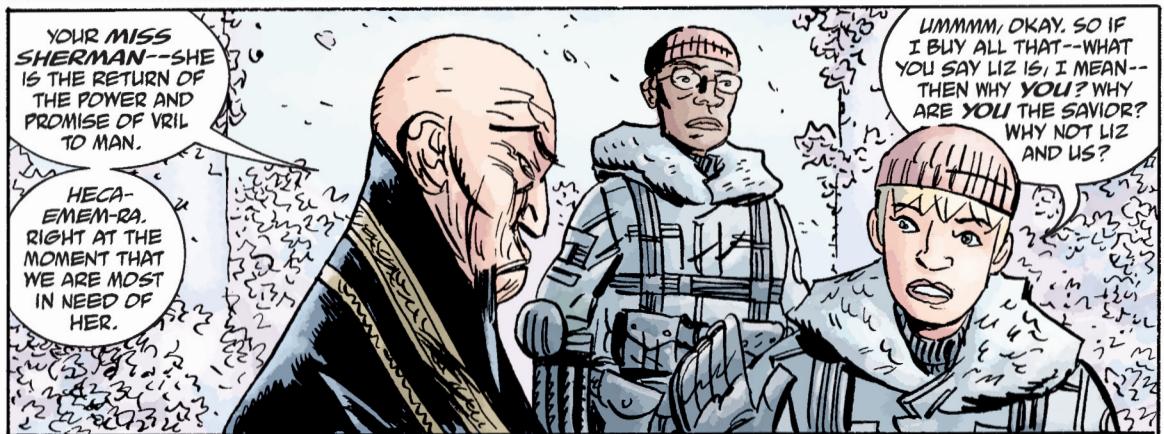
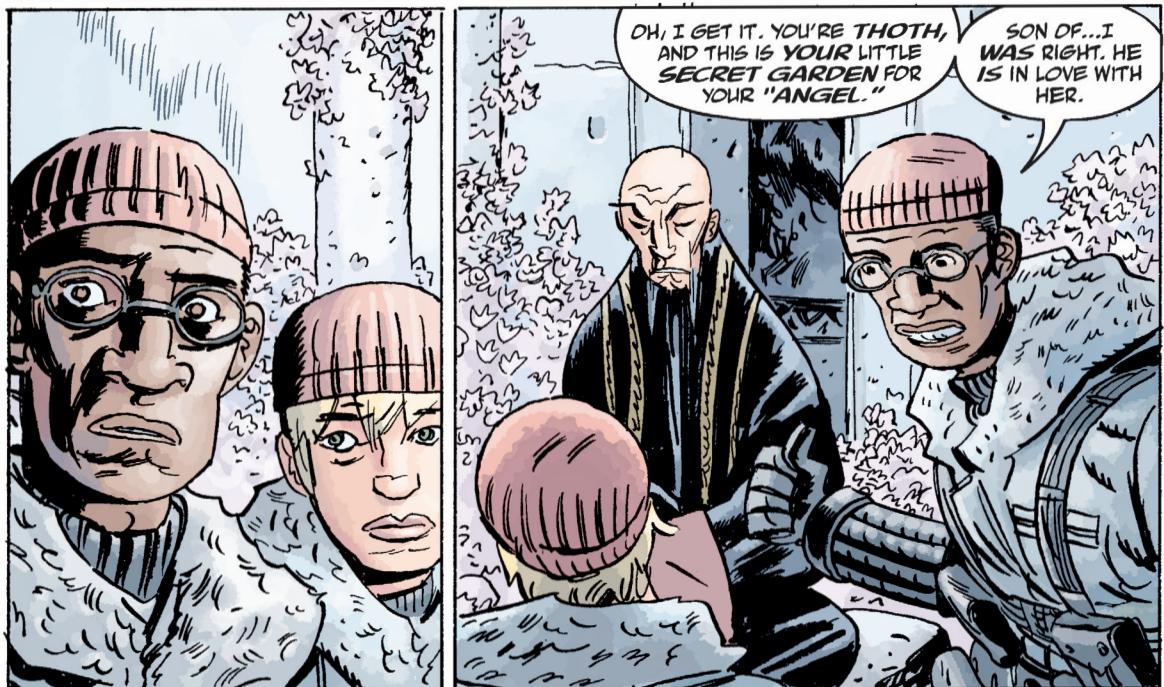
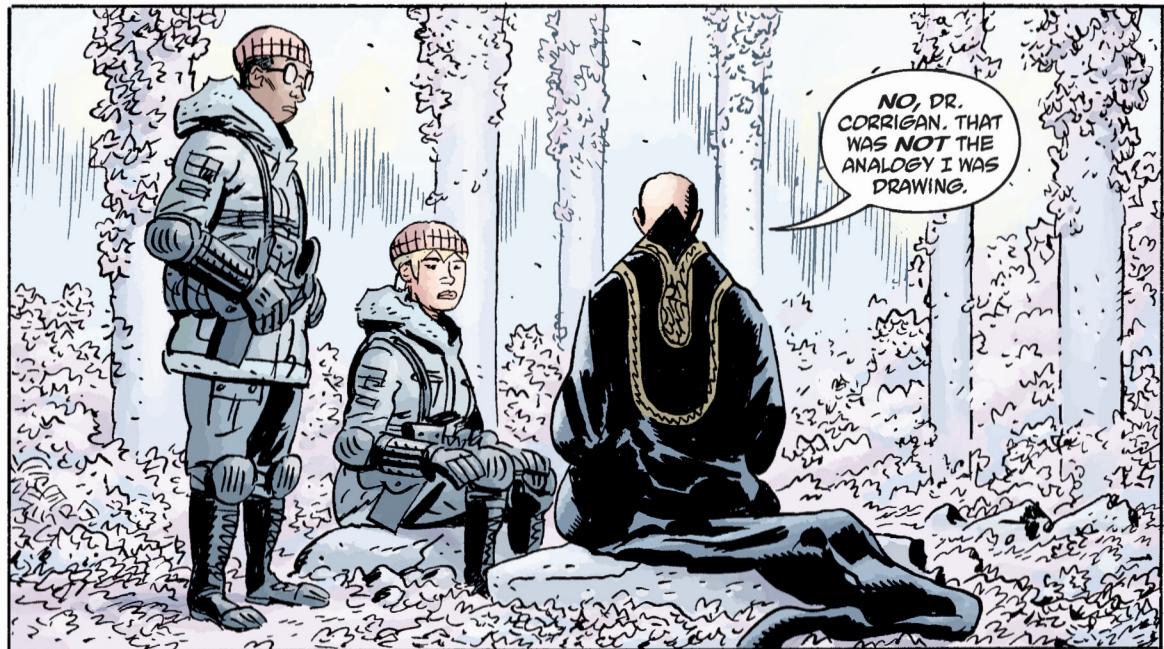


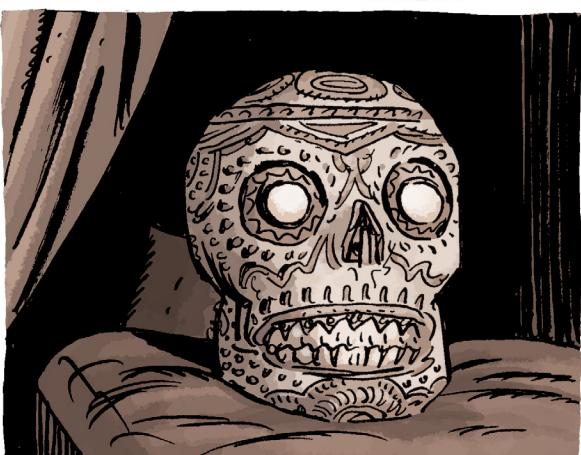
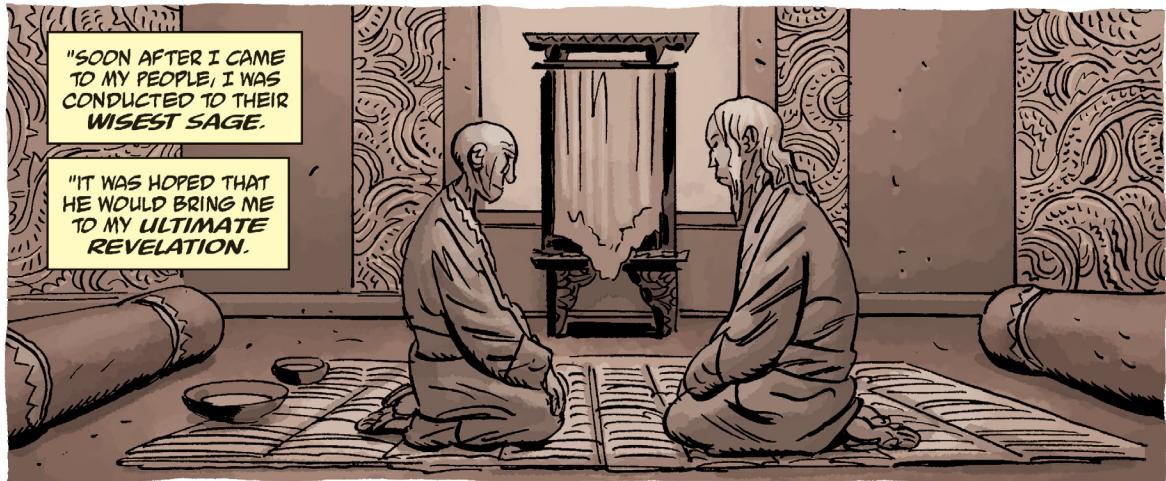












"THE PROPHECY OF MY DESTINY WAS ONLY THE BEGINNING."



"THE TWIN SERPENTS, NIMUNG-GULLA, SPOKE CLEARLY AND FORCEFULLY TO ME ABOUT HOW THIS WOULD COME TO PASS."



"THEY TOLD ME THAT I WOULD NOT BE THE FIRST TO HARNESS VRIL ENERGY, AND I WAS NOT."



"BUT IT WAS MINE. MINE TO TAKE FROM THAT MAN, AND SO I HAD IT."

"IF ONLY FOR A MOMENT."

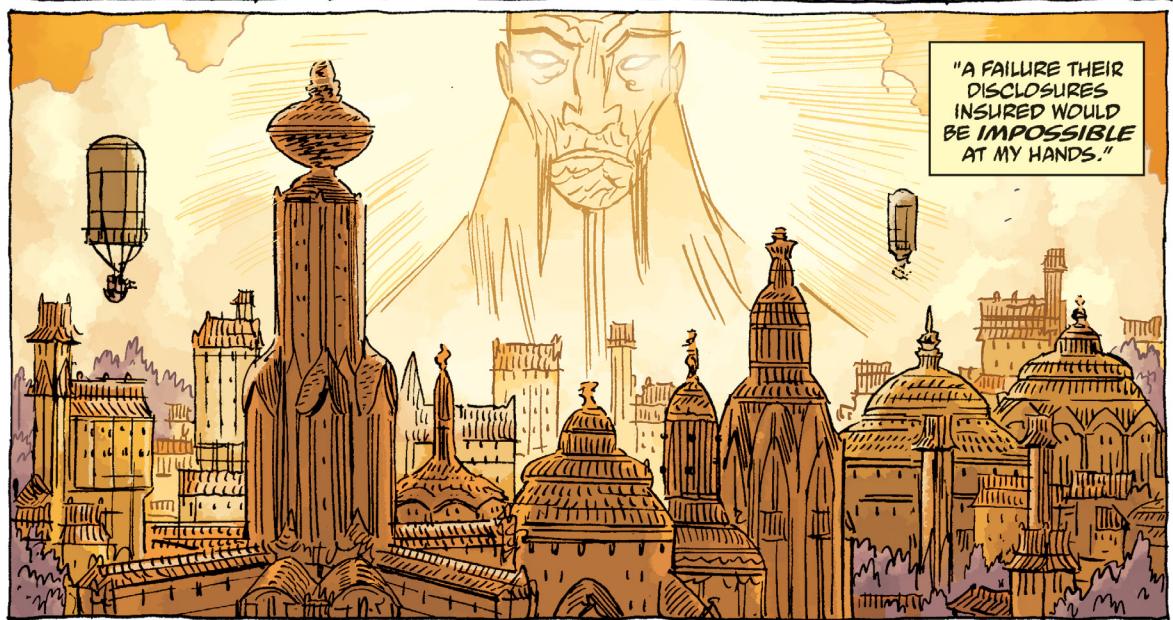
"THEY STRETCHED OUT  
THE CENTURY BEFORE ME,  
LIKE THE INSTRUMENTS  
ON A SURGEON'S TABLE."



"AND THEY ALLOWED ME  
MY FIRST GLIMPSE OF  
THE PRICE OF FAILURE."



"A FAILURE THEIR  
DISCLOSURES  
INSURED WOULD  
BE IMPOSSIBLE  
AT MY HANDS."







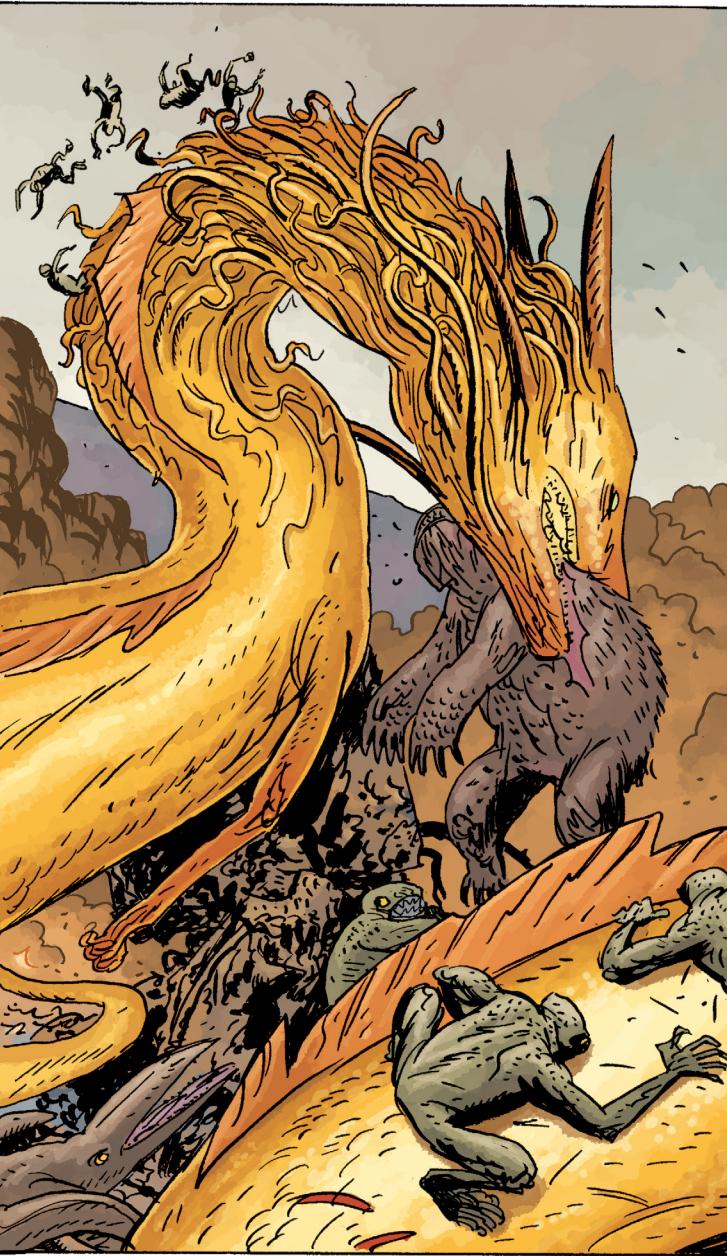
"THE WAR HAS  
ALREADY BEGUN.  
YOU BELIEVE YOU'VE  
HAD YOUR VICTORIES.



"YOU WILL  
BELIEVE  
THAT  
AGAIN.



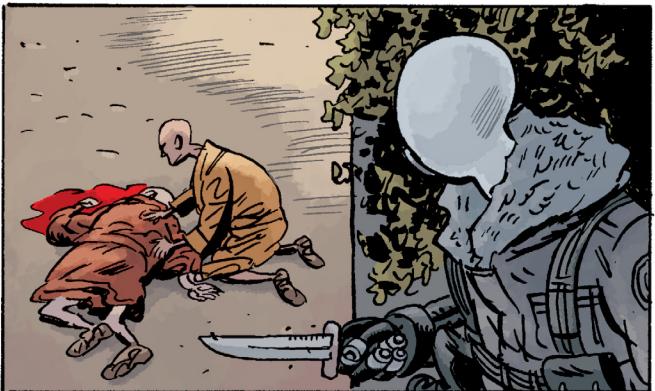
"WHILE  
THE TRUTH  
IS, LITTLE  
BY LITTLE--



"SO, THERE IS ONLY ONE  
QUESTION--A QUESTION YOU WILL  
NEVER BE ABLE TO ANSWER."



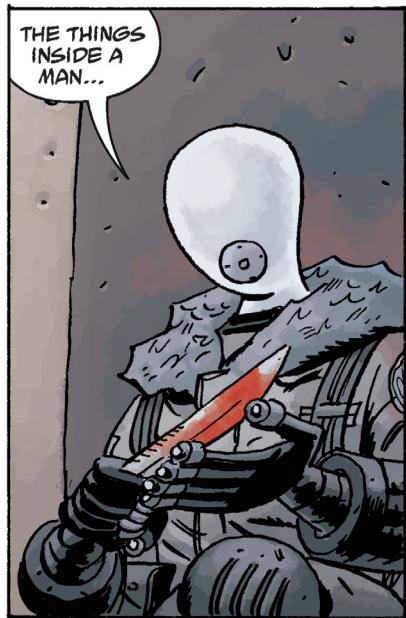
"HOW MUCH ARE  
YOU WILLING TO  
LOSE...TO WIN?"





# CHAPTER FIVE

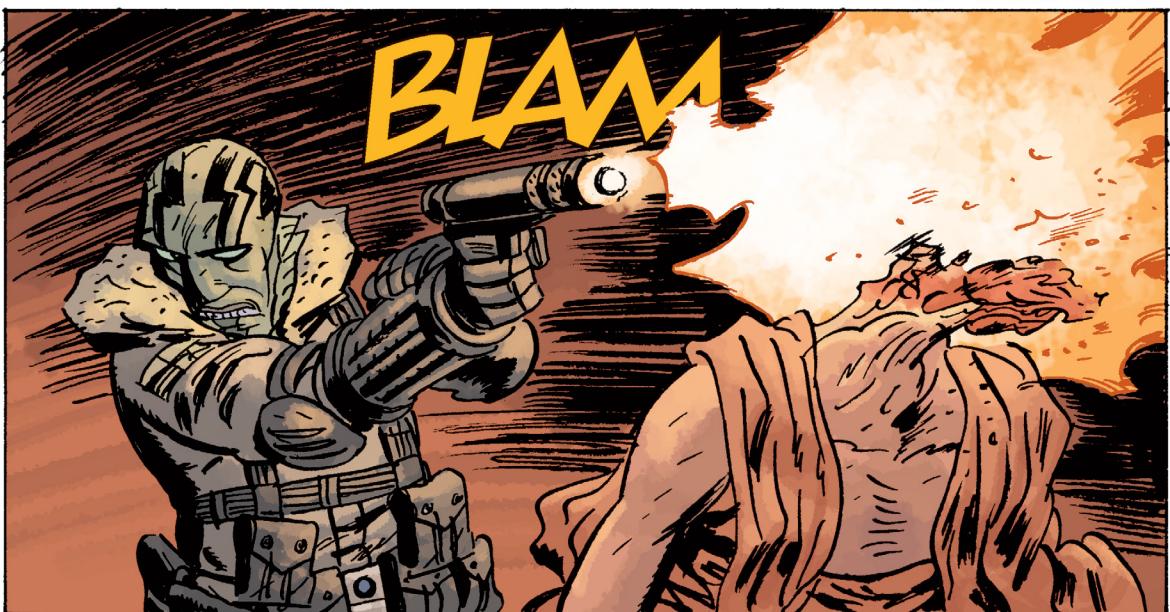
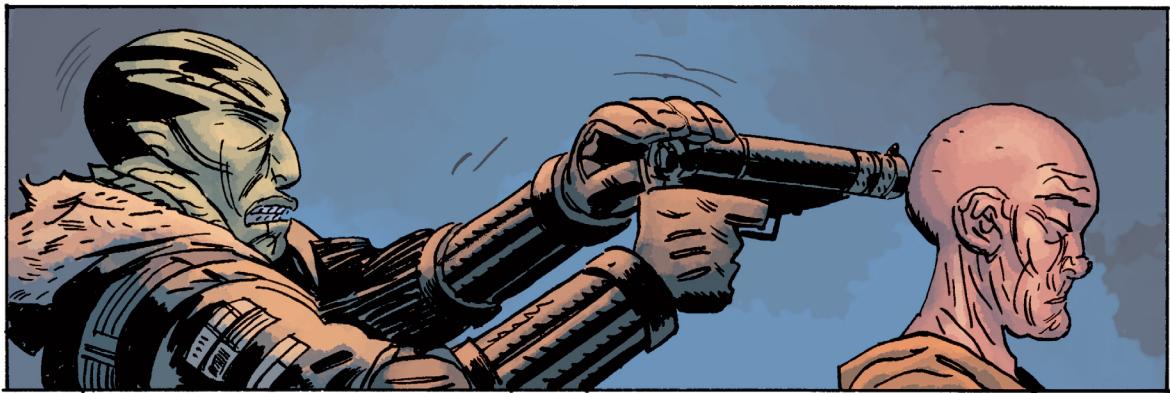


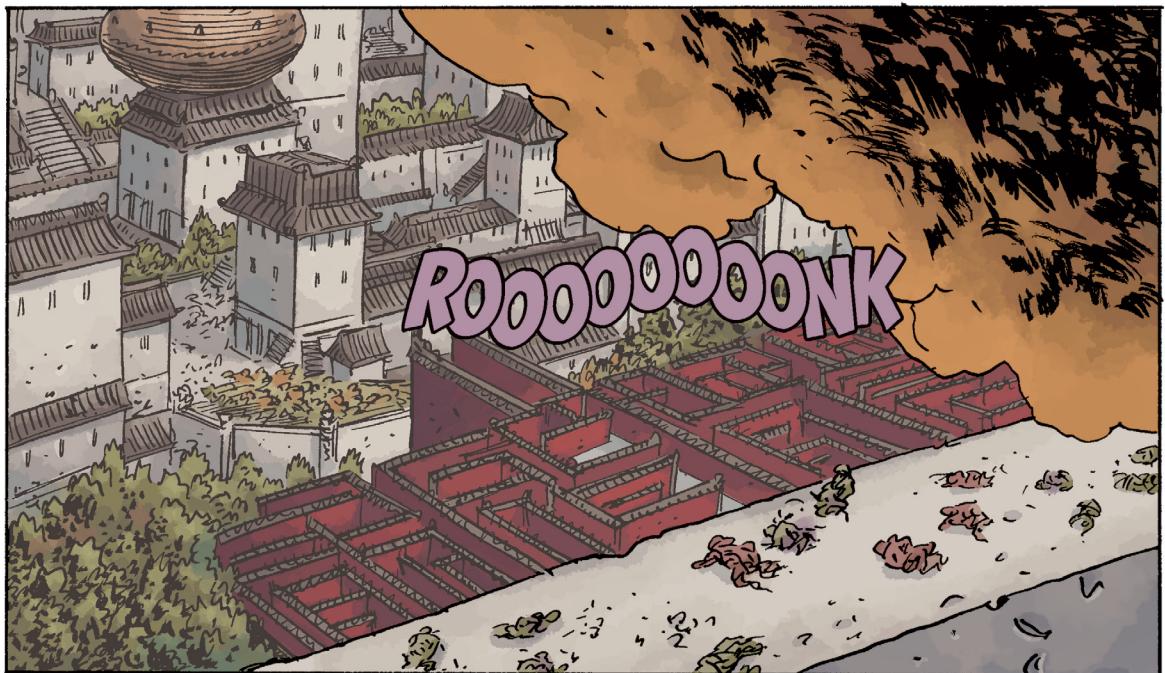
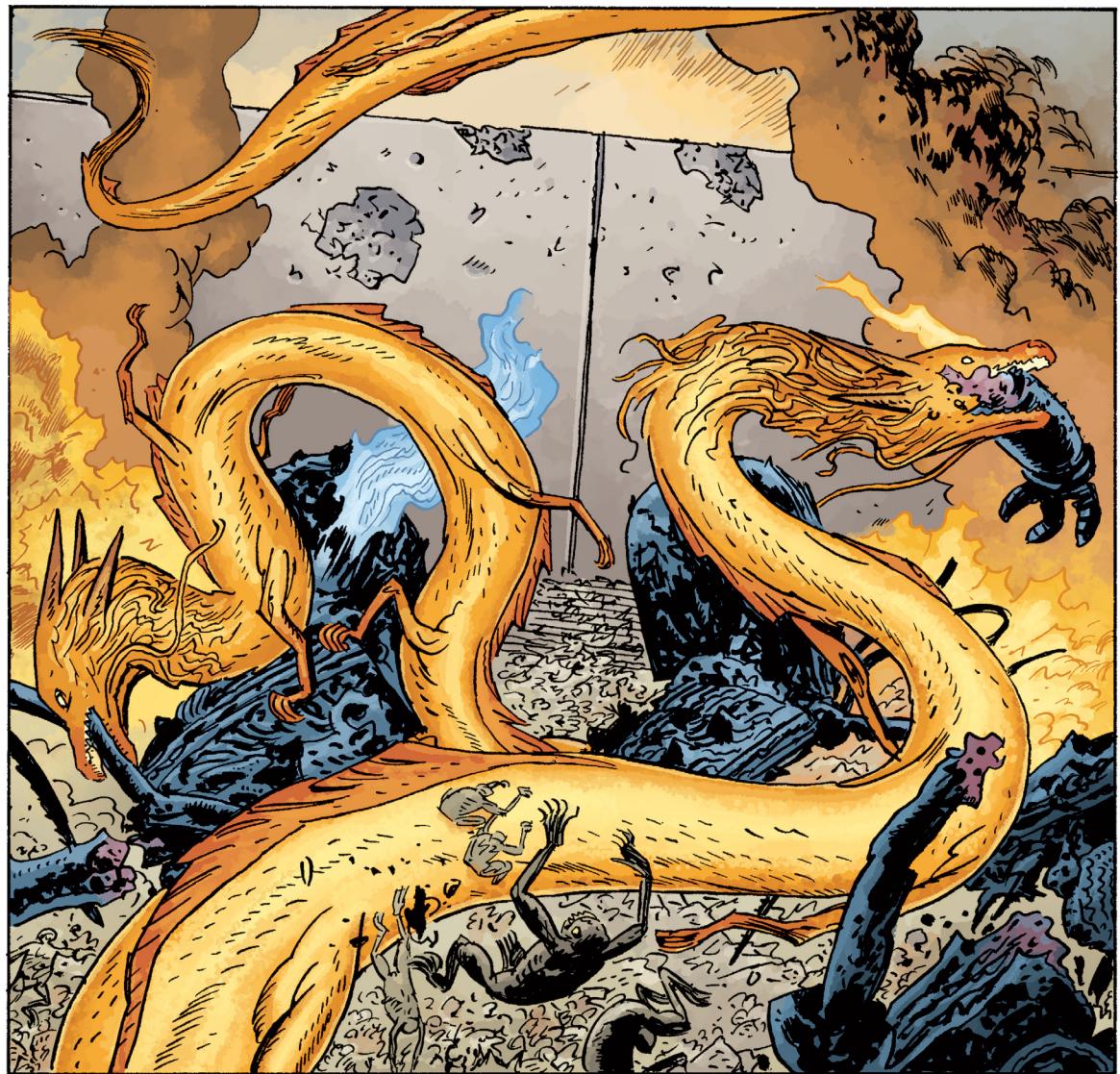


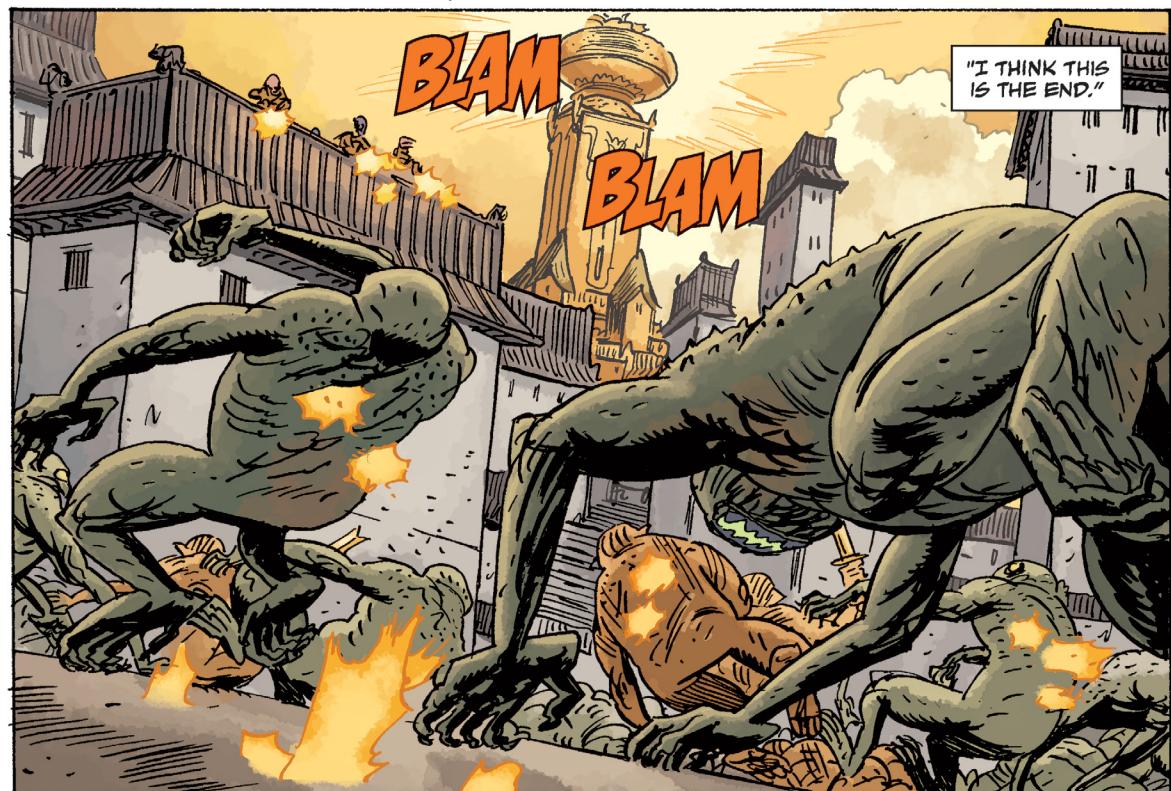




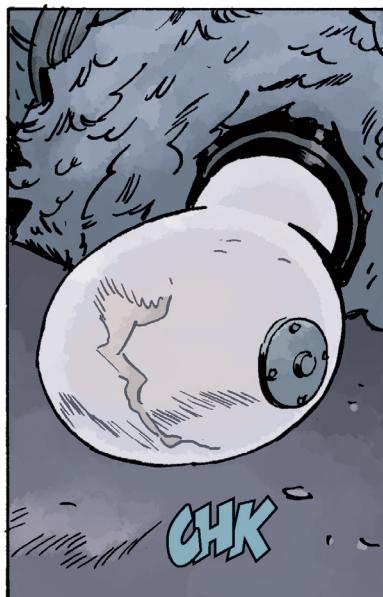
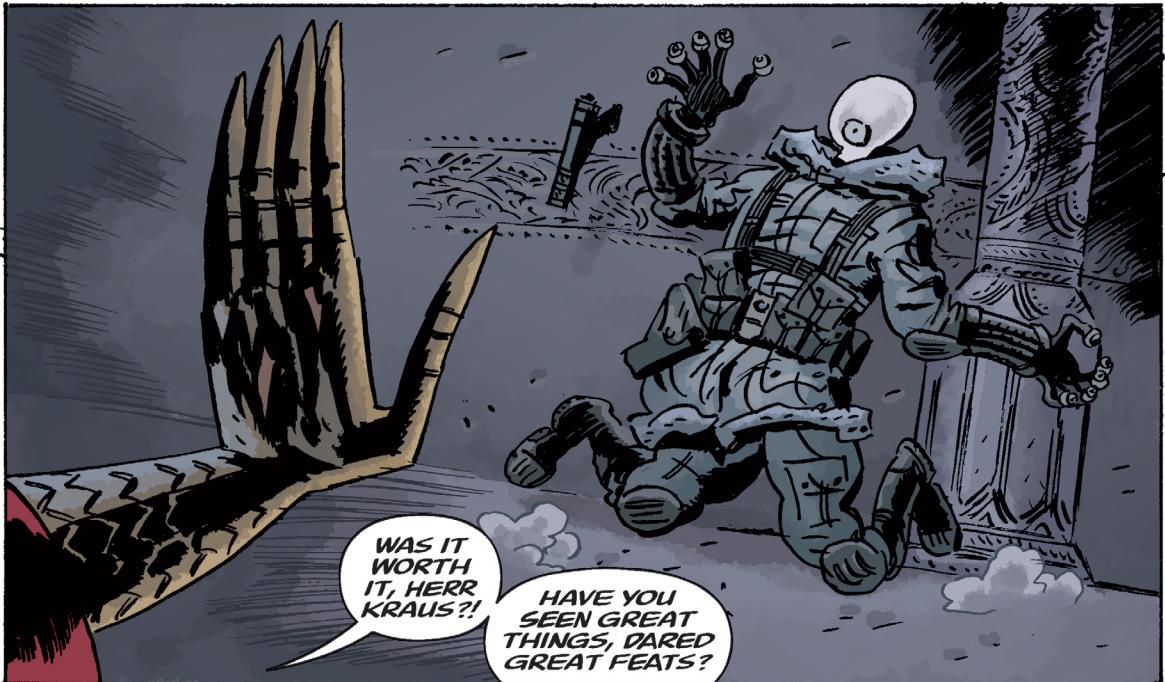


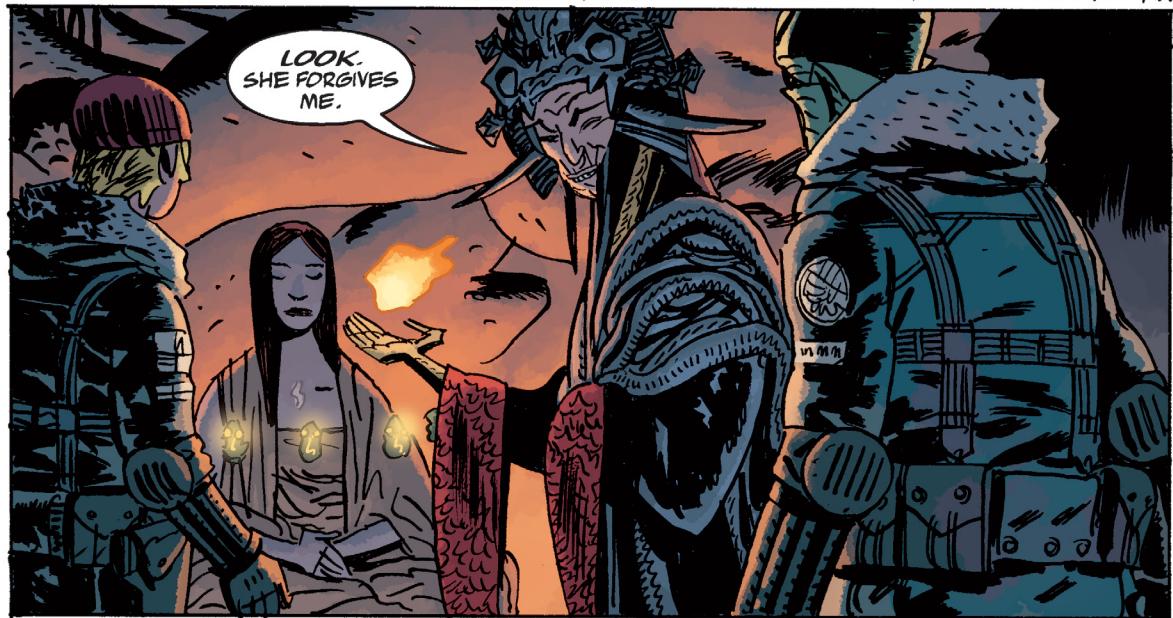




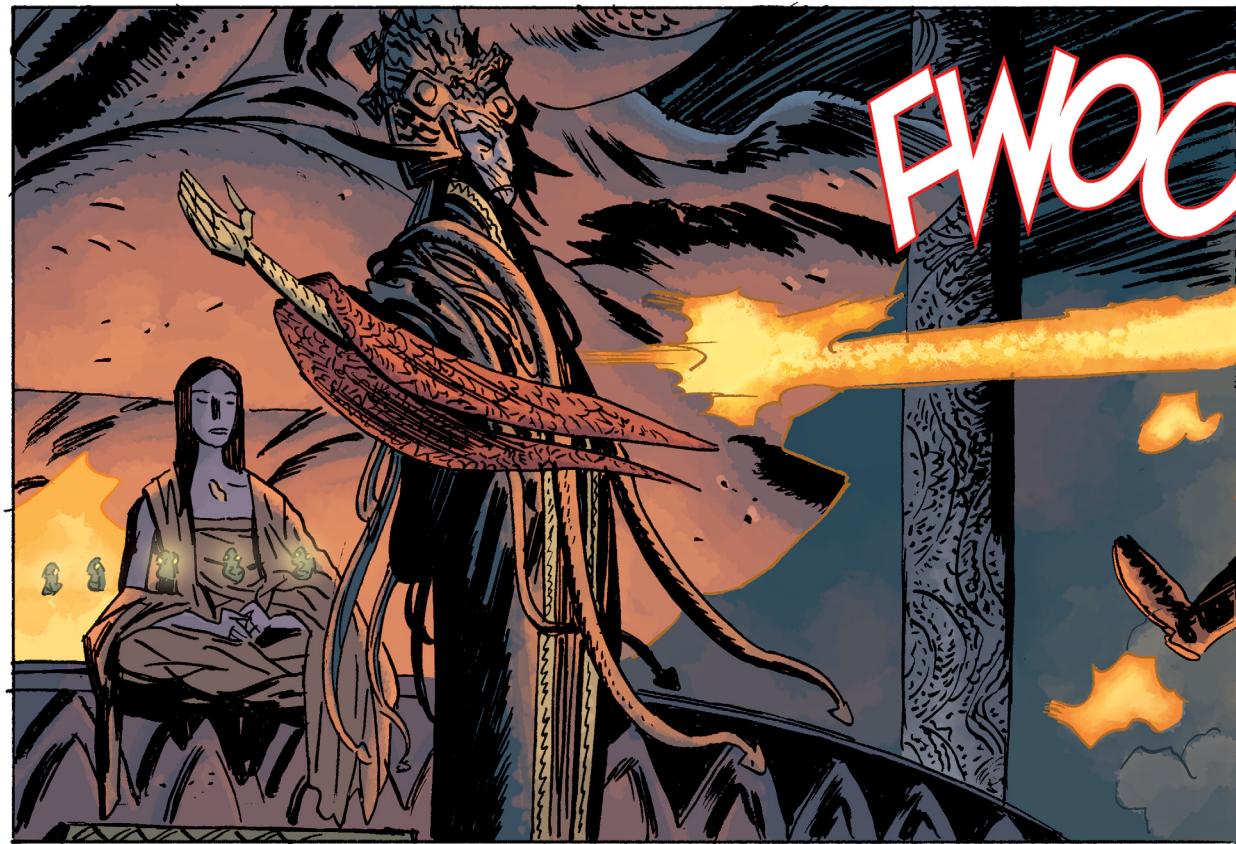


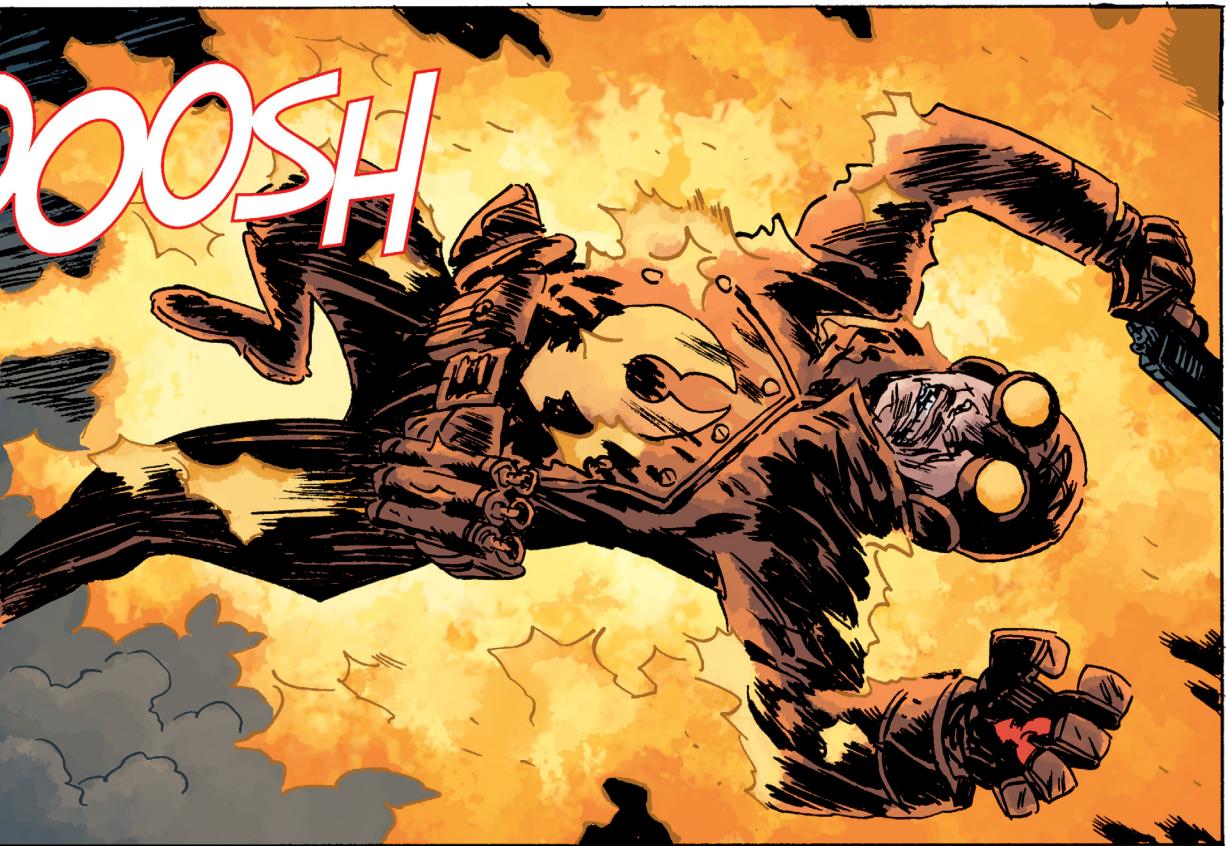






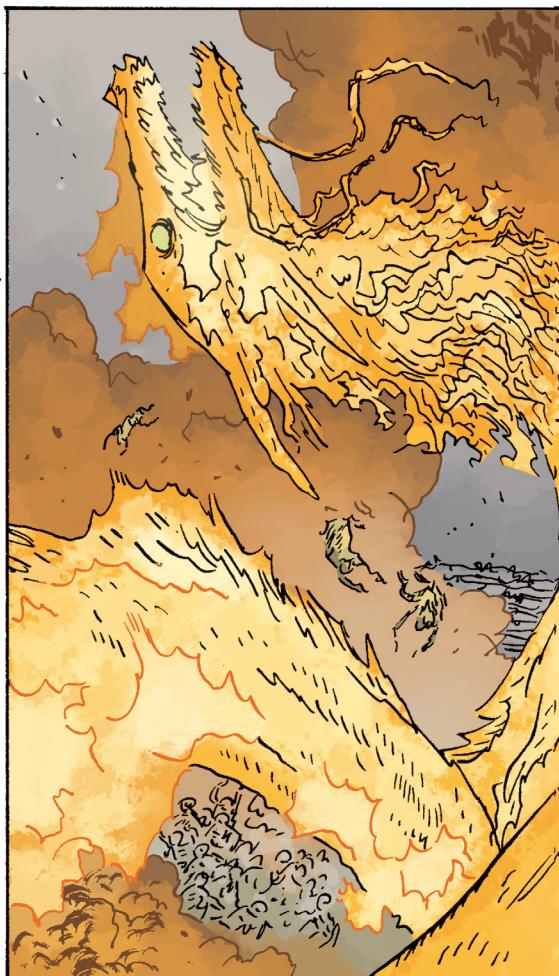
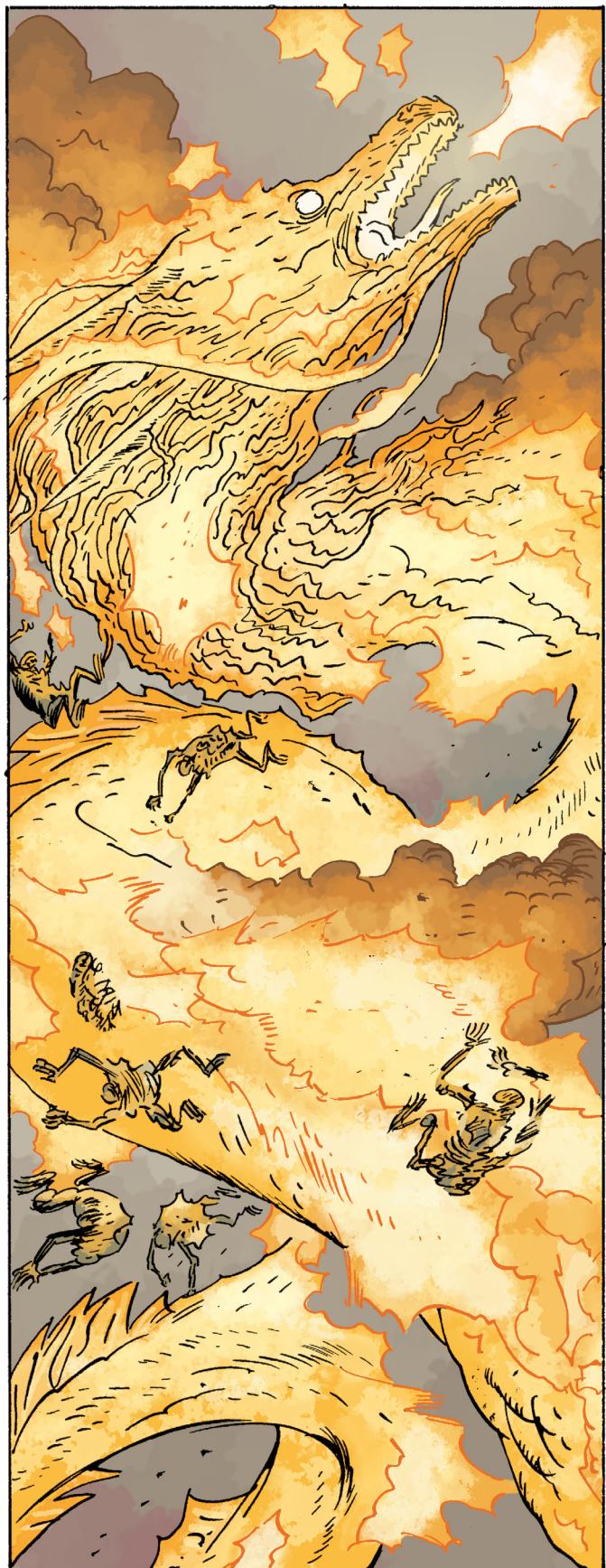




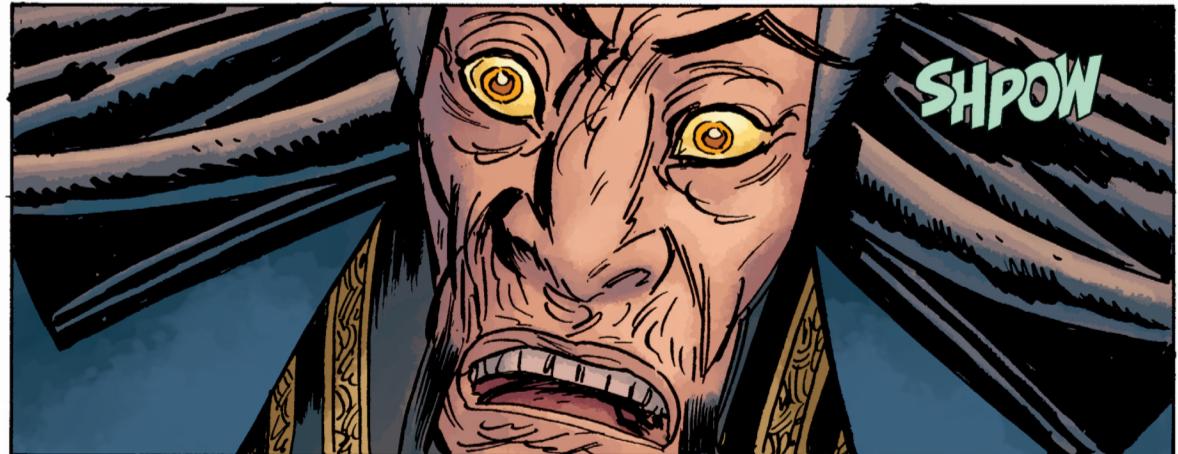
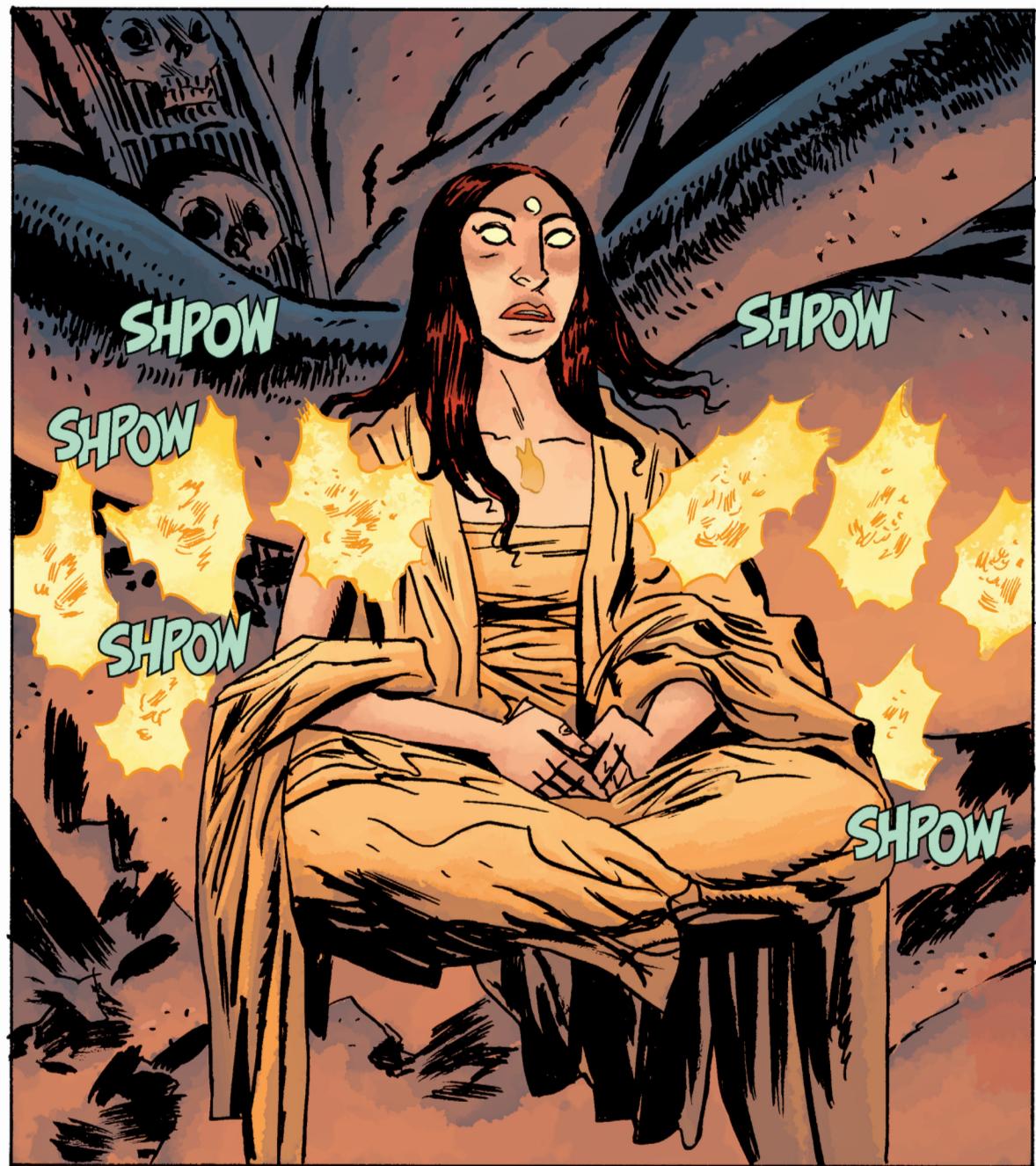














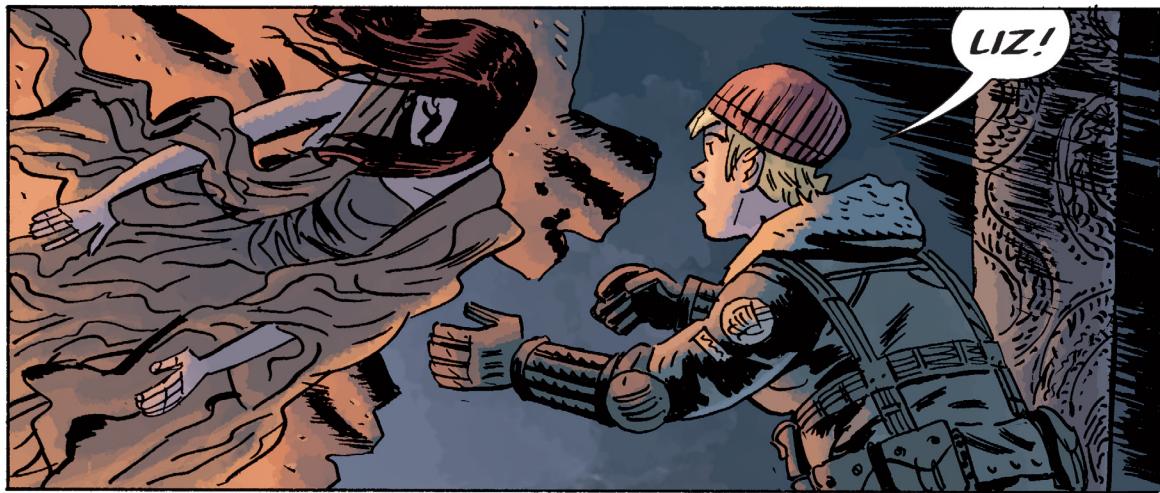


ETH  
INNEM TU  
KADATH  
ARAAN IMMRAL  
OSUND CHEL  
TUK-LUNN.

ELIZABETH!  
**NO!**

YOU  
CAN'T!









TO BE CONCLUDED IN B.P.R.D.: THE KING OF FEAR

# B.P.R.D.<sup>TM</sup>

## SKETCHBOOK

Notes by Guy Davis

The army, the B.P.R.D., robot monsters, frog monsters, Hyperborean hordes and underworld beasts, monks that turn into yetis, all slugging it out while Abe and the gang find Liz and

Memnan Saa at the temple of the Black Goddess—is it

any wonder why I love getting to draw this book?

Below: To me a rough character face is almost as much fun to draw as a monster; the colonel was loosely based on Ernest Borgnine, and you can't find a better rough character face than that—except maybe Richard Boone.

Left: Mike's design for the statue.

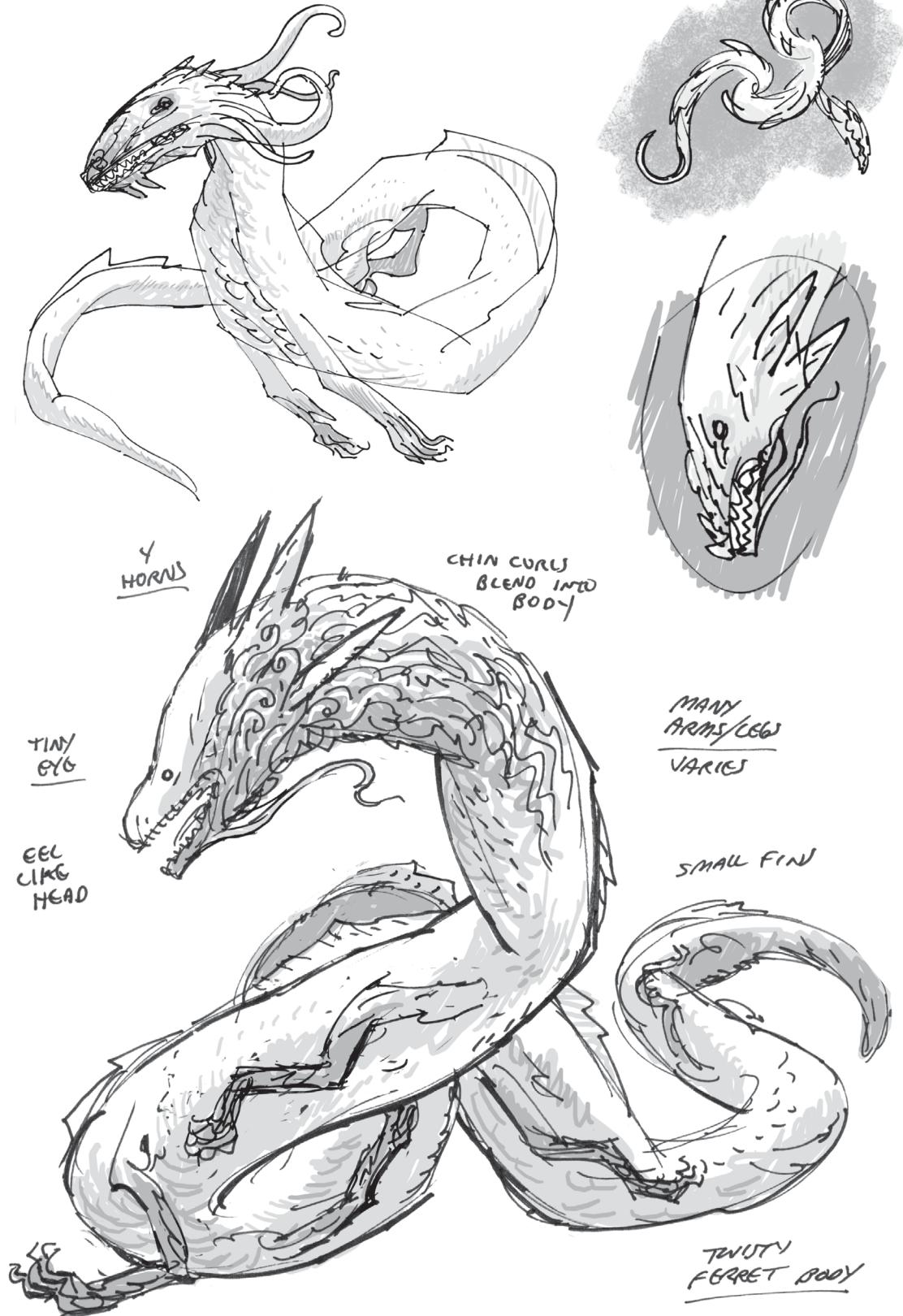


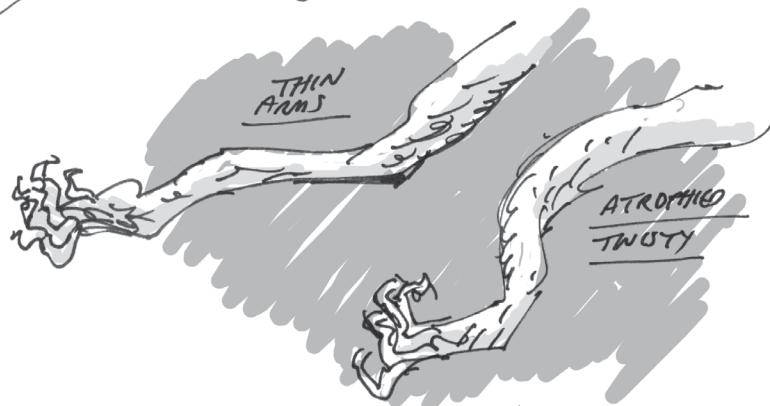
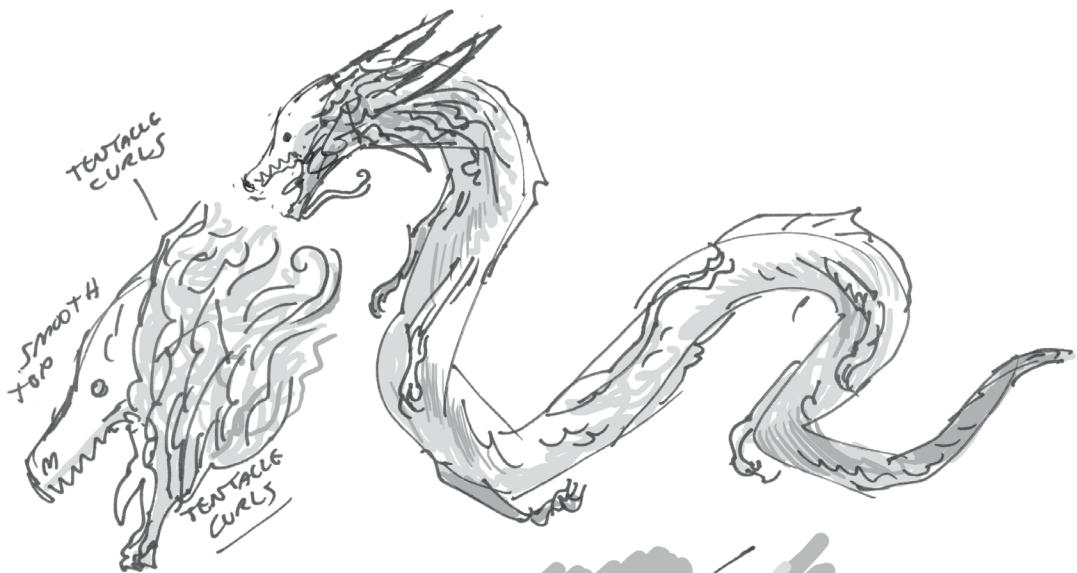
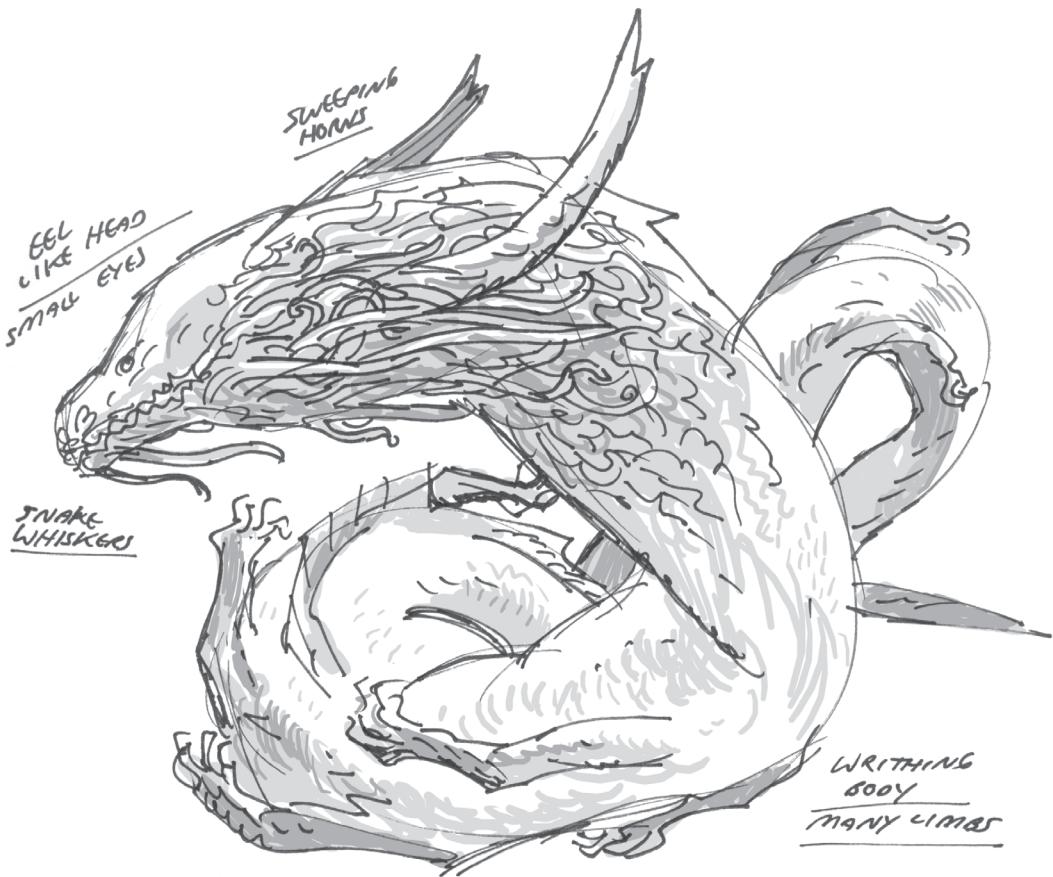
↑  
standing on dead body  
(smaller than in reference)

Pretty much like reference photo, but with skull in hand and snake coming down from left shoulder and up behind skull.

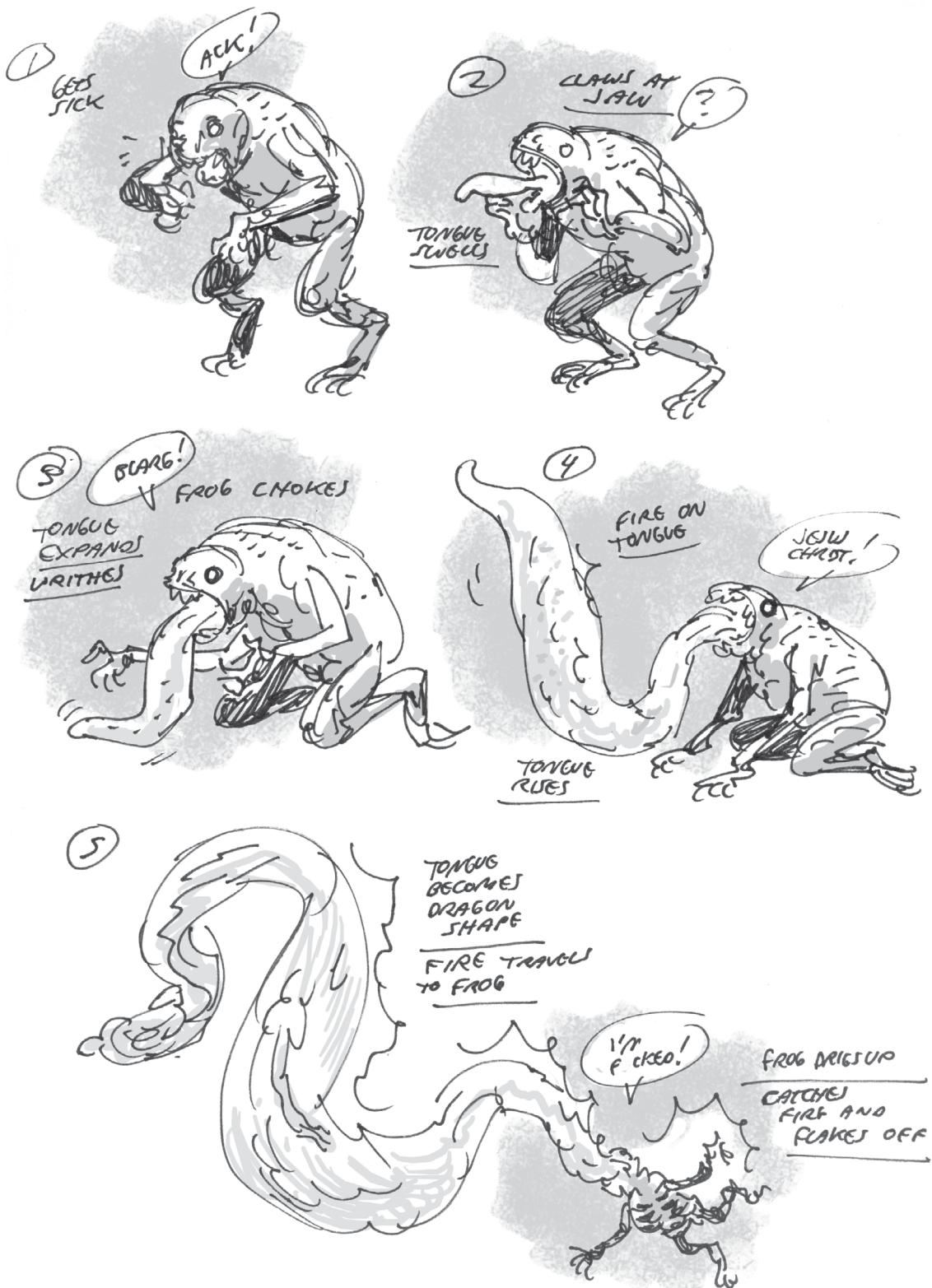


Mike wanted the designs for the dragons to have the long, twisting bodies of mythological Chinese dragons. I based the faces on moray eels to make them seem like something more biologically than fantasy based, and the body poses in the story were inspired by a couple of pet ferrets.

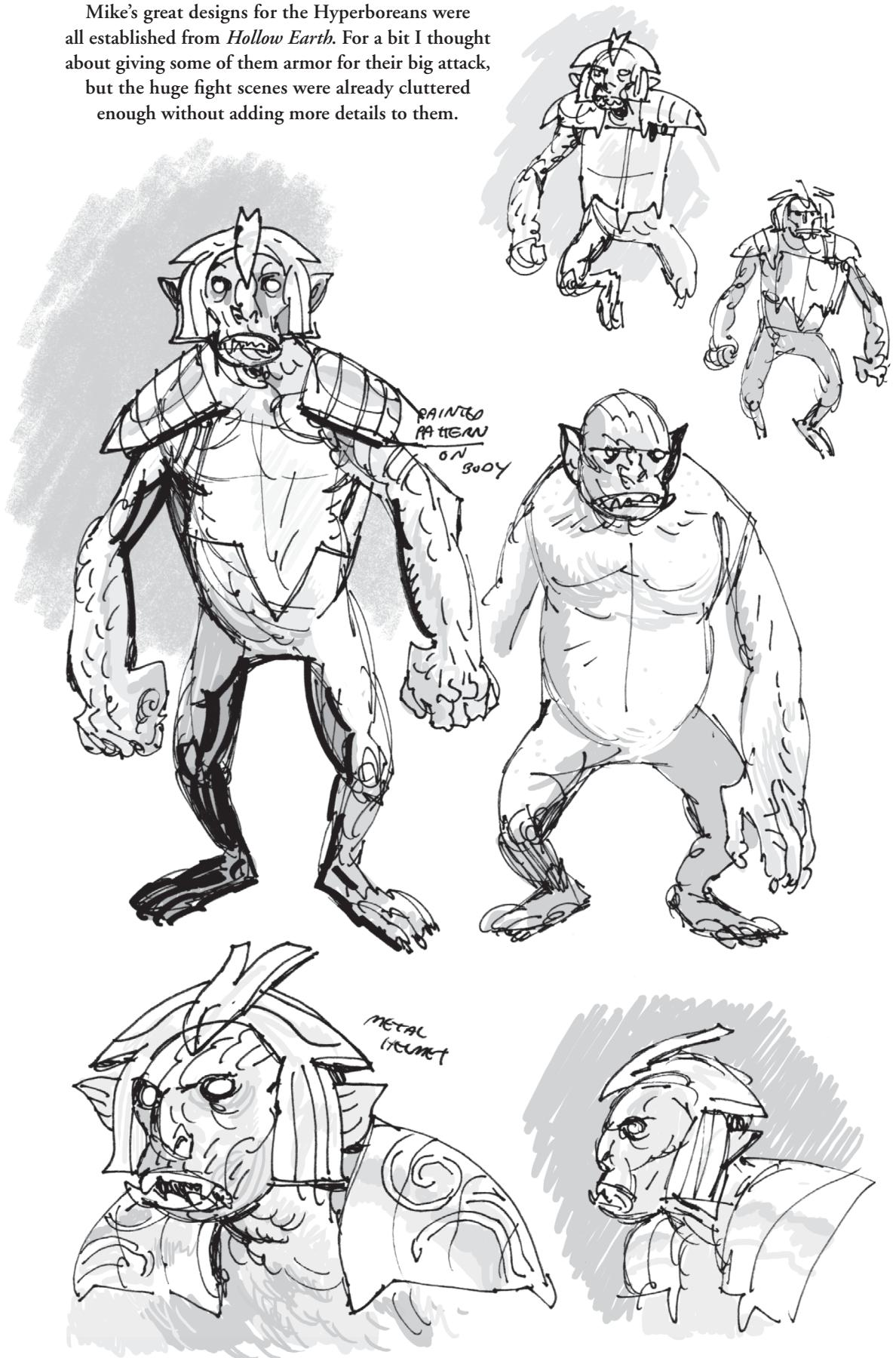




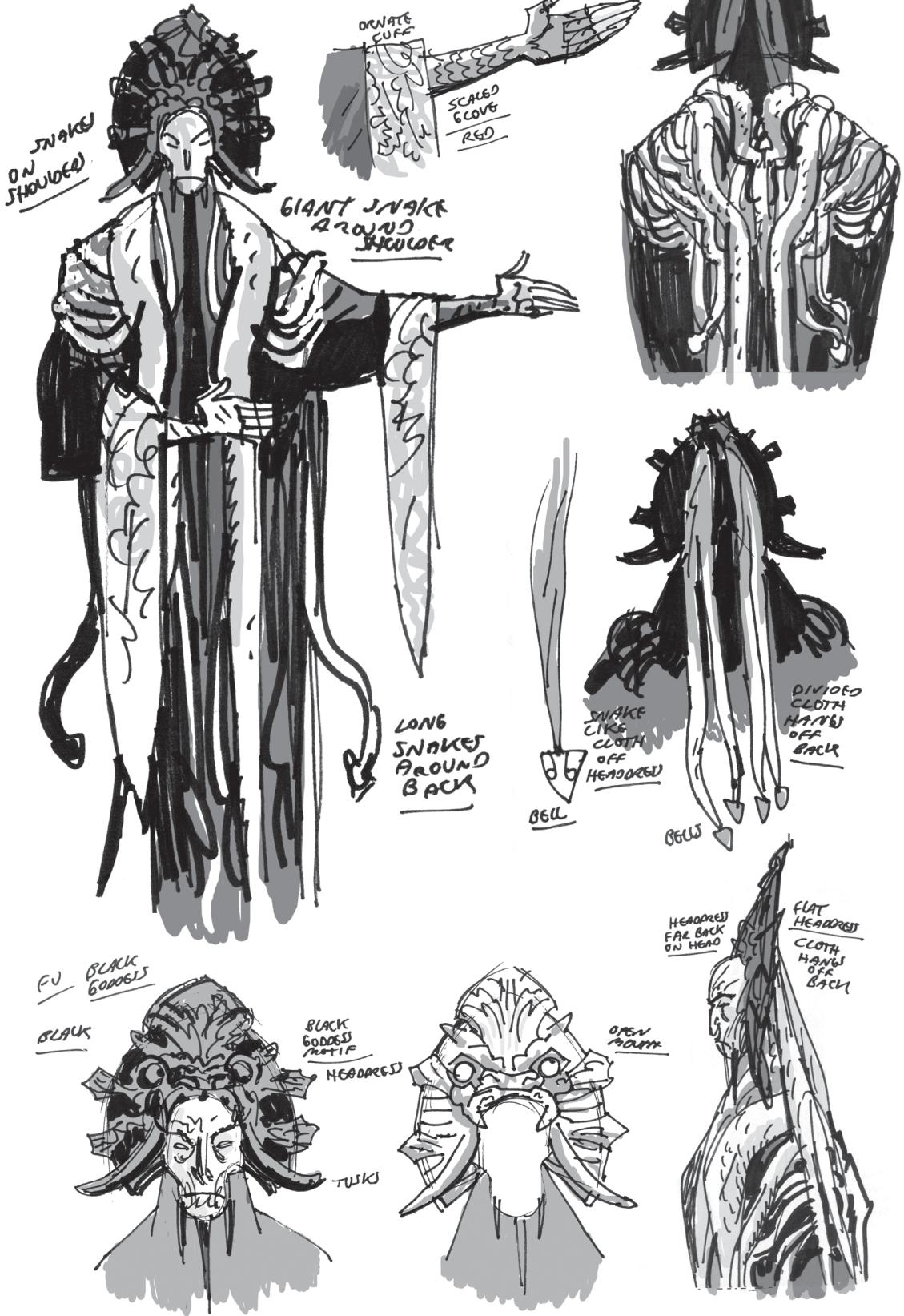
In the script, John had the dragons forming from smoke pouring out of the frogs' mouths, but I thought the frogs deserved to suffer a bit more and sketched out the idea of their tongues swelling and turning into a dragon's body—and because John and Mike spoil me, they let me do it!



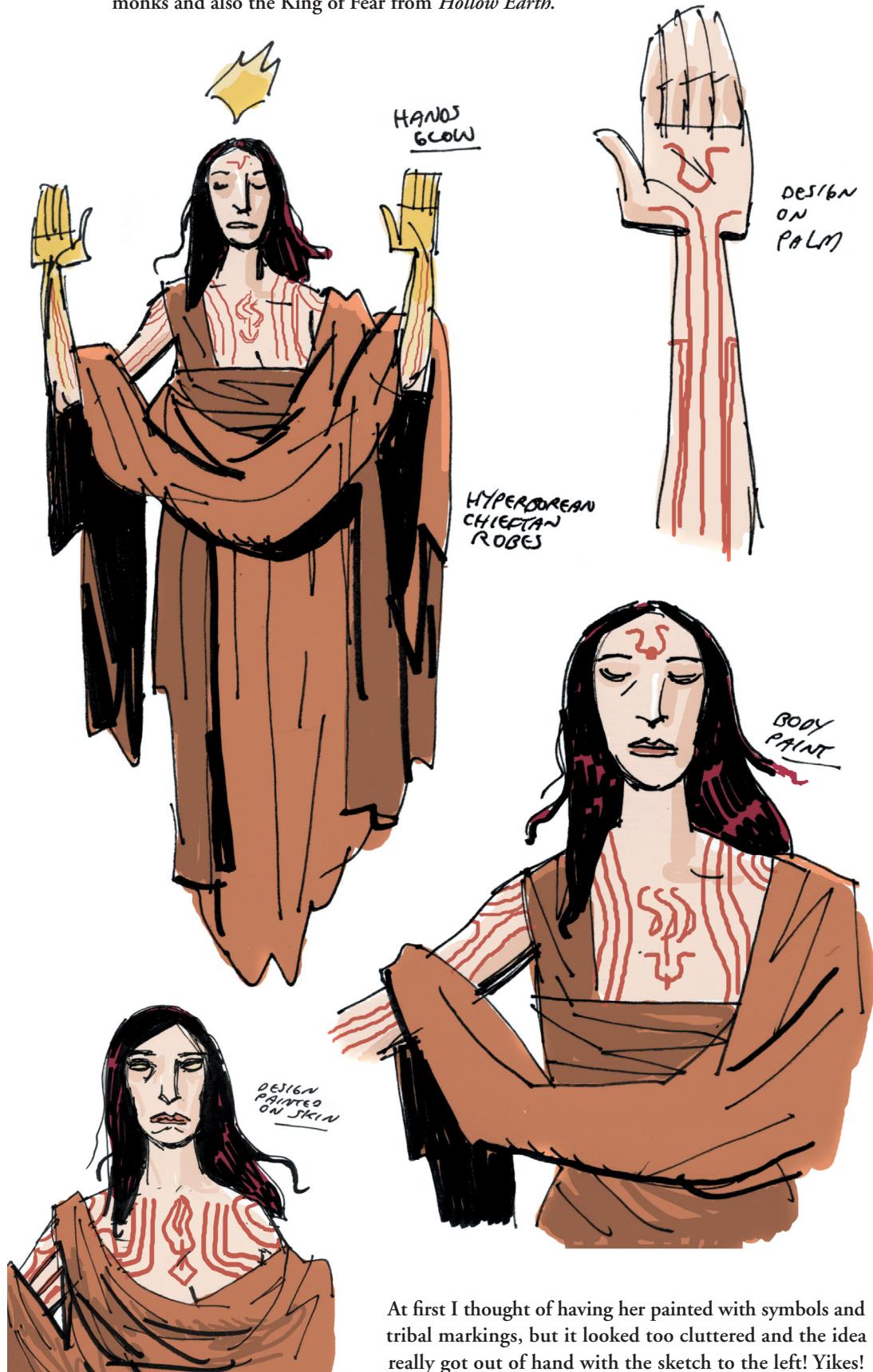
Mike's great designs for the Hyperboreans were all established from *Hollow Earth*. For a bit I thought about giving some of them armor for their big attack, but the huge fight scenes were already cluttered enough without adding more details to them.



For Memnan Saa's temple robes I wanted something more grand and ominous than what he had before, keeping the living snakes as adornment, but adding a crazy headdress and making the lot black.



Liz's robes for the temple of the Black Goddess were based on the monks and also the King of Fear from *Hollow Earth*.



At first I thought of having her painted with symbols and tribal markings, but it looked too cluttered and the idea really got out of hand with the sketch to the left! Yikes!

For the Lobster Johnson flashback, I sketched up a few bizarre villain-thugs, but then John liked the idea of showing off the Steel Hawk again.



I have no idea what the story is behind this guy—something from John's great imagination—but you don't need to ask me twice to draw something like that!

# BLACK GODDESS COVER SKETCHES

ISSUE 1



MONA

- TEAM SHOT OF ABE, JOHANN, KATE AND DEVON (YOUNG BLACK GUY FROM UNIVERSAL MACHINE).
- KATE IN STREET CLOTHES.
- EVERYBODY ELSE IN FIELD UNIFORM
- LIZ HEAD LARGE IN BACKGROUND WITH FLAME from head or rising behind head - LIZ HEAD IS COLORED DARK - APPEARING GHOST-LIKE OUT OF BLACK BACKGROUND WITH EYES OPEN FOR COLOR.

ISSUE  
2



- LIZ\* FLOATS IN SOME KIND OF LOTUS POSITION IN FRONT OF GIANT IMAGE OF BLACK GODDESS STATUE - SEEN IN MY DARKNESS CALLS EPILOGUE AND TOWARDS END OF THE ISLAND.
- GODDESS STATUE HOLDS BOWL OF FIRE BEHIND LIZ'S HEAD TO CREATE EFFECT similar to cover of ISSUE 1.
- GODDESS IS DARK, BLENDING INTO BLACK BACKGROUND AS LIZ HEAD DID ON ISSUE 1 cover. STATUE EYES (3 of them) open for color.

\* GUY needs to design robe for Liz to be wearing -- or I can do that. Hyperborean Fashion!

(ISSUE 3)



\* The Memnan Saa guy should be dressed similar to the henchmen in Lobster Johnson - with or without head covering. That's up to you.

- THE BIG IDEA HERE IS THE CONTRAST BETWEEN A BPRD SOLDIER ON ONE SIDE (in uniform with machine gun) and one of Memnan Saa's guys\* in loincloth and old (1930s?) bolt-action rifle. The two guys are back to back with hoard of frog guys in background. They are surrounded by impossible odds.
  - It would be great if you could position the guys so we see BPRD symbol on soldier (on chest or uniform shoulder) and skull and snake symbol on chain around the neck of the other guy - same symbol on henchmen in LOBSTER JOHNSON miniseries.
- In background is large symbolic image of roaring Yeti - same type of creature seen in first issue of LOBSTER JOHNSON .

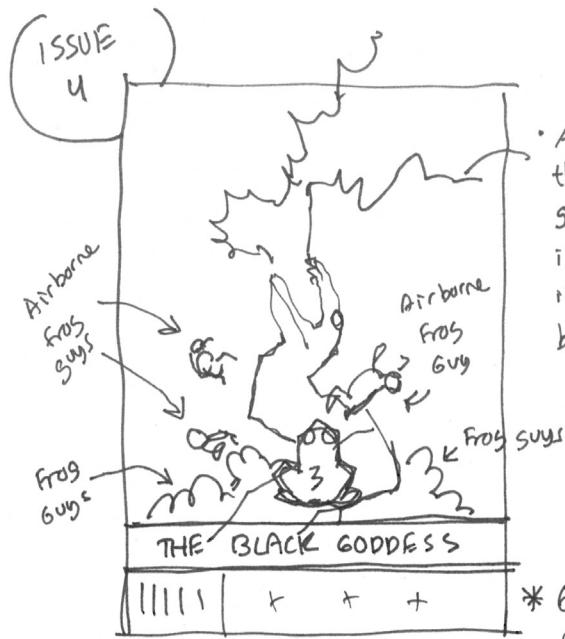
*Mike gave me a solid little layout to work with, but my first problem was that big yeti. I drew several sketches with his head at the angle Mike showed in his thumbnail sketch, but none of them worked. I finally tried drawing him straight on and made him larger. I made faces into a mirror until I got an expression that was suitably monstrous. The light from my drawing lamp created just the right shadows.*

*Scott and Mike seemed to like the sketch but asked me to make the B.P.R.D. guy bigger and suggested a sword instead of the bolt-action rifle. One more change was made digitally after I finished the inks: the medallion looked too much like a tattoo so the production people enlarged it.*

*This one went pretty smoothly since most of the changes were caught before I started the finished pencils. And I loved inking all that yeti fur.*

—Kevin Nowlan, cover artist

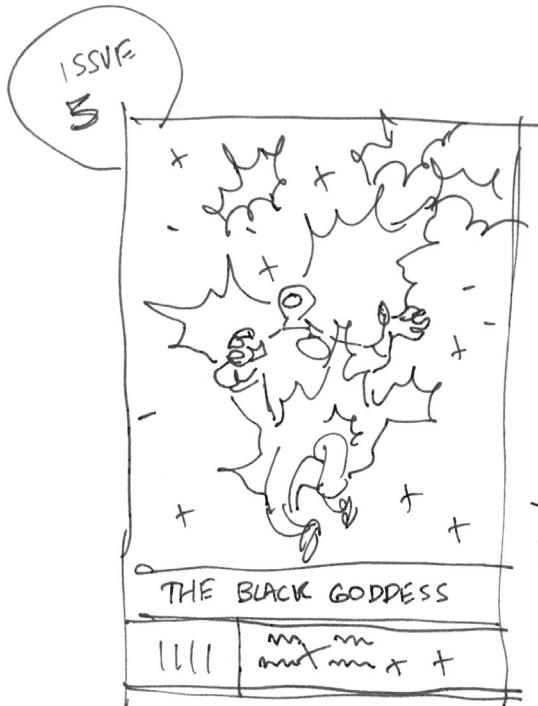




• A DRAGON \* rears up in the midst of the horde of frog guys. A few frog guys go flying. The Dragon's head is thrown back and it breathes fire into the air - Huge fire to run up behind BPRD logo!

- In foreground - above title banner and dead center of cover is a little carved frog with a symbol painted or carved on its back.

\* GUY will design Dragon and stylized frog carving.



- Johann hangs in the air -  
As though thrown back by some  
unseen force - And he is  
engulfed in flame. He is on fire  
but we see enough of him to  
~~clearly~~ recognize him.

Fire fills a lot of the cover  
and background is BLACK.

Kevin - When you've seen  
these sketches give me a  
call and we'll talk about  
them - Thanks --

MIKE M.

I liked the idea of Lobster Johnson crawling out of the fallen body suit of Johann for his big reveal in the fifth chapter, but the layout and pacing of the page didn't work for it. Below: A closer shot of Lobster Johnson for the final page of *Black Goddess*; I pencilled this at the last minute wanting a more dramatic shot—but it wasn't clear enough where he was coming from and we went with the original panel.

—Guy Davis





## LATCHKEY MEMORIES FROM CRAB POINT

When I was growing up in the seventies, before cable television and DVDs—hell, even VCRs—there was just good ol' television and none of that crap reality TV that's sucked the imagination out of entertainment. No, sir, back then we had shows like *Space: 1999*, *The Outer Limits*, *UFO*, and *Police Woman*—not to mention Monster Week, with a different Godzilla film every day at four! The afternoons were ruled by kids' shows. I remember running home from school to catch reruns of *Lost in Space*, *Ultraman*, *Captain Scarlet*, and the oddest of the bunch, *The Masked Claw*—which, I didn't realize till years later, was the cut-up and dubbed version of the Mexican Lobster Johnson films!

They still called him Lobster Johnson in the show and credits—but *The Masked Claw* must have been a catchier title. I haven't seen it in ages and still look for it on YouTube, but even all these years later I vividly remember the opening: there'd be a clap of thunder, and lightning would form the claw symbol as a huge black town car drove over a dusty hill. It was like the Green Hornet's Black Beauty, with a saucy woman all in black behind the wheel, and a corpse in the back seat! How cool was *that*? Then the camera would pan through the front windshield to the back seat and close in on the gnarled (and very fake) face of the corpse as the theme rang out in a chorus of baritones accompanied by a trio of guitars and Mexican trumpets:

*Out of the night  
When crime is alight  
Comes the hero known as Lobster Johnson!*

*This defender of law  
Uses his gun and a claw  
So all would fear—Lobster Johnson!*

*Lobster! Lobster! Lobster!*

The chant would fade out and we'd settle in with a mouth full of Smarties to see his latest adventure.

It was black and white, but we weren't spoiled by color TV too much—as long as the shows were entertaining and action packed, we didn't complain! And these were the most action-packed, violent, and surreal shows on the TV set. Not surreal in a druggy *H.R. Pufnstuf* or *Lidsville* way—but surreal like a darker *Eraserhead*, Dali-painting way, if Dali dressed up like a Mexican wrestler, which he might have done.

The best part was they never really explained who or what Lobster Johnson was, so we all had our own stories and histories made up in our heads about who he was. Anyhow, he would be driven into town by his saucy assistant/wife/daughter—I'm not sure what she was, and she didn't speak, sort of like Vulnavia from *The Abominable Dr. Phibes*—who was like a curvier Vampira, dressed all in black with a plunging neckline and crazy Emma Peel catsuit—monsters and Mexican wrestlers could only carry a show so far! She would just transport this corpse around to a troubled spot where wrongs needed to be righted. And then at night, through a slow fade of old fifties camera trickery, the corpse would become Lobster Johnson!

A beefy Mexican wrestler with the claw symbol on his bare and oily chest, ready for a fight!

And Lobster Johnson would fight every type of weird thing you could imagine: Space men, giant robots, monsters (even Frankenstein and Dracula would get beat up). Mummies seemed to pop up a lot, probably because it was an easy costume to throw on some extras, and Lobster Johnson would always step back in mock surprise and exclaim, "Mummies!" as if he never had seen them before—even though he had just pummeled them in the previous episode. That turned out to be a more memorable catch phrase than "Beware the Claw of Justice" when we'd play the Lobster at recess. We'd randomly jump back from anyone and yell, "Mummies!" in surprise, before throwing staged punches. He even fought Death and the Devil in the last couple of episodes! Now that's tough, and the Devil wasn't just a guy in a red suit—it was this really messed-up giant papier-mâché head with huge black eyes and a twisted, nightmarish grin. No wonder I ended up drawing the stuff I do!

I don't remember much of the specific plots—the original films had been cut up to make two or three episodes of the TV series, and TV stations at the time didn't really care what was on each day to entertain the little bastards, so most of the time the pieces would be shown out of order. Lobster Johnson would fight a bad guy dressed as a skeleton with a fedora at the end of one episode, and the next would start up with him in the clutches of some marsh monster or space man!

But it didn't matter. Most plots revolved around evil scientists and saucy villainess ladies robbing banks or trying to kill people, but they were all just excuses for Lobster Johnson to show up and start cracking monster heads—that's what we all were waiting to see! Once that eerie theremin sound started, and the camera panned to the back seat and those hollow corpse eyes, we knew the fun was about to start!

It was fight time, and not the old fisticuffs sort of Bam! Pow! *Batman* crap, but wrestling moves that no kid should imitate—but we all did, with no serious injuries. He'd usually just shoot the random thugs or smack them to death with a shovel or something handy, but for the main villains and monsters it was time for a physical beating of suplexes, kicks, and chops, with each fight ending with him lifting the monster over his head for a final toss. When they got up for another go, he'd give them the "Claw of Justice"—wow! That was the best! He'd grab their face in his meaty hand and, with an overblown *crunch* sound effect, he'd dispatch them by *crushing their face!* And that was that,



Saucy!



"Mummies!" They had Creature from the Black Lagoon hands—could they be mummified Creatures from the Black Lagoon? The mind reels at how cool that could be!



The transformation of Lobster Johnson!



Bolts versus Brawn! Those old movie-serial robots from *Undersea Kingdom* turned up everywhere!



The messed-up-looking Devil!



Mummies!



The Claw of Justice!



CRUNCH! Take that, space man!

no handing them over to the police—what would the police do with mummies anyhow?—just a *crunch*, and then, as he stood triumphant, he'd fade away, and we'd see him as the corpse again in the back seat of that huge black car being driven off into the distance, leaving only a cloud of dust! The moral was obvious to any kid watching it—be good, or you'll get shot or have your face crushed! Lesson learned!

I used to think these shows were a delusional product of growing up in the wilds of Crab Point, Michigan. But all these years later, I still have the two cheapo rack toys they put out, the kind of thing you'd only find in the dire and unloved toy-shelf spot at a supermarket—but I cherished that LoJo cap pistol, and one of those plastic “Parachute Lobster Johnsons” that you'd throw in the air and hope the parachute would open before it hit you on the head. And the cool thing was that he actually did parachute in a couple of episodes—these made sense, as opposed to the *Star Trek* ones they made with Spock in a parachute!

So all these years later I get to draw the classic Lobster Johnson in *B.P.R.D.*, and it's great fun, but part of me still misses his bizarre Mexican cousin! Hopefully they'll put these old shows out again, but they probably won't hold up—looking back, they weren't that great to begin with, but they were fun, and they had imagination, or at least guts to make something so messed up to begin with. Maybe if Guillermo del Toro finally does the remake, there'll be renewed interest in the old show—and I know I want to get the job redesigning those mummies!

Guy Davis  
Crab Point, Michigan





The Bureau has learned who's been haunting Liz Sherman—and now Memnan Saa has taken Liz captive, to use her power to harness the fire of the Black Goddess. The inhuman forces that Saa warned of are rising from underground, and the B.P.R.D. faces an epic battle—and the start of an apocalyptic war.

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Part Two of the  
*Scorched Earth* Trilogy



**B.P.R.D.**

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