


This panel shows three ancient Mexican drawings of death figures. The leftmost figure is a skeletal being with a large, feathered headdress and a long, pointed tail. The middle figure is a skeletal figure with a large, bulbous nose and a headdress, holding a small object. The rightmost figure is a skeletal figure with a large, feathered headdress and a long, pointed tail, similar to the first figure. The drawings are on a textured, brownish surface.

IN PRE-HISPANIC MEXICO, DEATH HELD A PLACE OF ESTEEM AND WORSHIP, NOT OF FEAR. IT WAS SIMPLY THE *NEXT PART* OF EXISTENCE.

This panel depicts a vibrant Day of the Dead parade. In the foreground, two women with white skull makeup and colorful floral headpieces are dancing. Behind them, a man in a dark suit and a woman in a red dress are also dancing. In the background, a man in a sombrero and a woman in a red dress are playing a drum. A police officer in a blue uniform and cap is visible on the right side of the frame. The scene is set in front of a large, classical building with columns.


THE CELEBRATION OF THE DEPARTED WAS SO INGRAINED IN THE CULTURE THAT NOT EVEN HUNDREDS OF YEARS OF A NEW RELIGION COULD ERASE IT—IT WAS MERELY GRAFTED ONTO THE CELEBRATION OF CATHOLICISM'S *ALL SAINTS' DAY* AND *ALL SOULS' DAY*.

This panel shows a nighttime scene of a Day of the Dead altar. A large, ornate wooden cross stands in the center, illuminated by several lit candles. The altar is decorated with flowers and other offerings. In the background, a building with a cross on its roof is visible. The scene is set in a cemetery or a similar outdoor location.

EVERY YEAR, ON THE FIRST TWO DAYS OF NOVEMBER, ALTARS ARE BUILT TO CELEBRATE, PRAY FOR, AND REMEMBER THE DEPARTED.

GHOSTS ARE GUIDED BACK TO THEIR FAMILIES AND FRIENDS FOR A SHORT VISIT. MOST OF THESE SPIRITS ARE PLEASED AT THE AFFECTION OF THOSE THEY'VE LEFT BEHIND.

BUT SOME DO *NOT* WANT TO RETURN.

This panel shows a close-up of a Day of the Dead altar. The altar is covered in a large, intense fire that is consuming the offerings and the structure itself. The flames are bright yellow and orange, and the scene is chaotic and destructive.

THESE GHOSTS TEND TO BE LESS SUBTLE WITH THEIR DISPLEASURE.

BROOKLYN.

OKAY, JASMINE, TIME FOR BED.

OKAY, BUT I JUST HAVE ONE QUESTION.

YOU'RE STALLING, LITTLE GIRL.

NO, JUST ONE! CAN I PUT THE OFRENDAS TO GAMMA IN MY ROOM?

OH, SWEETIE, NO, NOT THIS YEAR. IT'S TOO SOON.

WE HAVE TO WAIT UNTIL NEXT YEAR. WE DON'T WANT GAMMA JENNY CONFUSED, DO WE?

NO...

I PROMISE, THOUGH, NEXT YEAR, WANT THE NIGHTLIGHT ON?


MOM, I'M A BIG GIRL.

AND I HAVE AMIGO CLOWN.

OKAY, BABY GIRL. SLEEP TIGHT.

KLIK

CH-KOW



JASMINE



JASMINE,
WAKE UP.

AMIGO
CLOWN?



YOUR MOTHER WAS
WRONG, JASMINE. IT'S NOT
TOO SOON TO GUIDE YOUR
GRANDMOTHER HOME. IN FACT,
WE CAN BUILD SOMETHING SO
WONDERFUL THAT OTHER
GHOSTS WILL VISIT JUST
TO LOOK.



COME ON,
I'LL HELP.
JUST DO WHAT
I SAY...