

Lynd Ward's Novels in Woodcuts: The Cinematic Subtext

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The American graphic artist Lynd Ward (1905-1985) is known for his book illustrations and six woodcut novels published between 1929 and 1937. Strong critical reception makes Ward one of the most esteemed graphic storytellers of the twentieth century. The woodcut novel format, where the story progresses only through images, flourished after World War I through the efforts of Belgian artist Frans Masereel (1889-1972), and it experienced great popularity during the 1930s. Ward was the first American to publish a woodcut novel in the United States, and his books saturated American culture so deeply that Susan Sontag cited Ward in her 1964 essay, "Notes on 'Camp.'"¹ This paper investigates silent film's impact on Ward's novels, looking at intersections of narrative tools and parallel plot lines in Ward's first and last woodcut novels—*Gods' Man* (1929) and *Vertigo* (1937).² Ward effectively engaged the audience "reading" his woodcut novels by evoking familiar devices from silent movies.

Growing up in the early twentieth century, Ward's youth and young adulthood coincided with the silent picture's golden age. With his family living within or near two major urban centers, Chicago and New York City, Ward had access to many movie theaters. Before the consolidation of the movie industry in Hollywood in the 1930s, over one hundred studios based primarily in California, New York, and Florida made silent movies.³ Between 1912 and 1920 alone, these studios released over 5,200 feature-length films and 31,300 shorter titles, the one-, two-, and three-reel movies.⁴ These

statistics do not include foreign movie studios—dominated by Germany's Universum Film AG (UFA)—which exported films internationally with translated intertitles. Although it is impossible to say with certainty which movies Ward watched, he was an avid moviegoer and his woodcut novels borrowed plot elements and strategies of melodrama from silent movies.⁵

In 1974, reflecting on the creative process behind *Gods' Man*, Ward developed a cinematic metaphor. After first isolating "some aspect of the human condition" for the overarching plot, Ward envisioned the main figures and located them within time and place.⁶ Ward then described the ensuing narrative action taking on the attributes of a movie:

It is in many ways a tiny motion picture projected inside the cranium. In the early stages, what takes place is not too clear, nor does it last very long. The machine soon runs out of film. But gradually, in succeeding days, as film is run again and again, more events take place, the story moves from stage to stage—and soon...a critical process begins to operate in which things are tried out and, if they do not work, are discarded. Different characters are brought in, new events are developed, and whatever does not hold up is abandoned, until a complete narrative is achieved.⁷

This essay originated as a seminar paper for Dr. Colin Eisler's Spring 2011 colloquium, "Silent Narratives," at the Institute of Fine Arts at New York University. Under the advisement of Dr. Joan Marter and Dr. Andres Zervigón at Rutgers, the State University of New Jersey, the paper was expanded into a master's essay. Many thanks are due to the faculty and graduate students at Florida State University for their helpful suggestions, and to the editorial staff of *Athanos*.

¹ Sontag cites Ward in section 4 of her essay as one of several "random examples" of Camp, but misspells Ward's name and book title: "Lynn [sic] Ward's novel in woodcuts, *God's [sic] Man*." Susan Sontag, "Notes on 'Camp,'" *Partisan Review* 31, no. 4 (Fall 1964): 517.

² In total, Ward wrote six woodcut novels. In addition to *Gods' Man* (1929) and *Vertigo* (1937), the other four titles are: *Mad Man's Drum* (1930); *Wild Pilgrimage* (1932); *Prelude to a Million Years* (1933); and *Song Without Words* (1936).

³ Michael S. Shull, *Radicalism in American Silent Films, 1909-1929: A Filmography and History* (Jefferson, NC: McFarland, 2000), 7.

⁴ Ben Singer, *Melodrama and Modernity: Early Sensational Cinema and Its Contexts* (New York: Columbia University Press, 2001), 4.

⁵ According to the artist's daughter, Robin Ward Savage, Ward and his wife May McNeer had a lifelong love of the movies. During his undergraduate years at Columbia College, Ward worked as the art editor of *The Columbia Jester*, a semi-monthly student newspaper, and received free tickets to the theater. Ward attended these movies with McNeer, his soon-to-be wife, who was also a student at Columbia's School of Journalism. As parents, Ward and McNeer often took their daughters to the movies. Robin Ward Savage, interview by Christina Weyl, 5 January 2012.

⁶ Lynd Ward, "On 'Gods' Man,'" in *Lynd Ward: Six Novels in Woodcuts*, ed. Art Spiegelman (New York: Library of America, 2010), 1:780-81. Ward's text first appeared in Lynd Ward, *Storyteller Without Words: The Wood Engravings of Lynd Ward* (New York: Abrams, 1974).

⁷ Ward, "On 'Gods' Man,'" 781.

Beyond enunciating a general debt to cinematic action, Ward acknowledged the impression that *silent* film made upon his storytelling:

...this process...all takes place silently. I hear no sound; there is never a word spoken...this may have its roots in the fact that my generation is the one that grew up with silent motion pictures...in which so much was communicated in visual terms alone, where facial expression, gesture, and movement of the whole body were so completely the language of telling a story...⁸

Ward thereby closely aligned his artistic project of woodcut novels with silent cinema, one of the most popular forms of entertainment in America during the early twentieth century.

Despite the centrality of cinema, art historians have not fully explored silent film's effects on the narrative structure of Ward's novels. David Beronä, a scholar of wordless novels, credits silent cinema as a one of three key factors influencing woodcut novels in the 1930s.⁹ Beronä suggests that wordless books built upon silent film's popularity by mimicking its visual qualities. He writes: "For a public already familiar with black-and-white pictures that told a story, wordless books offered the public...silent cinema in a portable book that they could 'watch' at their leisure."¹⁰ Beyond suggesting this general debt to silent film, Beronä and other critics have not cited direct parallels between specific film titles and Ward's wordless novels.¹¹ Like many artists of the era, Ward's creative efforts should be viewed in light of the powerful influence of cinema.¹²

This paper explores two cinematic subtexts found in Ward's *Gods' Man* and *Vertigo*: first, parallel themes and plotlines with silent films; and second, the appearance of melodrama. Plot overlaps include one between *Gods' Man* and a 1926 production of *Faust*. Labor conflict between workers and industrialists and the tensions between country and city life appear often in Ward's woodcut novels, mirroring popular storylines in silent movies. Melodrama,

defined as a mode of expression in theatrical or cinematic performance typified by over-the-top emotions and extreme physical activity, also makes a significant appearance in Ward's woodcut novels.

Not a monolithic concept, theories of melodrama are most effective when scholars locate melodrama within time and place. Film scholar Thomas Singer proposes five elements commonly found in melodrama of the silent film era in *Melodrama and Modernity: Early Sensational Cinema and Its Contents* (2001). Singer's first concept, pathos, may be defined as when the audience feels pain from witnessing a character experience an undeserved injustice, while simultaneously identifying with the victim's misfortune, leading to self-pity. Singer's second concept, overwrought emotion, is defined as "heightened states of emotive urgency, tension, and tribulation."¹³ Thirdly, moral polarization opposes the extremes of good and evil; melodramatic silent movies present the hero as all good and the villain as entirely wicked. The fourth concept is non-classical narrative structure that describes melodrama's tolerance for unexpected plot twists and implausible turns-of-event. Finally, sensationalism is an "emphasis on action, violence, thrills, awesome sights, and spectacles of physical peril."¹⁴ Singer advocates the application of these terms according to a "cluster concept." All five may be present to signify melodrama, but at least two—moral polarization and sensationalism—are requisite for silent film melodrama.

Ward's first woodcut novel, *Gods' Man*, published in 1929, presents the melodramatic story of an artist who makes a Faustian "deal with the devil" for creative talent, fame, and financial success that ultimately leads to his demise.¹⁵ The 139 wood engravings in *Gods' Man* exhibit four melodramatic elements: pathos, overwrought emotion, moral polarization, and sensationalism. Their manifestations in Ward's novel are traceable to specific silent films and to general storylines from the era.

After graduating from Columbia College in 1926, Ward earned a one-year scholarship to study at Leipzig's National

⁸ Ibid.

⁹ The other two key elements cited are the revival of wood block cutting by German Expressionists and the rise of comic strips. David A. Beronä, *Wordless Books: The Original Graphic Novels* (New York: Abrams, 2008), 10, 12.

¹⁰ Ibid., 12.

¹¹ Another major critic of Ward's wordless novels, Art Spiegelman—the artist behind *Maus*—plays down silent cinema in his introduction to the Library of America's recent two-volume compilation of Ward's woodcut novels. While conceding silent film was a "direct catalyst for the wordless book," he argues that Ward's novels had more narrative restrictions than silent film, their plot lines deprived of intertitles or music to shape drama. See Art Spiegelman, "Reading Pictures: A Few Thousand Words on Six Books Without Any," in *Six Novels in Woodcuts* (see note 6), 1:xiii.

¹² Rockwell Kent (1882-1971), one of Ward's closest contemporaries in

woodcut book illustration, had a lifelong fascination with Hollywood and tried tirelessly to write movie scripts, serve as art director for films, or design movie advertisements and posters. See Jake Milgram Wien, "Rockwell Kent and Hollywood," *American Art Journal* 42, no. 3/4 (2002): 2-20. Many other American artists active in the early twentieth century are known to have connections with cinema. See chapters on Charles Demuth, Edward Hopper, Everett Shinn, and John Sloan in Patricia McDonnell, *On the Edge of Your Seat: Popular Theater and Film in Early Twentieth-Century American Art* (New Haven, CT: Yale University Press, 2002).

¹³ Singer, *Melodrama and Modernity*, 45.

¹⁴ Ibid., 48.

¹⁵ *Gods' Man* was published by Jonathan Cape & Harrison Smith, New York, and Jonathan Cape Ltd., London, in October 1929. In addition to Cape & Harrison's trade edition printed from electrotypes of Ward's blocks, a deluxe edition of 409 copies signed and numbered by Ward and printed from his original woodblocks came out at the same time.

Academy of Graphic Arts and Bookmaking.¹⁶ There, he learned the fundamentals of lithography, intaglio, and woodblock printing.¹⁷ Lacking basic German, Ward and his wife, children's book author May McNeer (1902-1994), spent most of their free time perusing bookshops in Leipzig's old city.¹⁸ In this now-famous "origin story," Ward found a copy of Masereel's *The Sun*—a sixty-three block woodcut novel published in 1919—and this discovery is largely credited with spurring Ward to create his first wordless book.

In the layout of the original editions of *Gods' Man* and Ward's five later woodcut novels, only one wood block was printed on the double-page spread, appearing on the right side.¹⁹ Ward opens the novel with an artist navigating a small boat through a terrible storm. Reaching shore, the artist walks, portfolio under arm, to a distant city. The artist avoids assault by a burly innkeeper when the dark, pointy hand of the Faustian devil-figure intervenes on his behalf (Figure 1). The artist then signs a contract with the devil for a paintbrush that guarantees fame and fortune (Figure 2). With the brush, the artist is discovered by an art dealer who sets up the artist with a studio, arranges for an exhibition, and introduces him to a beautiful woman. The artist soon finds that his female companion does not love him but is metaphorically branded by money. Dejected, the artist attacks one of his lover's other male customers, is chased out of the city by a mob, and almost plummets to his death (Figure 3). In the idyllic countryside, a goat shepherdess nourishes the artist back to health, becoming his wife and mother to his son (Figure 4). The devil reappears eventually to remind the artist of his contractual obligations. After leading the artist up a mountain peak, the devil reveals himself to be the Grim Reaper, causing the artist to fall off the cliff to his death.

F.W. Murnau's *Faust*, a silent film directed for UFA in 1926, also made a big impression on Ward and influenced the storyline of *Gods' Man*.²⁰ Ward transposed Goethe's story of *Faust* into the plight of the artist, a condition near and dear to the young Ward.²¹ The reviewer of *Gods' Man* for *The Burlington Magazine* hardly missed the parallel with Murnau's *Faust*:

I strongly suspect that the cinema has been the source of inspiration... Indeed,

the technique of the film is most closely paralleled throughout, and this variant on the Dr. Faustus theme is staged against sets borrowed from the earlier Ufa [sic] productions.²²

There are striking visual elements that Ward borrowed from Murnau's staging of *Faust*. Mirroring action in the film, the devil presents the artist with a contract as Mephisto did for Faust (Figures 2 and 5). Tension between good and evil permeates *Gods' Man*, mimicking the moral polarization present in Murnau's film. The devil wears a sinister black top hat, scarf, and long dark cape, all strikingly similar to features of Mephisto (Figure 2). Faust and the artist, in contrast, have lighter features which juxtapose their relative virtue (Figure 4). Similarly, the women with whom the artist and Faust interact are coded as morally good or bad. Richard Dyer, a scholar of whiteness studies, has remarked on the moral opposition created in movies with women's hair color: brunette signifies evil and blond represents goodness.²³ Both the Duchess of Parma, the object of Faust's infatuation when under Mephisto's spell, and the artist's mistress have dark, "evil" hair. While Gretchen, Faust's true love, and the artist's wife share "good," blond hair (Figure 4).

Borrowing a common binary from silent movies, *Gods' Man* creates moral contrast between the country as good and the city as evil. In Murnau's next film, *Sunrise* (1927) made in the United States for the Fox Film Corporation, the sinister, dark-haired Woman of the City on vacation in a country town tempts her lover, a local farmer, to kill his virtuous blond-haired wife and mother of his child. As a representation of urban evil, she evokes concern that rapid industrialization and city culture will terminate the peaceful, traditional ways of country life. Similarly, the artist in *Gods' Man* begins his journey outside the city as a novice and uncorrupted painter. In the city where several scenes of towering skyscrapers in *Gods' Man* are reminiscent of Fritz Lang's iconic film, *Metropolis* (1927), the artist is tainted by the devil and falls for a prostitute. Back in the country, the artist's life is good again until the devil's reappearance.

Ward's depiction of overwrought emotions conveys another aspect of cinematic melodrama. Ward keeps expres-

¹⁶ The school's name in German is Staatliche Akademie für graphische Kunst und Buchgewerbe.

¹⁷ Gil Williams, "Interview with Lynd Ward," *Bibliognost: The Book Collector's Little Magazine* 2, no. 2 (May 1976): 7.

¹⁸ May McNeer, "Lynd Ward," *Bibliognost: The Book Collector's Little Magazine* 2, no. 2 (May 1976): 18.

¹⁹ The one-image-per-page layout creates anticipation at having to turn the page to discover the next plot development. Spiegelman discusses the process of flipping back and forth between the pages in Ward's book to decipher the plot. See Spiegelman, "Reading Pictures," 1:xvi.

²⁰ It is uncertain whether Ward saw *Faust* when it was released to German theaters in the fall of 1926 with German intertitles or viewed the film

upon returning to America in the summer of 1927. *Faust* premiered in New York at the Capitol Theater on Broadway and 51st Street on 5 December 1926. See "Display Ad 131: Faust," *New York Times*, 5 December 1926.

²¹ The young artist's struggle was very familiar to Ward. He later recalled, "this was a time when my days were devoted for the most part to trudging from one publisher's office to another, a portfolio under my arm, hoping that what I had...would persuade some editor...to let me do a jacket drawing for a book...or even a full set of illustrations." See Ward, "On 'Gods' Man,'" 784-85.

²² E. P., "Review: God's Man," *Burlington Magazine for Connoisseurs* 56, no. 327 (June 1930): 328.

²³ Richard Dyer, *White* (New York: Routledge, 1997), 62-63.

sions of the artist and the devil consistent—their motivations already signaled by moral coding—but exaggerates facial features of secondary characters like the art dealer, innkeeper, policeman, military officer, and female companion. The innkeeper, for example, clenches his right hand into a fist and contorts his face to convey his annoyance when the artist cannot pay for his food and lodging except for an exchange with artwork (Figure 1).

The presence of sensationalism represents the final parallel with silent film melodrama. The opening sequence in *Gods' Man* begins with the artist battling against a gale, a plot device seen in many silent movies such as Murnau's *Sunrise*. Later sensational aspects include the artist's leap from a cliff, after being run out of town by an angry mob (Figure 3). Although the jump would ordinarily end with death, Ward allows the artist to survive, miraculously.

Borrowing narrative devices enabled *Gods' Man* to connect with the public and become readable "cinema." Noting the link between movies and woodcut novels, a 1929 *New York Times* reviewer suggested that the black-and-white wordless book could translate cinematic experiences into daily life. He commented:

If people are sick of wading through words and words and words to get to a story, to explore situations, to be stirred, why not bring the method of the moving picture theatre to their homes by presenting them with a series of pictures that will convey a dramatic story in book form?²⁴

Considering that *Gods' Man* was released the week of the 1929 stock market crash, the reviewer's words reveal a sense of urgency. Movie attendance dropped 40 percent between 1929 and 1932 because Americans had less money for leisure activities.²⁵ Although copies of *Gods' Man* sold for \$2.50—well above the average price of movie admission—the book offered American audiences a way to experience the thrills of cinema over and over again from home and share copies among family and friends. It achieved huge popularity, selling over 20,000 copies at the height of the Great Depression.²⁶

Vertigo, Ward's last woodcut novel published in 1937 by Random House, represents not only his most successful pictorial narrative but also his cinematic masterpiece. Though not naming movies directly, Ralph Pearson, reviewer from

Forum and Century, expressed his delight in sitting down for an hour to enjoy *Vertigo*: "I have just had an extraordinary experience. I have seen a book."²⁷ A three-part story, *Vertigo* dwells on the plight of three characters—the Girl, the Boy, and an Elderly Gentleman—during the economically challenging years between 1929 and 1935. Honing melodramatic techniques from earlier woodcut novels, the emotional expressions of *Vertigo's* characters are Ward's most complex. He also uses sensational activity at the end of each section to enhance the novel's drama. *Vertigo's* moral polarization is nuanced, heightening the pathos felt by its reader-viewer.

There are several structural parallels between *Vertigo* and silent film. The three characters' stories parallel a three-episode serial film from the 1910s, a movie type that coincidentally experienced a revival during the Depression era as movie theaters struggled to get repeat patrons.²⁸ Each section of *Vertigo* has its own self-contained narrative storyline, but characters and plots merge in all three. In the case of the Elderly Gentleman, he never comes face-to-face with either the Boy or the Girl, but the symbols of his company and events depicted in his narrative match plot developments in the other two sections.²⁹ *Vertigo's* second structural similarity comes with Ward's inclusion of section headings with time markers, which were commonly employed in silent films to advance the story across time. Although his other novels use section dividers, *Vertigo* is the only novel by Ward that gives these panels temporal properties. The three sections note the passage of different intervals: years for the Girl, months for the Elderly Gentleman, and days for the Boy.³⁰

Ward uses the novel's 230 wood engravings—roughly double the number in *Gods' Man*—to flesh out his protagonists' emotional reactions to their hardships. Ward discussed his emphasis on overwrought emotions in a commentary about *Vertigo*:

I was anxious to make as explicit a statement as possible. To accomplish that I broke down the action into many small steps, using several small blocks to bring the reader in close to a character so that the facial expression would register more effectively the emotional response of that character to what was happening, thereby involving the reader's own emotions more completely.³¹

²⁴ "Telling a Story in Woodcuts," *New York Times*, 8 December 1929, BR4.

²⁵ Ralph G. Giordano, *Fun and Games in Twentieth-Century America: A Historical Guide to Leisure* (Westport, CT: Greenwood Press, 2003), 95.

²⁶ "Chronology," in *Six Novels in Woodcuts* (see note 6), 1:805.

²⁷ Ralph M. Pearson, "The Artist's Point of View: Lynd Ward 'Writes' a New Book in Pictures," *Forum and Century* 98, no. 6 (December 1937): 333. Emphasis in the original text.

²⁸ For the revival of serial films during the Depression, see David E. Kyvig,

Daily Life in the United States, 1920-1940: How Americans Lived Through the "Roaring Twenties" and the Great Depression (Chicago: Ivan R. Dee, 2004), 102. Singer discusses the history of serial films, which were most popular from roughly 1912-14 to 1920, in Chapter 7 of *Melodrama and Modernity*.

²⁹ Art Spiegelman points out this aspect of *Vertigo's* character-triangle in an interview with the Library of America. See Art Spiegelman, "The Library of America Interviews Art Spiegelman about Lynd Ward," 2010, 7. See <http://www.loa.org/interviews>.

³⁰ The Girl's story spans 1929 to 1935; the Elderly Gentleman, January to December; and the Boy, Monday to Sunday.

With so many close-ups, Ward externalizes his characters' internal musings and psychological stresses. For example, Ward begins the Girl's story with a scene of her happiness and contentment; the Girl smiles happily when she playfully lifts her father's hat off his head while he unassumingly reads the newspaper (Figure 6). By 1930 and the beginning of the Great Depression, the Girl's face is ashen and grave as she holds her head with her right hand in a melancholy posture and stares out of the open window (Figure 7). Similarly, Ward begins the Boy's story on Monday with him looking unkempt (Figure 8). His furrowed eyes stare indiscriminately at nothing despite the advertising signage surrounding him. By Wednesday, the Boy flexes his biceps, a slight grin on his face, to sell himself as a temporary day laborer. The care with which Ward treats these close-ups signals his realization that overwrought emotions are crucial to successful narrative.

Like *Gods' Man*, *Vertigo* depends on sensational plot twists to captivate the reader's attention. In the Girl's section, Ward lays out her bright future but soon shatters her dreams with several tragedies. This section begins with the Girl's graduation from high school and a whirlwind romance with the Boy, leading to a mock-engagement. This date mimics the staging of John Sims's courtship with Mary in King Vidor's 1928 silent film, *The Crowd*: the two characters meet for the first time after work, go to Coney Island, and find themselves so in love that John proposes on their ride back to Manhattan. In fact, a sign that John sees in the subway—"You furnish the girl, we'll furnish the home"—is echoed directly above the head of the unemployed Boy (Figures 8 and 9). Unlike John and Mary Sims, the promise of a home and marital bliss is cut short for the Boy and Girl by the stock market crash. Ward next presents the Girl with another tragic situation, the near-death of her father by suicide. Ward allows readers to see the father's downward spiral and teases with the possibility that the Girl might intervene. In one block, she stands in the entryway, hand holding the doorknob, watching her father with the gun barrel to his face (Figure 10). Could she say something to stop him or grab the gun away before it is too late? In the following blocks, Ward reveals that the father did not die, but instead will be blind for the rest of his life. Ward ends the section with a cliffhanger: the Girl is

simply waiting in line for government relief. Upon turning the page and realizing the Girl's story is over, Ward's readers are left with lingering questions. What will become of the Girl and her father? Will she find a job? Will the Boy return to save them?

Turning to *Vertigo's* moral polarization, Ward creates more ambiguous character types. Silent films from the pre-Red Scare period of 1909-17 depict industrialists wearing full formal attire and spending their money profligately while ordering wage cuts.³² D.W. Griffith presented this industrialist type in *Intolerance* (1916) as Jenkins, whose sister convinces him to cut wages to make up for her charity commitments. Ward portrays an industrialist in *Vertigo's* Elderly Gentleman. In March, he orders a twenty-percent wage cut after his company's greedy board reports declining profits. Yet, the Elderly Gentleman is not as one-sided as Jenkins. Ward shows him to be a philanthropist and volunteer, handing out food to the needy. Given these revelations, it is hard for readers to hold the Elderly Gentleman accountable for the Girl's father's suicide attempt or the Boy's desperate situation. A larger sinister force is at play in *Vertigo*: the Great Depression, itself.

As demonstrated by examples from *Gods' Man* and *Vertigo*, Ward revolutionized book arts by borrowing narrative devices from silent cinema to make his woodcut novels more legible to American audiences. Ward's wordless novels perhaps excelled between 1929 and 1937 because the silent film was not yet extinct in American culture and maintained a strong nostalgic association with the "good times" of the previous decades. Even after the advent of talkies in 1927, filmmakers continued to produce and release silent movies into the 1930s as theaters transitioned from silent-film to sound capabilities.³³ During the Depression, in fact, silent films were a cheaper entertainment option for cash-strapped audiences.³⁴ Since Ward's woodcut novels built on the popularity of silent movie melodrama, it follows that the great popularity of the wordless novel died out in the 1930s with silent film. Yet, Ward's legacy of woodcut novels lives on today as an inspiration to artists of contemporary graphic novels.³⁵

Rutgers, The State University of New Jersey

³¹ Lynd Ward, "On 'Vertigo,'" in *Six Novels in Woodcuts* (see note 6), 2:655. Ward's text first appeared in Ward, *Storyteller Without Words*.

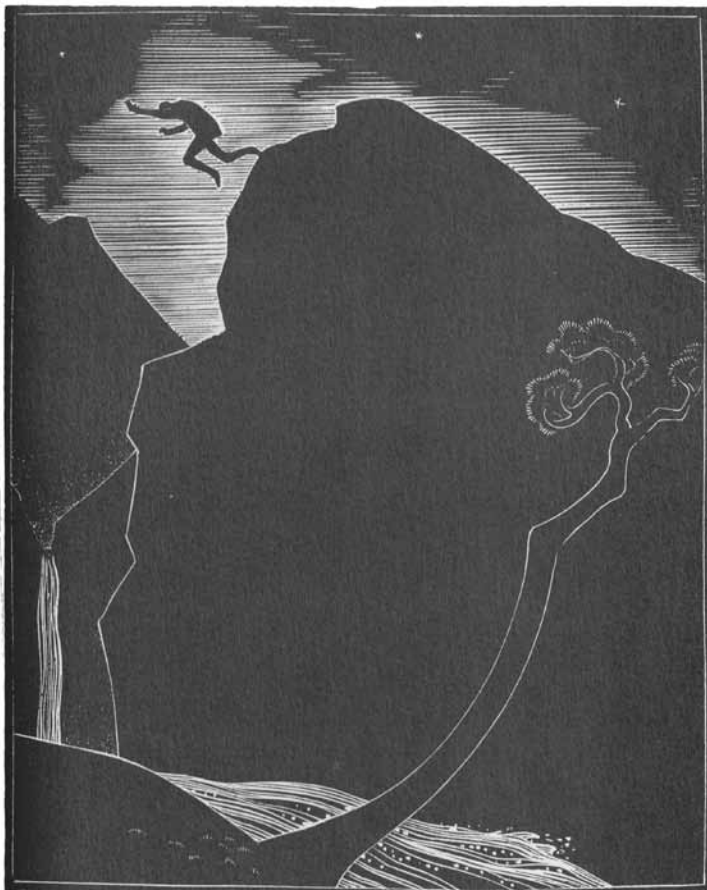
³² Michael Slade Shull's 2000 study focuses on films with radical political content, such as labor conflict between workers and industrialists and portrayals of radical women "agitators" and female sexuality. For discussion of "evil" industrialists, see Shull, *Radicalism in American Silent Films*, 29.

³³ Charlie Chaplin is, of course, the most famous example of a Holly-

wood director doggedly making silent movies well after their heyday, releasing *City Lights* in 1931 and *Modern Times* in 1936.

³⁴ William M. Drew, *The Last Silent Picture Show: Silent Films on American Screens in the 1930s* (Lanham, MD: Scarecrow Press, 2010), 78.

³⁵ The Pennsylvania Center for the Book at Pennsylvania State University awarded its first Lynd Ward Graphic Novel Prize in 2011 to Adam Hines and his book *Duncan the Wonder Dog* (Richmond, VA: AdHouse Books, 2010).



[top left] Figure 1. Lynd Ward, illustration from *Gods' Man*, 1929, wood engraving, 12.6 x 10.1 cm, by permission of Robin Ward Savage and Nanda Weedon Ward.

[top right] Figure 2. Lynd Ward, illustration from *Gods' Man*, 1929, wood engraving, 12.7 x 7.7 cm by permission of Robin Ward Savage and Nanda Weedon Ward.

[left] Figure 3. Lynd Ward, illustration from *Gods' Man*, 1929, wood engraving, 12.7 x 10.2 cm, by permission of Robin Ward Savage and Nanda Weedon Ward.



Figure 4. Lynd Ward, illustration from *Gods' Man*, 1929, wood engraving, 10.2 x 10.2 cm, by permission of Robin Ward Savage and Nanda Weedon Ward.

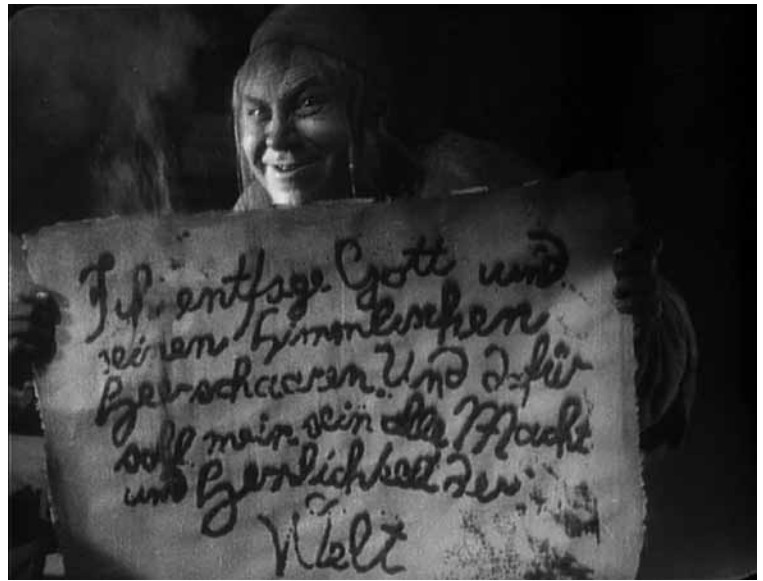


Figure 5. Film still of Emil Jannings as Mephistopheles from F. W. Murnau's *Faust*, 1926, courtesy of Kino Lorber.



Figure 6. Lynd Ward, illustration from *Vertigo*, 1937, wood engraving, 8.7 x 9 cm, by permission of Robin Ward Savage and Nanda Weedon Ward.



Figure 7. Lynd Ward, illustration from *Vertigo*, 1937, wood engraving, 9 x 9 cm, by permission of Robin Ward Savage and Nanda Weedon Ward.





[facing page] Figure 8. Lynd Ward, illustration from *Vertigo*, 1937, wood engraving, 12.7 x 9 cm, by permission of Robin Ward Savage and Nanda Weedon Ward.

[above] Figure 9. Film still from King Vidor's *The Crowd*, 1928, used by permission. *The Crowd* © Turner Entertainment Co., Warner Bros. Entertainment Company. All Rights Reserved.

[right] Figure 10. Lynd Ward, illustration from *Vertigo*, 1937, wood engraving, 9 x 5.8 cm, by permission of Robin Ward Savage and Nanda Weedon Ward.

