

Vertigo By Lynd Ward

A young journalist prompts a reclusive piano superstar to open up, resulting in this stunning graphic sonata exploring a lifetime of rivalry, regret, and redemption. 1933. In the small French village of Cressy-la-Valoise, a local piano contest brings together two brilliant young players: Julien Dubois, the privileged heir of a wealthy family, and François Samson, the janitor's son. One wins, one loses, and both are changed forever. 1997. In a huge mansion stained with cigarette smoke and memories, a bitter old man is shaken by the unexpected visit of an interviewer. Somewhere between reality and fantasy, Julien composes, like in a musical score, a complex and moving story about the cost of success, rivalry, redemption, and flying pianos. When all is said and done, did anyone ever truly win? And is there any music left to play?

Thus, in a few years, there remained but two of all the eleven children,--to wit, my oldest sister Prudence and myself. My mother (from whom I had my Christian name Sheppard, that being her maiden name) died several years before this last catastrophe, her mind having been affected, and indeed distracted, by so many mournful losses occurring in such rapid succession. She fell into a deep melancholy, and died insane.

Three wordless novels by a master, told in 206 Expressionistic woodcuts: The Sun, a struggle with destiny; The Idea, a concept's triumph over suppression; and Story Without Words, a poignant romance.

Carnage is back, carving a path of chaos in his wake -- one crafted by some of the greatest creators at Marvel! But beware, True Believers: true to their titular character's namesake, these spine-chilling tales are not for the faint of heart -- and they are presented in brutally beautiful black, white...and blood! Featuring the serial-killing super villain in savage battle with Spider-Man like you've never seen before; a horrifying tale set against the backdrop of the classic Maximum Carnage event; and much, much more! And now the symbiotic slaughterfest is bigger and badder than ever, collected in the oversized glory of a Treasury Edition! You'd better hope the printer has enough red ink...because there will be blood!

COLLECTING: Carnage: Black, White & Blood (2021) 1-4

Can't Get No

A Novel in Woodcuts

The Cambridge History of the Graphic Novel

Walking Shadows

Sheppard Lee

Two Graphic Novels

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.

Long out of print, Jeff Lemire's Xeric-Award-winning *Lost Dogs* now returns in a newly remastered edition, soaked with blood and ink. This 104-page mythic yarn follows a family man who's larger than life... but even he may not be powerful enough to prevent the loss of everything he's ever known. Bold, brutal, and emotionally raw, *Lost Dogs* represents an acclaimed storyteller's first professional work - an early exhibition of the gifts that have made Lemire's *Essex County* and *Sweet Tooth* so phenomenally popular.

Collection includes all but two of the woodblocks that constitute the artist's graphic novel, *Vertigo*, as well as several blocks apparently intended for *Vertigo* but excluded from the published sequence and early versions of other published blocks.

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.

A Novel in Pictures

Six Novels in Woodcuts

King of King Court

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

Pushwagners Soft City

Lost Dogs

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

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.

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.

The second volume of collected woodcut graphic novels from a "brilliant and iconoclastic" author who has been compared to Frank Capra and John Steinbeck (Jonathan Lethem, New York Times–bestselling author of The Fortress of Solitude) 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.

Ballad for Sophie

Hot Countries

White Collar

Illustrated by Lynd Ward

Through the Wheat

Vertigo

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. The Cambridge History of the Graphic Novel provides the complete history of the graphic novel from its origins in the nineteenth century to its rise and startling success in the twentieth and twenty-first century. It includes original discussion on the current state of the graphic novel and analyzes how American, European, Middle Eastern, and

Japanese renditions have shaped the field. Thirty-five leading scholars and historians unpack both forgotten trajectories as well as the famous key episodes, and explain how comics transitioned from being marketed as children's entertainment. Essays address the masters of the form, including Art Spiegelman, Alan Moore, and Marjane Satrapi, and reflect on their publishing history as well as their social and political effects. This ambitious history offers an extensive, detailed and expansive scholarly account of the graphic novel, and will be a key resource for scholars and students.

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.

Stefan Berg revives the wordless graphic novel in his portrait of the ' first man of jazz ' . Very little is known of Buddy Bolden. His music was never recorded and there is only one existing photograph, yet he is considered to be the first bandleader to play the improvised music that has since become known as jazz. Let That Bad Air Out tells the tragic end of a brilliant nineteenth-century jazz pioneer using traditional linocut printmaking techniques executed with a sharp and contemporary boldness.

Let that Bad Air Out
Gods' Man

Three Graphic Novels

Birchfield Close

Guantanamo Voices

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.

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.

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 Guantanamo 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

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

The System

The Sun, The Idea & Story Without Words

Wordless Books

An Exhibition of the Original Woodblocks and Wood Engravings by Lynd Ward

Lynd Ward's Engraved Woodblocks for Vertigo.

A Story in Pictures

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.

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

A commentary on modern life follows the story of executive Chad Roe, who starts off on a journey across America after his company is destroyed by a lawsuit, his body becomes completely covered by tatoos after a weekend binge, and his office is destroyed when the Twin Towers collapse the next day on 9/11.

In this uniquely beautiful wordless art book/graphic novel, a working-class family struggles to make ends meet and raise their children in a relentless world of economic challenges. The story of Walking Shadows is told through full-page woodcut engravings. Each page is a hyper-detailed Expressionist work of Social Realism suitable for framing and can be enjoyed both as graphic novel narrative and as a gift of impeccable art.

Buddy Bolden's Last Parade

A Travel Book

Prelude to a Million Years & Song Without Words

Mad Man's Drum

Vertigo, a Graphic Novel of the Great Depression

The Original Graphic Novels

Southern Cross: A Novel of the South Seas is a stunning wordless novel told in 118 wood engravings about the atomic bomb testing performed by the United States in the South Pacific following World War II. This new hardcover edition is a facsimile of the original edition, published in 1951. Laurence Hyde was infuriated with the United States' continued testing in the South Pacific Atoll, following the mass destruction and unthinkable horrors resulting from the atomic bombs dropped on Hiroshima and Nagasaki in August 1945. Hyde's graphic novel involves a remote island and the islanders' idyllic and secure life that is forever lost after American sailors arrive and evacuate the islanders from their homes. During the evacuation, a fisherman kills a man who attempts to rape his wife. The couple flees with their child into the jungle to avoid capture. After the other islanders have evacuated, the Americans detonate an atom bomb on the island floor. The island receives the brunt of the bomb's destructive force, which annihilates all flora and fauna. The fisherman and his family are subjected to horrific suffering and pain because of the resulting blast and radiation. Southern Cross includes the original introduction by Rockwell Kent and two essays by Hyde in which he provides the idea for his book, a detailed description of the process of wood engraving, and a short history of the woodcut novel. A new introduction is provided by the woodcut novel historian David A. Beronä.

"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"--

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
Powerful and poignant, a masterpiece. 'Through the Wheat' depicts the horrors of World War 1: the first modern war fought in trenches with mustard gas, artillery, and tanks. Thornton Wilder brings home the psychological damage done to men under extreme pressure fighting for their lives thousands of miles from home. Unforgettable!

Frankenstein

A Novel in Linocuts

Passionate Journey

The Biggest Bear

A Novel Without Words

Destiny

A dog learns about skunks, porcupines, and bears when his master takes him to Canada for a summer in the woods.

Actions speak louder than words. It's said that the flutter of insect wings in the Indian Ocean can send a hurricane crashing against the shores of the American Northeast. It's this premise that lies at the core of The System, a wordless graphic novel created and fully painted by award-winning illustrator Peter Kuper. From the subway system to the solar system, human lives are

linked by an endless array of interconnecting threads. They tie each of us to our world and it to the universe. If every action has an equal and opposite reaction, get ready to run for cover! A sleazy stockbroker is lining his pockets. A corrupt cop is shaking down drug dealers. A mercenary bomber is setting the timer. A serial killer is stalking strippers. A political scandal is about to explode. The planet is burning. And nobody's talking. Told without captions or dialogue, *The System* is an astonishing progression of vivid imagery, each brilliantly executed panel containing a wealth of information, with layer upon layer forming a vast and intricate tour of an ominous world of coincidences and consequences.

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 black and white woodcut art that documents the influential precursors to the modern graphics, examining the history of the books, the art, and the influence of pioneers like Frans Masereel, Lynd Ward, Otto N ü ckel, William Gropper, Milt Gross, and Laurence Hyde, among others.

Southern Cross

Wild Pilgrimage

He Done Her Wrong

True Accounts from the World's Most Infamous Prison

Carnage: Black, White and Blood Treasury Edition

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

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.

In his first graphic novella, Jon McNaught captures the beauty and peacefulness of our childhood neighborhoods and transports us back to those clear evenings dotted with pink fluffy clouds and the sound of silence we have come to yearn for after years of living in the bustle of the city.

Kafkaesque: Fourteen Stories

The Silver Pony

A Novel of the South Seas

Nic of the Woods

Madman's Drum ; Wild Pilgrimage