



Lobster Johnson, Vol. 1: The Iron Prometheus

Mike Mignola , Jason Armstrong (Illustrator)

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"Beware my claw, for I've come to inflict justice!" After years of captivating fans from the pages of Hellboy and B.P.R.D., the pulp-style adventures of Lobster Johnson take the limelight in this collection of The Lobster's first solo series. Written and featuring a cover by Hellboy creator Mike Mignola, and drawn by Jason Armstrong (Ferro City, The Sensational Spider-Man), Lobster Johnson: The Iron Prometheus is a wild ride full of fearsome monsters, mad scientists, and threats from the world beyond.

Lobster Johnson, Vol. 1: The Iron Prometheus Details

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Author : Mike Mignola , Jason Armstrong (Illustrator)

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From Reader Review Lobster Johnson, Vol. 1: The Iron Prometheus for online ebook

Anchorpete says

And thus began my Odessy into the World of Lobster Johnson. Here is the thing, if for some reason you are reading my specific reviews, you will notice that I pretty much love everything out of the Mignolaverse. BPRD: Hell on Earth, Hellboy, Oh yes, that is my pancakes with chocolate chips right there.

here comes lobster johnson, a nice beefy set of sausage links to go along with my ihop metaphor. Mix it in with the syrup. I have no idea where I am going with this. How about for someone who is wondering if they should read this book- READ EVERY TRADE SET IN THE HELLBOY/ABE SAPIEN/BPRD/LOBSTER JOHNSON universe

Travis says

Great mix of pulp action and Mike Mignola's special brand of mystery and horror. Great to see the Lobster in solo action and the text on his mythical publishing history was brilliant.

Only problems are that Johnson is so mysterious, he can come across as a bit flat and so much of Mignola's stuff has become so interconnected there were a couple bits that seemed to hinting at other stories of his that I felt I had missed something.

As the Hellboy-verse gets bigger, it seems that less effort is made for a story to stand alone and the writer assumes you've read everything.

This would still make a great movie though.

Wing Kee says

The devil is after you!

This is where it started, well not really, but this is where the story of Lobster Johnson began in terms of more than just a oddball character that showed up in the Hellboy books. I read Iron Prometheus after the newer trades so this one does feel a bit different, oh and Arcudi is not here yet so you really feel what he brings to the table.

World: Jason Armstrong is a good artist, he has the ability to illustrate the book in a style similar to Mignola, I like that. The framing and the line work and the colors are wonderful making this book pretty in the Mignola sense. The world here is wonderful, there is so much world building here that it seeps into every panel. The Hyperborean storyline is always something that I enjoy about Mignola and having this be the first Lobster story is wonderful and ties it firmly into the Mignolaverse.

Story: Mysterious just like the Lobster. Full of intrigue, Lovecraftian, Nazis and dragon monsters. The pacing is good, and the amount of world building here is wonderful. I don't want to give too much away as I found the story interesting. However I did feel that sometimes the action sequences were a bit unclear as to what was happening, I think this is not intentional, I think in Armstrong and Mignola's mind it was very cinematic and sometimes I feel the art doesn't do a good enough job of showing what Mignola is trying to show (but this also goes for his own art). The snippets of the history of the Lobster were great, offering even more background on the mysterious character. It was a fun read, but lacked character development and also the introduction of the team was a bit too nonchalant, this is where the absence of Arcudi is mostly felt. It's a wonderful tale but lacks the connection that the reader wants with the crew and the Lobster.

Characters: Full force playing on the mystery of the Lobster, which is good as I like how his identity and his origins is still a mystery to the reader. Mignola and Arcudi in later books has done well in sustaining this mystery without it feeling dragged out. However, character development is lacking this arc, sure there is the Vril suit, the professor and the daughter which get a big chunk of development, but the main cast of the Lobster and crew get none. Lobster gets the newspaper articles which is great, but the rest of the team get jack and I wish there was more for the reader to connect with this team as in later arcs they are also a strong part of the story. Good, not great.

This being the first arc it's understandable that the bulk of the story was serving world building, as this is Mignola's forte. I do miss Arcudi this time around and I see now what he brings to the table, character depth. I still highly enjoyed the book and am looking forward to see where the story will take us.

Onward to the next book!

Maciej says

PL

Po ogromnym sukcesie Hellboya i B.P.R.D. Mike Mignola tworzy kolejną historię w swoim fantastycznym, gotycko-makabrycznym uniwersum. Lobster Johnson to w dalszym ciągu komiks detektywistyczny i nie tak okultystyczny jak Hellboy ale w dalszym ciągu wciąż swoim niesamowitym klimatem i pięknymi rysunkami.

EN

After the huge success of Hellboy and B.P.R.D. Mike Mignola created another amazing story in his fantastic, gothic-macabre universe. Lobster Johnson is still a detective comic book but not as occult as Hellboy, Mike continues to draw in his amazing atmosphere and beautiful drawings and it's still very good.

Saif Saeed says

This is an action comic, in the art style of Mike Mignola, and with a heavy mystical/Nazi focus.

It's an action comic, so don't expect to read this and find any kind of thematic subtext or whatever. In the vast world of Hellboy Mignola draws on folklore, Lovecraft, and so many other mythical/historical stories. In Lobster Johnson, it's a dude who punches Nazis and brands them with a lobster claw. It's pulp action. It's simple. It's ok.

The art is nice too.

Don't expect too much from this comic and you won't be disappointed. Lobster Johnson is the only character in the world of Hellboy that is shallow and I think that's nice. He's an ass kicking machine, so read this if you like ass kicking machines and the works of Mike Mignola.

Zachary King says

Great Lovecraftian pulpy fun. A shadow supporting character from the Hellboy universe takes center stage in this action-packed immersive read. Lobster Johnson faces down a yeti, a group of Nazis, a mystical foe, and eldritch Atlantean energies. This book throws you into the action without much time to catch up, but the energy and thrill of the plot keeps you moving through the pages as you piece it together with The Lobster. Though Mignola didn't do the art for the book, Jason Armstrong has captured Mignola's penchant for thick expressive lines and bold silent action. I'm dipping my toes back into the Hellboy pond, and Lobster Johnson is a great entry.

William Thomas says

That was extremely painful. Giving something by Mignola only 2 stars. Painful indeed. Because I love Mike Mignola in the same way I had high school crushes. But it seems that in the same way my affection for him is eroding over time and becoming blurry, only hints of why I originally thought him a genius. Reading this rather awful book was like finding your high school crush on facebook 15 years later to see them still single, haggard, their profile picture of them with a drink in hand, beaten up by one too many nights out at the bar, and having a different photo album to commemorate each of their six month long relationships, and making status updates about regretting last night's decisions. It is disenchanting. And a complete disappointment.

It was the early 90's when I became enamored of Mike Mignola for his work on *Gotham by Gaslight*. I was young then, too young to fully grasp what was happening within the book on all levels, but I was drawn to the artwork and the dark imagery. It was something else entirely, not a superhero book, but something else, something sinister lurking in the shadows behind the mainstream melodrama. And I liked it although I wasn't entirely sure why at the time, outside of the fact that the book was dark and I liked dark things because I was that teenager- listening to *Slayer*, reading *Poe*, and watching *Army of Darkness*.

When I came across his Hellboy series I completely got it for the first time. I was a little older. I understood it completely and loved it more for the art and the spare style of storytelling, the lean dialogue. It was thin, almost emaciated. I like it for that because it seemed to speak louder for these things.

And now this. This book. This solo Lobster tale. I just didn't get it and could not care for any of it. He left the artwork to someone else, an inferior artist with no sense of the hard edges Mignola can craft. An artist without a sense of contrast and without a sense of shadow. An artist inferior to a host of other highly stylized artists of the same vein. It was hard to push through most of it, the seemingly lazy style of inks. And then the story showed more bloat than I have ever seen in a Mignola book. A dead body that had been sitting in a trunk of a car in a humid Tennessee back road. Grown gassy and full in the heat. Too much dialogue and still not enough of an explanation of the story. Too much action and not enough finesse. It left me wanting on all levels.

I understand the idea of the throwback comic book. I don't like it, but I understand it. I wanted to like Tom Strong more than I did, but just could not in good conscience. I feel the same way about the Lobster- it's missing too much. It can't recapture the glory days of golden age books and it isn't even creating anything new. It's a pale imitation.

Adam Stone says

In the 1960s, Marvel comics was widely known to have artists draw stories based on an outline, and then have Stan Lee comic in and write the dialog and narrative boxes to finish up the comics. It made for a particular style of comics that most modern readers might call "stilted". But it was a historically important style that helped propel the industry into something else. I don't believe this method is often employed in the 21st century, as it's much easier for an artist to draw action from a story than a writer to create a story just from the action.

This volume of Lobster Johnson Feels Like it was written art first, story second.

Jason Armstrong's art is five star here. I was barely through the first chapter of this volume when I realized the story wasn't going to be good. But the art was so incredible, I kept flipping back through the book, and not just because it was hard to keep track of what's going on.

I read this pretty soon after reading Mignola's Rise of the Black Flame, which is mind-numbingly slow. This, by contrast, reads like the world's most well-drawn and colored flipbook. There is no breathing room in this story. I love when a story like this leaves you breathless, as though you'd just run through an obstacle course full of monsters. Sadly, this felt like the breathlessness of finding yourself floating in space when the last thing you can remember is looking for cereal at the supermarket.

As an art book, this is an A+ Must Purchase collection. As a story, it's completely forgettable.

I would recommend this for die-hard Mignola fans, Hellboy completists, people who care more about art than story, and people who like Nazi villains to show up in stories for no discernable reason other than they must gain control of a magical amulet/suit/helmet/etc.

StrictlySequential says

Justice doled out by the Burning Claw of the Lobstaaaaaaa! For my taste, the Lobstaa is the most fun especially because it's set in pre-WWII America: the primary period of pure pulp! The writing is the best you'll get out of UNAIDED Mignola which is a compliment. He excels in "on the surface" stories packed with action and resolution, unburdened by delving into depths of character/story/psychological nuance. When reviewing one of his titles I find it helpful to reference his "Mignolaverse" in general:

What makes that long list of titles and issues within is the interconnectedness of (nearly) all of them and the finality of the story-lines in which he doesn't shamefully resurrect characters- even though he keeps some are just as "alive" in hell. I love when he goes back before some of them die to give the character more action and depth like Doyle did in "The Hound of the Baskervilles".

Armstrong replicates Mignola's art but I'm only okay with that as A HUGE FAN OF PURE MIGNOLART. Many do the same with Guy Davis' art in other titles within the aforementioned "mignolaverse" but I also love Guy Davis (who also has many issues of his own) for his unapologetic art in the vein of (not copying) Sergio Aragonés!

I have a huge bone to pick with Mickey Migs when he puts his name as the top writing credit on the books he doesn't do alone because all he does is read legends and insert the interesting characters in his continuum who are then made unique and sink or swim by the likes of masters like JOHN ARCUDI. He owns up to this if you read between the lines of his praises for those writers yet still takes the top credit when he should put "Mike Mignola's (The Books Name) -Written by..."). There is obviously a better way but you get the idea. If I could make the decisions I'd have him drawing a non-monthly title while giving input on the writing until he retires.

If you enjoy this check out DC/Vertigo's SANDMAN MYSTERY THEATRE

Sud666 says

Lobster Johnson is a Mike Mignola work in the vein of Hellboy. The series is rather confusing, in terms of it's story and has a varied cast of villains from "The Devil" to Nazi's. Lobster Johnson himself, may be a member of the BPRD, but it is never really stated.

I enjoyed most of the Hellboy works I have read, but this one just didn't do it for me. The first problem was the story itself. While it is action oriented the sheer cast of characters from the Iron Man wanna-be in his VES suit to Lobster himself. Johnson seems to be a man, but he has this lobster claw symbol on his hand that he can use to brand or hurt enemies. Yeah, it is weird. He also uses guns and seems a good fighter. But again the story is all over the place. While the gist is using a power named Viril, a sorcerer calling himself the Devil is trying to use the Viril power to create an army of demons (though he calls them dragons). Along the way it seems the Nazi's want the VES suit. The rest I'll allow you to figure out if you ever read this.

The artwork, while similar to Mignola's style isn't the same. I like Mignola's unique style and enjoy the full splash pages. This artist whilst mimicking the style never really matches Mignola in bringing the characters and the background to life. It has a very pulp noir feel to it. From the settings, to the muted colors to the style of the clothes and dialogue it has the hallmarks of a 1940's serial novel.

While this is by no means a bad comic, it never quite measures up to the rest of the Mignola works I've read so far. Thus due to the not-so-great art style and the lack of a tightly structured story that never really explains who is who and what their motivations are beyond a generic "Oh he's bad" and "oh he's good" concept. Thus this one gets 2 stars. It's merely ok and good for any fan of BPRD/Hellboy...everyone else? I won't recommend this unless you have a soft spot for pulp noir style tales.

John says

I am 100% present for pulp revivals, Nazis, yetis, gasmasks, mad scientists, tales of Hyperborea, super suits, brains in vats, the works.

Andrew says

This Hellboy spin-off, written by creator Mike Mignola, really has the feel of an old pulp adventure. Lots of weird set-pieces take precedence over character, as we see what Lobster Johnson does and how he does it, but don't learn anything about who he is. Having said that, we do delve deeper into the supporting cast, although the emphasis is still very firmly on plot. The art, by Jason Armstrong, does a great job of communicating the spirit of Mignola's own work, but still has a clear style of its own.

Unfortunately, by tying the events from this book into current developments in the BPRD series, the story sacrifices a certain amount of closure. What it gains in being part of the overall Hellboy universe, it loses as a standalone title. Although I may be misjudging the book, since I do know that elements carry over into BPRD and Hellboy; if I wasn't aware of that, I might have found this one to have a perfectly fine, if slightly ambiguous, ending.

Adam says

Stunning blast of fast paced pulp. Weird technology, giant Nazi subs, the Yeti, ancient conspiracies and lots of action. Ridiculously sublime entertainment. Fans of 30's pulp like the Shadow, Doc Savage etc. need this.

Canavan says

★★★

Mommyslilboy25 says

What's better than a guy named "Lobster Johnson" that kills nazis and has a lobster claw as an insignia, which he slaps on his victims' foreheads?! NOTHING!
