

Gods Man By Lynd Ward

A dynamic and devastating memoir about the cycle of trauma caused by addiction within one family From a child's-eye view, Travis Dandro recounts growing up with a drug-addicted birth father, alcoholic step-dad, and overwhelmed mother. As a kid, Dandro would temper the everyday tension with flights of fancy, finding refuge in toys and animals and insects rather than in the unpredictable adults around him. He perceptively details the effects of poverty and addiction on a family while maintaining a child's innocence for as long as he can. King of King Court spans from Travis's early childhood through his teen years, focusing not only on the obviously abusive actions but also on the daily slights and snubs that further strain relations between him and his parents. Alongside his birth father committing crimes and shooting up, King of King Court lingers on scenes of him criticizing Travis and his siblings. Dandro gives equal heft to these anecdotes, emphasizing how damaging even relatively slight traumas can be to a child's worldview. As Travis matures into young adulthood and begins to understand the forces shaping his father's toxic behaviors, the story becomes even more nuanced. Travis is empathetic to his father's own tragic history but unable to escape the cycle of misconduct and reprisals. King of King Court is a revelatory autobiography that examines trauma, addiction, and familial relations in a unique and sensitive way.

In this, the first of two volumes collecting all his woodcut novels, The Library of America brings together Lynd Ward's earliest books, published when the artist was still in his twenties. Gods' Man (1929), the audaciously ambitious work that made Ward's reputation, is a modern morality play, an allegory of the deadly bargain a striving young artist often makes with life. Madman's Drum (1930), a multigenerational saga worthy of Faulkner, traces the legacy of violence haunting a family whose stock in trade is human souls. Wild Pilgrimage (1932), perhaps the most accomplished of these early books, is a study in the brutalization of an American factory worker whose heart can still respond to beauty but whose mind is twisted in rage against the system and its shackles. The images reproduced in this volume are taken from prints pulled from the original woodblocks or first-generation electrotypes. Ward's novels are presented, for the first time since the 1930s, in the format that the artist intended, one image per right-hand page, and are followed by five essays in which he discusses the technical challenges of his craft. Art Spiegelman contributes an introductory essay, "Reading Pictures," that defines Ward's towering achievement in that most demanding of graphic-story forms, the wordless novel in woodcuts.

Johnny hunts for a bearskin for his barn door, but returns with a live bear cub instead.

On the surface, the relationship between comics and the 'high' arts once seemed simple; comic books and strips could be mined for inspiration, but were not themselves considered legitimate art objects. Though this traditional distinction has begun to erode, the worlds of comics and art continue to occupy vastly different social spaces. Comics Versus Art examines the relationship between comics and the most important institutions of the art world; including museums, auction houses, and the art press. Bart Beaty's analysis centres around two questions: why were comics excluded from the history of art for most of the twentieth century, and what does it mean that comics production is now more closely aligned with the art world? Approaching this relationship for the first time through the lens of the sociology of culture, Beaty advances a completely novel approach to the comics form.

True Accounts from the World's Most Infamous Prison

He Done Her Wrong

Five Wordless Graphic Novels by Frans Masereel, Lynd Ward, Giacomo Patri, Erich Glas and Laurence Hyde

Guantanamo Voices

A Travel Book

King of King Court

An anthology of illustrated narratives about the prison and the lives it changed forever. In January 2002, the United States sent a group of Muslim men they suspected of terrorism to a prison in Guantánamo Bay. They were the first of roughly 780 prisoners who would be held there—and forty inmates still remain. Eighteen years later, very few of them have been ever charged with a crime. In Guantánamo Voices, journalist Sarah Mirk and her team of diverse, talented graphic novel artists tell the stories of ten people whose lives have been shaped and affected by the prison, including former prisoners, lawyers, social workers, and service members. This collection of illustrated interviews explores the history of Guantánamo and the world post-9/11, presenting this complicated partisan issue through a new lens. "These stories are shocking, essential, haunting, thought-provoking. This book should be required reading for all earthlings." —The Iowa Review "This anthology disturbs and illuminates in equal measure." —Publishers Weekly "Editor Mirk presents an extraordinary chronicle of the notorious prison, featuring first-person accounts by prisoners, guards, and other constituents that demonstrate the facility's cruel reputation. . . . An eye-opening, damning indictment of one of America's worst trespasses that continues to this day." —Kirkus Reviews

Thomas Ott's modern horror comics, all told without words, and brilliantly crafted on his trademark b/w scratchboards, have been described as the post-modern successor to EC's infamous line in the 1950s, and have won him a huge fan base in Europe for years. The first UK release of his work, this collection consists of four short stories, in which each masterful frame provokes awe and admiration in the face of the repeated horrors portrayed. A book that is sure to establish Ott as the one of the pre-eminent horror cartoonists being published today.

As a favor to his brother, Toby Peters does a job for a fading Hollywood diva You can't trust a man who's dressed as Mae West, especially not in Mae West's house. One of Hollywood's earliest sex symbols, the whip-smart blonde's star has fallen since the Hays Code cracked down on the racy repartee that made her famous. Her latest project is a thinly veiled autobiographical novel, whose only copy is stolen just after she finishes her first draft. Tonight she's having a Mae West party, with every guest a man dressed as her. The thief is among those in drag, and Toby Peters has come to tear off his wig. He's there as a favor to his brother, a

brutal cop who had a fling with West when she first moved to Hollywood. But this is more than a theft. The crook wants to destroy Mae West, and he has murder on his mind.

Explores the development of the graphic arts from the earliest examples of true prints made in the Far East over a millennium ago to the latest experiments with new materials that have allowed the print to assume surprising three-dimensional forms.

The Auction Season September 1999-August 2000

Fagin the Jew

Six Novels in Woodcuts

A Milt Gross Comic Reader

Passionate Journey

Graphic Witness

Recounts without words the adventures of a boy and his winged horse.

Award-winning graphic novelist Peter Kuper presents a mesmerizing interpretation of fourteen iconic Kafka short stories. Long fascinated with the work of Franz Kafka, Peter Kuper began illustrating his stories in 1988. Initially drawn to the master's dark humor, Kuper adapted the stories over the years to plumb their deeper truths. Kuper's style deliberately evokes Lynd Ward and Frans Masereel, contemporaries of Kafka whose wordless novels captured much of the same claustrophobia and mania as Kafka's tales. Working from new translations of the classic texts, Kuper has reimagined these iconic stories for the twenty-first century, using setting and perspective to comment on contemporary issues like civil rights and homelessness. Longtime lovers of Kafka will appreciate Kuper's innovative interpretations, while Kafka novices will discover a haunting introduction to some of the great writer's most beguiling stories, including "A Hunger Artist," "In The Penal Colony," and "The Burrow." Kafkaesque stands somewhere between adaptation and wholly original creation, going beyond a simple illustration of Kafka's words to become a stunning work of art.

First published in 1930, this discursive and absorbing travel-book offers, as the author says in his new Foreword, "a picture of a way of living that exists no longer." Hot Countries tells of a series of journeys in the Far East, the West Indies and the South Sea Islands when he was a young and light-hearted novelist seeking colour, romance and adventure.

One of the twentieth century's finest engravers, Lynd Ward created remarkable woodcuts that resonate in both the heart and the imagination. His dramatic images present complete, self-contained narratives in both of these wordless tales. Prelude to a Million Years unfolds against the backdrop of the Great Depression, portraying in thirty illustrations a sculptor's struggles in an industrial society. Song Without Words explores one woman's emotional journey through pregnancy and childbirth in a series of twenty-one images described by the author as "a kind of prose poem." Ward's memorable works have been honored with such prestigious awards as the Library of Congress Award, the National Academy of Design Print Award, the New York Times Best Illustrated Award, the Caldecott Medal, and the Regina Award. An introduction by woodcut historian David A. Beronä places these stories within the context of Ward's career and the graphic arts world of the 1930s.

Vertigo

God's Man

A Novel in Woodcuts

A Novel in Linocuts

Is Diss a System?

A Story in Pictures

Milt Gross (1895-1953), a Bronx-born cartoonist and animator, first found fame in the late 1920s, writing comic strips and newspaper columns in the unmistakable accent of Jewish immigrants. By the end of the 1920s, Gross had become one of the most famous humorists in the United States, his work drawing praise from writers like H. L. Mencken and Constance Roarke, even while some of his Jewish colleagues found Gross' extreme renderings of Jewish accents to be more crass than comical. Working during the decline of vaudeville and the rise of the newspaper cartoon strip, Gross captured American humor in transition. Gross adapted the sounds of ethnic humor from the stage to the page and developed both a sound and a sensibility that grew out of an intimate knowledge of immigrant life. His parodies of beloved poetry sounded like reading primers set loose on the Lower East Side, while his accounts of Jewish tenement residents echoed with the mistakes and malapropisms born of the immigrant experience. Introduced by an historical essay, *Is Diss a System?* presents some of the most outstanding and hilarious examples of Jewish dialect humor drawn from the five books Gross published between 1926 and 1928—*Nize Baby*, *De Night in de Front* from *Chreesmas*, *Hiawatta*, *Dunt Esk*, and *Famous Fimmables*—providing a fresh opportunity to look, read, and laugh at this nearly forgotten forefather of American Jewish humor.

Presents six woodcut stories drawn by the artist that explore some of the prevailing adult themes of his generation.

A wordless 'novel in woodcuts' by America's first great graphic novelist and "the most provocative graphic storyteller of the twentieth century" (Will Eisner, pioneering American cartoonist) In this, the first of two volumes collecting all his woodcut novels, *The Library of America* brings together Lynd Ward's earliest books, published when the artist was still in his twenties. *Gods' Man* (1929), the audaciously ambitious work that made Ward's reputation, is a modern morality play, an allegory of the deadly bargain a striving young artist often makes with life. *Madman's Drum* (1930), a multigenerational saga worthy

of Faulkner, traces the legacy of violence haunting a family whose stock in trade is human souls. *Wild Pilgrimage* (1932), perhaps the most accomplished of these early books, is a study in the brutalization of an American factory worker whose heart can still respond to beauty but whose mind is twisted in rage against the system and its shackles. The images reproduced in this volume are taken from prints pulled from the original woodblocks or first-generation electrotypes. Ward's novels are presented, for the first time since the 1930s, in the format that the artist intended, one image per right-hand page, and are followed by five essays in which he discusses the technical challenges of his craft. Art Spiegelman contributes an introductory essay, "Reading Pictures," that defines Ward's towering achievement in that most demanding of graphic-story forms.

Gods' Man A Novel in Woodcuts
Courier Corporation

Proofs

Four Wordless Graphic Novels

Masterpieces, History, Techniques

He done her wrong

Mad Man's Drum

With a warm elegance of both message and medium, author and outsider artist Michael Bostwick mines the fundamental human condition in his new work of art and poetry, *earth2earth I*. With its captivating illustrations and powerful poems, readers of all ages will gain invaluable insight and inroads to self-reflection from this simple, yet resonantly serious subject matter. In *earth2earth I*, stark, yet luminous illustrations are interspersed with short, free-form works of poetry to forge a profoundly reflective, yet accessible work that explores some of man's most basic questions. The book takes a probing look at global issues, spirituality, religion, science, the human condition, self-reflection, philosophy, and love. In the spirit of celebrated illustrators like Shel Silverstein and Lynd Ward, Bostwick's light-hearted line drawings and short free-form poetry join in a journey that transcends the times. At once dramatic and humorous, the gentle, engaging black-and-white imagery and well-crafted words come together to represent a worldview that is uplifting, thought-provoking, and relevant to everyone on this earth today. In *earth2earth I*, whimsical artwork is juxtaposed by the often serious and complex nature of the text. Throughout, an allegorical "everyman" is freed from an island of isolation by the power of knowledge. He is rescued from desolation by the mercy of a loving God, who releases him from the pain of wayward times, which are represented by a serpent, and is embraced by a loving spirit and the natural world around him. Through his journey, he comes to understand the burden of material desires and greed, and marvels in the new light of his revelations. He learns the error of man's ways in wasting the earth's resources, and discovers the keys to the kingdom of God. Throughout, *earth2earth I* charts the human experience and all its companion emotions. These include intrigue, happiness, hope, humor, contemplation, joy, pleasure, introspection, optimism, zeal, confidence, and fun. Delightful, divine, and deeply enriching, this stirring, soulful foray into the heart of man is certain to resonate with anyone seeking greater understanding of their place in the contemporary world.

This Top Five Classics illustrated edition of Mary Shelley's *Frankenstein* includes all 65 hauntingly beautiful, moody, and subtly erotic woodcut illustrations by Lynd Ward from his 1934 edition; the unabridged 1831 text of the popular revised edition by Mary Shelley; a helpful introduction; and a detailed author bio. *Frankenstein* by Mary Shelley is the foundational text of both the horror and science fiction genres, a classic that has been read, discussed, and adapted in every medium for more than 200 years. Dreamed up when the author was only 18 while on holiday in Switzerland with her lover Percy Bysshe Shelley and the poet Lord Byron, *Frankenstein* is the result of a challenge from Byron to each write their own "ghost story." The result was a tale that would become synonymous with horror, that would be the first novel to ask the question, Are there some things man was not meant to know? Victor Frankenstein, a brilliant young scientist, discovers the secret to endowing inanimate flesh with life. Without thinking of the repercussions, he throws himself into realizing his ambition, only to recoil in terror at what he has created. Rejected by his creator and humanity, Frankenstein's monster is driven by the primal desire to know love or, if denied that, to inspire fear.

In this moving graphic novel without words, one of the finest artists of the 20th century uses 230 intricately detailed woodcuts to tell a dramatic tale of the Great Depression. A young girl who longs to be an accomplished violinist and a boy who hopes to become a builder find their dreams shattered by desperate economic times.

A unique graphic novel, first published in Geneva in 1919, uses a series of spectacular woodcuts to chronicle a man's pursuit of his own destiny and his attempts to reach the sun, a symbol of liberty and life itself.

The Art of the Print

Prelude to a Million Years & Song Without Words

Comics Versus Art

Wild Pilgrimage

Illustrated by Lynd Ward

Frankenstein

"If you care about graphic novels, you need this book." -- *New York Times* bestselling author Neil Gaiman *Graphic Witness* features rare wordless novels by five great twentieth century woodcut artists from Europe and North America. The stories they tell reflect the political and social issues of their times as well as the broader issues that are still relevant today. Frans Masereel (1899-1972) was born in Belgium and is considered the father of the wordless graphic novel. *Graphic Witness* includes the first reprint of his classic work

The Passion of a Man since its 1918 publication in Munich. American Lynd Ward (1905-85), author of the provocative *Wild Pilgrimage*, is considered among the most important of wordless novelists. Giacomo Patri (1898-1978) was born in Italy and lived in the United States. His *White Collar* featured an introduction by Rockwell Kent and was used a promotional piece by the labor movement. Erich Glas's (1897-1973) haunting wordless novel *Leilot*, created in 1942, foreshadows the Holocaust, which was not widely known about at the time. *Southern Cross* by Canadian Laurence Hyde (1914-87) was controversial for its criticism of U.S. H-bomb testing in the South Pacific. Author George A. Walker draws on his expertise as a woodcut artist to provide insight into the tools and techniques used to create these works of art. As well, he examines the importance of the role of artists as witnesses and critics of their times, and the influence of the genre on the emergence of comics and the modern graphic novel. This newly expanded edition of *Graphic Witness*, which features an afterword by cartoonist Seth, will appeal to readers interested in social issues, printmaking, art history and contemporary culture.

From the eve of the Great Depression to the onset of World War II, Lynd Ward, America's first great graphic novelist, bore witness to the roiling, dizzying national scene as both a master printmaker and a socially committed storyteller. His medium of expression, the wordless "novel in woodcuts," was his alone in the United States, and he quickly brought it from bold iconic infancy to a still unrivaled richness of drama, characterization, imagery, and technique. In this, the first of two volumes collecting all his woodcut novels, *The Library of America* brings together Ward's earliest books, published when the artist was still in his twenties. *Gods' Man* (1929), the audaciously ambitious work that made Ward's reputation, is a modern morality play, an allegory of the deadly bargain a striving young artist often makes with life. *Madman's Drum* (1930), a multigenerational saga worthy of Faulkner, traces the legacy of violence haunting a family whose stock-in-trade is human souls. *Wild Pilgrimage* (1932), perhaps the most accomplished of these early books, is a study in the brutalization of an American factory worker whose heart can still respond to beauty but whose mind is twisted in rage against the system and its shackles. The images reproduced in this volume are taken from prints pulled from the original woodblocks or first-generation electrotypes. Ward's novels are presented, for the first time since the 1930s, in the format that the artist intended, one image per right-hand page, and are followed by four essays in which he discusses the technical challenges of his craft. Art Spiegelman contributes an introductory essay, "Reading Pictures," that defines Ward's towering achievement in that most demanding of graphic-story forms, the wordless novel in woodcuts.

The major American artist invented the concept of a wordless novel with this evocative, text-free "woodcut" narrative. Autobiographical in nature, the novel recounts Ward's struggles with his craft and with life in the 1920s. The intricate woodcuts transcend all barriers of language, and fresh details reward the eye with every review. 139 black-and-white illustrations.

A film director is dying of cancer. His greatest film would have told the story of a European village as the last hour of 999 AD approached—bringing Armageddon. Now that story will never be told. But he's still working it out in his head, making a film that no one will ever see.

American Book Prices Current 2000

Gods' Man

the great American novel and not a word in it-no music, too

White Collar

A Novel in Pictures

Lynd Ward: *Prelude to a Million Years*, *Song Without Words*, *Vertigo* (LOA #211)

A fictionalized biography of the eighteenth century English clergyman, John Wesley, who helped found the Methodist Church.

"The more I make love, the more I want revolution; the more I make revolution, the more I want to make love.†? In Paris, in May of 1968, revolution, and love are very much in the air. The barricades are going up, the students of the Sorbonne are taking to streets alive with the graffiti of revolt, and the Odeon is ablaze with speechmaking. For Annie, a young American painter, and Julian, her Portuguese lover, a banker and anarchist, the events of that Paris spring form the backdrop against which their love affair is played. Annie sees the world through an artist's eyes; she is reckless in her passions, wanting and needing love with other people. There is none of this fanciful nonsense for Julian, an anarchist disdainful of the entire human race, who thinks even the enraged students storming the streets of Paris with their posters proclaiming "open the windows of your heart†? and "revolution is the ecstasy of history†? to be hopelessly naïve and sheeplike. Ferlinghetti charts the progress of love unfolding against those heady and momentous days when the pampered children of the bourgeoisie tried to find common cause with workers who despised them, "when Julian and Annie were in the heat of their love and reason.†?"

First published in 1930, the famously wordless *He Done Her Wrong* is Milt Gross' graphic masterpiece, the result of his prior collaboration with Charlie Chaplin on the 1928 silent-era film classic *The Circus*. Sharing the same goofy, over-the-top comic mayhem that was Chaplin's trademark, and preceding the expressive, cartoony art style of *MAD* magazine legend Harvey Kurtzman, all of *He Done Her Wrong*'s hilarious slapstick, tragic heartbreak, heroism and villainy, character development, high emotions and raucous thrills somehow manages to take place, astonishingly, without a single word of text, or conversation, or even a footnote.

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From his early newspaper comics to the sophisticated graphic novels he produces today, Will Eisner has been a pioneering force in comics for more than sixty years. Ron Goulart, writing in *Book World*, declared, "A shrewd, thoughtful man, Eisner has always had a knack for deftly combining dialogue and images to tell his story," and fellow graphic novelist Alan Moore simply said, "Eisner is the single person most responsible for giving comics its BRAINS." And Amazon.com, which called him "the Elvis of comics," said, "It's fair to say that Eisner invented modern comic art." In *FAGIN THE JEW*, Eisner proves himself to be not only a master of

comic storytelling, but also an incisive literary and social critic. This project was first conceived as an introduction to a pictorial adaptation of Oliver Twist, but as he learned more about the history of Dickens-era Jewish life in London, Eisner uncovered intriguing material that led him to create this new work. In the course of his research, Eisner came to believe that Dickens had not intended to defame Jews in his famous depiction. By referring to Fagin as “the Jew” throughout the book, however, he had perpetuated the common prejudice; his fictional creation imbedded itself in the public’s imagination as the classic profile of a Jew. In his award-winning style, Eisner recasts the notorious villain as a complex and troubled antihero and gives him the opportunity to tell his tale in his own words. Depicting Fagin’s choices and actions within a historical context, Eisner captures the details of life in London’s Ashkenazi community and brilliantly re-creates the social milieu of Dickensian England. Eisner’s fresh, compelling look at prejudice, poverty, and anti-Semitism lends an extraordinary richness to his artwork, ever evocative and complex. Like the modern classics Maus and The Jew of New York, FAGIN THE JEW blends image and prose in an unforgettable exploration of history.

Earth2earth I

Greetings from Hellville

John Wesley

Signal to Noise

The Silver Pony

Hot Countries

In this, the second of two volumes collecting all his woodcut novels, The Library of America brings together Lynd Ward’s three later books, two of them brief, the visual equivalent of chamber music, the other his longest, a symphony in three movements. Prelude to a Million Years (1933) is a dark meditation on art, inspiration, and the disparity between the ideal and the real. Song Without Words (1936), a protest against the rise of European fascism, asks if ours is a world still fit for the human soul. Vertigo (1937), Ward’s undisputed masterpiece, is an epic novel on the theme of the individual caught in the downward spiral of a sinking American economy. Its characters include a young violinist, her luckless fiancé, and an elderly business magnate who—movingly, and without ever becoming a political caricature—embodies the social forces determining their fate. The images reproduced in this volume are taken from prints pulled from the original woodblocks or first-generation electrotypes. Ward’s novels are presented, for the first time since the 1930s, in the format that the artist intended, one image per right-hand page, and are followed by four essays in which he discusses the technical challenges of his craft. Art Spiegelman contributes an introductory essay, “Reading Pictures,” that defines Ward’s towering achievement in that most demanding of graphic-story forms, the wordless novel in woodcuts.

Wordlessly tells the story of a man trapped in an industrial world, struggling between the grim reality around him and the fantasies his imagination creates.--From publisher description.

A global pandemic has America under quarantine. In a run-down apartment building, with nowhere to go and nothing to do, five people—a philosopher, an academic, a filmmaker, a sculptor, and a philanthropist—come together, at first only for the pleasure of company. But then they find themselves in a ferocious debate about the obsessions that drive their lives and a ruthless quest to discover the secrets that brought them together. Their passions and betrayals play out against the dangerous backdrop of a state-enforced lockdown and a disease that can strike anyone at any time. The eventually explosive conflicts among these poor artists, underfed intellectuals, and desperate fanatics pose urgent questions of art and inequality, health and freedom, faith and power, love and death. The Quarantine of St. Sebastian House is at once a Platonic dialogue, a poem in prose, and a suspenseful story of mystery and romance: a fresh narrative for a new era.

"The struggles and injustices faced by workers during the Great Depression spring to graphic life in this powerful wordless novel, which traces a middle-class family's downward spiral. Recounted in 128 black-and-white linocuts by artist Giacomo Patri, White Collar remained largely undiscovered for decades because of its controversial depictions of class struggle, unionization, and abortion. Patri was forced to print his masterwork privately in limited quantities; this magnificent, first-ever hardcover version is lovingly reproduced from a self-published edition. Suggested for adult readers"--

Kafkaesque: Fourteen Stories

Lynd Ward: Gods' Man, Madman's Drum, Wild Pilgrimage (LOA #210)

Madman's Drum ; Wild Pilgrimage

A Novel Told in 63 Woodcuts

The Quarantine of St. Sebastian House

Love in the Days of Rage

This wordless graphic novel tells its socially charged story through 188 stark, arresting images. Open to endless interpretations, the tragic, often violent, story of a young girl unfolds through 17 chapters.

Presents a collection of wordless graphic novels that cover the themes of social unrest and the plight of the downtrodden worker and are illustrated with wood cuts and lino-engraving.

The powerful imagery and psychological intensity of Ward's wordless novels have elicited comparisons to the writings of Hawthorne, Melville, and Poe, and they continue to influence modern graphic novelists such as Frank Miller. This 1930 work tells a gripping tale through imagery alone, consisting solely of hauntingly rendered woodcuts. 128

illustrations.

The Biggest Bear

Two Graphic Novels

Destiny

The Sun