


We have the right, and the obligation, to tell old stories
in our own ways, because they are *our* stories.

- NEIL GAIMAN -




THE SANDMAN SEASON OF MISTS

Presentation
written & designed
by Matt Querino,
Winter 2017.

Algonquin Reg-
ional High School,
Northborough, MA.
Junior English.

Featuring characters
created by Neil Gaiman,
Mike Dringenberg, & Sam
Kieth. DC Comics.

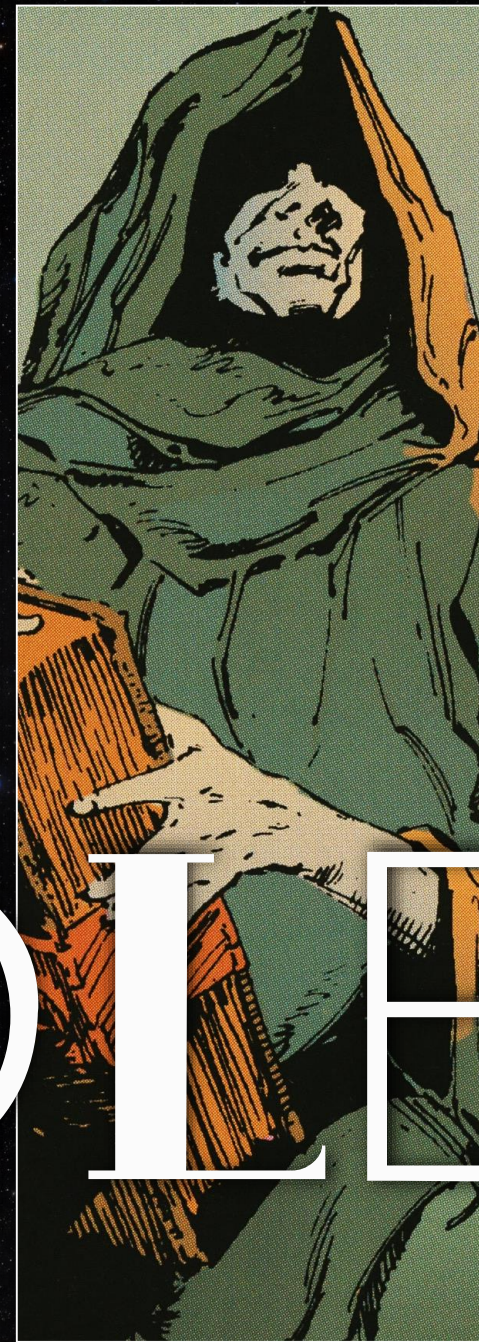
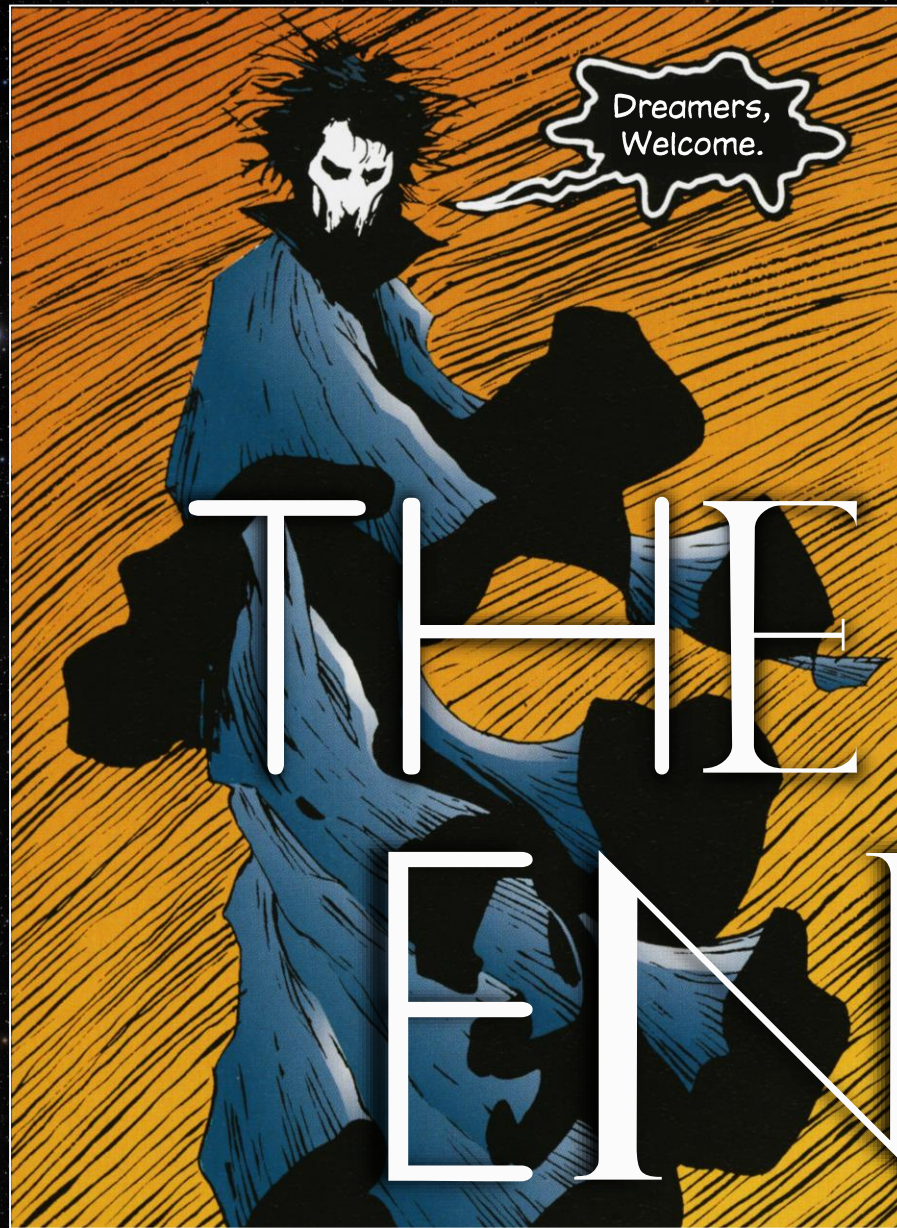


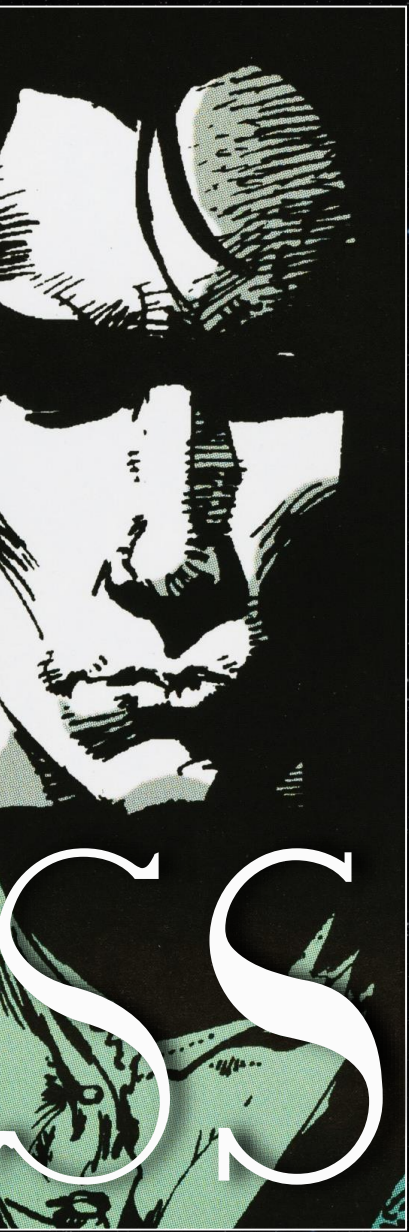
THE SANDMAN SEASON OF MISTS



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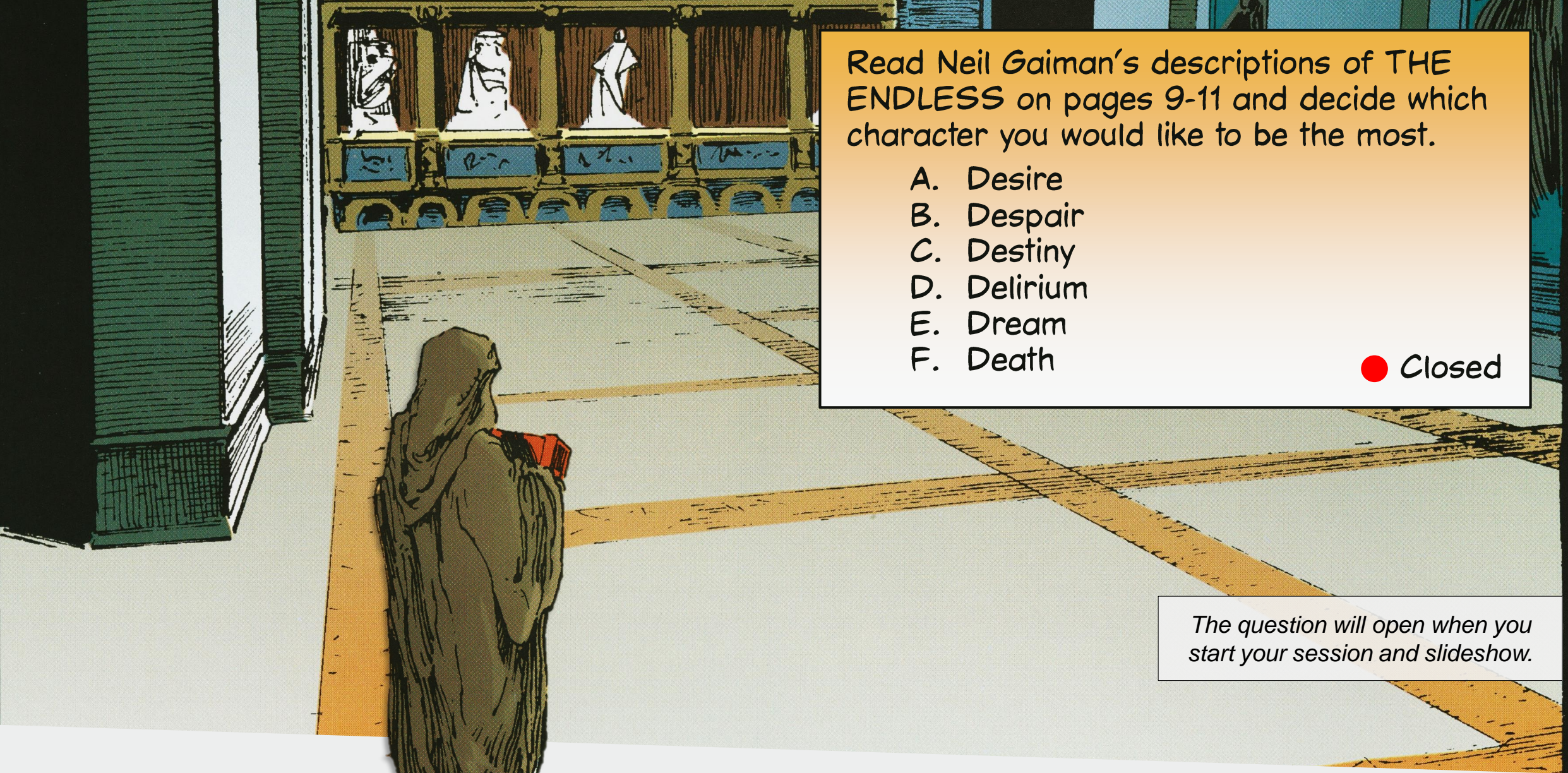
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FAMILY MATTERS

Families are meant to look after their own, even The Endless, a disparate family of seven beings, who each embody a different phenomenal force in the universe, that all happen to start with the letter “D”: Dream (also known as The Sandman and Morpheus), Desire, Despair, Destiny, Delirium, Destruction, and Death. Much more than blank, abstract concepts, Morpheus and his brothers and sisters come alive as complex, engaging characters in the hands of British writer Neil Gaiman and his artist collaborators.



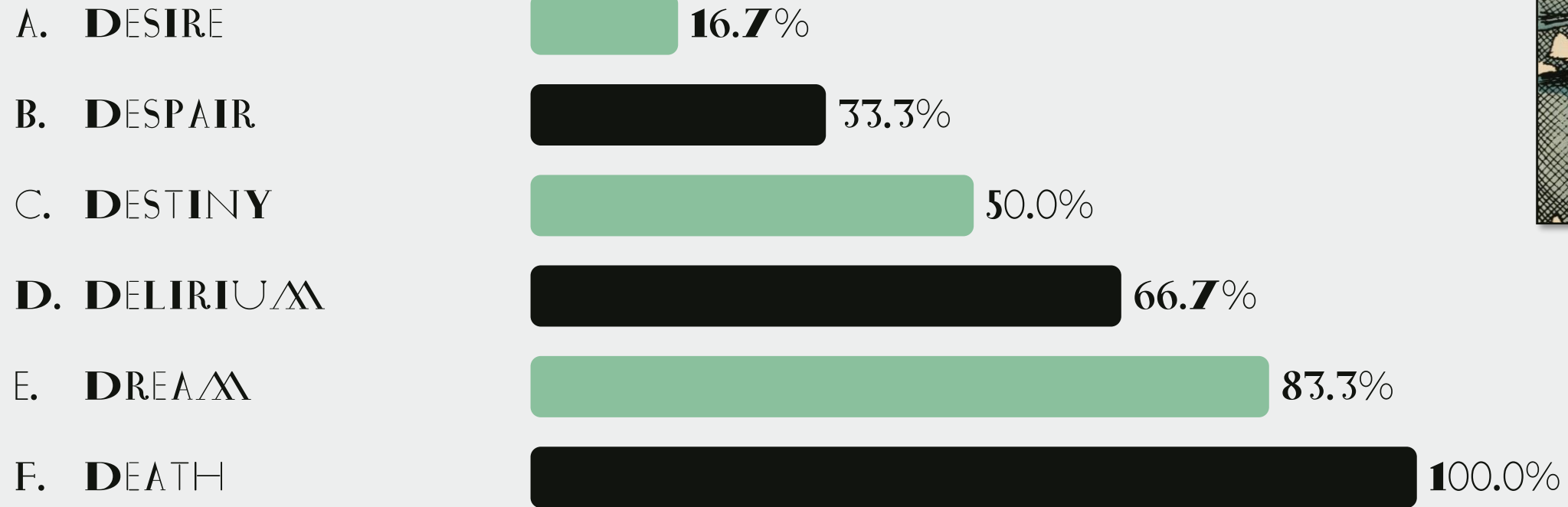
Read Neil Gaiman's descriptions of THE ENDLESS on pages 9-11 and decide which character you would like to be the most.

- A. Desire
- B. Despair
- C. Destiny
- D. Delirium
- E. Dream
- F. Death

● Closed

The question will open when you start your session and slideshow.

WHICH *of* THE ENDLESS Would YOU Be?



● Closed



NEIL GAIMAN

The fantastic seems perfectly suited to comics, because the only limit on visualizing the impossible in pictures and words, and on outdoing Hollywood's biggest special effects budget, is the author's imagination. The Sandman was a failed DC Comics property in limbo, so there were no expectations when a novice comics writer from Britain turned him into a pale, shrouded Lord of Dreams. Neil Gaiman (1960-) and his artistic collaborators wove a seven-year tapestry of tales of gods and humans, spinning it carefully through to its end. Its ongoing success in book form helped foster the more

experimental Vertigo imprint and an openness in the field to finite artistic statements. Gaiman, along with an impressive array of writers and artists, set new standards for comics in the late 1980s and early 1990s, bridging the gap between comic shops and mainstream book stores and ushering in a new type of book: the graphic novel. *Season of Mists* (1990/1991) was first published as a nine-issue story arc and is in many ways the first full display of Gaiman's talents. The storyline combines original mythology with classical mythology while examining deeply human motives within the stories of multiple pantheons of gods. Along the way, Gaiman rewrites the Norse gods as well as Milton's Lucifer, satirizes British schoolboy memoirs and zombie movies in a single tale, and sets in motion a mortal enemy who could eventually bring about Dream's doom.



Scenes from *COMIC BOOK SUPERHEROES UNMASKED*, which aired on The History Channel in 2003.

The documentary includes interviews with Neil Gaiman and other comic book insiders.

What are ↓ Graphic Novels?

Graphic novels are works, intended for adults, in which extended narratives are told through a series of illustrations. The term graphic novel has been around since 1964, when American comics critic and magazine publisher Richard Kyle coined it. Kyle was among the first to import and champion European comics. These



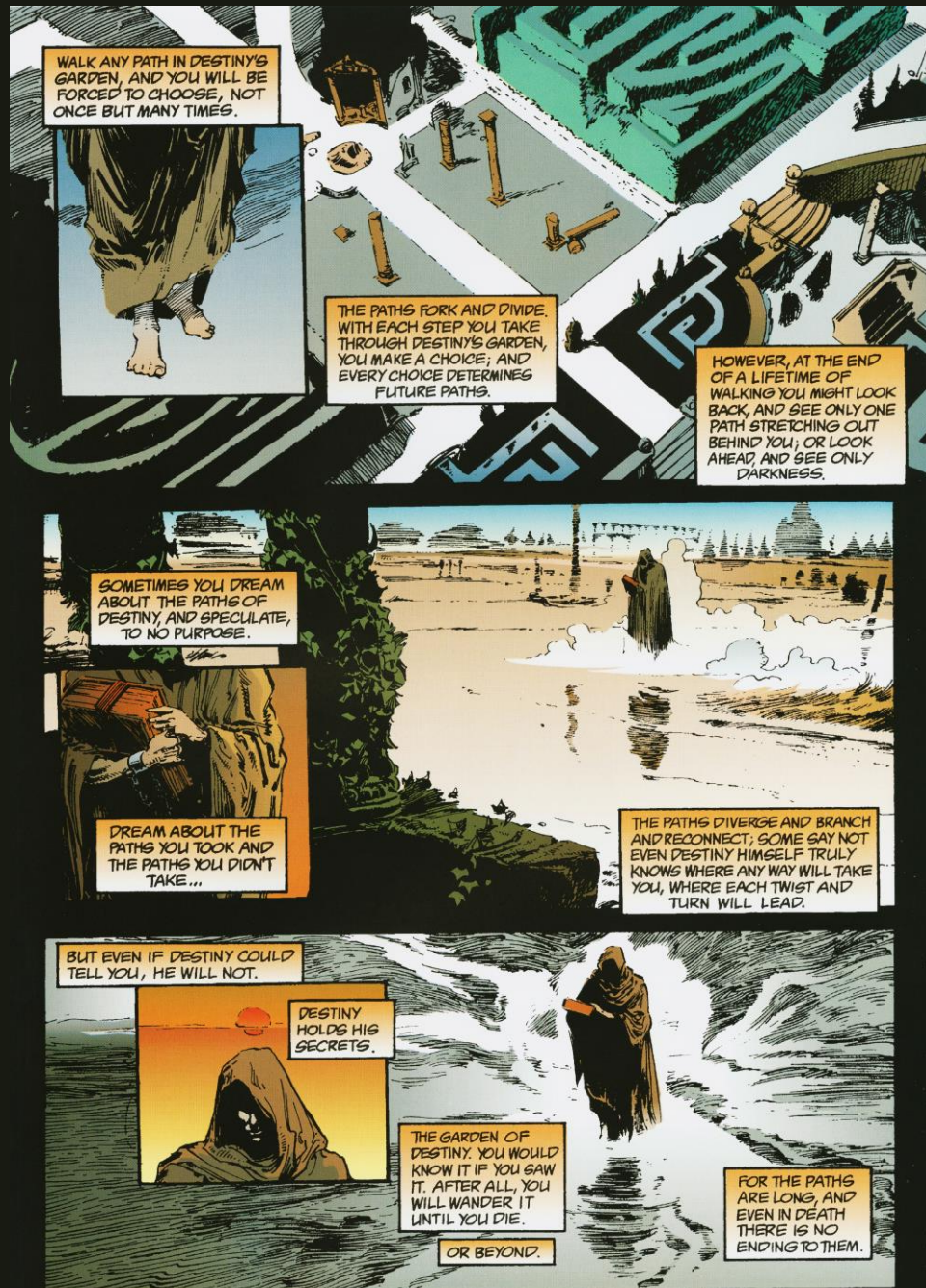
came as revelations to him compared to the disposable, monthly stapled pamphlets on cheap newsprint that made up most of the American comic books. Although the modern graphic novel, using words as well as visuals, began with Will Eisner's *A Contract with God* in 1978, it was not until 1986-87, with the publication of Frank Miller's *Batman: The Dark Knight Returns* and Alan Moore and Dave Gibbons's *Watchmen* that this new, extended comics form reached a substantial readership globally.



READING COMICS

You might be an avid book reader, but still genuinely “comics-illiterate.” In graphic novels, images and text arrive together, work together, and should be read together. There is no one rule, but in some combination you read words and pictures in tandem and in cross reference, one informing the other. Part of the knack of reading comics is being able to enter and move your eyes around inside each panel, the equivalent to one sentence or more. You scan the text in every

caption box, speech balloon, and thought cloud, moving within them from top left to bottom right. But you also scan each picture in various directions for cues and clues. It’s a bit like reading a map, diagram, or painting. Close in and concentrate on what’s inside the first panel, then look for the connections to the next panel. You do the same again here, on through the page. Remember, you can look back anytime to check. And yes, you’re bound to peak ahead.



SANDMAN 21.2

PANEL 3

The Grææ (English translation: “old women,” “gray ones,” or “gray witches”). They were three sisters with one eye and one tooth shared among them. Their names are Deino (“dread,” the dreadful anticipation of horror), Enyo (“horror,” the “waster of cities”), and Pemphredo (“alarm”). As can be seen, the Grææ are another form of the three spinners of Destiny. They were the protectors of their sisters the Gorgons.



SANDMAN 21.3

Panel

Gutter

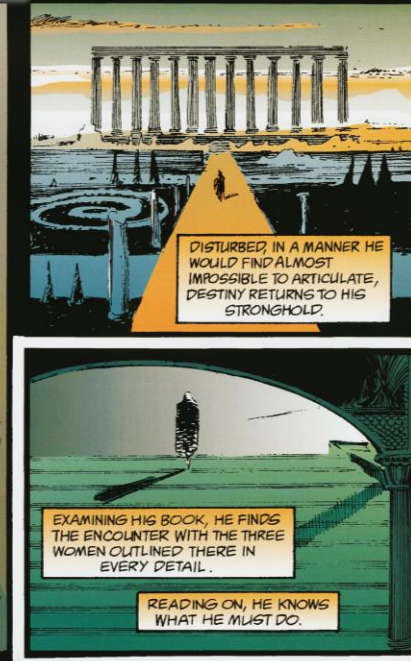
Tier

Grid

Speech Balloons

Captions

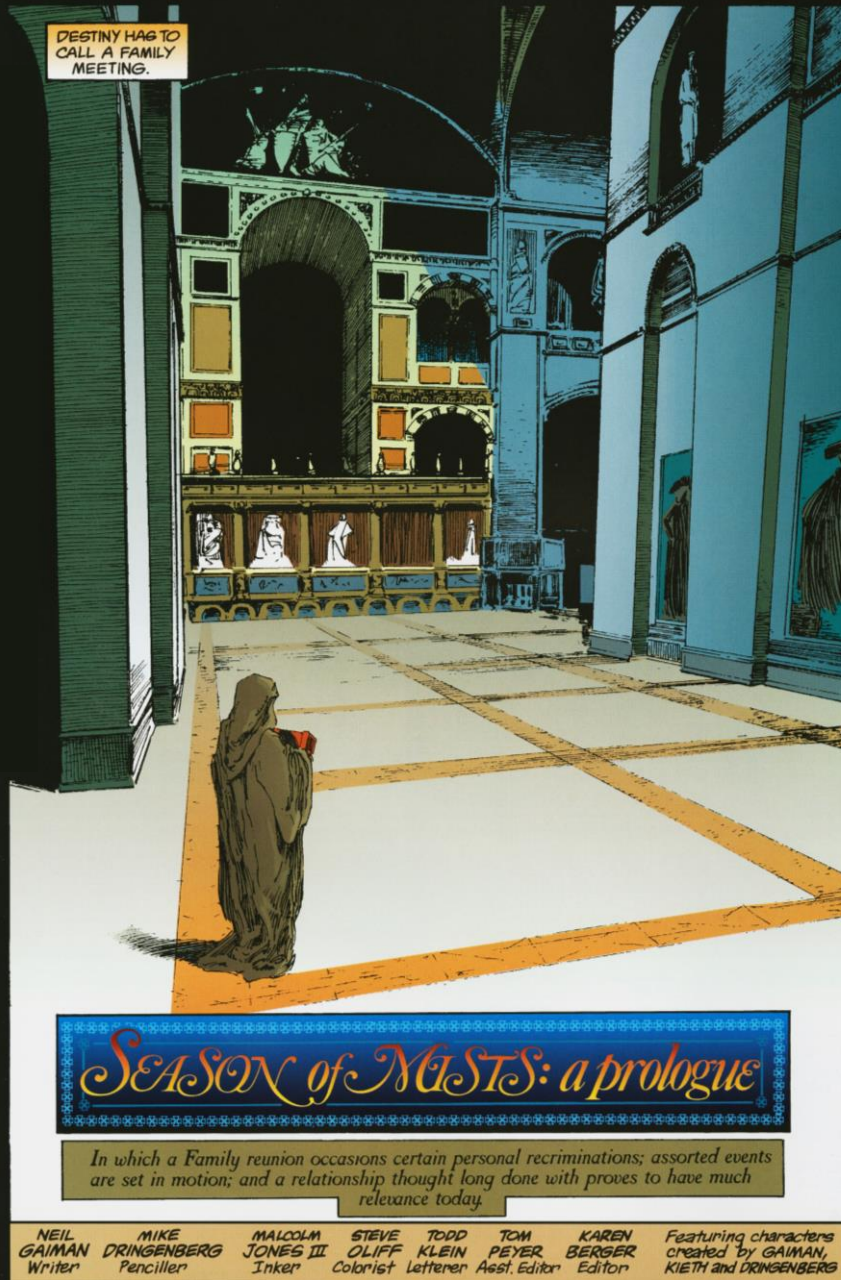
Sound Effects



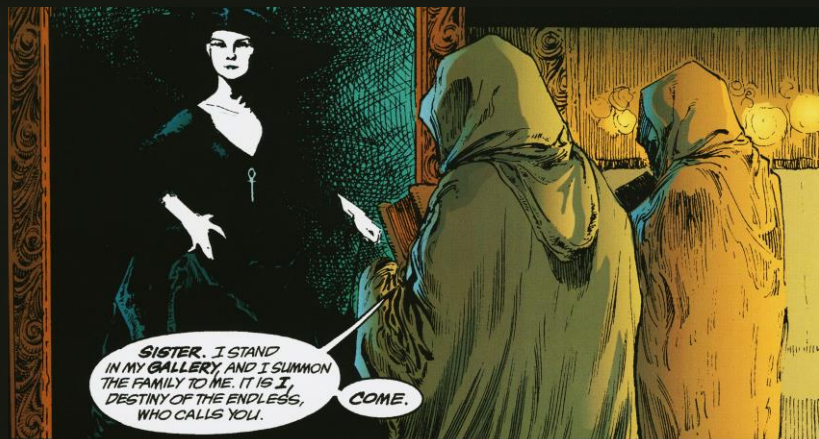
SANDMAN 21.4

SPLASH PAGE

A **splash** is a large, often full-page illustration which opens and introduces a story. It is rarely less than half a page, and occasionally covers two pages. Often designed as a decorative unit, its purpose is to capture the reader's attention, and can be used to establish time, place, and mood. A **spread** is an image that spans more than one page. The two-page spread pictured on pages two and three of issue twenty-three is the most common.



SANDMAN 21.5





DEATH IN FOCUS

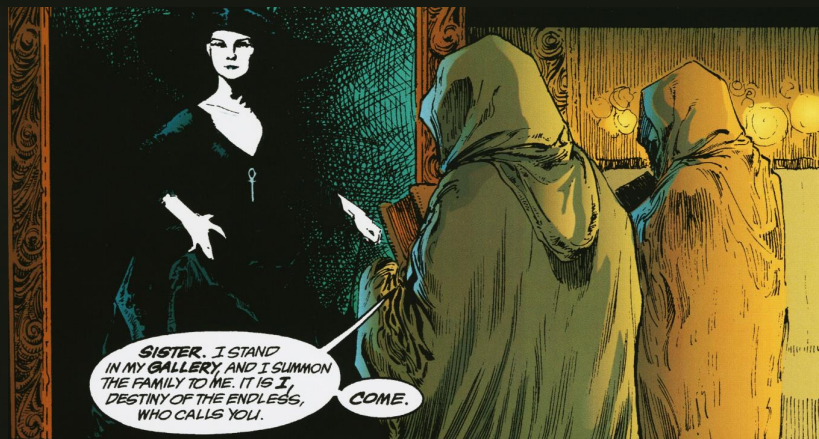
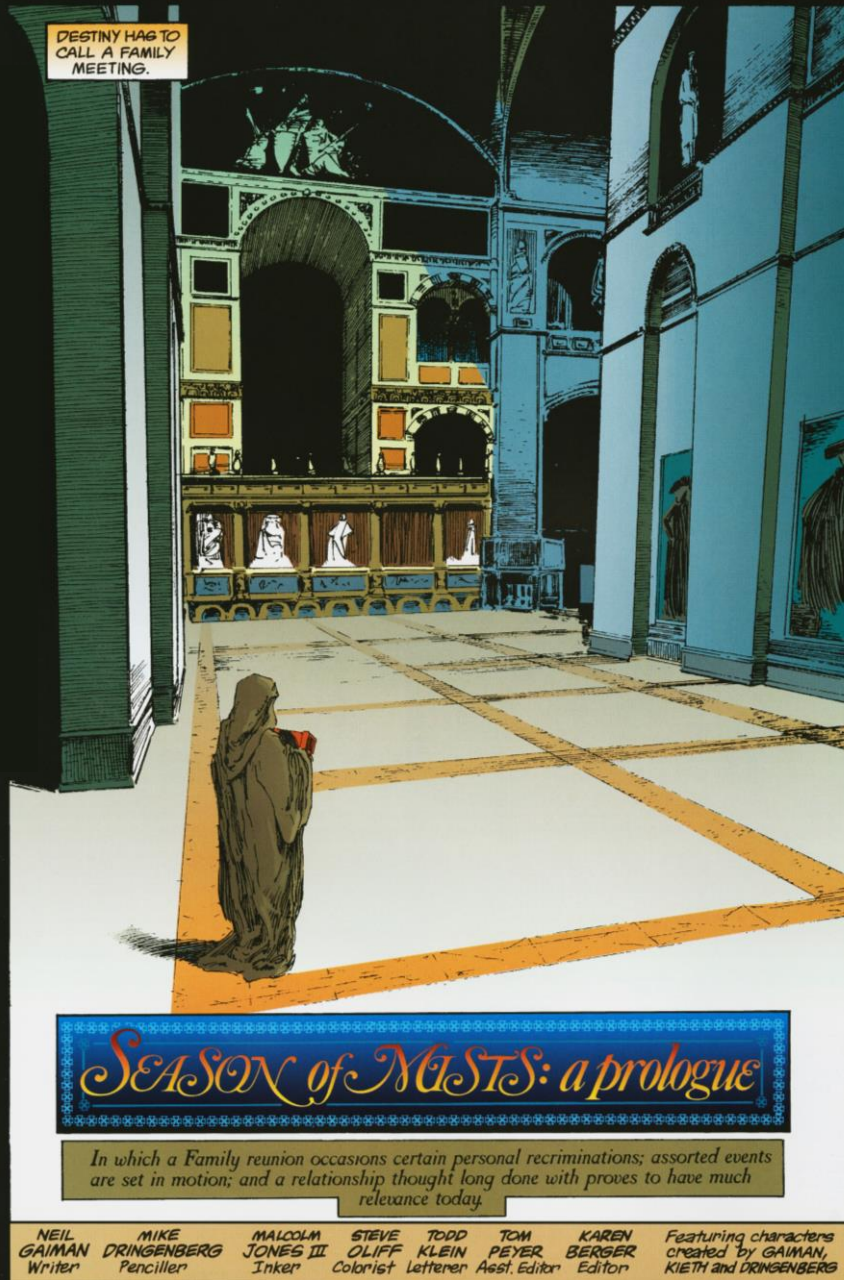
In works of art, Death is often pictured carrying a scythe to reap the dead. This image came about in the Middle Ages, a largely agrarian society so it not surprising to find agricultural motifs in their representation of death.

In the Sandman series, Death instead appears as an attractive, pale, young woman dressed in casual clothes—often a black top and jeans. She also wears a silver ankh, symbolizing life, on a chain around her neck, and has a marking similar to the Egyptian eye of Horus, symbolizing protection, around her right eye. In September 2016, Death was named the fifteenth greatest comic book character by *Empire Magazine*.

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SANDMAN 21.15

PANELS 1-5

Notice how the style of balloons and lettering convey the different characters and voices. The Sandman's serious words appear in upper and lower case, in black amorphous shapes. His sister Delirium talks in an eccentric script in unstable balloons of shifting colors.

PANEL 4

Nobody understands The Sandman quite as well as his older sister Death. Gaiman brings out both personalities in this sharp brother-sister dialogue.

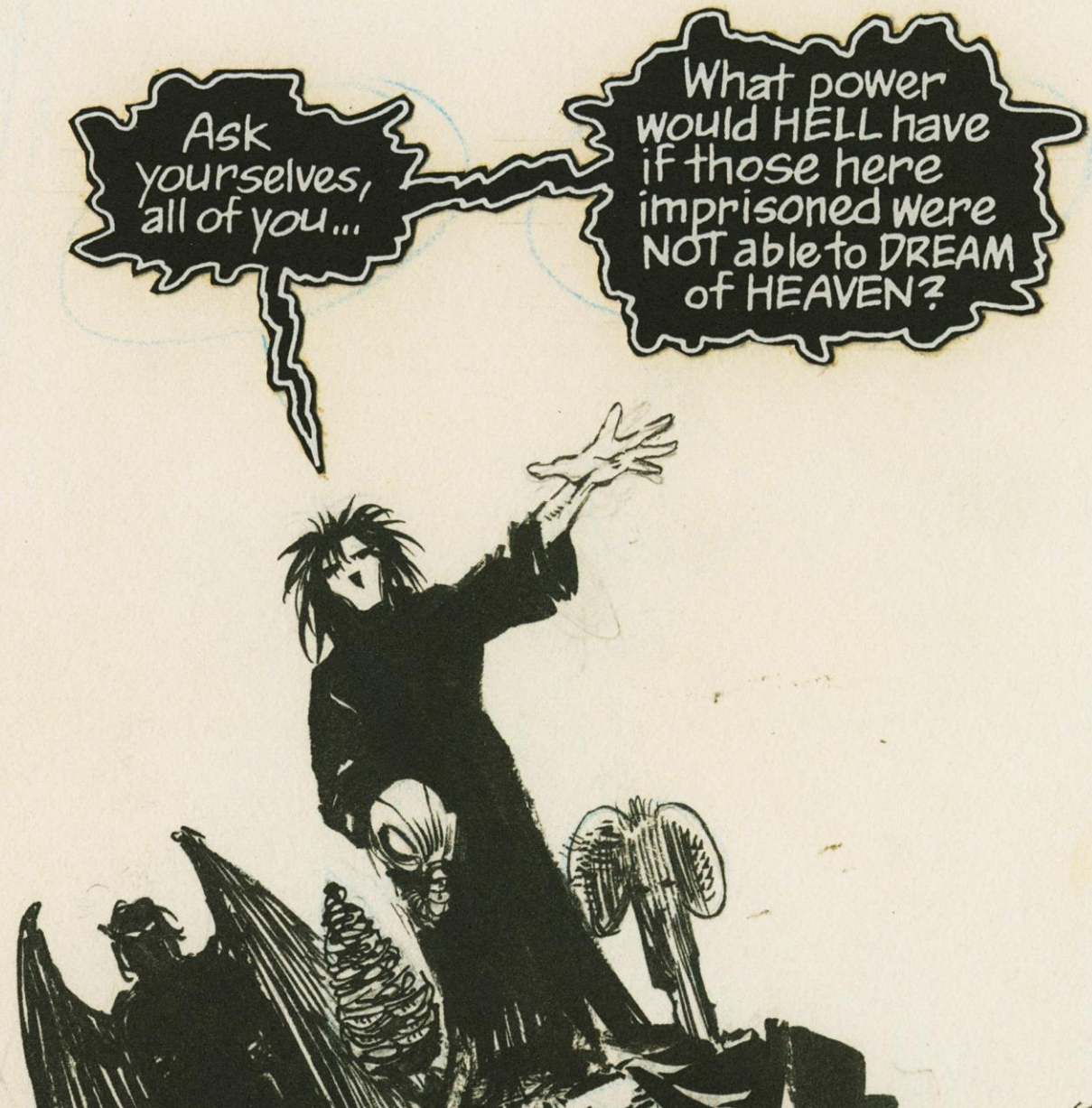


SANDMAN 21.16

PANEL 6

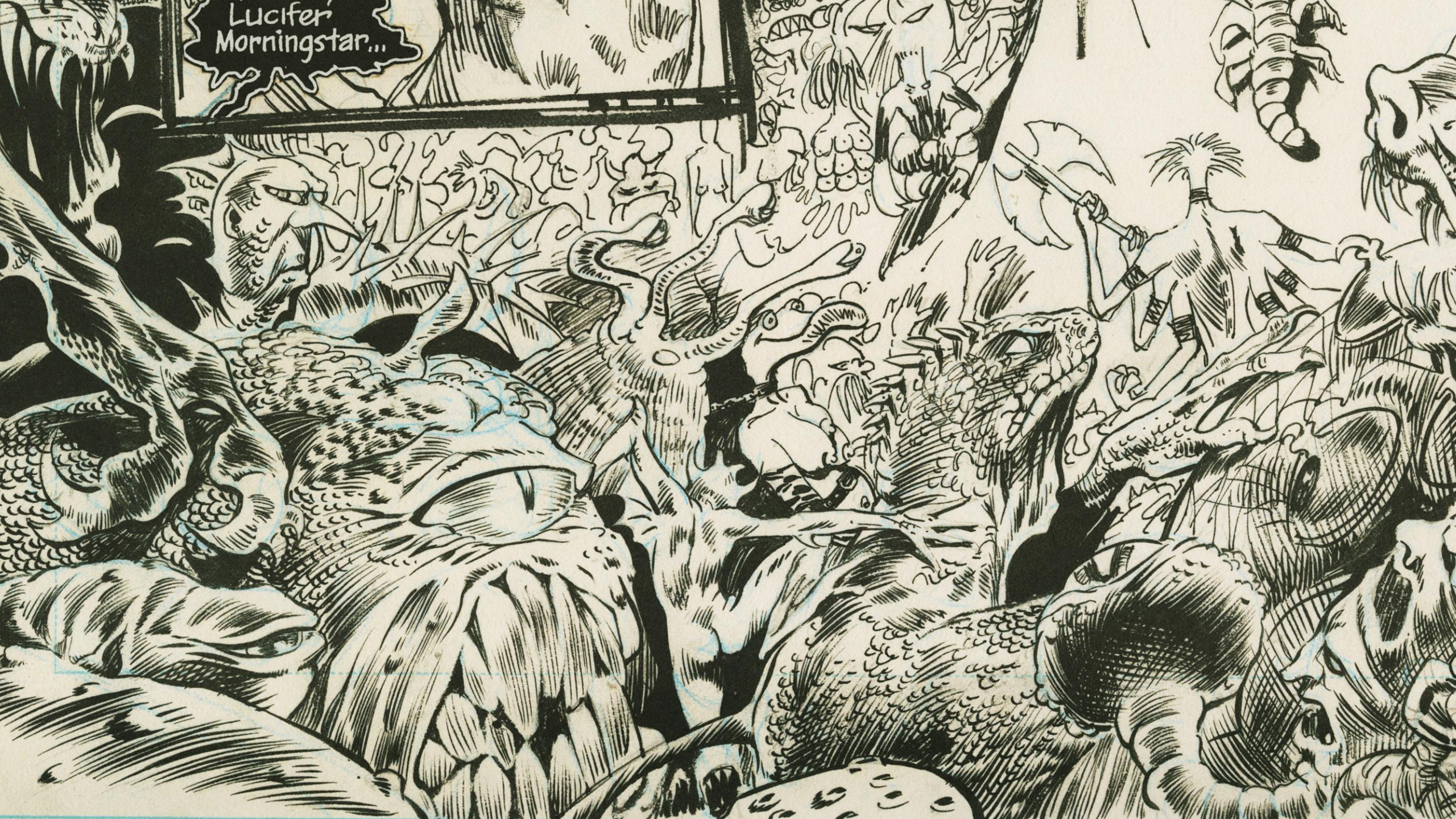
The *Standard Dictionary of Folklore, Mythology and Legend* remarks, "It is not surprising that a creature as beautiful as the butterfly should become the object of a mass of folklore and superstition." Belief in the butterfly as the soul—not as a symbol, but an actual soul—"is general in Europe, Japan, many of the Pacific Islands, and some North American Indian tribes."

THE SANDMAN 4.14






Lucifer Morningstar...






Tell me,



You say I have
no power? Perhaps
you speak truly...

But--you
say that DREAMS
have no power
here?



Ask
yourselves,
all of you...

What power
would HELL have
if those here
imprisoned were
NOT able to DREAM
of HEAVEN?

PANEL 3

3

Panel 1 (Top Left): A woman in a yellow dress stands in a doorway, looking into a room where a baby is lying in a crib. A man in a blue suit is partially visible in the foreground.

Panel 2 (Top Right): The woman in the yellow dress is in the doorway, looking at the man in the blue suit who is reaching out towards the baby in the crib. A speech bubble from the man says: "YOU?"

Panel 3 (Middle Left): A close-up of the woman in the yellow dress, screaming with her mouth wide open. Her hands are clasped in front of her. A speech bubble from her says: "YOU-- YOU GET AWAY FROM MY CHILD-- YOU-- DON'T YOU TOUCH HIM-- I'M WARNING YOU--"

Panel 4 (Middle Right): A close-up of the man in the blue suit, looking down with a somber expression. A speech bubble from him says: "Calm yourself, Hippolyta. You have nothing to fear from me, today. I have come to see your son. That is all."

Panel 5 (Bottom Left): The man in the blue suit is shown from the back, looking at the woman in the yellow dress who is now sitting on the edge of the crib, holding the baby. A speech bubble from the man says: "YOU KILLED HIS FATHER. IF YOU THINK I'M GOING TO LET YOU TOUCH HIM..."

Panel 6 (Bottom Right): A close-up of the baby in the crib, looking up with a concerned expression. A speech bubble from the baby says: "Please, I have little enough time as it is. And your son is important."




PANEL 4

In an interview, Hy Bender asked Neil Gaimain why Dream names the boy Daniel. Gaiman replied, "It begins with *D*, for a start. And it connects to the Daniel in the Bible who has visions and interprets dreams." Bender replied, "And [Daniel] champions the supremacy of the spiritual world over the physical world. I didn't make the connection until you just explained it, but now it seems obvious" (101).

Dream's helm was fashioned from the skull and spine of one of three gods who had, a very long time ago, tried to take over The Dreaming.

Neil Gaiman comments, "I really like how Kelley Jones handled the Sandman's helmet. Mike Dringenberg made it look a bit too much like the gas mask of the original DC Sandman character, who was just a guy who fought crime using sleeping gas. Chris Bachalo was the first artist to make the helmet look bony in issue 12. And under Kelley's pencils, the helmet actually looked like





*We have no
choice at
all.*

vertebrae, which I thought
was wonderful.



*Goodbye,
Lucien.*

SANDMAN 23.2

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SANDMAN 23.3

ART IN FOCUS

Kelley Jones enjoyed the challenge he had penciling Season of Mists. “It’s very big and grand,” he says, “but very small and eccentric at the same time. And both of those facets of the story had to come across visually.” One example of this duality appears in the double-page spread illustrating the main gate of Hell. “I spent days on that gate to make it terrifying in its scope, because I felt the entrance to Lucifer’s realm should be an incredibly intimidating place.”



ACCORDING TO E. COBHAM BREWER'S *DICTIONARY OF PHRASE AND FABLE*, THE MAZIKEEN WERE ALSO KNOWN IN JEWISH TRADITION AS THE SHEDEEM, A SPECIES OF BEINGS "RESEMBLING THE ARABIAN JINN OR GENII, AND SAID TO BE AGENTS OF MAGIC AND ENCHANTMENT." THE TALMUD IDENTIFIES THE MAZIKEEN AS THE OFFSPRING OF ADAM FOLLOWING THE FALL, BORN AFTER CAIN AND ABEL AND BEFORE THE BIRTH OF



SETH (GENESIS 5:3). LUCIFER INTRODUCES MAZIKEEN TO DREAM AS A DAUGHTER OF LILITH. ORIGINALLY A STORM GOD IN FOLKLORE, LILITH BECAME THE FIRST WIFE OF ADAM, PRECEDING EVE; IN CABBALISTIC TRADITION, SHE IS A WIFE OF SAMAEI (LUCIFER). SHE NOW SYMBOLIZES THE EVIL OR TREACHEROUS WOMAN, THE *FEMME FATALE*. ALTHOUGH HERE LUCIFER MAY MEAN IT LITERALLY (MAZIKEEN APPEARS TO BE HALF-DEMON), A "DAUGHTER OF LILITH" GENERALLY DENOTES AN EVIL WOMAN, A WITCH, ONE OF THE LILIM.

"She was great fun to write. Half her face is gorgeous, and half's been blown away by some horrible accident. I'd therefore make up her lines, say them out loud using only half my mouth, and then mark down what came out [...] I have no idea how many readers actually follow what she's saying; but I provided hints by having Lucifer occasionally repeat some of her words" (Gaiman qtd. in Bender 100).

SEASON OF MISTS

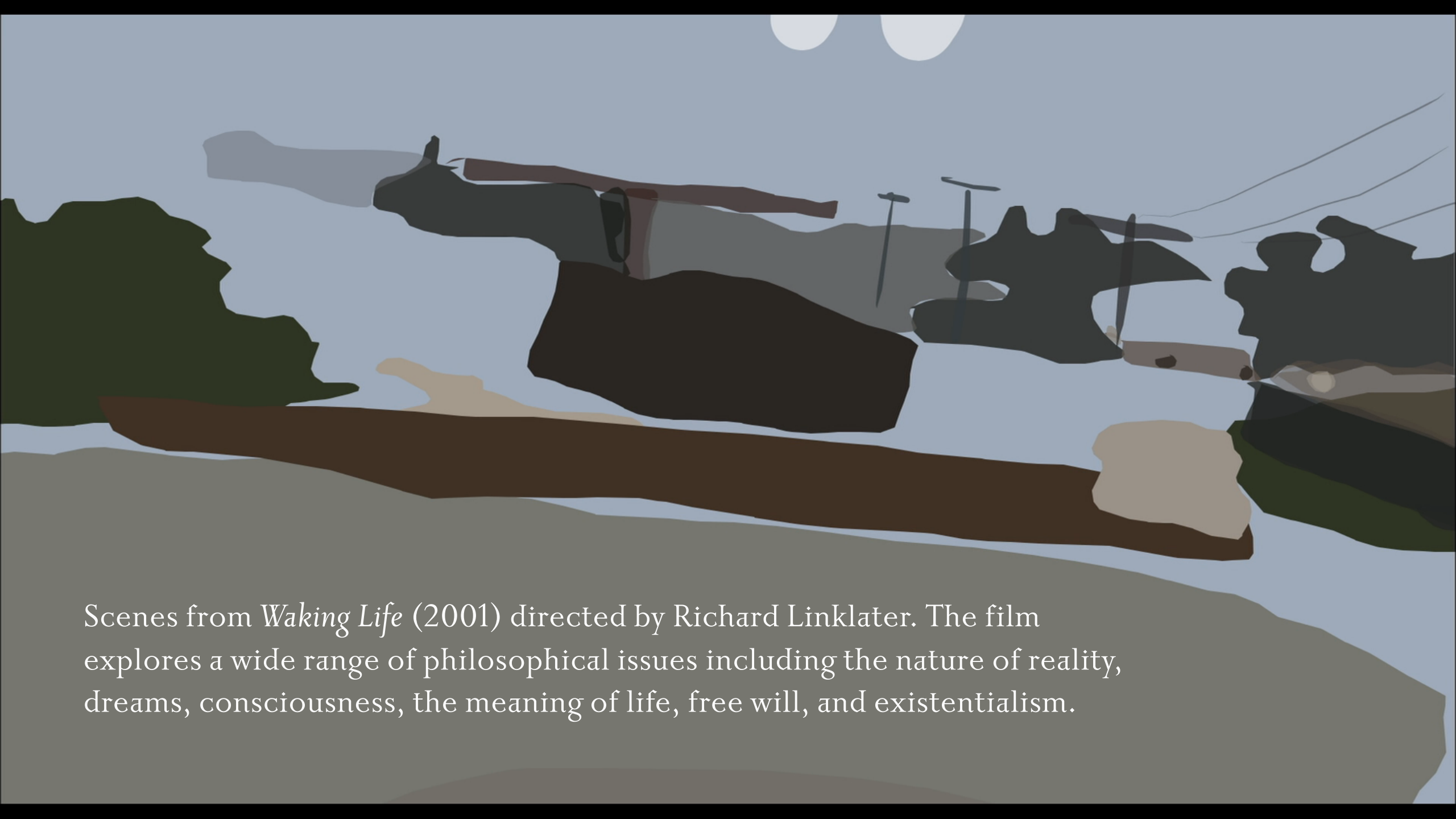
EPISODES 1 - 2



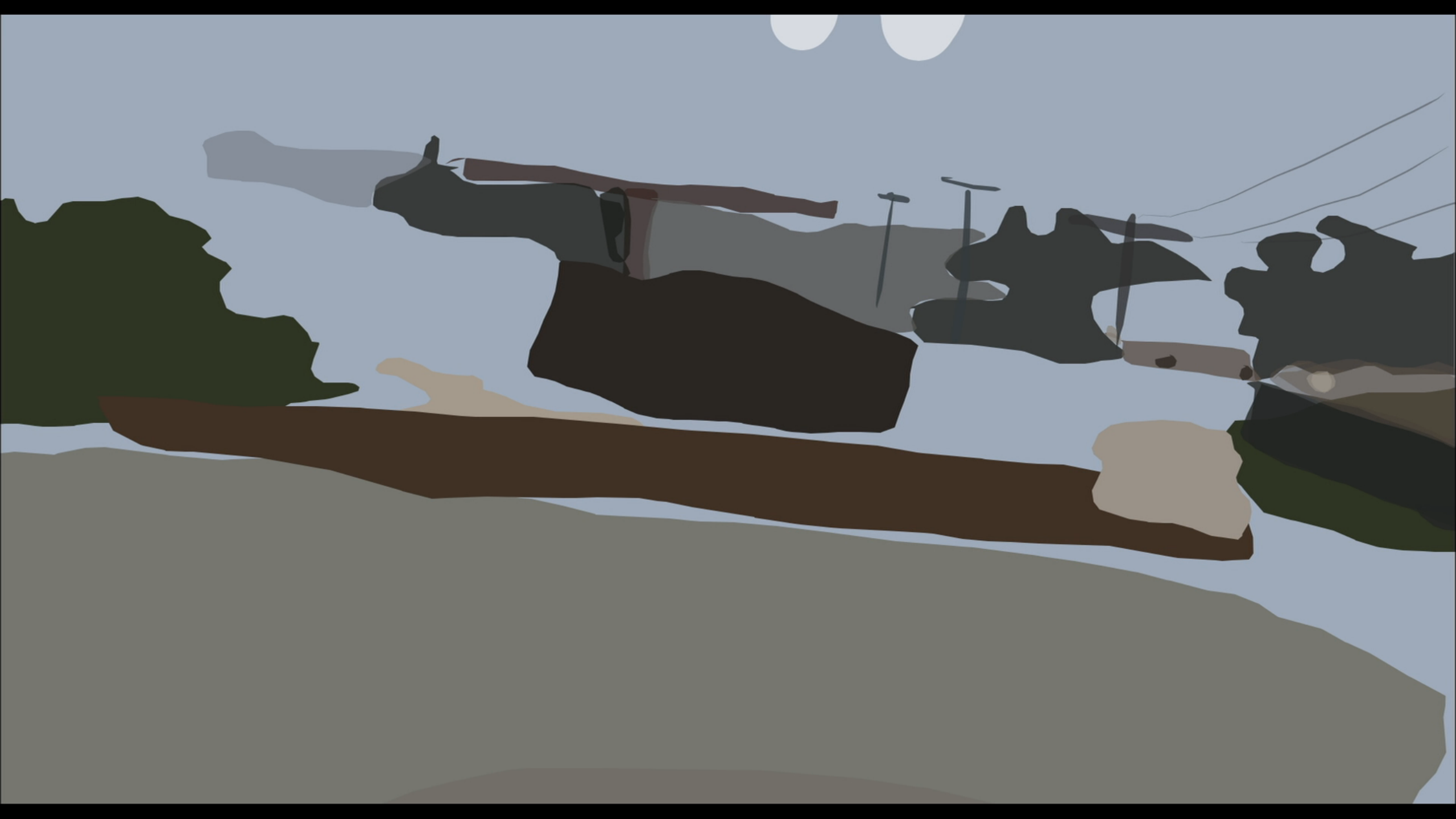
THE TERM POSTMODERNISM IS OFTEN APPLIED TO THE LITERATURE AND ART AFTER WORLD WAR II (1939-45), WHEN THE EFFECTS ON WESTERN MORALE OF THE FIRST WAR WERE GREATLY EXACERBATED BY THE EXPERIENCE OF NAZI TOTALITARIANISM AND MASS EXTERMINATION, THE THREAT OF TOTAL DESTRUCTION BY THE ATOMIC BOMB, THE PROGRESSIVE DEVASTATION OF THE NATURAL ENVIRONMENT, AND THE OMINOUS FACT OF OVERPOPULATION.

Postmodernism involves not only a continuation, sometimes carried to an extreme, of the counter-traditional experiments of modernism, but also diverse attempts to break away from modernist forms which had, inevitably, become in their turn conventional, as well as to overthrow the elitism of modernist “high art” by recourse to the models of “mass culture” in film, television, newspaper cartoons, and popular music. Many of the works of postmodern literature so blend literary genres, cultural and stylistic levels, the serious and the playful, that they resist classification according to traditional literary rubrics.

An undertaking in some postmodernist writings is to subvert the foundations of our accepted modes of thought and experience so as to reveal the meaninglessness of existence and the underlying “abyss,” or “void,” or “nothingness” on which any supposed security is conceived to be precariously suspended.

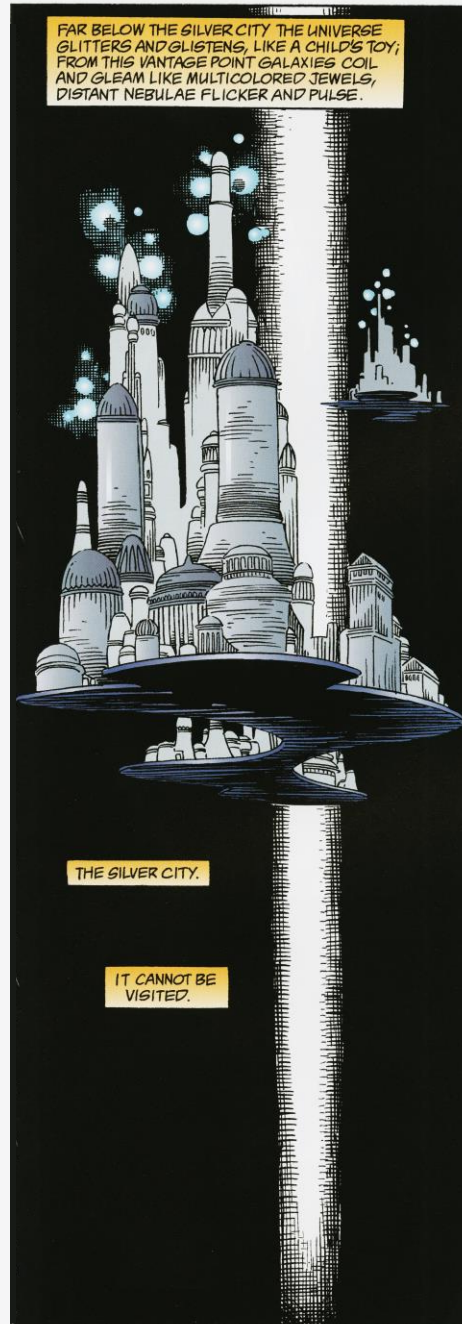


Scenes from *Waking Life* (2001) directed by Richard Linklater. The film explores a wide range of philosophical issues including the nature of reality, dreams, consciousness, the meaning of life, free will, and existentialism.



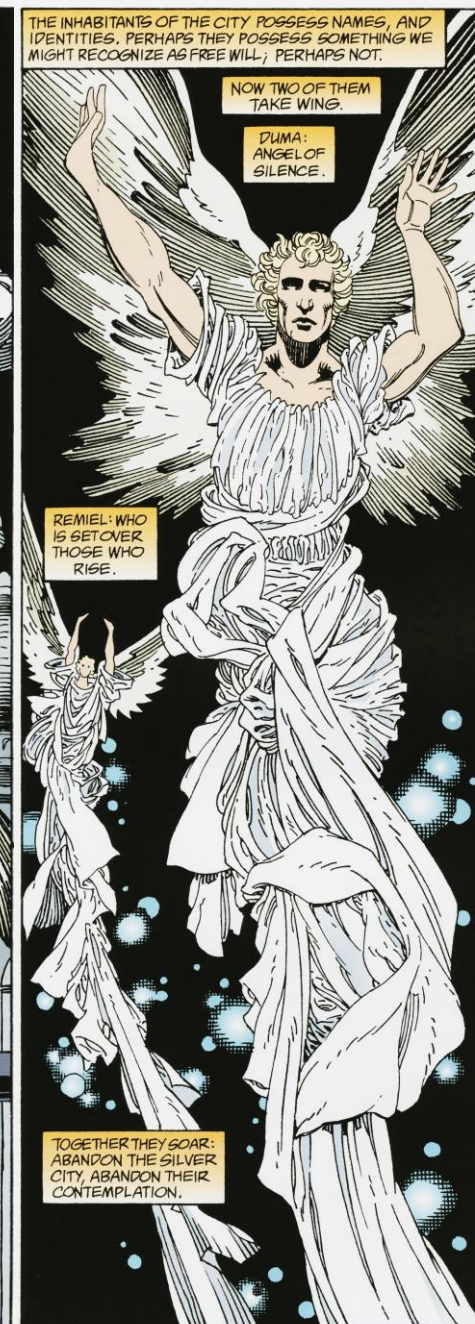
PANEL 1

The Silver City is a fictional location in the DC Universe. It is the home of beings known as Angels and of the Presence. The modern Silver City was re-imagined for Neil Gaiman's *Season of Mists* storyline in *The Sandman*, when the angels Duma and Remiel are dispatched to the Dreaming to observe the events there following Lucifer's abdication of the throne of Hell. The Silver City was initially stated not to be the same as, but is now stated to be Heaven.




PANEL 3

Duma is the angel of silence and of the stillness of death. Duma is also prince of Hell and angel of vindication. Remiel is one of the seven archangels who attend the throne of God. He is called Jeremiel and Uriel in various translations of *IV Esdras*, and described as "one of the holy angels whom God has set over those who rise from the dead."







SEASON OF MISTS

EPISODES 3 - 4



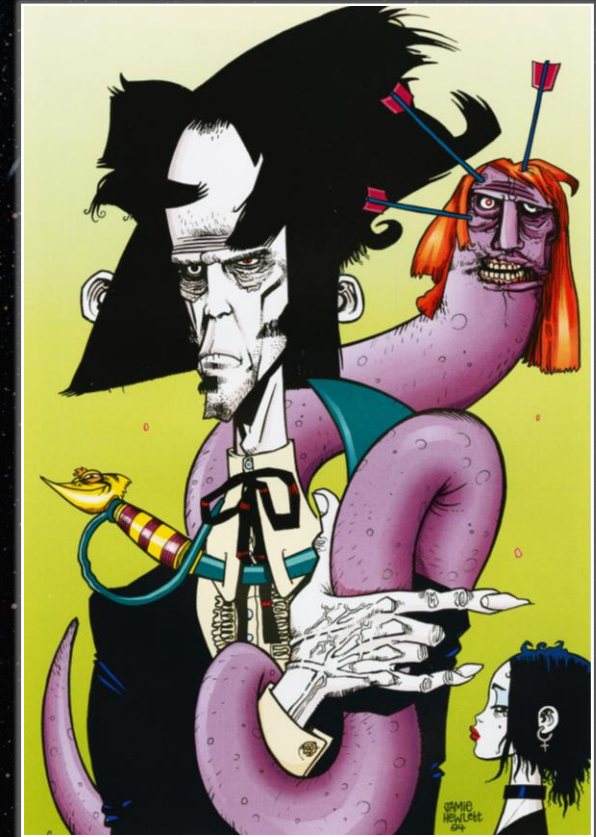
A GALLERY OF DREAMS

In 1994, visions of the Endless multiplied significantly when two separate one-shots featuring portraits of Death and Dream were published, illustrated by dozens of comics' most acclaimed artists. *A Death Gallery*,

both by how far he has come, and how little he has changed. Taking a cue from the famous comic book artists who worked on this project, draw your interpretation of Death or Dream. What about Neil

released at the beginning of the year, was followed by *The Sandman: A Gallery of Dreams*. In his Introduction to the second edition of portraits, Neil Gaiman writes, "I find myself delighted that he and his family have acted as inspiration for this gallery. Dream himself is above being impressed by this sort of thing, and would take it as his due; I, on the other hand, find something magical in his continual reinterpretation, and I am easily impressed,

Gaiman's writing and the fabled appearances of these two characters make them so open to interpretation? A quotation from Neil Gaiman that helped inspire your interpretation is required somewhere on your artwork. The quotation can be from *The Sandman: Season of Mists* or any other comic book in the series. You are being assessed on your effort and not necessarily your artistic ability, so be creative and have fun with this assignment!





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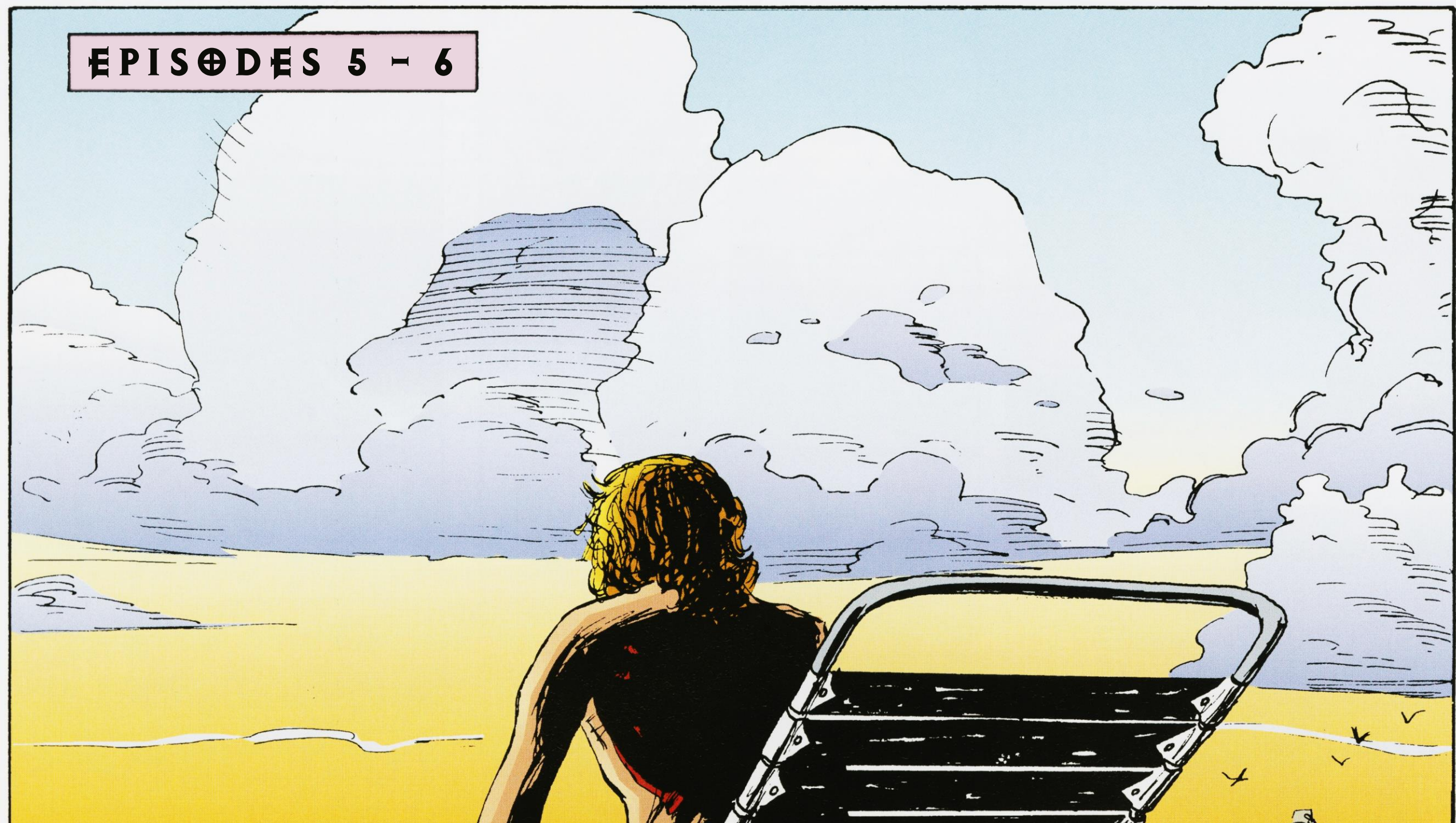
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EPISODES 5 - 6





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