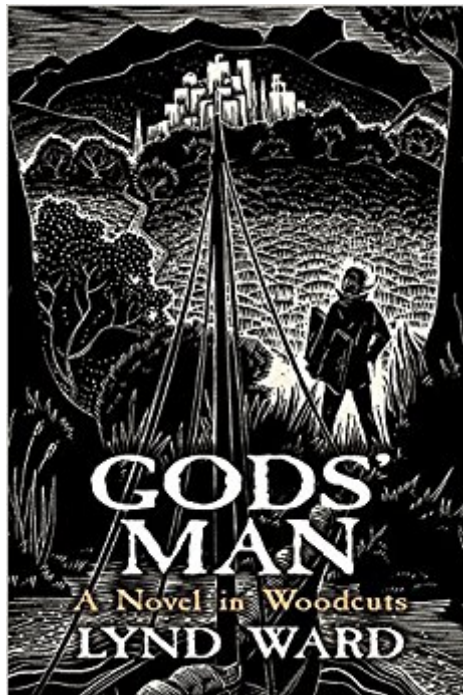




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Gods' Man: A Novel In Woodcuts (Dover Fine Art, History Of Art)



Synopsis

The most important work of American artist and illustrator Lynd Ward, *Gods' Man* is a powerfully evocative novel, told entirely through woodcuts. Ward (1905â€“85), in employing the concept of the wordless pictorial narrative, acknowledged his predecessors the European artists Frans Masereel and Otto NÃ¶ckel. Released the week of the 1929 stock market crash, *Gods' Man* was the first of six woodcut novels that Ward produced over the next eight years. It presents the artist's struggles in a world characterized by both innocence and corruptions and can be considered a forerunner of the contemporary graphic novel, popularized by artists such as Daniel Clowes. Although best known for his "novels in woodcuts," Ward was also a successful illustrator of children's books. In 1953 he won the Caldecott Medal for *The Biggest Bear*, which he both wrote and illustrated. His illustrations also appeared in numerous books that received the Newbery Medal. Ward's final work was the acclaimed wordless novel *The Silver Pony* (1973). Until now, *Gods' Man* has only been widely available in high-priced original editions. This top-quality, low-cost republication of Ward's masterpiece will be welcomed by collectors of his work as well as by readers new to his achievement.

Book Information

Series: Dover Fine Art, History of Art

Paperback: 160 pages

Publisher: Dover Publications (March 16, 2004)

Language: English

ISBN-10: 0486435008

ISBN-13: 978-0486435008

Product Dimensions: 6.4 x 0.3 x 9.2 inches

Shipping Weight: 9.9 ounces (View shipping rates and policies)

Average Customer Review: 4.3 out of 5 stars 38 customer reviews

Best Sellers Rank: #173,189 in Books (See Top 100 in Books) #21 in Books > Comics & Graphic Novels > Art of Comics and Manga #30 in Books > Arts & Photography > Other Media > Prints #335 in Books > Comics & Graphic Novels > Graphic Novels > Literary

Customer Reviews

The woodblock, whether cut with a knife or engraved, develops its image by bringing details out of darkness into the light. This seems to give it an advantage over ways of working that start with an empty white area. In a sense, what is happening is already there in the darkness, and cutting the

block involves letting only enough light into the field of vision to reveal what is going on. The measuring stick, if anyone is making a list of what is or is not a pictorial narrative, is whether the communication of what is and what is happening is accomplished entirely or predominantly in visual terms. It has always been a matter of some surprise to me that this process can go on for a considerable period and all take place silently. I hear no sound; there is never a word spoken. - excerpt from *Storyteller Without Words - the Wood Engravings of Lynd Ward 1974*, Harry N. Abrams Publisher --This text refers to an out of print or unavailable edition of this title.

The most important work of American artist and illustrator Lynd Ward, *Gods' Man* is a powerfully evocative novel, told entirely through woodcuts. Ward (1905â€“85), in employing the concept of the wordless pictorial narrative, acknowledged his predecessors the European artists Frans Masereel and Otto Nückel. Released the week of the 1929 stock market crash, *Gods' Man* was the first of six woodcut novels that Ward produced over the next eight years. It presents the artist's struggles in a world characterized by both innocence and corruptions and can be considered a forerunner of the contemporary graphic novel, popularized by artists such as Daniel Clowes. Although best known for his "novels in woodcuts," Ward was also a successful illustrator of children's books. In 1953 he won the Caldecott Medal for *The Biggest Bear*, which he both wrote and illustrated. His illustrations also appeared in numerous books that received the Newbery Medal. Ward's final work was the acclaimed wordless novel *The Silver Pony* (1973). Until now, *Gods' Man* has only been widely available in high-priced original editions. This top-quality, low-cost republication of Ward's masterpiece will be welcomed by collectors of his work as well as by readers new to his achievement. Dover (2004) unabridged republication of the edition published by Jonathan Cape and Harrison Smith, New York, 1929.

Beautiful and holds up today. Ward's style and sensibility feels timeless, there is enough cynical realism to make it relevant still, sort of the way film noir seems timeless, even though the style is very of its era. I'm glad Dover put this out and made it accessible. I found myself staring into the woodcuts just to try to learn his style, and also because there is so much to take in visually. The lines have a deceptively simple quality at first, then you really see his genius when you gaze at it for a while- a visual economy that was brilliant. His influence on countless graphic novelists is apparent, particularly those working in woodcuts/linocuts. If you like Ward's work, you may want to check out "The Haunted Omnibus"; a collection of short stories in which he did the illustrations, and they are very sophisticated in composition and style - just a lot going on visually. Beautiful line and curves,

almost cubist composition. A whole narrative packed into each frame. My descriptions don't do his work justice- get it! Worth the very low price.

"God's Man" (1929) was Ward's first wordless, illustrated novel. It was a hard act to follow: masterfully illustrated, articulate, and thought provoking. "Mad Man's Drum" (1930) tops that remarkable achievement. In it, Ward shows even finer skills in his demanding medium, more evocative imagery, and more baffling turns of narration. The result isn't just a pointless puzzle, but a starting point for an exploration in thought, the kind that rewards the reader no matter where it leads. The format is stark: one black and white image per page, for over 140 pages. The nature of woodcut, in the style used here, is that there are no greys. The black-and-white blacks are truly black, and whites blank white. Ward overcomes that with mastery of fine line, and with "gray" carefully modulated in their alternation. One scene, an optical effect of light streaming through a cathedral window, is simply mind-boggling. Dover has printed these images beautifully in dense darks on heavy, opaque paper. Part of the reason that this book has been so long out of print may be that the technology for doing justice to Ward's images has only just matured enough to make books like this affordable. Don't assume that low price means inferior reproduction - Dover has created (or recreated) a book truly worth having. [//wiredweird](http://wiredweird)

good

I first saw this book when a friend of mine bought a first edition for two dimes and a nickel thirty years ago. I almost stole it from him! This is one of the most fascinating novels ever made. Lynd Ward was an absolute genius. He helped pioneer the graphic novel. The wood cuts are sublime and filled with detail. What wonderful compositions! What a story! I've read and reread this novel many a time and I seem to see something different in it (and myself) every time. I was delighted to see Mr. Ward's works republished in a paperback format that decently represents the original. Since the original hardback version can cost a fortune, it's nice to have this so I can give it to others and let them experience this magical thing. Check out his other woodcut novels too!

Beautiful elaborate woodcuts. No text. The pictures convey the story well. It is a truly grim, dark, and depressing book.

An eerie, wordless graphic novel (the first of its kind), it's a somewhat simplistic tale of an artist who

makes a regrettable bargain. Lynd Ward had a strange, eerie style which is worth studying. The paperback is small and thin, but it's an artistic treasure.

I personally love Lynd Ward very much. The quality of the book is nice for the price and displays these intricate cuts sharply. The prints are on a thin, glossy paper that makes the book very dense with material while being quite small in size.

Groundbreaking work. Since it's entirely in pictures, the plot is, to some extent, up to the reader. You can read and re-read it and imagine a new story each time.

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