



# Passionate Journey

*Frans Masereel , Thomas Mann (Introduction)*

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Produced in 1919, Passionate Journey uses Masereel's simple and precise woodcuts to present a story of one man's life and loves in post-World War I Berlin.

## Passionate Journey Details

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Author : Frans Masereel , Thomas Mann (Introduction)

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Comics, Classics, European Literature, German Literature

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# From Reader Review Passionate Journey for online ebook

## Rich Meyer says

This is a book that will take you days to really read. Beyond the introduction by Thomas Mann, it will take you about ten minutes to look at the 165 woodcuts that tell the story. Then you will go back to the start and re-scan the whole story. And again. And again.

The intricacy of Masereel's woodcuts aren't apparent at first, but as you go on in the story and as you re-read the book, the raw emotion and verve of the main (and really only) character in the narrative will grab you and pull you into this black-and-white world; the emotion in this story provides more color than many full-fledged novels out there.

I would definitely recommend this book to anyone and everyone.

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## Sue Park says

I'm reading this book in several ways: as a collection of archetypes, a skeletal storyboard for a movie, a visual outline for a conventional (prose) novel, and an exercise in characterization and dialogue (subtitles provided by me, of course). None of this is necessary. I already read the book for what it is, had about an hour of enjoyment with it, and a week later I still can't get some of the images out of my head. Now I'm just trying to a) flush out all the small moments/developments between woodcuts, and b) figure out how different nuances could be added while keeping to the spirit of the original story.

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## SmarterLilac says

The most abstract and least intelligible of the three woodcut novels I've read this year.

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## James says

While an interesting concept, I couldn't understand much of the story without finding a synopsis to read online. At least I had the uncensored version. Those expunged woodcuts were the ones that stuck out for me before I read that that had been cut in some editions. Upon second "reading" this novel reminded somewhat of the journey of the hero in Somerset Maugham's "The Razor's Edge".

The novel was first printed in 1919, the same year as the film "The Cabinet of Dr. Caligari" and the styles are similar. Might one have influenced the other?

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## Morgan says

Reading Frans Masereel is like being the projectionist of a portable silent film. In his introduction, Thomas Mann instructs the reader to "Darken the room!" for a close cinematographic experience with this work. I say stick it in your pocket and read it on the subway. Suddenly you'll be interrupted by the arrival of your stop. You'll shut the book, hop off the train and head for the exit, and guess what—the book is still going on, fully seeping into your reality, only now you are the main character. Frans Masereel: brilliant.

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### **Curses says**

I feel like there's something here that I'm not picking up on, something that elevates it to the masterpiece most people hold it to be. It's certainly interesting, poring over each panel looking for new images to resolve from the lines, projecting your own motives & dialogue onto the Whovian protagonist, etc. I just feel like something's wrong with me for not finding it utterly revelatory. Maybe another read through will help.

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### **John Pistelli says**

Intriguingly vital expression of the interwar humanism flowing out of nineteenth-century progressive thought (e.g., Whitman, who provides an epigraph) even as aesthetically it looks backward to the medieval breviary and forward to the contemporary graphic novel. Pretty crudely executed, however, in ways that make it difficult for me to see what, say, Thomas Mann saw in it. As discussed here and here at greater length, I prefer Lynd Ward in this vein.

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### **Dave Cohoe says**

Awesome story - not your father's woodcuts! Masereel tells an enthralling, some would say subversive tale, in these simple woodcuts. At least they *\*appear\** simple at first, but further examination reveals amazing detail I would've never thought possible. A must read for any graphic artist or comic fan.

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### **Jan Rog says**

Breathtaking book, but I strongly encourage you to go back in time as you read it.

Consider yourself part of this same, crazy, beautiful world minus instant messages, vicarious living through films and radio (truly some of my favorite things in life); just open up and enjoy someone else's adventures. My favorite version of this book is the one with Thomas Mann's preface. Simply, this whole story is told with woodcuts, and you - the reader- can create the words. My own words for this story surprise me as I've reread this growing older and (so I like to think) wiser.

I've read this over and again. My original copy has been with me since I was a college student, and it has traveled to Spain with me, all through the United States, and down the Amazon River. I sent that same copy with my sister, Ceci, when she volunteered in Mali for the Peace Corps.

It's powerful, and I admire the time and skill of the artist, Franz Masereel.

Look it up and enjoy . . .

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### **Mark Kaplan says**

This woodcut journey through a life of discovered passion is one of the most profound books I have ever "read." While there are no written words, the images tell a simple yet complex, deeply moving story that is resonant on so many levels.

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### **Brendan says**

This woodcut novel moved me in a way I didn't anticipate - deep emotional resonance here paired with a story of the need to explore constantly. Life is, after all, a collection of experiences

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### **Diane says**

Transcendent. A wordless book for the Seeker.

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### **Aaron says**

One of the first graphic novels ever by a cartoonist/woodcut fine artist. The pictures are amazing!

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### **Jon(athan) Nakapalau says**

This book will make you think of your own life...abstract yet universal.

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### **Erik says**

A series of woodcuts telling a story of mostly everyday encounters. The through line, if there was one, was sometimes hard to follow. Maybe I just read it too fast. The bold lines of the woodcuts look great, and some of the images, especially the more abstract ones, are quite beautiful. Didn't really work for me as a cohesive whole though.

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