

4TH YEAR THESIS ASSESSMENT

NAME: Marc Walsh

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FACULTY: DESIGN

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JOINT COURSE: Y/N

TITLE: The mythic storytelling of
the Sandman Comic.

<p>FULFILMENT OF REQUIREMENTS:</p> <p>Attendance and participation; meeting of requirements in the submission of Proposals and Drafts; meeting minimum word requirement; adherence to Thesis conventions; language competence; general presentation.</p>	<p>Good attendance. Met deadline dates. Good presentation.</p> <p style="text-align: right;">15</p>													
<p>RESEARCH:</p> <p>Establishment of Aims and Objectives; selection and identification of relevant primary/secondary sources; corresponding Bibliography.</p>	<p>Good focus & reading but not enough contextual material broader media/cultural & design background for this new literary form.</p> <p style="text-align: right;">13</p>													
<p>RESEARCH APPLICATION:</p> <p>Logical organization of material; clarity and concision; ability to use and synthesise sources.</p>	<p>Well constructed.</p> <p style="text-align: right;">15</p>													
<p>ANALYSIS:</p> <p>Ability to generate a clear and critical point of view; originality and complexity of ideas.</p>	<p>Lack of originality, much of the thesis is dependent on secondary sources.</p> <p style="text-align: right;">15</p>													
<p>GENERAL COMMENTS:</p> <p>IF this were original material it would deserve a much higher mark.</p> <p>no dates on refs. narrative - uncritical - eloquent.</p>	<table border="1"> <tr> <td>FIRST READER</td> <td>58.</td> </tr> <tr> <td>SECOND READER</td> <td>54</td> </tr> <tr> <td>AGREED INTERNAL</td> <td>55</td> </tr> <tr> <td>EXTERN</td> <td></td> </tr> <tr> <td>PENALTY</td> <td></td> </tr> <tr> <td>FINAL MARK</td> <td></td> </tr> </table>	FIRST READER	58.	SECOND READER	54	AGREED INTERNAL	55	EXTERN		PENALTY		FINAL MARK		
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DEPARTMENT OF INDUSTRIAL DESIGN

The Mythic Storytelling of The Sandman Comic

by

Marc Walsh

Submitted to the Faculty of History of art and Design and Complementary

Studies in candidacy for the degree of

Bachelor of Design

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10. The tenth part of the report deals with the future of the country. It is a very interesting and informative study of the future of the country.

Introduction

As a result of his work on The Sandman series, Neil Gaiman is one of the most celebrated writers within the poorly appreciated world of the comic book. Between 1988 and 1996, in seventy-five monthly issues, Gaiman has crafted an intricate, funny, and profound tale about tales, a story about stories, and a mythology to encompass all myths. He has, with the help of the various comic artists, and letterers who letter the captions, conceived a narrative whose central character, the King of Stories, is narrative itself.

It has frequently been said that our age is impoverished by its inability to believe in anything save the cold equations of science. Some want to believe that modern rationalist man has finally freed himself from the ancient enslavement to superstition and fantasy, but the fact remains that we need gods, not so much to worship or sacrifice to, but because they satisfy our need to imagine worlds beyond our own. Neil Gaiman attempts to illustrate, through The Sandman, that there is a universe within all of us, as well as around us, and that man's own created mental cosmos contains all the demons and gods ever created by mankind.

The Sandman is about dreaming and imagining, and every people, of every time, have known the importance of dreaming. When their dreams have been recorded we call them myths, or legends, or fairy stories. The gift of dreaming, of fantasising, is priceless, because it expands one life into countless other lives, and also helps us to escape from our undesired realities. "Through dreams a door is opened to mythology since myths are of the nature of dream" (Campbell, 1974, p.4), and as our dreams arise from

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the world inside us, so too do myths.

But The Sandman is a comic book, and the worst injustice visited upon this book is its very medium. There exists the view that comics are childish, simple, male fantasies, but Gaiman has made an attempt to elevate the perceived status of the comic book, so as to make them compatible with 'higher' literature on the literary shelf. Gaiman creates his own wonderland where people have the same opinions as Alice in Wonderland; "Once or twice she peeped into the book her sister was reading, but it had no pictures or conversations in it," and what is the use of a book,' thought Alice, 'without pictures or conversations ?" (Carroll, 1994, p.11).

There will be a certain descriptive value to this thesis, giving necessary background information to the non-comic reader relating to the creation of The Sandman. Issues concerning the ancient field of mythology, storytelling and the comic medium must be tackled to establish the relevance of Gaiman's new technique of god-making.

Books and essays relating to ancient mythology and folklore have provided insights essential to this work, while magazines articles and comic book prefaces and afterwords have supplied comments and opinions made by many people in the literary community.

Also, having access to the complete collection of 75 issues of The Sandman comic, which provided the primary source for this thesis, aided its writing and also enabled cross-reference and analysis of the storylines.

The American Medical Association is a national organization of medical practitioners, organized for the purpose of promoting the interests of the medical profession and the public. It is a non-profit corporation, organized under the laws of the United States, and is the largest and most influential of the medical organizations in this country. The Association is composed of more than 50,000 members, who are organized into local, state, and national societies. The Association's primary concern is the promotion of the highest standards of medical practice, and it is committed to the advancement of the medical profession and the public health. The Association's activities include the publication of the Journal of the American Medical Association, the holding of annual meetings, and the promotion of medical research and education. The Association is also active in the field of public health, and it has been instrumental in the development of many important public health programs. The Association's efforts are directed towards the improvement of the medical profession and the public health, and it is committed to the highest standards of medical practice.

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Chapter 1: Background

Neil Gaiman (Fig. 1.1) was born in England on 10 November, 1960. Even when he was at school he had the ambition to write 'American Comics', despite the fact that he was told repeatedly as a child not to make things up. Having been top of his class in English, he went on to become a journalist in the 1980s. Working in London, he tried to make a living by writing for seemingly nameless magazines. He wrote about subjects he did not care much about, plugging the topics he did care for - comics. He tried to do his best to tell the world about Maus, Watchmen, Elektra: Assassin; comics which were improving people's perception of comics as a reliable storytelling medium.

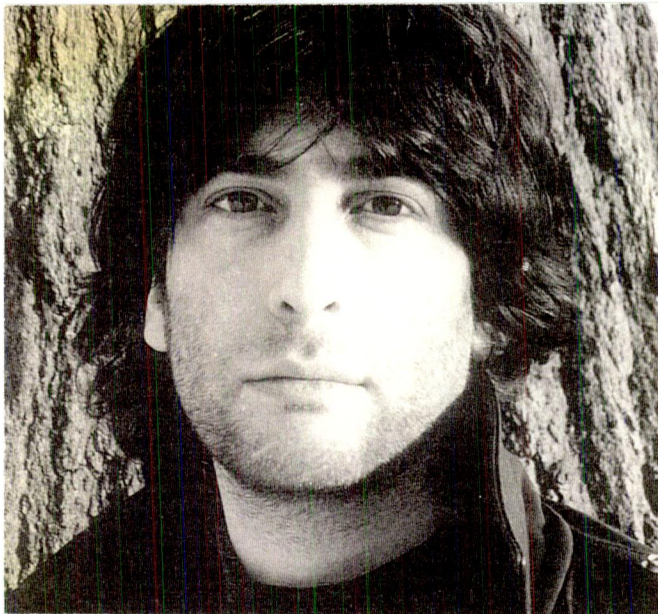


Fig.1.1 Photograph of Neil Gaiman, 1996.

In 1986 he became acquainted with Dave McKean, who was still at Berkshire College of Art and Design. Both of them were recruited to work on a comic that never came out; though they both agree that the world has not lost anything by its absence. That can not be said about what came

later. Both Gaiman and McKean had very definite ideas about the kind of comics they wanted to see, and the first comic that gained a reputation in the field of comics was Violent Cases (Fig.1.2), a stand-alone comic - "Something we could show our friends, and that our friends would read, and, if we were lucky, respect" (Gaiman, 1991, p.3). After it being published in late 1987, respect was duly given, and this critically acclaimed work got more than its fair share of awards. This is where it all began.

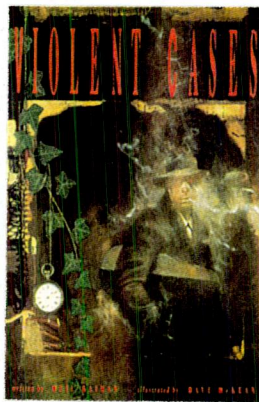


Fig. 1.2 Violent Cases graphic novel cover by Dave McKean

In September 1987, Karen Berger, the British liaison editor for the U.S. comics giants DC Comics, queried Gaiman about writing a regular monthly title. Gaiman's initial suggestions were rejected, and finally it was decided to revive an almost forgotten DC World War 2 'Golden Age' (see Appendix B.1) character from limbo - The Sandman. The first Sandman story by Neil Gaiman was published in December 1988, and it came to an end in March 1996. Gaiman's narrative amounts to a total somewhere in the region of two thousand comic pages, and over one million words of script. In its original form The Sandman was published in 24-page monthly comics, but also - because of popular demand - have been collected in paperback and hardback book form (ten in total), and are currently being republished in comic form under the Essential Vertigo name tag.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It also mentions the results of the various committees and the work of the different departments.

2. The second part of the report deals with the financial situation of the country and the progress of the work during the year. It also mentions the results of the various committees and the work of the different departments.

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14. The fourteenth part of the report deals with the internal security of the country and the progress of the work during the year. It also mentions the results of the various committees and the work of the different departments.

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The Sandman storylines are shown below, containing all seventy-five issues and also any extra short stories relating to the series, and illustrating which collection each story is housed in:

The Master of Dreams [contained in Preludes & Nocturnes (Fig.1.3)]

- No.1 - 'Sleep of the Just',
- No.2 - 'Imperfect Hosts',
- No.3 - 'Dream a little Dream of Me',
- No.4 - 'A Hope in Hell',
- No.5 - 'Passengers',
- No.6 - '24 Hours',
- No.7 - 'Sound and Fury',
- No.8 - 'The Sound of her Wings'.

The Doll's House (Fig.1.4)

- No.9 - Prologue: 'Tales in the Sand',
- No.10 - 'The Doll's House',
- No.11 - 'Moving In',
- No.12 - 'Playing House',
- No.13 - 'Men of Good Fortune',
- No.14 - 'Collectors',
- No.15 - 'Into The Night',
- No.16 - 'Lost Hearts'.

Dream Country [Shorts stories(Fig.1.5)]

- No.17 - 'Calliope',
- No.18 - 'A Dream of a Thousand Cats',
- No.19 - 'A Midsummer Night's Dream',
- No.20 - 'Facade'.

The following information was obtained from the records of the
Department of the Interior, Bureau of Land Management, and the
Bureau of Reclamation, regarding the land in question.

1. The land in question is located in the State of California.

2. The land is owned by the United States of America.

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4. The land is situated in the Township of San Diego.

5. The land is situated in the Range of San Diego.

6. The land is situated in the Section of San Diego.

7. The land is situated in the Quarter of San Diego.

8. The land is situated in the Half of San Diego.

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Season of Mists (Fig.1.6)

- No.21 - Prologue,
- No.22 - Chapter 1,
- No.23 - Chapter 2,
- No.24 - Chapter 3,
- No.25 - Chapter 4,
- No.26 - Chapter 5,
- No.27 - Chapter 6,
- No.28 - Epilogue.

Distant Mirrors (contained in Fables and reflections)

- No.29 - 'Thermidor',
- No.30 - 'August',
- No.31 - 'Three Septembers and a January',

A Game Of You (Fig.1.7)

- No.32 - 'Slaughter on Fifth Avenue',
- No.33 - 'Lullabies of Broadway',
- No.34 - 'Bad Moon Rising',
- No.35 - 'Beginning to See the Light',
- No.36 - 'Over the Sea to Sky',
- No.37 - 'I Woke up and One of Us was Crying'.

Convergences [contained in Fables and Reflections (Fig.1.8)]

- No.38 - 'The Hunt',
- No.39 - 'Soft places',
- No.40 - 'The Parliament of Rooks'.

Brief Lives (Fig.1.9)

- No.41 - Chapter 1,
- No.42 - Chapter 2,
- No.43 - Chapter 3,

1. The first thing I noticed

was the smell of the

new car. It was a

very pleasant

surprise. I had

thought it would

be a bit more

expensive.

But it was

just what I needed.

I had been

looking for a

car for a long

time. I had

been told that

it was a good

choice. I had

been told that

it was a good

choice. I had

been told that

it was a good

choice. I had

been told that

it was a good

choice. I had

been told that

No.44 - Chapter 4,

No.45 - Chapter 5,

No.46 - Chapter 6,

No.47 - Chapter 7,

No.48 - Chapter 8,

No.49 - Chapter 9.

No.50 - 'Ramadan' (contained in Fables and Reflections)

World's End (Fig.1.10)

No.51 - Part 1,

No.52 - Part 2,

No.53 - 'Hob's Leviathan',

No.54 - 'The Golden Boy',

No.55 - 'Cerements',

No.56 - Part 6,

The Kindly Ones (Fig.1.11)

No.57 - Chapter 1,

No.58 - Chapter 2,

No.59 - Chapter 3,

No.60 - Chapter 4,

No.61 - Chapter 5,

No.62 - Chapter 6,

No.63 - Chapter 7,

No.64 - Chapter 8,

No.65 - Chapter 9,

No.66 - Chapter 10,

No.67 - Chapter 11,

No.67 - Chapter 12,

No.68 -Chapter 13,



No.69 - Chapter 14.

The Wake

No.70 - Chapter 1: 'Which occurs in the wake of what has come before',

No.71 - Chapter 2: 'In which a Wake is Held',

No.72 - Chapter 3: 'In which we wake',

No.73 - An Epilogue: 'Sunday Mourning'.

No.74 - 'Exiles', (contained in The Wake)

No.75 - 'The Tempest'. (contained in The Wake)

THE SANDMAN Special No.1 - 'The Song of Orpheus', (contained in Fables and Reflections)

VERTIGO Preview - 'Fear of Falling', (contained in Fables and Reflections)

VERTIGO Jam No.1 - 'The Castle'. (contained in The Kindly Ones)

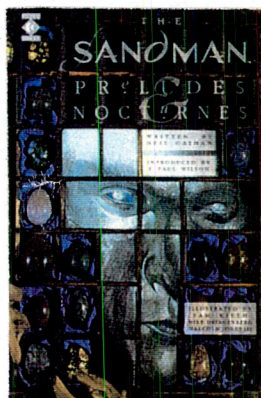


Fig.1.3. Preludes & Nocturnes paperback collection cover

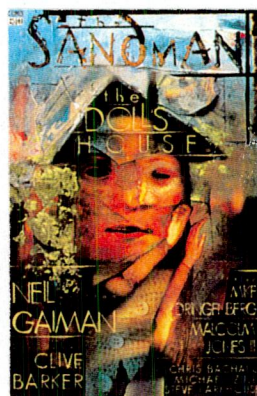


Fig.1.4. The Doll's House reprinted paperback cover



Fig.1.5 Front of the Dream Country paperback

Page 2 of 2
The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that this is crucial for ensuring the integrity of the financial system and for providing a clear audit trail. The second part of the document outlines the specific procedures that must be followed when recording transactions. These procedures are designed to ensure that all transactions are recorded in a consistent and timely manner. The third part of the document discusses the importance of reviewing and reconciling the records on a regular basis. This is essential for identifying any discrepancies or errors and for ensuring that the records are always up-to-date and accurate.

The fourth part of the document discusses the importance of maintaining the confidentiality of the records. It emphasizes that this is crucial for ensuring the security of the financial system and for protecting the privacy of the individuals involved. The fifth part of the document outlines the specific procedures that must be followed when handling the records. These procedures are designed to ensure that the records are always kept in a secure and accessible location. The sixth part of the document discusses the importance of training staff on the proper handling of the records. This is essential for ensuring that all staff are aware of the procedures and for ensuring that the records are always handled in a consistent and timely manner.

Page 3 of 3
The seventh part of the document discusses the importance of maintaining the accuracy of the records. It emphasizes that this is crucial for ensuring the integrity of the financial system and for providing a clear audit trail. The eighth part of the document outlines the specific procedures that must be followed when recording transactions. These procedures are designed to ensure that all transactions are recorded in a consistent and timely manner. The ninth part of the document discusses the importance of reviewing and reconciling the records on a regular basis. This is essential for identifying any discrepancies or errors and for ensuring that the records are always up-to-date and accurate.

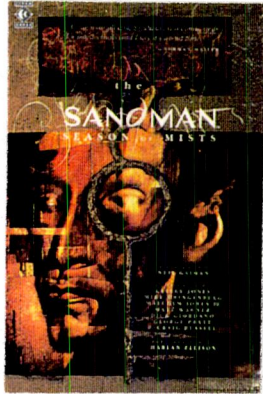


Fig.1.6 Original cover of Season of Mists paperback

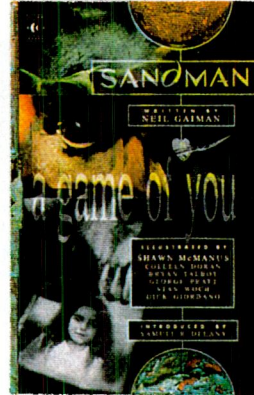


Fig.1.7 A Game of You Jacket



Fig.1.8 Fables & Reflections paperback front

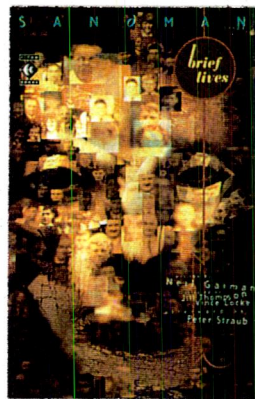


Fig.1.9 The Brief Lives paperback collection



Fig.1.10 World's End cover



Fig1.11 The Kindly Ones cover in paperback

Chapter 2 - Storytelling

"I had thought storytelling was a lost art, but I find, happily that is alive and well in Mr. Gaiman's capacious imagination" (Snyder, 1994, p.29)

"The Sandman is a version of the ancient art of storytelling, plain and simple, and I suppose that is the main reason why it appeals to me" (Martin, 1995, p.29)

Stories are jewels that must not be despised as trivial, and according to C.S. Burne, stories represent the efforts of mankind in the exercise of reason, memory and imagination (Burne, 1995, p.261). Men have created stories since the earliest recorded time. The first storytellers imaginatively recounted the deeds of heroes by combining fact and fancy. There is a huge storytelling tradition and stories come to us by being left behind to be told from generation to generation. People are used to entertaining each other by sitting around and telling stories and tales. Even if you have heard a story before it is fun to hear somebody else tell it ; hearing a story but from a different perspective, an old tale can seem like a new one if being told by someone who remembers it differently. Part of the fun of listening to a good story is the skill of the storyteller. There are a million ways for a storyteller and his listeners to make a story happen. It could be with a laugh or a cry, a whisper or a roaring shout. Of modern times, fiction is probably the most popular literary form of telling stories. There are novels and short stories to suit every taste. Writers of fiction draw their materials from history or legend, contemporary society, their own lives, or from their own imagination. The main purpose of writers of fictional stories is to entertain the reader. The best stories, however, also stimulate the intellect. They communicate the

The first of these was the fact that the...

The second was the fact that the...

The third was the fact that the...

The fourth was the fact that the...

The fifth was the fact that the...

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The eleventh was the fact that the...

The twelfth was the fact that the...

author's view of life and thus give the reader new insight into people, society, or nature. A great work of fiction is generally a statement about human life that is universally true. They are concerned with human experience, but the best tales illuminate this experience and make it meaningful. But all great tales should be written down, written down on paper so as to be preserved. One of these great tales is The Sandman, "Neil Gaiman's own inventory of the books of hell, personally rewritten with no small measure of ambition or cockiness," as Steve Erickson commented on in LA Weekly. But for a change this great tale comes not in the form of a traditional novel or short story, but in the resurrected form of the **comic book**.

Neil Gaiman's work on The Sandman is so excellent.....that we realise as we read , that it is about something, that it is not merely an amusing entertainment (though it is that, of course) (Ellison, 1992, p.11).

While some believe that the Americans invented the comic book back in the thirties with Famous Funnies [Famous Funnies No.1 brought out in May 1934 was the first true comic book in the modern sense, according to Richard Marschall (Marschall, 1989, p.16)] others regard Funnies on Parade (conceived by Max C. Gaines in 1933) as being the beginning - some believe he was the one to come up with the idea of using a collection of comic strip reprints (WIZARD PRESS, 1994, p.9). Comic books have been criticised since 1940 or so and as most readers were children some people worried that comics might be damaging to young minds. By 1954 with the adoption of the Comics Code, an extremely strict code enforced by a panel recruited from outside the comic industry, the industry was hit with a forceful wave of animosity. Deprecated by politicians, reproached by psychiatrists as the root of a number of social evils, burnt on bonfires;

The first part of the report deals with the general situation of the country. It is a very interesting and informative study of the country's development. The second part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development. The third part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development.

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comics in America were run into the ground (Barrier, 1981,p.11). In that atmosphere there was very little success - in the form of wealth or artistic freedom - and there was not much incentive to try to make comic book stories into aesthetic statements. In short, there was no reason to believe that comic book would ever give birth to stories of enduring value. But it has. The Sandman; a set of compelling stories whose creator has made full use of the medium itself - who has made the words and pictures work together to achieve results not possible in any other medium.

Neil Gaiman knows story. He is, simply put, a treasure house of story, and we are lucky to have him in any medium. His fecundity, coupled with the overall quality of his work, is both wonderful and a little intimidating (King, 1994, p.7).

What Neil Gaiman has done is brought comic books to the level of attention they correctly deserve in intellectual tradition and literary thought. Having been called a comic strip for intellectuals, The Sandman has since inched towards literary status, and there is a strong argument for its place as a major approach to the understanding of the creative act in art and literature. The Sandman phenomenon is perhaps the most obvious and positive influence for an acceptance of comics in today's literary world, and also the financial world having outsold the classic DC Comics characters Superman and Batman (Fig.2.1). Frank McConnell (see Appendix A.1) believes that;

As soon as the academic critics get off their famously insensitive butts - I work with them, so trust me, these guys would sleep through the second coming - as soon as they get off their butts and realise it's okay to admire a mere comic book, you'll see dissertations, books, annotations galore on The Sandman (McConnell, 1996, p.7).

Regarding Rodger C. Schlobin's comments on fantasy literature, the

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academic world has always been slow in wholly accepting popular literature - or the "sub-literary" as it is sometimes called (Schlobin, 1982, p.x) - but gradually the popular fascination with The Sandman has found its way into the classroom, and onto the syllabus of more than one university; namely in courses on storytelling methods and mythology (see Appendix A.1). It is rare to find comic books taught within existing, more traditional courses, despite the importance of these forms in the development of literary and aesthetic culture. But just as the popularity of fantasy literature created within academia a community of scholars who are deeply interested in fantasy, perhaps the same can be said for the area of comic books - with the help of The Sandman.

Nobody in his field is better than this. No one has as much range, depth, and command of narrative. Gaiman is a master, and his vast, roomy stories, filled with every possible shade of feeling, are unlike anyone else's. If this isn't literature, nothing is (Straub, 1994, p.346).

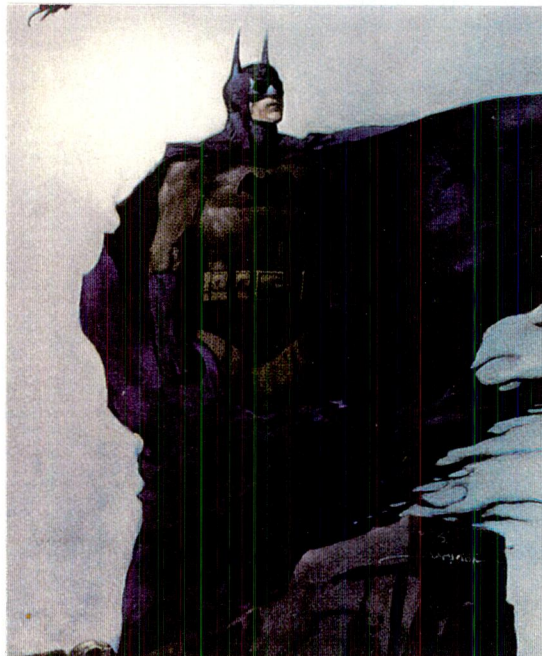


Fig.2.1. DC Comics classic superhero figure - Batman

academic world has always been slow in which books and journals literature of the last century, but is some times called (Caldwell, 1982, p. 4) - but certainly the popular association with the academy has found its way into the classroom, and also the syllabus of more than one university faculty in courses on twentieth century literature (see Appendix A). It is rare to find books (and with existing, in the traditional context, despite the importance of these forms) the development of literary and aesthetic culture. But just as the popularity of literary culture created within academia a community of scholars who are deeply interested in literary culture, perhaps the same can be said for the great comic books - with the help of The Sandman.

Nobody in his field is better than this who one has a rough range of both and command of narrative. (Caldwell, 1982, p. 4) - and the vast roomy stories, filled with every possible shade of feeling, are what anyone else in this field would not be able to read (Caldwell, 1982, p. 4).



Fig. 1.1. The Sandman: a comic book series, 1989-1991.

CHAPTER 3 - A New Mythology

We are all used to the idea of comic books resonating with elemental mythic patterns - the late lamented and newly redefined Superman, the currently thriving Batman, and the Amazonian Wonder Woman - but when all is said and done, these 'myths' are quite brutal things. The Sandman, under the direction of Gaiman does its work delicately, even touching on areas where we did not even think anything mythical lay. "Gaiman has invented out of the whole cloth, a mythology not just of the comics but of storytelling itself" (Frank McConnell, 1996, p.3).

Lewis Spence defines a myth as an account of the exploits of a god or supernatural being. He sees it is an attempt to explain the relations between man and the universe (Spence, 1994, p.11-12), and it has for those who recount it a predominantly religious value; or it may have arisen to explain the existence of customs or peculiarities of the environment. Myth is a dramatic record of matters of invasion, migration, dynastic change and of reform. Mythical implies 'incredible', and they are in every sense 'marvellous', so in order to understand them we must abandon our rationality and our logic. The reader of myth has to depart from his/her usual mental territory. This journey through the myths enables us to visit the great civilisations, and to enter into the private lives of those who lived in them. The legends of mythology defy the conditions of the material world, and the limits of time and space. They appeal to another part of us which, although not entirely unconnected to our everyday experience, rises far above it. Some of the essential characteristics of myth are its abilities to captivate, to awaken dreams and to provoke thought. It can also bear

The American Medical Association is a non-profit corporation organized for the purpose of promoting the interests of the medical profession and the public. It is the largest and most influential of the medical organizations in the United States. The Association's primary concern is the advancement of the medical profession and the improvement of the medical service to the public. It accomplishes this through its various departments, committees, and publications. The Association's official journal is the JOURNAL OF THE AMERICAN MEDICAL ASSOCIATION, which is published weekly. This journal contains the latest news and information in the field of medicine, as well as the opinions and views of the leading medical authorities. The Association also publishes a number of other publications, including the AMERICAN JOURNAL OF SURGERY, the JOURNAL OF DERMATOLOGY, and the JOURNAL OF Gynecology and Obstetrics. These publications are widely read and highly respected in the medical community. The Association's efforts have resulted in many important advances in the medical profession, and it continues to work for the betterment of the medical service to the public.

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witness to history and show links both between generations and regions of the world.

But this age is an age of reason and science. The only things believed true are those which have been rationally legitimised or scientifically tested. Everything else is considered to be nothing but nonsense - a fairy tale, artistic exuberance or toys for children. Myths are so easily regulated into the past. In modern times they have lost their credibility and now are nothing but a pious memory. Gaiman tries (and succeeds) to show that modern societies should not do away with mythology. Gaiman has invented so many characters, so many storylines, over the course of The Sandman that it is just to call it epic. He has reintroduced us to gods from Teutonic [Odin (Fig.3.1), Loki, Thor], Greek (Orpheus, Eurydice, Calliope), Japanese [Susano-o-no-Mikoto(see Appendix B.3)], and Egyptian [Anubis, Bast (Fig.3.2), Bes] backgrounds - all of them with absolute accuracy and respect - as well as introducing a new mythical order: the Endless. There is a great co-existence in this universe of all cosmologies and world views. One of the strong qualities of The Sandman is that its mythological system does not attempt to depict the 'Absolute Deity' of any major extant religion. The deities portrayed in it are the anthropomorphic gods developed by humans throughout history, not the affable Absolute adorned by many of the world's spiritual people. The comic leaves the perennial enigma unanswered and thereby maintains its respectability.

Neil Gaiman's history is good history and.....his myth is good myth...you will understand yourself and the world better for having read them, and you will have been both ennobled and troubled by the experience....this is not just art - all sorts of ugly and foolish things are art - but **great** art. (Erickson, 1991, p.8)

1. The first step in the process of the scientific method is to make an observation or ask a question.

2. Next, a hypothesis is made, which is an educated guess about what the answer will be.

3. The hypothesis is then tested by conducting an experiment or making observations.

4. Data is collected from the experiment or observations, and the results are analyzed.

5. If the data supports the hypothesis, then the hypothesis is accepted as a theory.

6. If the data does not support the hypothesis, then the hypothesis is rejected and a new one is made.

7. The process of the scientific method is repeated until a theory is developed.

8. The scientific method is a systematic way of investigating the natural world.

9. It is used by scientists to develop new theories and technologies.

10. The scientific method is a key part of the scientific process.

11. It is a way of thinking that is based on evidence and logic.

12. The scientific method is a way of finding out how things work.

13. It is a way of solving problems and answering questions.

14. The scientific method is a way of learning about the world.

15. It is a way of making discoveries and improving our lives.

16. The scientific method is a way of thinking that is used by all scientists.

17. It is a way of thinking that is based on the idea of evidence.

18. The scientific method is a way of thinking that is based on the idea of logic.

19. It is a way of thinking that is based on the idea of reason.

20. The scientific method is a way of thinking that is based on the idea of truth.

21. It is a way of thinking that is based on the idea of justice.

22. The scientific method is a way of thinking that is based on the idea of peace.

23. It is a way of thinking that is based on the idea of love.

24. The scientific method is a way of thinking that is based on the idea of hope.

25. It is a way of thinking that is based on the idea of faith.

26. The scientific method is a way of thinking that is based on the idea of charity.

27. It is a way of thinking that is based on the idea of kindness.

28. The scientific method is a way of thinking that is based on the idea of generosity.

29. It is a way of thinking that is based on the idea of compassion.

30. The scientific method is a way of thinking that is based on the idea of empathy.

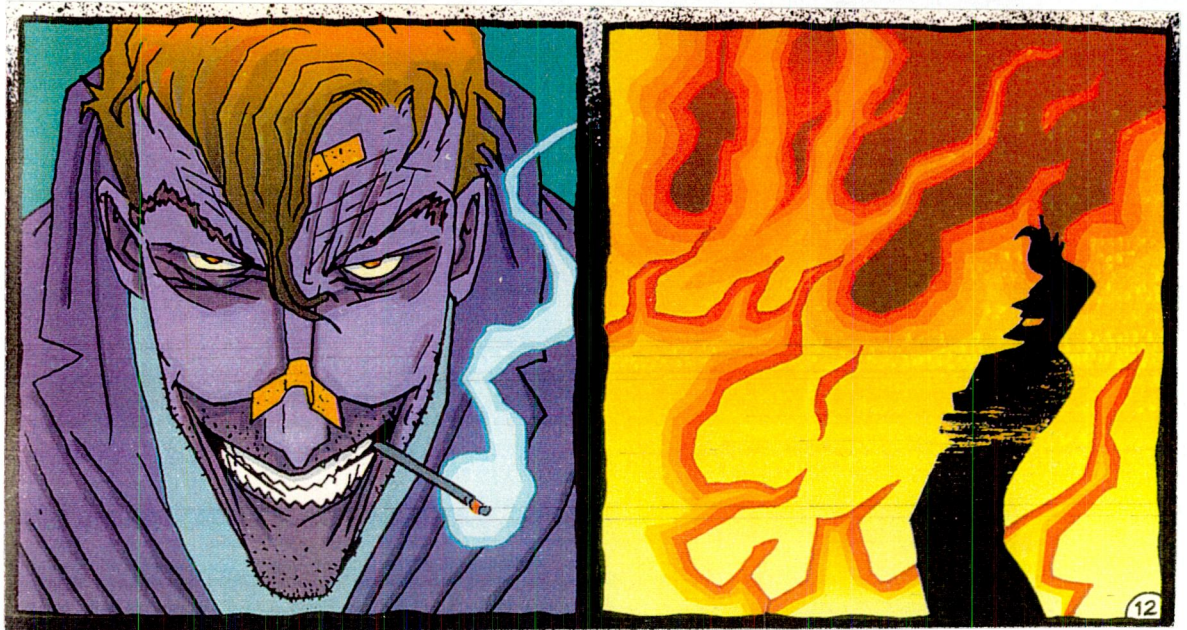


Fig.3.1 Loki, the fire god of the Norse myths, and the trickster in Asgard (see AppendixB.4)

THE ENDLESS

Neil Gaiman has created a compelling self-sufficient universe for these stories; "a fully-realised cosmology with a pantheon of beings and godlike non-beings, a non-Aristotelian super-imposed pre-continuum, a freshly-minted polytheism as compelling as it is revisionist" (Ellison, 1990,p.9).

This is not unique in itself, as every fantasist builds a new universe each time s/he begins to create a new story, but it is in how well it is done. Some authors do it better than others and "every once in a while a person does it so splendidly that it raise the high water mark and puts more sunlight into the world" (Ellison, 1990, p.9). Neil Gaiman is one of those persons. He is an outstanding intellect who gives a surreal reviewing of the Natural Order



Fig. 3.7. Look the air out of the horse's lungs, and the transfer is again (see Appendix 1).

THE ENDLESS

Nell Gaiman has created a compelling self-sustaining universe for these stories, a fully realised mythology with a pantheon of beings and gods, a non-linear, a non-Aristotelian super-imposed pre-continuum, a freshly minted polytheism as compelling as it is evolutionist (Ellison, 1993, p. 9). This is not unique in itself, as every fantasy builds a new universe each time she begins to create a new story, but it is in how well this story does it, and it is a better than others and every once in a while a person does so splendidly that it is the high water mark and puts more stuff into the world (Ellison, 1993, p. 9). Nell Gaiman is one of those persons, she is an outstanding intellect who does a surreal reworking of the Natural Order.

of things. He reforms the received universe and remolds old myths to conform with the needed changes.

In this revamped universe which this widely read comic writer uses, there exists a family of seven 'more-than-gods' called The Endless. They are a loose-knit family who are not simply gods, who existed long before humanity dreamt of gods and who will exist after the last god is dead. They are the constituents of human consciousness itself, who embody their respective realms of Destiny, Death, Dream, Destruction, Desire, Despair, and Delirium (Fig.3.6). "As this universe came into being, Destiny came with it, alone in the darkness. Before the first living thing came into existence his sister, Death, was waiting. And when the first living thing awoke to life, Dream was also there" (Gaiman, 1993, issue no.48, p.11). They are not merely gods, but they are the things themselves personified. This clan may roam through any realm terrestrial or eternal in search of amusement, diversion, employment, romance, or wickedness. Being of The Endless, they are hypothetically immortal. The entire endless family - save one - is introduced in issue 21, the prologue to the second major storyline, Season of Mists. The challenge of creating a community of gods is in the expression of universal truths in the light of all the dramatic changes that have taken place in mankind's understanding of himself and the universe over the last few thousand years. But while the Endless are states of human consciousness itself, they are also real characters; as real as the humans with whom they are constantly interacting throughout the comic.

THE UNIVERSITY OF CHICAGO

DEPARTMENT OF CHEMISTRY

REPORT OF THE RESEARCH GROUP ON THE CHEMISTRY OF THE CARBON-13 ISOTOPE
BY
J. H. GOLDSTEIN, J. K. KILB, and R. L. M. JOHNSON
Submitted by J. H. Goldstein, J. K. Kilb, and R. L. M. Johnson
to the Department of Chemistry, University of Chicago
in partial fulfillment of the requirements for the Ph.D. degree
JANUARY 1964

The following report describes the results of a research project
conducted by the Research Group on the Chemistry of the Carbon-13
Isotope, Department of Chemistry, University of Chicago, during the
period from January 1962 to January 1964. The project was
supported by the National Science Foundation, Grant No. CHE-60000.
The research was carried out by J. H. Goldstein, J. K. Kilb, and
R. L. M. Johnson, who are currently members of the Research Group.
The results of the project are presented in the following sections:
1. Introduction
2. Experimental Methods
3. Results and Discussion
4. Conclusions
5. References

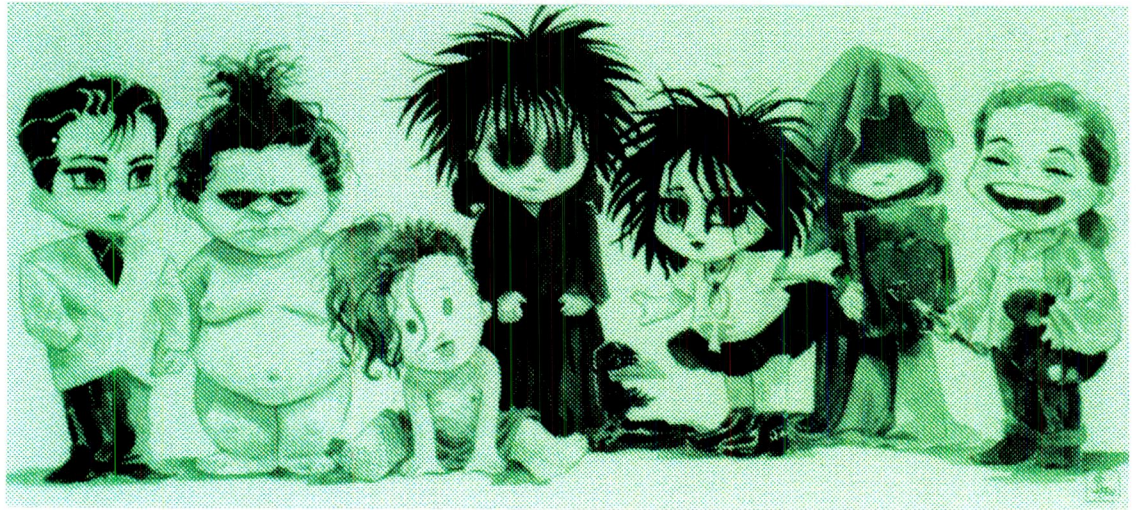


Fig.3.2 The Endless family (left to right); Desire, Despair, Delirium, Dream, Death, Destiny and Destruction, as depicted by Jill Thompson in The Endless Gallery (March, 1995).



Figure 2: The endosymbiont (left) and host (right) cells. The endosymbiont is a small, oval-shaped cell with a thick, dark outer membrane and a lighter, granular interior. The host cell is a larger, more irregularly shaped cell with a thin, light-colored outer membrane and a darker, more granular interior. The endosymbiont is located within the host cell, and the two are separated by a thin, dark line.

Chapter 4: The King of Dreams

The 'Sandman' of the title is Dream, the third oldest of the Endless. Dream of the seven Endless, also known as Morpheus (see Appendix B.5), is the shaper of form, and the very principle of storytelling (Fig.4.1). He is the ruler of the dark kingdom where we spend a full third of our lives - the Dreaming - a realm comprising of nightmares and tales, "woven on the fragile loom of sleeping minds" (Gaiman, 1993, p.145). Morpheus is always at the centre of these stories, and despite the lack of the title character in some of the storylines, his presence lingers between each spoken word and, as he is narrative itself, words and language define him.

He is the first of the Endless to adorn the series, but his introduction does not follow the expected view of a god-like king. Instead of being seated on a high throne throwing out orders to his servants, we see Morpheus being pulled down to earth and imprisoned by mortals. There is a great significance in Dream's imprisonment. He is locked in a glass egg for most of this century, for the first time in his (and our) existence. While the Dreaming slowly decayed with its lord's capture, we experienced World War 1, Prohibition and famines, the Great Depression, World War 2, the atomic bomb, and the Cold War. All of that without the comfort of dreams. It seems to indicate a lack of sympathy with the modern age on the writer's part, and with the treasured old times of the past seemingly gone forever, Gaiman creates a world not of our own where perhaps he can find comfort. His story bespeaks a nostalgia for a better, simpler time and with the relative lack of technology and a predominance of ancient immortal gods, it reveals the reflective tone of The Sandman.

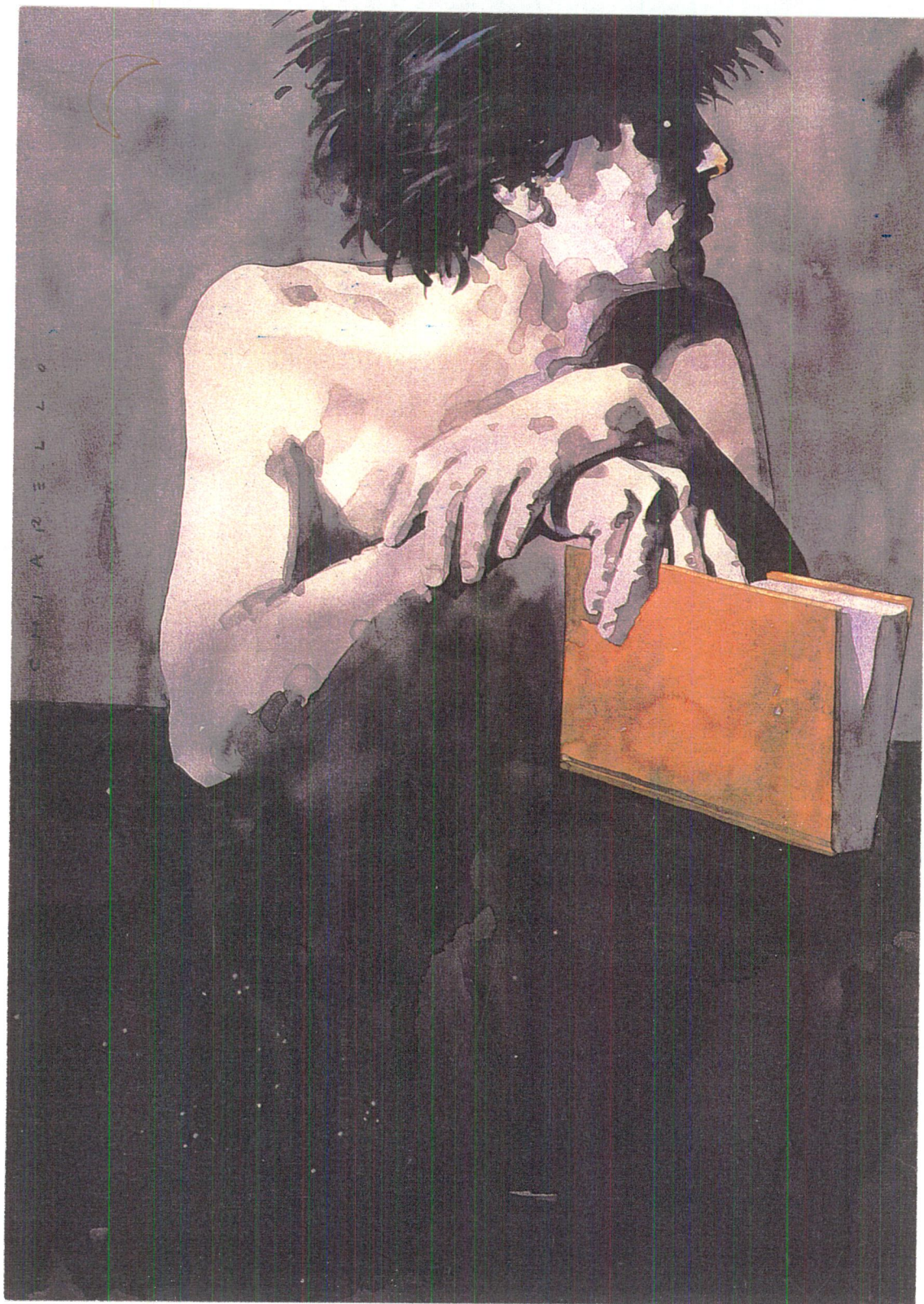


Fig.4.1 Gaiman's Sandman, the Prince of Stories, as painted by Mark Chiarello for The Sandman - Gallery of Dreams



Fig. 1. The effect of the concentration of the solution on the rate of the reaction.

THE INITIAL REVIVAL

As mentioned earlier, this Sandman is not the first one. Gaiman suggested a radical new take on this old character from the Golden Age of comics (see Appendix B). That Sandman first appeared in the late 1930s in the 96-page 15 ¢ New York World's Fair 1939, and was created by artist Bert Christman and writer Gardener Fox (Wizard Press, 1994, p.9). It was a man called Wesley Dodds who wore the secret identity of the Sandman; a justice vigilante who dons his garb to catch criminals. Its plots were in the spirit of film noir and the hard-boiled detective stories of that period. It had an unusual degree of realism about it, and it broke, initially with the customs of super-heroism. The Sandman according to Wizard Press was in many ways a bridge between the pulp characters who preceded him and some of the more famous costumed crime fighters that followed (Wizard Press, 1994, p.9). The Golden Age Sandman had no real superpower, but instead a weapon which held a powerful chemical agent which disabled and immobilised his enemies, and put them to sleep (Fig.4.2). Because of this, he had to protect himself from internalising the gas and so wore as part of his garb a World War 1 gas mask. When he took up a costume (gas mask, business suit, and snap brim hat) it did not emulate the gaudy pantomime supermen of the new world. However the stories became stereotyped in their characters and plots, and Dave Marsh (see Appendix A.2) believes it was because of this that these old Sandman stories did not survive World War 2, and instead petered out after only a couple of years (Marsh, 1995, p.5). The Golden Age Sandman was reestablished by comic book writer Matt Wagner and artist Guy Davis in Sandman Mystery Theatre in 1993 - perhaps as a result of the success of The Sandman - but which has continued as a quality monthly series in its own right (Fig.4.3).



Fig.4.2 The Golden Age Sandman, 1939



Fig.4.3 The Sandman as portrayed in the 1990s Sandman Mystery Theatre



In 1974 the title was brought back by comic writer/artist Jack Kirby. He created a new version of the earlier Sandman, one that seemed more in tune with the 'super hero' figure (Fig.4.4) Instead of the previous trench coat this Sandman wore a yellow and purple costume. DC Comics, however, ran into the economic realities of the comic publishing business, and after years of expansion, trends in the comic industry forced the company to cancel dozens of titles in 1978 (Wizard Press, 1994, p.23). Kirby's Sandman was one of those that ended its publishing run.



Fig.4.4 Jack Kirby's superhero Sandman of the 70s

In a sense, Neil Gaiman resurrected only the title, if not the character of The Sandman. Rather than dwelling in the post-Depression world of late 1930s/1940s New York or in the costumed super-world created by Kirby, Gaiman's Sandman is outside time and space, in the realm of dreams. This new DC Comics Sandman exists outside of the conventional world of the super hero - he is a more complex mythic figure.

Neil Gaiman's work on The Sandman brings that perennial DC Comics character into a re-furbished state of rebirth, transmogrified for our angst-festooned era, not merely as a marvelous and entertaining myth-figure but as a symbol of excellence in a world where mediocrity is our normal prison (Ellison, 1992, p.11).

The first part of the report deals with the general situation of the country and the position of the various groups. It then goes on to discuss the specific problems of the different regions and the measures that have been taken to deal with them. The report concludes with a summary of the findings and a list of recommendations.

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THE CONCEPT OF DREAM

Neil Gaiman certainly is not the first comic writer to take the concept of dreaming as his subject matter. Dreams and nightmares were also the province of Winsor McCay (1867-1934), who is regarded as one of the pioneers of the comic book. Not relating to the Freudian assumptions about dreams of that time, Winsor McCay created his own perceptions of 'the land of nod'. He was an extremely imaginative cartoonist whose fantastic visions perpetuated themselves in his "magnum opus", Little Nemo in Slumberland (Marschall, 1989, p. 80). This work is certainly one of the most elegant graphic masterpieces in comic history, and made its debut on Sunday, 15 October, 1905, in the New York Herald. The title character, Nemo, a six year old, was not the master but the victim of the events in his dreams. Each night Nemo - Latin for 'no-one' - would travel to Slumberland, a land whose king was named Morpheus, and meet characters such as Flip, the disruptive cigar-smoking leprechaun and the beautiful child Princess. McCay carried the theme of dreams into Dream of the Rarebit Fiend, and with this strip - which ran from 1904 to 1911 in several daily formats, until 1913 in a Sunday-page format - McCay firmly established the motif of unconscious and subconscious thoughts. "He addressed both daydreams and nightmares and in them discovered a mother lode of comic possibilities" (Marschall, 1989, p.78).

Gaiman, in The Sandman No.11, pays tribute to Winsor McCay's Little Nemo in Slumberland, relating back to his progressive panelling and borders that are characteristic of his work. In the comics by McCay readers did not know whether the opening panels showed "reality" or a dream. McCay achieved a certain desired ambiguity here and by in the last panel reality would finally assert itself, with no change in drawing style, lettering,

or panel borders and no explanatory caption. Gaiman transforms this reality in the final panel, which usually ended with Nemo's parents commenting politely on his falling out of bed, into a taints of an abusive elderly couple with a tendency of beating young relatives falling on the basement floor.

The traditional notion of the Sandman is of the childhood fairy who comes to put you to sleep or that of the figure in the song: "Mister Sandman, bring me a dream, Make her the cutest that I've ever seen...." To Gaiman the process of coming up with the Lord of Dreams seems less like an act of creation than one of sculpture - as if he were already waiting. His initial image of him was of a man, young, pale and naked, imprisoned in a tiny cell, deathly thin with long dark hair, and strange eyes. According to Gaiman, the inspiration for Morpheus' garments came from a Japanese design book, which showed a print of a black kimono, with flame-like yellow markings at the bottom; and also from Gaiman's desire to write about a character he could have a certain amount of sympathy with (Gaiman, 1991, p.239). The writer could not see himself going around parading in a colourful costume (like those of Superman or the X-MEN characters), so he could not imagine him wanting to wear one. And since the greater part of Gaiman's wardrobe is black, Morpheus' taste in clothes echoed Gaiman's. Gaiman uses myth and ancient folklore as his sculpting tools for Morpheus character, and the description of Dream's kingdom relates to the mythical occurrences of the past. Northern mythology has exercised a deep influence over our language, it is because of this that there has been a great unconscious inspiration flowing from these old tales into English literature (Guerber, 1994, p.xii). Just as the Northern gods fashioned the earth and the world out of the bones and body components of their defeated

enemies (see Appendix B.2), so too does Morpheus fashion parts of his kingdom out of the remains of his. The gateways to the realm of dreams - the Gates of Horn and Ivory - are carved out of the horns and tusks of old enemies of Dream, who wished to rule his domain. Just as Odin, who in many respects resembles Zeus or Jupiter, had two ravens Hugin (thought) and Munin (memory) perched on his shoulder, Morpheus too keeps a raven as part of his close council (Fig.4.5). Odin - also called Rafnagaud, the 'god with the ravens' - the all-pervading spirit of the universe in Northern mythology, sent out his ravens into the world to keep him well informed about everything happening on earth, and Matthew, Dream's impertinent raven, also has a similar task to fulfil.

THE END OF MORPHEUS

The end was not a horrible rupture but instead an inevitability, a foregone (and somewhat necessary) conclusion. The Kindly Ones was not the story of a murder or an execution, but instead, of a suicide. It started out as a kind of weird little kidnapping mystery and developed into a story of the all-out battle over the destruction of a king and his kingdom. By the end of the series Morpheus is a sad figure; a tragic one driven by arcane rules no-one else understands or even acknowledges. Morpheus is dependent upon human consciousness for his existence. He acknowledges his dependence on the ordinary stuff of human life and accepts (or engineers) his death and transfiguration into a new Dream, into a version of himself more human than he thinks he could be - the new dream is the exaltation of the child, Daniel. A hopeful note for our time could be found in Gaiman's placing of Morpheus' freedom, and the emergence of the new Dream, Daniel.



Fig.4.5 Morpheus and his council of ravens, illustrated by Jon J. Muth

This new Dream (Fig.4.6) seems much more poised to guide our dreams in this coming era; into a new century. Already he has shown more compassion and sensitivity than Morpheus mustered over the course of the comic. Daniel is a kinder, gentler, more compassionate Dream. Whether he can be as entertaining or as dramatic as his intense and archetypal antecedent remains to be seen.



Fig.4.6 Daniel, the new Dream, as represented by Michael Zulli in The Wake retail poster

This new dress (Fig. 4) of seems much more poised to guide our dreams in
the coming era, into a new century. Already he has shown more
compassion and sensitivity than Morpheus mustered over the course of the
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Fig. 4: Daniel, the new Dream, as seen in the comic by Michael Ziff in *The Wake* (1994).

Chapter 5: The Creation of Death

One of the most likable, and ironically, most appealing of all *The Endless* is Death, who first appeared in The Sandman No.8, the epilogue to the first story arc. Writers and artists alike have always grappled with the awful problem of depicting vividly and forcefully the awesome phenomenon of death. Powerful visual realisations of this theme of death have been provided in the past by religion, folk beliefs and individual imagination. In mediaeval times death was personified as the bare, unidentifiable, universal skeleton (Fig.5.1); the representation of mortality (Lehner, 1971, p.23). But even though skeletons inevitably remind us of death, Gaiman has decided to embody the notion of death, not in the form of a traditional skeletal horseman, but in the form of an attractive, black-clad, slightly punky, and slightly slovenly female figure. Steve Erickson, in his introduction to Dream Country, calls her “the foxiest little incarnation of death you ever saw” (Erickson, 1991, p. 8). Death is one of Gaiman’s most inspired notions, and according to Mikal Gilmore of Rolling Stone magazine, Gaiman “pulls off the rather neat trick of making Death, at long last, something to die for”.

GAIMAN'S DEATH

Death, as portrayed in The Sandman, wears no traditional cloak, carries no customary scythe, and has no winged hourglass. Instead of associating death with the normal memento mori (see Appendix B.6), Gaiman uses ancient Egyptian amulets and late twentieth-century street fashion as his inspiration for her look (she even wears jeans).

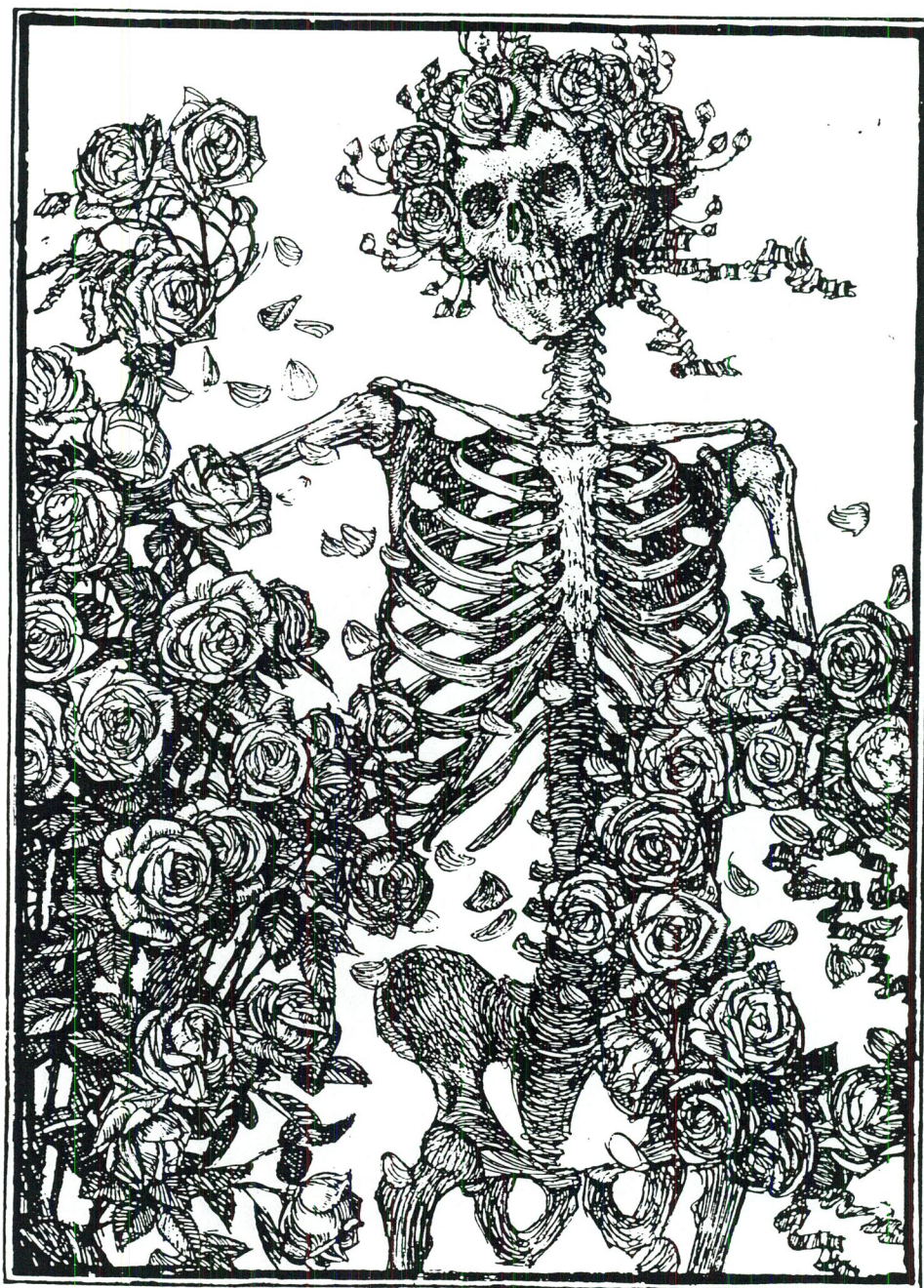


Fig.5.1 The universal skeletal figure of death

With the help of artist Mike Dringenberg, Death's heavy eye makeup takes the form of the Eye of Horus, a symbol of health, strength and vigour - all of which this Death has (and not a bone or ribcage in sight). In Egyptian mythology, Horus was the champion of light over darkness; not the representation you would think would be used on a figure portraying death. Gaiman's Death, around her neck, holds the Ankh; a tau cross having a looped top. In the ancient art and tales of Egypt, it is an emblem of generation, a symbol of prosperity, of long life, and of the soul. the cross, consists of two intersecting lines, supposed to have originally been emblematic of the union of the active and passive elements of nature - a union of life and death.



Fig.5.2 Egyptian myths of the dead and of embalming influence Gaiman's depiction of Death

With the help of what Mike Lindenberg calls "a heavy eye makeup" the
 the form of the eye of Horus, a symbol of health, strength and wisdom, all of
 which the Death has (and not a bone of her body is left). In Egyptian
 mythology, Horus was the champion of light over darkness; for the
 representation you would think would be used as a figure portraying death.
 Garza's Death, around her neck, holds the Ankh, a tau cross rising a
 footed top. In the ancient art and tales of Egypt, it is an emblem of
 generation, a symbol of prosperity, of long life, and of the soul; the cross
 consists of two intersecting lines, supposed to have originally been
 emblematic of the union of the active and passive elements of nature, a
 union of the soul and death.



Fig. 1. Egyptian myth of the dead and of continuing influence. Certain a decision of

Death

Death is introduced as Dream's older sister in The Sound of her Wings. Gaiman sees it as the first story in the sequence which he felt was truly his own; a story in which he knew he was beginning to find his own voice. In that initial story Death was instantly made more popular than the book's title character, and it is still one of the best-received stories of The Sandman series. Instead of being portrayed as the grim, pale, gaunt one - as might be expected - Death is a cheerful and sensible sibling (Fig.5.3), using words such as "peachy keen", and "you know, cute" in conversation, and quoting Mary Poppins of all people. She is matter-of-fact and frank. She speaks straight smart common sense. In this story she permits her brother, Dream, to tag along with her as she fulfils her work in collecting the dead. Dream begins to find himself wondering about humanity and their attitude to his sister's 'gift', "Why do they fear the sunless lands? It is as natural to die as it is to be born. But they fear her. Dread her" (Gaiman, 1989, Issue No.8, p.19). He recalls a mortal song he heard in a dream many thousands of years ago, that celebrated her gift;

Death is before me today,
Like the recovery of a sick man,
Like going forth into a
garden after sickness.
Death is before me today:
Like the odor of myrrh,
Death is before me today:
Like the course of a stream,
(Gaiman, 1989, issue no.8, p.19)

Death has her responsibilities. Dream realises that he to has tasks to perform. He finds the solace which he sought. He finds comfort in the company of Death, as he does the last time he sees her in The Kindly Ones.

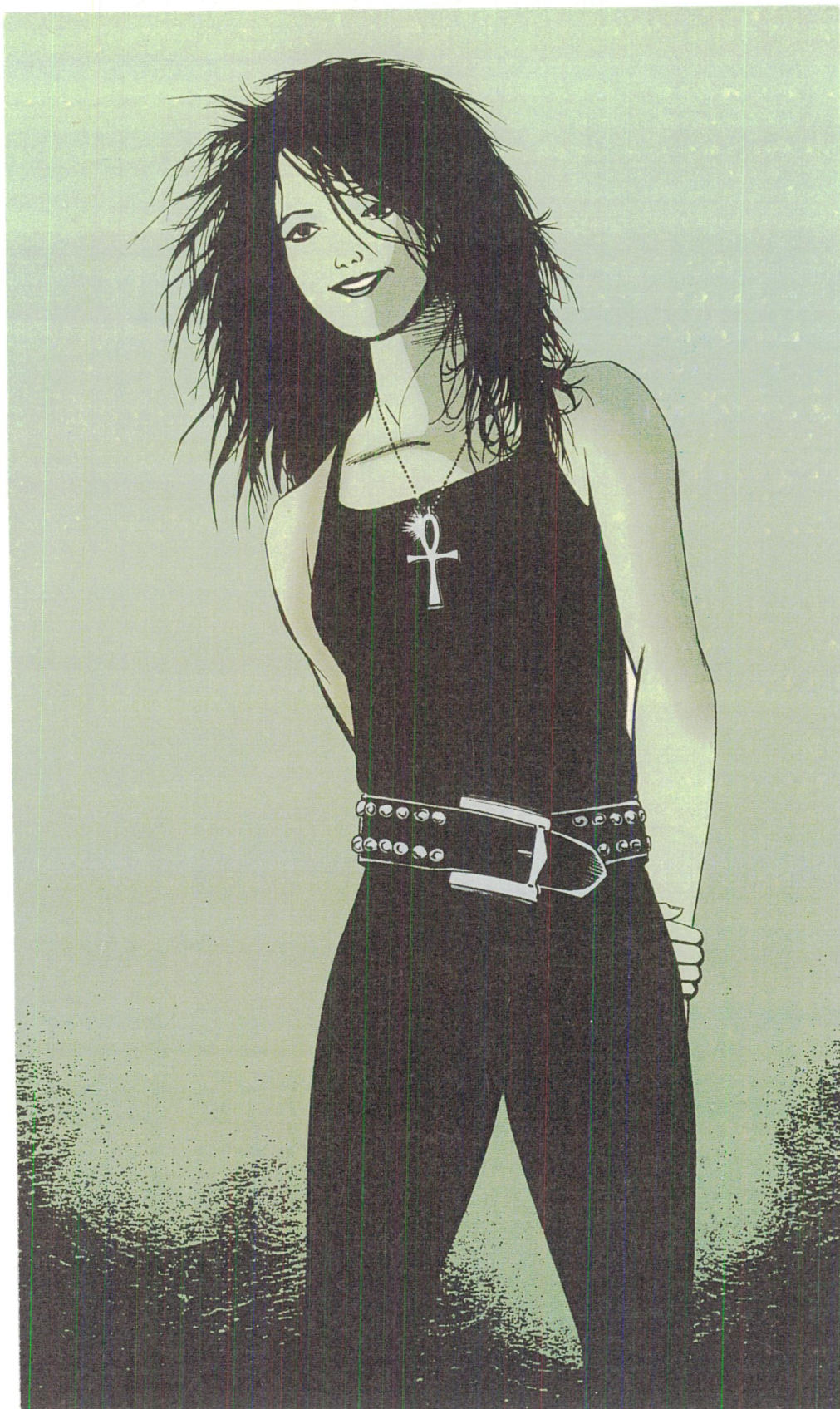


Fig.5.3 The cheerful Death



Death makes an appearance in every collection of The Sandman (but a bit more near the end naturally). Because of the popularity she gained among readers, she was given her own series in a three-part publication starting in early 1993, called DEATH: The High Cost of Living (Fig.5.4); which helped launch DC's Vertigo line of comics for mature readers.



Fig.5.4 Paperback cover to Death: The High Cost of Living, collecting the original three monthly issues

The first issue also became the all-time best-selling comic for mature readers. In this, Death takes centre stage as she journeys around New York city. In this “verbally stunning “ collection (Titan Books, 1996, p.7), Gaiman explains, with the help of Chris Bachalo (artist), Mark Buckingham (inker) and the everlasting Dave McKean (covers and design), how one day in every century Death takes on mortal form. She wanders amongst the living trying to better comprehend what the lives she takes must feel like; to taste the bittersweet pang of the flesh and blood world. Gaiman explains how this is the price she must pay for being the divider of the living from all that has gone before, and all that must come after. This is somewhat reminiscent of the ancient gods walking among the living in the tales from antiquity. The collection also features Death Talks About Life, an 8-page story in which Death discusses safe sex. Written by Neil Gaiman with line

art by Dave McKean, it has since gone back to press for subsequent printings and exists as a free information pamphlet - winning praise from educators and health providers. With the success of this series another one was released in 1996 to the same expected welcome response. This three-part mini-series, called DEATH: The Time of your Life, reunited the same creative team that produced the first one, and developed themes and characters from the original Sandman series.

Chapter 6: The Real and the Imagined

The element of the impossible and the unexplored has always been central to most studies of comics. In comics there has been a reliance on the empirically unknown but this requires less imitation and more invention. The inventive Neil Gaiman, however, does not solely depend on the fantastic, even though it is a major aspect of his creation. Through historical applications and the use of reality, he provides a situation where insights can be generated through retrospective and expansive application by scholars. While there was a conflict between the appreciation of fantasy and that of realism in the late eighteenth-century and throughout the nineteenth-century in literature, Gaiman is able to appreciate both sides of the coin. He embraces the two - however distant from one another, and it is through the utility of both that he expresses his feelings. There is a living union of the outer and inner worlds in these works. Things of external perceivable 'reality' have to be important, but a fixation on the realistic is not total for Gaiman. The fantastic, impossible, dream-like illusions are of vast importance to him.

It is in the layering of the mythic and the everyday that the book gets its inimitable tone. He has created a universe with different worlds - but these worlds cannot be read one as reality, one as imagined fantasy. Gaiman's tender tales tend to take place not in a world where fantasy invades the real, or where the real invades the fantastic but rather 'in a more delirious form'. In these narratives, the whole world is haunted and mysterious (Fig.6.1). He "wanted to tell stories that could go anywhere, from the real to the surreal, from the most mundane to the most outrageous. The Sandman

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seemed like it would be able to do that, to be more than just a monthly horror title" (Gaiman, June 1991, p.239). What Gaiman has done is create multitudes of characters that take on a life of their own, and that readers want to see more of in the future. Characters from the limitless ocean of myth, characters from the so-called 'real' world, and inhabitants of Gaiman's created lands can mingle in this universe.



Fig.6.1 A grotesque horrific panel illustration by Kelley Jones from Season of Mists, characteristic of the horror element of the comic

The Dreaming, the realm of Morpheus, offers the reader a complete population of entertaining characters, who aid in the portrayal of this created universe. Lucien, the librarian, regarded by Dream as his right hand and close confident, maintains the Dreaming's library of volumes - written or unwritten; Mervyn Pumpkinhead, the outspoken, mildly disgruntled handyman of the Dream Lord's castle grounds; The Guardians

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thor of the *Journal* (June 1951, p. 239). What Gaiman has done is create

multitudes of characters that live on a life of their own and that readers

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and characters from the so-called real world, and inhabitants of Gaiman's

created worlds can mingle in this universe.



Fig. 1. A Gaiman comic book illustration of a character from *Journal of Magic*.
character of the novel element of the comic

the *Journal* the realm of *Journal* after the reader's complete

population of enhanced characters who are the primary of the

character novel. Under the label, regarded by Gaiman as his most

and and close contact, maintains the *Journal* a library of volumes

written or unwritten. *Journal* is a book that the *Journal* is a

disputed history of the *Journal* and a special product. The *Journal*

of The Gate, Wyvern (the dragon), Gryphon (the griffin), and Hippogriff (the winged horse), all have an element of pure existence within them and help in the intricacies provided by the story. Cain who is a habitant of the House of Mystery, and Abel who resides in the House of Secrets - old characters from the DC catalogue - are given a new life in this comic book.

From other realms, we are shown an array of fairies, demons, devils, witches and immortal bag-ladies - Cluracan, the Ambassador from the Court of Faerie; Duma and Remiel, the descended angelic rulers of hell; and Mad Hettie who appears to all the world a sadly ordinary casualty of street life, but in fact is 250 years old (and whose heart is missing) and who tells the truth more than you'd like to admit.

It cannot be emphasised too much that the Endless, these more-than, less-than gods, matter only because of the everyday people with whose lives and passions they interact. The 'dreamers of the earth' that Gaiman has introduced us to are a testament to the fact that when a story ends, the characters - if they are believable - will continue to exist in our imagination. Characters such as the lesbian couple Foxglove and the pregnant Hazel; the writer Richard Madoc, who having been abandoned by inspiration procures the unwilling but duty-bound muse, Calliope; the searching Barbie, affected by her split with her long-term boyfriend, Ken; Wanda, the transsexual whose identity crisis began with being born a male; Hob Gadling, the true nostalgic, constantly referring to the past centuries; and Rose Walker, Desire's granddaughter, who is capable of parasitically destroying the world of dreams, all retain their presence after the comics end.

Chapter 7: The Shakespearean Element

William Shakespeare (1564 - 1616) is generally regarded as one of the greatest writers and storytellers who ever lived. He is one of the most widely quoted author in history, and his plays and poetry have had a pervasive influence on world history. Most of the great literary figures of the world have been inspired and stimulated by his achievements. It is this great gift of storytelling and art of depicting of life which Shakespeare had which endeared him to both Gaiman, and hence the Lord of Stories, Morpheus. Gaiman's capability to form stories with complex intricacies, and plots within plots is reminiscent of the style of Shakespeare, as is its rich, allusive language. The expansive plot of The Sandman could essentially be regarded as being Shakespearean in structure; a patriarchal figure loses his kingdom by the hand of another, regains it only to lose it again by his own hand, and in doing so goes through a process of redemption.

Gaiman uses Shakespeare as a character and we are introduced to him in The Sandman No.13, 'Men of Good Fortune'. In this issue we read about the initial affairs between Morpheus and Shakespeare in the year 1589; during a time known as 'The Lost Years'; where there was no historical information relating to Shakespeare, until he gained some reputation in the field of literature. Shakespeare wished to give men dreams, that would live on after his death, but his writing skill fell short of this ambition of his. We are told of Shakespeare bargaining with Dream for the coveted talent of fulfilling his wishes. In return for the gift of storytelling, Shakespeare must write two plays for Dream - A Midsummer Night's Dream and The Tempest.

The lateral hypothalamus is a large, well-defined area of the hypothalamus, situated laterally to the optic chiasm and anterior to the mammillary bodies. It is bounded anteriorly by the optic chiasm, posteriorly by the mammillary bodies, medially by the third ventricle, and laterally by the internal capsule. The lateral hypothalamus is a complex structure, containing a variety of cell groups and fiber tracts. It is the site of many important functions, including the regulation of feeding, drinking, and sexual behavior. The lateral hypothalamus is also involved in the regulation of the autonomic nervous system, particularly the sympathetic nervous system. The lateral hypothalamus is a key component of the hypothalamic-pituitary axis, and its dysfunction can lead to a variety of endocrine disorders.

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Two of the most memorable, and influential, issues of The Sandman are those where Gaiman bases his fiction around the plays of William Shakespeare, namely A Midsummer Night's Dream, and The Tempest. He uses these issues to pay tribute to Shakespeare's genius, but also to convey to the reader the role of the writer in keeping dreams alive. Gaiman cleverly uses two plays where no comprehensive source has been established for either. Whereas in plays like King Lear, Hamlet, and Two Noble Kinsmen, Shakespeare used Belleforest's Histoires Tragiques - the Historie of Hamlet, Holinshed's Chronicles - Chronicle History of King Leir, and Chaucer's 'Knight's Tale' from The Canterbury Tales respectively as sources for his stage plays, there is no evidence of any historical book collection that can be sourced for the two plays which Gaiman uses (Harrison, 1934). It is perhaps because of this lack of background reference that Gaiman chose these two plays, this freedom of reference allowing him to interpret and tell his own story.

A MIDSUMMER NIGHT'S DREAM

Gaiman's darkly lyrical adaption of A Midsummer Night's Dream won the World Fantasy Award for best short story (see Appendix A.3), making it the first comic to win an award in the category of prose fiction. Harlan Ellison recalls that event;

I sat there at the 13th annual World Fantasy Convention in Tuscan in 1991 and watched with devilish pleasure as Neil won the highly-prized Fantasy Con 'Howard Philips Lovecraft' trophy for the Year's Best Short Story. It was incredible that a 'comic-book' should be good enough to win - to force itself upon the judges. The wildly improbable has occurred, and some of the best writing of our time is appearing in a graphic medium in which traditionally comes second - and a long way second at that (Ellison, 1992, p.11).

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the twenty-sixth of the two main groups of the population

the twenty-seventh of the two main groups of the population

the twenty-eighth of the two main groups of the population

the twenty-ninth of the two main groups of the population

the thirtieth of the two main groups of the population

While people were expecting a standard-print short story to win, Neil Gaiman, with artist Charles Vess, changed all that by being the recipient of the only major award outside the field ever to be presented for a comic-book story. That will not be possible again as the rules have been rewritten so that no comic book will ever again be nominated, "much less have an opportunity to kick serious artistic butt" (Ellison, 1992, p.11).

Charles Vess portrayed the characters and the settings, with the help of colourer, Steve Oliff, of the play and has excelled in reconciling dream and reality in the depiction of the play. The illustrations (Fig.7.1) pay tribute to those of Arthur Rackham, one of the foremost Edwardian illustrators, who marvelously "cast his spell over this play" (Harvey, 1990, p.6). Rackham's illustrations for A Midsummer Night's Dream have, for more than sixty years, captivated readers of the play and enriched their imaginations. Vess, whose work is in some ways similar to Rackham, continues the tradition of the stylistic gnarled trees, droves of fairies and representation of Bottom for which the latter is reputed for (Fig.7.2).

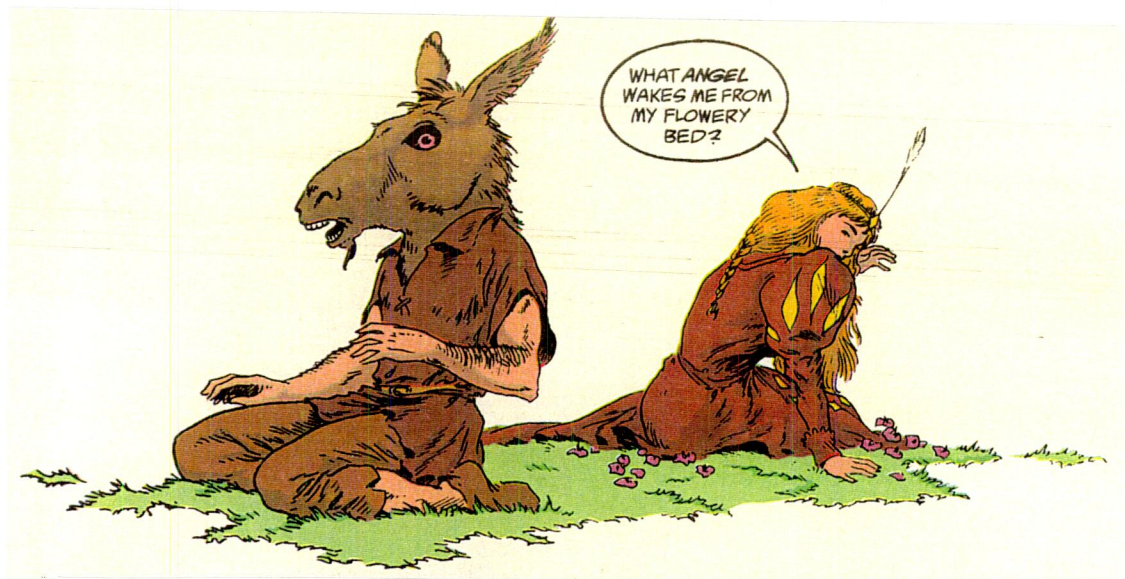


Fig.7.1 Example of Vess' portrayal of Bottom and Titania, the fairy queen, which are stylistically retrospective of Rackham's



Fig.7.2 Arthur Rackham's renowned visualisations of Shakespeare's A Midsummer Night's Dream



Figure 2: A plot of the function $f(x) = \sin(x)$ for x in the interval $[0, 2\pi]$.

Figure 2

THE TEMPEST

"We are such stuff / As dreams are made of; and our little life / Is rounded with a sleep" (Shakespeare, 1994, p.81)

The companion story to A Midsummer Night's Dream, this is the final issue in The Sandman monthly comic. It is illustrated by Charles Vess, one of the many great artists to adorn the series who returns for a final bow. The Tempest marks the end of the story begun in the first issue of The Sandman. Gaiman began the whole story in a storm - Britain was hit by the first hurricane in three hundred years when the title was outlined - and ends with a tempest. This issue contains a series of scenes from William Shakespeare's life during the year in which he wrote The Tempest - his last play without a collaborator. The story touches on the poet / playwright's relationships with his family, his friends and hints at his reputation, his work, but most crucially his dreams. This is the second and final play that Shakespeare is indebted to write for Dream. He produces a play of estrangement and reconciliation. Shakespeare pays his last respects to Dream, his patron.

The story is a meditation on storytelling - and on what it means to relinquish something. It is a demonstration on relinquishing something - be it an island or a story or a dream (Morton, 1996, p.50). The final conversation between Shakespeare and Dream, is one between a playwright and his muse - between an author and his inspiration (between Gaiman and his creation, the Sandman). We learn why the Prince of Stories gave Shakespeare the words and the plays (Fig.7.3). We learn of how Dream wishes for a story of his own, one where he too will be remembered - Neil Gaiman has granted that wish. But Gaiman too is indebted to Morpheus for the gift of words, and he pays his last respects to the comic's readers. In the epilogue, Prospero's

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud.

2. The second part of the document outlines the specific requirements for record-keeping. It states that all transactions must be recorded in a timely and accurate manner, and that the records must be maintained for a minimum of five years.

3. The third part of the document discusses the role of the auditor in verifying the accuracy of the records. It states that the auditor must perform a thorough review of the records and must report any discrepancies to the appropriate authorities.

4. The fourth part of the document discusses the consequences of failing to comply with the record-keeping requirements. It states that individuals who fail to comply may be subject to fines, penalties, and even imprisonment.

5. The fifth part of the document discusses the importance of training and education for individuals involved in record-keeping. It states that individuals must be properly trained and educated in order to ensure the accuracy and integrity of the records.

6. The sixth part of the document discusses the importance of internal controls in preventing fraud. It states that internal controls must be designed and implemented in a way that minimizes the risk of fraud and ensures the accuracy of the records.

7. The seventh part of the document discusses the importance of communication and cooperation between all parties involved in the financial system. It states that effective communication and cooperation are essential for the proper functioning of the system and for the detection and prevention of fraud.

8. The eighth part of the document discusses the importance of ongoing monitoring and evaluation of the financial system. It states that the system must be regularly monitored and evaluated in order to identify any weaknesses and to ensure that it remains effective and efficient.

9. The ninth part of the document discusses the importance of transparency and accountability in the financial system. It states that all transactions must be transparent and that individuals must be held accountable for their actions.

10. The tenth part of the document discusses the importance of public participation in the financial system. It states that the public must be actively involved in the system in order to ensure its integrity and effectiveness.

farewell speech to his arts of magic in the play is often interpreted as Shakespeare's own farewell to the arts of the theatre, and in turn Gaiman uses it as a goodbye to the magic of The Sandman;

Now my charms are all o'erthrown,
And what strength i have's mine own,
Which is most faint: now 'tis true
I must be here confin'd by you,.....
.....But release me from my bands
With the help of your good hands:
Gentle breath of yours, my sails
Must fill, or else my project fails,
Which was to please: now I want
Spirits to enforce, Art to enchant:
And my ending is despair,
Unless I be reliev'd by prayer
Which pierces so, that it assaults
Mercy itself, and frees all faults.
As you from crimes would pardon'd be,
Let your indulgence set me free
(Shakespeare, 1994,p.97).

It was customary in Elizabethan times for the plays to use a concluding epilogue. It was usually used as a conventional apology for the inadequacies of the performance and an appeal for applause. Gaiman states his need for the pleasure of his audience, and thanks them for being with him through the duration of the 'performance'.



Fig.7.3 Shakespeare and his patron, Dream

On the whole, Shakespeare's contribution has been to the language and the spirit of writing. His genius lay not in devising original and believable plots but in his ability to develop characters through language.

Shakespeare was very dependent on the use of personalised speech for his numerous characters. He utilised speech in a way that would differentiate the characters from each other more, and also to add depth to both his characterisation and his writing (Harrison, 1934). Gaiman also tries to extend the characters' traits into their respective methods of speech. In what the medium of comics permit, he personalises the actual speech-bubble of some of the characters to aid in that character's portrayal (and also to show which character is talking if that character changes their outward appearance). With the help of the letterers that work on The Sandman, he changes the colour, shape and style of these speech-bubbles for respective personae such as Matthew the raven, and other ravens, Dream, Desire, and Delirium. Shakespeare also made skilful use of conventional soliloquy, not only to provide the audience with the necessary background of the plot, but for the intimate revelation of character. It is with Rose Walker and her diary - writing that Gaiman makes full use of his system to offer insights into the character.

Perhaps the greatest inspiration to subsequent authors has been Shakespeare's capacity to depict life in all its complexity. He was able to illuminate man's character and destiny. In general, he avoided exaggerated characterisations. His vast sympathy and understanding of the human condition have set an example for later authors who aspire to write lasting works. The creation of believable characters that the audience can relate too is vital in any lasting literary work, and Gaiman in his scriptings for The Sandman clearly does this.

Conclusion

There are a number of excellent comics that went on a little too long. The writers had run out of really good ideas and left us with only half-decent stories and boring plots. Some try to cover it up with a whole lot of needless bloodshed, but it doesn't really work. The only thing that would be worse than saying goodbye to the series is if the ideas ran dry and we started seeing the quality going downhill. All good stories come to an end. We should all be grateful for the opportunity to experience The Sandman for the ground it broke.

At DC Comics the editors have always taken seriously the decision of what to do after The Sandman ends. Losing an expanse of potential comic book purchasers would not be feasible for a large publishing company such as DC Comics. A new writer could have taken over after Gaiman, but he did not want that, and that is why the series ended with Neil Gaiman's final story. The Dreaming, for which Gaiman will be a creative consultant, is not meant to be a direct continuation of The Sandman, so there's no way for The Sandman to be diminished. This new series, filled with familiar faces, will give various talented writers and artists the opportunity to travel the vast domain of dreams, to explore their own visions, weave their own myths and expose their own strange obsessions. There are uncountable stories to be told - tales set in places far distant from Morpheus' castle. The Dreaming will not touch the lives of the Endless - Morpheus or Daniel and his siblings will not be the focus of the series - future tales of the Endless will be left to Gaiman.

Also an anthology of Sandman prose stories from various contemporary authors, under the title of The Sandman - Book of Dreams, is available and will serve the same purpose of The Dreaming but will perhaps keep the 'higher' literature reader stimulated.

Neil Gaiman has found ways of reviving the vitality of the myths, even on the basis of their unreality, and believes that dreams are scenes from another realm that we tap into and actually help shape while we sleep. He knows why we need, read, or write tales, and why myths are of vital importance to us.

For there are two worlds - and your world, which is the real world, and the other worlds, the fantasy. Worlds like this are worlds of the human imagination: their reality, or lack of reality, is not important. What is important is that they are there. These worlds provide an alternative. Provide an escape. Provide a threat. Provide a dream, and a power; provide refuge, and pain. They give your world meaning. They do not exist; and thus they are all that matters. Do you understand? (Gaiman, 1993, p.138)

His story is a magnificent parable about the humanisation of myth, and about how the values of duty, regret and love even outweigh the majesty of the gods we invent. It is a myth for the modern age, and even though it does not correspond essentially to the idea of the modern myth - which has been perceived to be an alignment of the human and the technological world - it can rightly exist in this age.

He has proved that the enduring nature of myth is witnessed in the personalities of the characters who populate them, and that myths do not die, they change. Even though they resist change, they adapt to new

1. The first part of the report is a general introduction to the subject.

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3. The third part is a discussion of the results of the study.

4. The fourth part is a conclusion and summary of the findings.

5. The fifth part is a list of references and sources used in the study.

6. The sixth part is a list of appendices and supplementary material.

7. The seventh part is a list of figures and tables included in the report.

8. The eighth part is a list of abbreviations and symbols used throughout the report.

9. The ninth part is a list of definitions and terms used in the study.

10. The tenth part is a list of acknowledgments and thanks to those who assisted in the study.

11. The eleventh part is a list of footnotes and references to other works.

12. The twelfth part is a list of errata and corrections to the report.

13. The thirteenth part is a list of contact information for the author.

14. The fourteenth part is a list of distribution and availability of the report.

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circumstances, reinterpret their characters and transform their structures. They do all this and still retain their prestige. As Gaiman's story of The Sandman does all of these things it must be considered a feasible myth, and according to Roland Barthes, a myth ripens as it spreads (Barthes, 1973, p.163) and so not only is this a myth, it is a mature myth.

For if we penetrate the object, we liberate it but we destroy it; and if we acknowledge its full weight, we respect it, but we restore it to a state which is still mystified (Barthes, 1973, p.173).

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Appendices

Appendix A: Biographical

1. Frank McConnell is a Professor of English at the University of California at Santa Barbara. He is a literary critic, author of four Harry Garnish detective novels, and the media columnist for Commonweal for television, popular culture, comics, and rock 'n' roll. In his undergraduate course, 'The History of Storytelling', Neil Gaiman's The Sandman has emerged as a major topic of study.

2. Dave Marsh is a writer of articles on music and popular culture, and an expert on censorship. He has written biographies of Bruce Springsteen, Elvis, Michael Jackson, and a history of The Who, as well as editing magazines such as Rolling Stone, Creem and Rock & Rap Confidential (Marsh, 1995, p.9).

3. Neil Gaiman, has also won the Will Eisner Comic Industry Awards for best writer (1991,1992,1993,and 1994), best continuing series (1991, 1992, and 1993), the Harvey Award for best writer (1990, 1991) and best continuing series (1992). Other awards include the 1993 Diamond Distributors 'Gem' Award, voted on by comic retailers, for expanding the marketplace.

1944

1945

The first of the year was a very dry one, with only a few showers. The weather was very hot, and the crops were suffering. The people were very poor, and they were very hungry. The government was very corrupt, and they were very greedy. The people were very angry, and they were very sad. The government was very bad, and they were very wicked. The people were very poor, and they were very hungry. The government was very corrupt, and they were very greedy. The people were very angry, and they were very sad. The government was very bad, and they were very wicked.

The second of the year was a very wet one, with many showers. The weather was very cool, and the crops were growing well. The people were very happy, and they were very healthy. The government was very good, and they were very kind. The people were very poor, and they were very hungry. The government was very corrupt, and they were very greedy. The people were very angry, and they were very sad. The government was very bad, and they were very wicked.

The third of the year was a very hot one, with many showers. The weather was very hot, and the crops were suffering. The people were very poor, and they were very hungry. The government was very corrupt, and they were very greedy. The people were very angry, and they were very sad. The government was very bad, and they were very wicked. The people were very poor, and they were very hungry. The government was very corrupt, and they were very greedy. The people were very angry, and they were very sad. The government was very bad, and they were very wicked.

Appendix B: Glossary of terms

1. The Golden Age of comics began with the emergence of the famous comic book characters such as Batman, Superman, The Flash, The Green Lantern, Wonder Woman etc., in the 1930s and the 1940s. 1951 is generally regarded as the end of the Golden Age for DC Comics (Wizard Press, 1994, p.13).
2. The gods, in Northern mythology called Aesir, having triumphed over their foe, had the intent to improve the desolate aspect of things and fashion a habitable world and "began to create the world out of its various component parts. Out of the flesh they fashioned Midgard (middle garden), as the earth was called. The gods now took the giant's unwieldy skull and poised it skilfully as the vaulted heavens" (Guerber, 1994, p.5).
3. Susano-o-no-Mikoto is the god of storms, of rain and winds. He was assigned to rule over the plains of the sea but preferred to dwell in the netherworld, in the company of his mother.
4. Asgard is the heaven of the Nordic gods of Scandinavia and the Teutonic peoples, and means 'Place of the Aesir' (creators of the cosmos, and first gods of Northern Europe).
5. Morpheus, from the Greek Background, is the god of dreaming, a being of the night and associated with night wanderings, and "skilled in imitating human shapes." He is a son of Hypnos and brother of Kelos and Phantasos (Leach, 1992)

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6. A memento mori (Latin for 'remember that you must die') is an object or pictorial symbol associated with death. Such symbols include skulls, bones, coffins, upside-down torches, graves and gravestones, spades, toads, serpents, cypresses, weeping willows and parsley (Lehner, 1971)

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