



The Visitor: How and Why He Stayed

Mike Mignola , Chris Roberson , Paul Grist (Illustrator) , Bill Crabtree (Illustrator)

[Download now](#)

[Read Online](#) ➔

The Visitor: How and Why He Stayed

Mike Mignola , Chris Roberson , Paul Grist (Illustrator) , Bill Crabtree (Illustrator)

The Visitor: How and Why He Stayed Mike Mignola , Chris Roberson , Paul Grist (Illustrator) , Bill Crabtree (Illustrator)

In 1944 Hellboy was conjured in a ceremony meant to give Hitler the ultimate occult weapon. Fortunately, Professor Trevor Bruttenholm was there to witness and to guide Hellboy to become the world's greatest paranormal detective. But Bruttenholm wasn't the only witness to Hellboy's arrival. This collection reveals the aliens who monitored Hellboy's arrival, and why the assassin they sent to Earth stayed his hand.

Collects The Visitor: How and Why He Stayed #1-#5 and the The Visitor: How and Why He Stayed short story from Hellboy Winter Special 2017.

The Visitor: How and Why He Stayed Details

Date : Published October 4th 2017 by Dark Horse Books

ISBN : 9781506703459

Author : Mike Mignola , Chris Roberson , Paul Grist (Illustrator) , Bill Crabtree (Illustrator)

Format : Paperback 144 pages

Genre : Sequential Art, Comics, Graphic Novels, Horror, Fantasy, Science Fiction

 [Download The Visitor: How and Why He Stayed ...pdf](#)

 [Read Online The Visitor: How and Why He Stayed ...pdf](#)

Download and Read Free Online The Visitor: How and Why He Stayed Mike Mignola , Chris Roberson , Paul Grist (Illustrator) , Bill Crabtree (Illustrator)

From Reader Review The Visitor: How and Why He Stayed for online ebook

Orrin Grey says

The Visitor: How and Why He Stayed falls into the same trap that a lot of recent Mignolaverse spinoff titles have been catching themselves in lately: In order to stay accessible to readers not as well-versed in the by-now complex (if also amazingly well-developed) Hellboy mythos, it ends up repeating a lot of stuff that we already know, and showing us a lot of things that we've already seen. This can be handled better and worse, and in the case of *The Visitor*, it is largely excused by the fact that this is the story of that weird alien guy who has shown up on and off since *Seed of Destruction* all those years ago, which means that he's been around for several of Hellboy's big adventures.

Unfortunately, knowing why that guy was there doesn't really add a whole lot, so it's good that they also included some nice moments about memory, grief, and humanity--not to mention the cultural zeitgeist in which the story takes place--to help give the tale some depth. Still, *The Visitor* ultimately felt a little slight to me, compared to some of the other Hellboy spinoff titles we've gotten. That said, Paul Grist's art is absolutely perfect for the work that he needs to do here, so that's certainly something.

Frédéric says

The backstory of a body- as in dead- Hellboy found in a story decades ago.

An alien supposed to kill Hellboy on his arrival on Earth decides to let him live and monitor him, convinced he might be a solution more than the problem. So he does over 5 decades and gets involved in a relationship with an earthling along the way.

The point is, is it really interesting? Does it add something to the overall plot? Answers are no and not really. The plot drags on, rehashing formulaic good sentiments before concluding as predicted. The main character is as unentertaining as can be and his relationship with a human woman so cliché it nearly hurts.

Paul Grist, an author I really like when working solo, does his best impersonation of Mignola while conserving his main style and storytelling. Cool but not enough to maintain interest throughout this boring and cash-grab story designed for hardcore completists.

Col says

2 stars for the actual story, 1 for the better than average knockoff Mignola art. This is a Hellboy spinoff only for the diehard completionists. It fills in the backstory of that alien that appeared in conqueror worm - you remember him, right?, while connecting him to a few events from Hellboy's life. While that backstory isn't aggressively boring, it also possesses no interest of its own. Every "thrill" this comic has is ultimately a little jolt from remembering something from one of the better Hellboy comics. Perhaps the only bit of lore unique to this story is an apparent confirmation that the alien spaceship is NOT Hyperberum, but I'm not sure if that really needed answering. Again, read only if you MUST (like me) read every bit of canon Hellboy material.

Pop Bop says

So, "What Is the Deal With This Alien Guy?"

This is, clearly and hands down, the best Hellboy spinoff I've ever read. It is immersive, melancholy, thoughtful, and totally in tune with the rich history of both Hellboy himself and the multi-decade arc of the Hellboy books.

This volume collects issues 1 to 5 of "The Visitor: How and Why He Stayed". It tells the full story of that mysterious alien who was present when Hellboy first arrived on Earth and who has appeared in the background from time to time since in other Hellboy tales. That alien has been a "sleeper", hidden by Mignola in the background literally more than twenty years ago, and now finally his role has been revealed. That, alone, is pretty darn cool. Who thinks that far ahead?

But, even if this tale were simply a one off that just popped into someone's head recently, it would be worthwhile. Why the alien appeared, why he stayed, and what happened to him are fascinating questions, and the reader is rewarded with clear, well imagined, and surprisingly touching answers. Roberson describes the tale as being about "mortality, memory and loss", and that is a fair and elegant summary.

And of course there are some sketches, an author interview, and a bonus Christmas story, just to round things out. It's also worth especially noting that the drawing - spare, clear, clean, crisp, a touch modern and angular - serves the story exceptionally well. It is restrained, which adds to the power of the message, and it features a lot of white, grey, ink, and big pastels, which helps carry the slightly melancholy mood.

That's not to say that we don't have suspense, action, and a compelling story. We also slip in and out of Hellboy episodes familiar from other Hellboy books, (only this time from the alien observer's point of view and for the alien's purposes). But, this is the alien's book most of all, and it is a worthy and, (again in Roberson's words), elegiac contribution that enriches the Hellboy canon. A very nice find.

(Please note that I received a free advance will-self-destruct-in-x-days Adobe Digital copy of this book without a review requirement, or any influence regarding review content should I choose to post a review. Apart from that I have no connection at all to either the author or the publisher of this book.)

Aaron Wenger says

An oddity in the Hellboy series, not just because the cut-and-dry science fiction is a departure from the eldritch cosmic horror thing, but because it's laughably bad. The art (specifically the character movement and posing) is god-awful. This is strange, considering much of the narrative is just previous Hellboy stories from a different vantage point. The artists could have literally traced Mignola's original illustrations and done better. The storytelling was ungodly weak; the expected time-turner back-to-the-future-2 enders-shadow thrill of seeing memorable Hellboy moments retold and recast is stretched to its breaking point.

Eli Poteet says

i am charmed by the idea of exploring and or answering open ended plot twists in favorite graphic series although i must honor how my desperate need for *more* info has kept me wanting more storylines vs more background noise. and thats what i feel like this boiled down to-it was background noise shifted thru for extra but sub par context. i feel like this story was corney and boring. plus i dont buy the slipped in extra slice of jolly hellboy vs santa match in the back. corney and tacky. where was the coolness and deviant vibes to resonate with? and i fucking hate it when a storyline simplifies the struggles of minorities by making a cliché and trite collage of struggles in a sepia tone. i hate it. i feel like it just s justifies the objectification of the minorities token archtype in the literature. the writer never even gave ruby a last name much less a personality of her own. i just couldnt get geeked out by this awfully titled filler.

Paul E. Morph says

Absolutely amazing book! The artwork was fantastic; Paul Grist is a master. The story was so moving... It broke my heart, it did. A truly brilliant mini-series; I wish it could've been longer!

Cale says

I'm always a little leery of revisionist stories, where a new character is painted into the background but turns out to have been a pivotal driving force (see Ender's Shadow for example) - it tends to lessen the original story without bringing anything of real value to the world it's added on to. The Visitor is like that - it's a shadowy man in the background of Hellboy's life who has had an outsized impact compared to the places his story has actually overlapped. But I think it manages to find the balance a little better than most as its focus is less on how The Visitor saved Hellboy on multiple occasions, and instead exploring the why. The book describes itself as elegiac in the afterword, and I got that feeling from it too. It's less interested in actions than it is emotions. It's focus on the relationship between the Visitor and the world he inhabits (and the relationships he forms) take up most of the book, which feels appropriate. One interesting aspect is the art, which is distinctively different from the traditional blocky Hellboy style, but is used to illustrate scenes we've seen from different perspectives. It's a nice touch, but ultimately not much more than an accent on the main theme. This is more a meditation on patience and observation than a rock'em-sock'em Hellboy volume. It's interesting to see that the Hellboy world can support that kind of story, but it does still feel a little out of tune with the setting. It's a nice piece for Hellboy afficianados, but not something I would actively recommend.

Chad says

Chris Roberson takes an oddity from an old Hellboy miniseries, Conqueror Worm, and expands on how he ended up in this place.

The Visitor was an alien watching Hellboy throughout the years, working behind the scenes to help out when Hellboy or the BPRD missed things. Basically he's the Uatu the Watcher of the Hellboy universe. Paul

Grist's art was not very good. It was Mike Mignola lite, without the nuance or shadows.

Ill D says

Hellboy is Red
Alien is Blue
The Visitor is ok
Dooty doo doo

Just like a juvenile rhyme that a child might come up with, so to is The Visitor: How and Why He Stayed. With about as much importance to the HellBoy canon as a grain of rice and piecemeal action to boot, The Visitor feels more akin to a silly jingle than a properly fleshed out story. Failures and all, there's definitely a bit to say about this. So, let's jump in.

First of all the art is cute. In fact it's so downright cutesy that it detracts from an otherwise gritty universe suffused with legit evil and all sorts of nasty stuff. In other comics in the canon, Hellboy dukes it out with universally despised nasties such as Rasputin and Baba Yaga (to name a few). These conflicts sit uneasily alongside an Alien that acts as his guardian angel.

Just as bizarre are the juxtapositions of artistic decisions, so to are the insertions of *ahem social issues. Again, just as cutseyness has never been in the Hellboy universe, neither have social issues (whether as a conscious decision or not) which it's steered clear of. Although clearly grounded in history, this alternate history (as it were) has never dealt with racism or miscegenation, for example. It's a little jarring for a cutsey story with equally cutsey art to feature a depiction of a lynching about halfway into it.

Jeepers!

And all this incoherence is strikingly odd for a style (visually at least) that has so very effectively aped Mignola's. Although downright minimalist, the typical style of the Hellboy Universe has been well replicated by Chris Roberson. Instead of striking angulations or harsh contrasts of color, simple rounded lines and warm colors have sufficed. How quaint.

Quaint, it very well may or may not be yet, the internalized references within will surely be up for debate within the Hellboy community. Throughout the comic there are very generous pepperings of well-known scenes in the series. The fans might dig this but, some of the replications can come across as quite lazy and simplistic.

Just like Nas said, "... there's nothing new under the sun, its never what you do, its how its done." Chris Roberson has been given a lot of already prepared material and we'll have to decide how well he (re)made Mignola's world in his own image. These thoughts will definitely color the questions we'll have to wrestle with over, The Visitor, How and Why He Stayed.

One thumb halfway up.

Dakota Morgan says

It's 100% a weird concept, but I really liked *The Visitor's* thoughtful, third-party exploration of the Hellboy mythos. I mean, sure, it detracts somewhat from the main Hellboy storyline for it to be revealed that there was some alien visitor manipulating events in Hellboy's favor all this time. But that visitor has his own story, his own problems to deal with. In particular, a black wife (in a time where that's frowned upon) and a lifespan that doesn't match hers. So, sure, there's some fascinating Rosencrantz & Guildenstern stuff relating to Hellboy, but there's also a touching story about an alien stuck on Earth. I dug it.

Stewart Tame says

Mike Mignola strikes me as the perfect blend of Jack Kirby and Kim Deitch, and, the more I see of his work, the stronger this conviction becomes.

Like Kirby, he seems blessed with a boundless imagination and the ability to draw anything. His writing and drawing can imply so much depth of backstory in the smallest detail. Other creators can spend entire careers just expanding on single panels of his work.

And, like Deitch, all of his work seems to interconnect in interesting and complex ways. Each new series, be it Hellboy or BPRD or whatever, gives us a glimpse of some small part of the enormous universe contained in Mignola's head. In his Afterword, Chris Roberson calls it the "Mignolaverse."

In this book, the Visitor is an alien sent to assassinate Hellboy at the moment of his birth. He stays his hand at the last minute, sensing the potential for good in the infant, and instead remains on Earth to closely monitor HB's progress, promising his associates that he will resume the assassination if necessary. And so the years go by as he assesses and files his reports. We get an outsider's perspective on humanity's capacity for both good and evil. We also see glimpses of various Hellboy adventures over the decades. In the end, the Visitor meets HB in person, and renders his judgment.

Among other things, this book is a meditation on humanity and the passage of time. Although the Visitor ages at a different rate than humans, he does age. And his alien nature doesn't prevent him from bonding on an emotional level. Paul Grist's artwork is lovely, working very well for the material.

As with any Mignolaverse title, this is only a small piece of a much larger mosaic. The more pieces you're familiar with, the greater the impact of any individual title. I've only read a handful of them myself, but liked this one a great deal. Getting deeper into the Mignolaverse is one of those projects I keep meaning to get around to. I very much like what I've seen so far. Recommended!

Adan says

A quirky little story about those funny-looking aliens we first saw way back in *Seed of Destruction* and *Conqueror Worm*. Everything makes sense now (well, not everything; this is still a Mignolaverse story, after all).

Benjamin Barham says

My favorite thing about Roberson's writing style is how he manages to render the art completely unnecessary. He does such a *thorough* job doubling down on the exposition that I don't even need to look at the pictures.

Hold on hold on hold on.

I don't actually like that at all. This could have been great and delightfully unique. Turned out to ultimately be a bore because nothing was left to the imagination. On the flip side, nothing of any real substance was disclosed. While I don't think the writing did this book any favors, the art is far and away the best part. Honestly, it was kind of a waste of talent on that front.

A frustrating installment in the Mignolaverse that circles the idea of itself until it just kind of... evaporates.

Sam Quixote says

A more accurate title for this book would be The Visitor: Why???

An alien race of watchers is unnecessarily introduced to the Hellboy universe for no reason other than to sell more comics to Hellboy fans. One of them is there when Hellboy first appears during World War 2 and his orders are to kill him because of that cliched literary trope, a "prophecy" - but the Visitor instead decides to give Hellboy a chance. From then on, he watches Hellboy's adventures over the decades in the background, occasionally saving his ass in secret, and fighting some monsters/frog worshippers.

Really: why?? This was such a pointless addition to Hellboy! I kept waiting for a reason to explain this book's existence and it never materialised. It's entirely superfluous!

There's almost no story, the Visitor has a contrived magic green card that does whatever it needs to in the moment - weapon, communicator, disguise, door unlocker - and his wife is included to show us how kind the alien is... except we already got that from his initial actions in sparing Hellboy's life so she's basically just filler. Paul Grist was brought onboard because he can sorta draw like Mike Mignola so if you want a pale Mignola-imitation, here it is?

Boring and needless, The Visitor: How & Why He Stayed is completely disposable - don't bother.
