

## Vertigo By Lynd Ward

Lynd Ward Illustrated by Lynd Ward  
Lynd Ward: Prelude to a Million Years, Song Without Words, Vertigo (LOA #211)  
The Lynd Ward Book  
Lynd Ward: Wild pilgrimage  
Lynd Ward's Last, Unfinished, Wordless Novel  
Storyteller Without Words ; the Wood Engravings of Lynd Ward.  
With Text by the Artist  
Lynd Ward "Most Women" ... With Woodcuts by Lynd Ward  
Lynd Ward  
This Portfolio Contains a Set of Prints (one of Forty-four Sets) from Six Wood Blocks Engraved by Lynd Ward to Illustrate Alice Raphael's Translation of Faust and Proofed by Him in December, 1930  
Song Without Words  
Lynd Ward  
Imagining Lynd Ward  
Lynd Ward  
Gods' Man  
Lynd Ward's Wordless Novels, 1929-1937  
Lynd Ward's Engraved Woodblocks for Vertigo.  
Bright Island ... with Decorations by Lynd Ward. [A Novel.].  
Spice and the Devil's Cave ... Decorated by Lynd Ward  
Lynd Ward  
Lynd Ward  
Lynd Ward  
Lynd Ward  
Lynd Ward  
Robert Young  
Alec Waugh  
Lynd Ward  
Lynd Ward  
Lynd Ward  
Associated American Artists  
David A. Beronä  
Robert Young (Jr.)  
Lynd Ward  
Grant F. Scott  
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Mabel Louise ROBINSON  
Agnes Danforth HEWES

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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) by Lynd Ward is an undisputed masterpiece, 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, followed by four essays in which he discusses the technical challenges of his craft. Art Spiegelman contributes an introductory essay, and reading pictures that defines Ward's towering achievement in that most demanding of graphic story forms: the wordless novel in woodcuts.

Two volumes consisting of six wordless woodcut novels of Lynd Ward

*Song Without Words*, a book of engravings on wood, is a wordless novel of 1936 by American artist Lynd Ward (1905–1985). Executed in twenty-one wood engravings, the story concerns the anxiety an expectant mother feels over bringing a child into a world under the threat of fascism. Ward and writer May McNeer were then feeling over McNeer's pregnancy with the couple's second child. From Wikipedia, viewed March 15, 2023.

The life of graphic novel artist Lynd Ward (1905–1985) is told by author and scholar David A. Beronä in a series of vignettes that are accompanied by woodcut prints illustrating the story. Seven contemporary artists provide the original woodcut prints; the illustrators include Olivier Deprez, Jules Remedios Faye, Drew Grasso, Art Hazelwood, Frances Jetter, Billy Simms, Kurt Brian Webb. The vignettes include the childhood of the artist, his marriage, his graphic woodcut novels, and his later illustrated children's books. Graphic novel artist Eric Drooker provides an introduction to both Lynd Ward as well as the author.

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.

This book offers the first multidisciplinary analysis of the wordless novels of American woodcut artist and illustrator Lynd Ward (1905–1985), who has been enormously influential in the development of the contemporary graphic novel. The study examines his six pictorial novels, each part of an evolving experiment in a new form of visual narrative that offers a keen intervention in the cultural and sexual politics of the 1930s. The novels form a discrete group, much like Beethoven's piano sonatas or Keats's great odes, in which Ward evolves a unique modernist style: cinematic, expressionist, futurist, realist, documentary, and grapples with

significant cultural and political ideas in a moment when the american experiment and capitalism itself hung in the balance in testing the limits of a new narrative form ward s novels require a versatile critical framework as sensitive to german expressionism and weimar cinema as to labor politics and the new energies of proletarian homosexuality

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

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