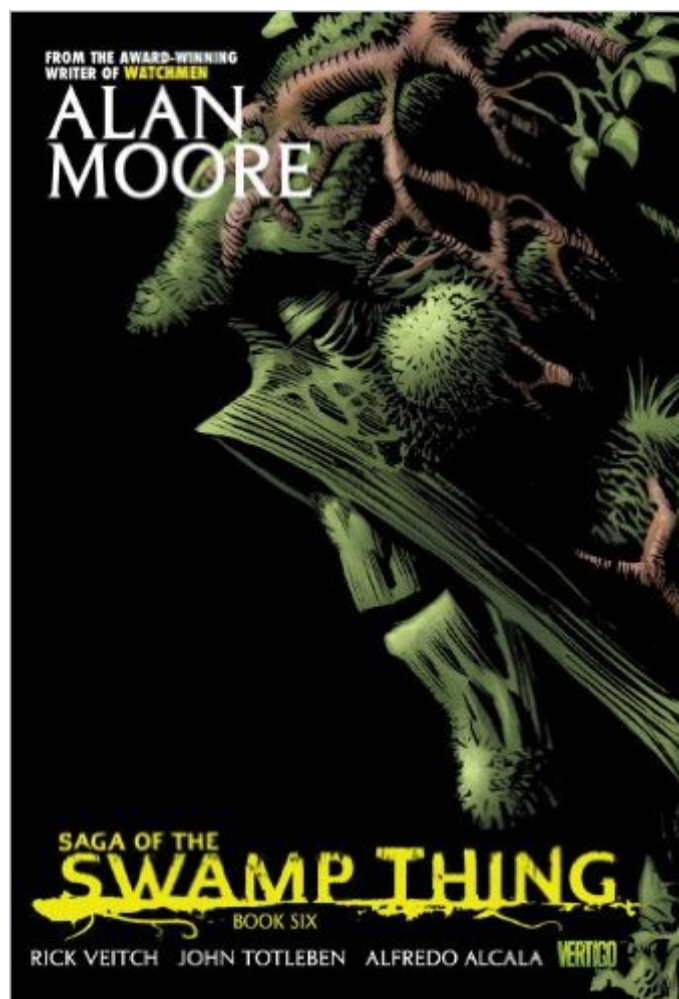


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# Saga Of The Swamp Thing



## Synopsis

This collection of issues #57-64 of SWAMP THING begins across the galaxy, where the Swamp Thing's consciousness has been hurled. Trying to find his way back to Earth, Swamp Thing stops over on Thanagar, home of Hawkman; Rann, home of Adam Strange; and encounters the Green Lantern of a world of sentient plants.

## Book Information

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## Customer Reviews

I was just a junior high school comic book freak when Alan Moore took over the writing duties on the Swamp Thing series. I can clearly remember that even back then the comics world was abuzz with the incredible new realms that Moore and his collaborators were opening up. In an unusual fashion, this new ground was broken on a tired old series, as the Swamp Thing title was moribund and probably headed for cancellation. It's quite surprising that Moore was given free rein to completely reinvent this established character, and in the process he both proved himself as one of the strongest writers in the field, and sent the comics world in new and darker directions that are still being felt today. Moore makes use of the best methods of horror writing, and the stupendous artwork of Stephen Bissette and John Totleben accentuate the dark feel of the storylines and send the Swamp Thing series to new heights of terror. Much credit should be given to colorist Tatjana Wood as well. In this volume, check out the artists' very groundbreaking (for the time) use of frames, placement, and coloring to accentuate the psychological horror of the story. One of my favorite examples of this can be found on page 27 here, with the accented focus on the crazed eye of the villain Floronic Man. In fact, this initial volume highlights Moore's intentional connection with the

standard comic universe as well, with creative reintroductions of both Floronic Man and Etrigan (Jack Kirby's Demon), who had both been little heard from previously, plus a cameo appearance by the Justice League of America. This early in Moore's run, the gutwrenching plotlines were still building up steam, and the subsequent volumes of this series really deliver the goods.

When Alan Moore came to DC to write SWAMP THING, he had already made a name for himself in England with 2000 AD and his early works, including "V For Vendetta," "The Ballad of Halo Jones," "Marvelman" (later renamed "Miracleman" when published here in the States), and more. But it was his legendary work on the SWAMP THING series that broke him into the big time and made the name "Alan Moore" synonymous with "genius" amongst comic book fans. SAGA OF THE SWAMP THING is a reprint of Moore's first story arc of the series (issues #20 through 27), the groundbreaking series that shook the entire comics industry. This was the first mainstream series to defy the archaic, outdated Comics Code (Marvel had done it earlier with Spider-man's drug issues, but this was the first series to abandon the Code completely); it was the first step towards "serious" mainstream comic books that catered more towards adults (and gave birth to DC's "Vertigo" line); it took an old has-been DC character that no one knew what to do with and breathed new life into him; and it also gave us a pair of wicked stories that are a sheer delight to read. Swamp Thing discovers his "true" origin in the saga of "The Anatomy Lesson," and he meets a horror from beyond death in "The Monkey King," while encountering several "minor" DC characters who had never been cast in the way they appeared in this series. (Moore's virtual re-writing of Etrigan the Demon sparked a new interest in the character, leading him to several spin-off books of his own.

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