OUR 2020 EXHIBIT HAS BEEN BORN IN TROUBLED TIMES. Alas our scheduled April 9th opening will not come to pass due to a current global health crisis, but rest assured we will open our doors when we feel you are a minimal danger to us. If necessary, we’ll extend **He wrote it all down Zealously** into 2021 so that every gets to see it. In the meantime, we will be promoting this exhibit online, through social media—and, as we are want to do, through sponsorships. Circumstances being what they are, we need your support more than ever. Funding for these exhibits comes entirely from members and sponsors—perhaps you would like to become one of them? If you were a sponsor last year, we extend our profound gratitude. **Hippity Wippity** was viewed by well over 10,000 visitors in 2019—and all of them left whispering our sponsorship names on their lips. Or, they thoroughly enjoyed the exhibit—and you are to thank for that.

The following pages gives you a nice overview of what we’ve produced this year. There are also case by case descriptions to tickle your interest. **Sponsorship perks include the following:** Your name on the case in handsome signage, free admission to the House for you and guests (within reason) all season (or seasons), 10% discount for Museum giftshop purchases, **and:** you’ll also receive our 24 page color catalog of the exhibit—a highly collectible and limited run item indeed.

If you’ve visited the House and have a specific unlisted item you want to sponsor—please let us know. We thank you for your past support—or your future support. We certainly hope to see you here at the House this season. Be safe and prudent in the meantime so as to make that happen.

Thank you.

Gregory Hischak, Curator
The Edward Gorey House
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Renowned illustrator, author and book artist, Edward Gorey is also known for his costume and set designs (winning a Tony Award for his production of *Dracula*), and is famous as the creator of the animated intro to *PBS Mystery!* seen in American living rooms every Sunday night for over 30 years. In his lifetime, Edward Gorey published 116 self-authored works. Some are iconic such as *The Gashlycrumb Tinies* and *The Doubtful Guest*, and some have the smallest of cult followings. Together, all of these works are an iceberg tip to a vast body of unpublished material filling dozens of notebooks, stuffed into file folders, or neatly three-hole punched into binders. It’s a handful of these unpublished works that make up this year’s exhibit *He wrote it all down Zealously*.

Either as typed-out finished texts that Gorey never got around to illustrating, or as spontaneous drafts that spilled across his notebooks, these works create a parallel universe of familiar Gorey types: misadventurous adults, doomed children, shaman-like animals, and mysteriously animated inanimate objects. Accompanied throughout with various whimsies, false starts, outlines, sets, costumes, dances, book lists, film lists, lists of lists, appointments, epiphanies, and marginalia—we have the closest thing one might have to a typical lunch conversation with Edward Gorey (one-sided and without lunch).

As frequently repeated: Gorey’s work is all about what isn’t said and isn’t shown. For that reason, we leave much for the viewer to decipher and analyze—that’s how Gorey’s work functions best. Remember that we’re all trespassing into material that Gorey never intended to make public in its current state. Give it your scrutiny, but remember that Gorey enjoyed inscrutability above all else.

There are no finished works in this exhibit, merely *what if*’s that convey Gorey’s life long love of words, imagery, and their interplay. They all reveal that first flush of an idea captured, the 10% inspiration that happens before the 90% perspiration that follows.

We are indebted to the Edward Gorey Charitable Trust for allowing us access to this enormous body of unpublished works—a treasure house of drafts that Gorey left unfinished. Even if progressing no further than a title, they are a glimpse into a universe of ceaselessly churning creativity. Magical or mundane, pointed or meandering, euphoric or hinting at some casual and tragic loneliness.

These unseen works are important because they shaped and honed those final works which *did* rise to the top—and they remain indispensible components of Gorey’s internal universe. They made it hard for him to sleep at night, they made him pick up his pen and write them down.

*The House gratefully acknowledges Eric Sherman and Andrew Boose of the Edward Gorey Charitable Trust in New York. Images in our 2020 exhibit are used with their permission. Thanks to archivist William Baker and Gorey collector Andrew Alpern, who cheerfully dirtied their hands in sorting through unsorted material.*
Case 1. Introduction to *Zealously*
**Sponsored by David McGrath**

Assembled from hundreds of pages of handwritten text and typed manuscripts, there’s a lot of fine work in this exhibit being displayed for the first time—and we start right here. Gorey left mountains of unfinished works spilled across dozens of notebooks, stuffed into file folders—or neatly three-hole punched into binders. This case contains introductory texts, an actual *sketchpad* filled by Gorey (circa 1980s), a pair of unusually old notebooks from the 1960s, and a later book containing sketches for his *Theatre Stoique*.

Case 2. The Notebooks
**Sponsorship Available / $400**

Gorey’s work is all about what *isn’t said* and *isn’t shown*—and for that reason, we’ll leave much to the visitor to interpret and analyze. That’s how Gorey’s work functions best. Among the roughly 35 notebooks of writings and art (three of which and several pieces of loose art are shown here), there is virtually none of Gorey’s commercial work. This separation creates a focused look at personal projects that intrigued him, with the endless illustration assignments—the ones that actually paid his bills—noticeably absent.

Case 3. The List
**Sponsored by the Highland Street Foundation**

*The List* is a prominent element throughout Gorey’s notebooks: music (Records, CDs, Cassettes), books (primarily Mysteries here, and listed by author), cats, stuffed toys and, well, *things to do*. Samplings of all of these *things* are displayed here. *The List* is a visual attempt to bring order to chaos and this case demonstrates a complex tumbling of concerns and interests. Also, reading someone else’s lists can be a very revealing exercise and Gorey’s are offered here as literary expressions in and of themselves.

Case 4. The Haunted Blancmange
**Sponsored by Sari Bitticks**

Contained in Gorey’s files of unfinished art are roughs, notes, and art for this puzzling fragment. *The Haunted Blancmange* is either a children’s cut-out book or a rumination on loss and memory (and remember that both may co-exist in a Gorey book). Gorey’s notes indicate no text but instead outline a seashore with figures, a summer house where someone waits; he writes *Pentimento*—a reference to the reappearance of an image in a painting that has previously been covered or obscured—and maybe a hint as to the subtext where he wanted readers to go. This case includes a vertical riser behind it displaying more of Gorey’s roughs and notes.
Mini Case Between 4 and 5. *Diaries of a Lost Boy*
**Sponsored by Mary Ann Albertine**
Gorey titled his meticulous film-watching journals (in 17 volumes, roughly covering the years 1957 to 1965) *The Diary of a Lost Boy*. They prove his claim of seeing over a thousand movies a year. His immersion into film (particularly silent film) was neither a distraction, nor wasted time (though we wonder where he found all the time). The vast library of melodramatic structures and archetypes listed here—and the visual and storytelling techniques of silent films—became a major influence on Gorey’s own evolving style.

Case 5. *Q.R.V.*
**Sponsored by the Dasent-Magnusson Family**
After 1987 Gorey’s notebooks are filled with Q.R.V.s—eight binders of which (displayed here) he filled exclusively with over 900 of these odd poems. Both a tonic and elixir, a conditioner for mind, body, and hair, an aphrodisiac, hallucinogen, a *Universal Solvent*, seemingly liquid but otherwise amorphic—and utterly nonexistent. View them as either a literary warm-up exercise, a nervous tic, or a body of work for future scholars to dissect. Aside from its nonexistence, the letters Q, R, and V do not stand for anything, but rhyme with *lots* of things. This case includes a vertical riser of additional Q.R.V.-ity.

Case 6. *The Black Lobster & The Vindictive Match*
**Sponsorship Available / $400**
*Notebook VI* shown here (1972-82) is a treasure trove of unrealized ideas including not just *The Falling Endive* (On wall behind case), but also *The Black Lobster*, a tale concerning a very pugnacious rollerskating (and doomed, of course) young girl, Melanie Sue, and including *The Vindictive Match* which consists of typewritten drafts and sketches which will develop into his superbly daft allegorical illustrations *The Galoshes of Remorse*, and *Insectes Cyclistes* (both shown here in reproduction), as well as *Innocence on a Bicycle*.

Case 7. *Quotes & Quips*
**Sponsored by Skee Morton**
Included in materials from the Trust were binders of typewritten quotes assembled by Gorey—all undated, though taped-in news articles indicate the 1980s. Displayed are literary quips, found text, quotes from the famous (W.C. Fields), friends (Herbert Senn), and family (his aunt, Betty Garvey). Another binder features Gorey’s limmericks and tiny stories—all of them relentlessly fatalistic and best that they be kept under glass. Along the bottom of the case are 3 partially-filled notebooks with thumbnails and roughs to Gorey’s unrealized *The Intrepid Orphans* from 1973 or thereabouts.
Case 8. The Napkin Folders  
**Sponsored by Glen Emil / Goreyography**

Containing roughs and outlines, *The Napkin Folders* (later *The Folded Napkin*), involves the rather odd career choice of two rather odd misfits, Winfield and Arthur. Gorey researched, or possibly made up, an impressive number of French napkin folds that appear in the work. We’re tempted to consider that had Gorey not dedicated his life to illustration, he might have become a napkin folder of some international repute. **Case 8** also includes the **fold-out drawer** beneath (with additional sponsor signage) that contains complete text to *The Folded Napkin*.

Case 9. The Interesting List  
**Sponsored by Shelley & Todd Rodman**

Edward Gorey proposed in a 1968 letter to Peter Neumeyer the idea of a Donald book called *The Interesting List*. Gorey and Neumeyer would publish three books together with *The Interesting List* not being one of them. Its existing notes, text, and completed artwork (which is substantial and all displayed here) date from January 1972. In the four years that lapsed since writing Neumeyer, *The Interesting List* morphed from being a Donald book to being about Piermont (a boy who looks a lot like Donald and shows up in *The Haunted Blancmange* in Case 4). *The Interesting List* might have been a rare and invaluable folio of full-color Gorey artwork as the nearly 30 pages of lists were intended to be color. It remains the most tantalizing work in the Gorey canon of what ifs. Sponsorship includes additional cover art and roughs displayed on the wall behind Case 9 and receives additional signage.

Case 7 Drawer Display. Q.R.V. Revisited  
**Sponsorship Available / $150**

The Drawer below Case 7 contains a Q.R.V. magazine piece (a trio of Q.R.V.s past, present and future) that was published posthumously by *Portfolio* in Summer of 2000. It would be Gorey’s last magazine assignment.

Gallery 2 South Wall. Horrid Word & Happy Endings  
**Sponsored by Gwendolyn Kiste**

Includes not only a hand-painted cat plate (yardsale art from Gorey’s collection of dubious crafts), but also heavily-edited typescript drafts and thumbnails to the wonderfully perverse *The Horrid Word* (1982), and Page 1 of *The Happy Ending* (undated) which offers various random summations as well as alternate endings to a few recognizable books of Gorey’s—Charlotte Sophia, in the last line for instance, is the hapless child in Gorey’s *The Hapless Child*. 
Permanent Case 3. Gorey’s Dracula  
Sponsored by Malcolm & Karen Whyte

Edward Gorey’s 1977 production of Dracula on Broadway is an important transition in Gorey’s life, introducing him to a wider audience almost overnight. Dracula includes original pen and ink drawings as well as opening night invitations, photographs, assorted Playbills, original moiré Dracula wallpaper, toy theatre, and Gorey’s Tony Award for Best Costume Design. Additionally, for this year’s exhibit are notebook roughs and promotional drafts.

Backroom Case.  PBS Mystery!  
Sponsored by Alyson Shaw & Jessica S. Bumpous

Our large backroom case is devoted entirely to PBS Mystery! with several animation cels, preliminary drawings, and promotional items, as well as notebooks and roughs added from this year’s exhibit. While Gorey didn’t get rich off of the animated intros to the long-running series, he did receive national and long-running exposure which brought him to viewer’s living rooms for over three decades.

Small Permanent Case 1. Potato Mashers Assembled  
Sponsored by Alexa D. Potter

Assembled for our Cabinet of Curiosities exhibit in 2017, these beautiful items and their grouping as such can be spied in Kevin McDermott’s book Elephant House. Not merely interesting in and of themselves, Gorey enjoyed grouping his collections in such a way as to make inanimate objects seem animated.

Small Permanent Case 2. Teen Gorey  
Sponsorship Available / $200

A free-standing case of Gorey’s middle school and high school memorabilia: travel journals and developmental artwork, a ticket stub and splintered piece of wood from the Sonja Henie Ice Show in Miami which ended in a free-for-all riot, a yearbook image of Ted on the Francis Parker School Social Committee, as well as some rather unflattering reports sent home concerning his academic efforts.

Cabinet 1. Gorey’s Childhood  
Sponsorship Available / $200

Part of the House’s permanent exhibit—young Gorey memorabilia: his Chicago childhood with his first drawing The Sausage Train (at 18 months no less) plus photos, early drawings, as well as items from Gorey’s collection of toys and postcards, artifacts like his infant spoon and fork (his mom really did keep everything), his birth certificate (yes, American), and Gorey’s first official “Book” along with “Supplement”.

EDWARD GOREY HOUSE 2020 EXHIBITION SPONSORSHIPS
Cabinet 2. Gorey’s Jewelry  Sponsorship Available / $200

Part of the permanent exhibit—a collection of Gorey’s rings, pendants, and assorted hardware. Much of Gorey’s jewelry, like the art objects he collected, were found objects: weights, or random metal bits that got attached to a string. Some are quite small and some quite massive. All of them made a noise when Gorey entered a room, all of them were removed when he sat down at his drawing table.

Cabinet 3. Doubleday Anchor  
Sponsored by Richard H. Cady

Moving to New York City in 1953, Gorey worked for Doubleday Anchor, illustrated over 50 covers for them. His innate ability to distill a book into a quickly graspable cover quickly gained him notice in the publishing world of New York (and the day job also subsidized his less commercial projects).

Cabinet 4. Frogs (Rana Temporaria)  
Sponsored by Deborah Grumet & Family

Edward had hundreds of frog items—small pieces that could rest on a finger to large stone frogs that you’d easily trip over (and do). Maybe it was their ambiguous shape (like his elephants and rocks) that sparked an infatuation with a creature that appeared frequently in his handmade dolls and less frequently in his actual drawings.

Cabinet 5. Les Passementaries Horribles  
Sponsored by Michelle & Mark Law

Gorey’s *Les Passementaries Horribles* (*The Horrible Tassels*) is a very rare and prized example of Gorey utilizing his vast collections for a specific illustration project. The tassels were found in a cigarbox in the House shortly after Gorey’s death—each tassel matching up to a page in the book and lovingly rendered with great accuracy.

Cabinet 6. Bibliophile  
Sponsorship Available / $200

Of the 25,000 plus books that lived in this house, these are what remain—a small sampling of Gorey’s library that eventually went off to San Diego State University. An inventory of the collection is searchable online. These particular books here, primarily murder mysteries, were left behind due to their worn condition but still offer an interesting window into Gorey’s varied literary interests.

Kitchen. Cheese Graters  
Sponsorship Available / $250

Graters both greater and lesser are presented in a way that transcends their mere functionality—are they armor? Samuri warriors? A bunch of cheese graters? A fine example of Gorey’s ability to juxtapose images and expectations.
Interested in sponsoring a case this year? We are extremely pleased to hear so. Indicate below your first choice and amount, (as well as your second and a third choice, should the first be spoken for already) and contact info below.

1 ______________________________ $ ________
2 ______________________________ $ ________
3 ______________________________ $ ________

Or, would you like to make a donation to support this year’s exhibit? Below you may indicate the extent of your generosity.

☐ Please accept my donation towards the 2020 exhibit for this amount:
   $ ________  (and we will.)

Name ________________________________
Address ________________________________
City __________________ State ____ Zip ________
Phone /or email ________________________________

Payment

☐ You can provide credit card information below.

   Credit Card # ____________________ Exp ______/____ Sec. Code ______

☐ You can mail in a check with this form to the address below.

☐ Or, call the House at 508-362-3909 with payment information. (In which case, you really wouldn’t check the box here).

   Or, you can make a Donation on our website (www.edwardgoreyhouse.org) and contact us via email your selection (at edwardgoreyhouse@verizon.net)

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The Edward Gorey House is a 501-C3 Nonprofit Organization and your sponsorship or donation is 100% (U.S.) tax deductible. Sponsorships receive signage on their cases, free admission for sponsor and a reasonable number of their accompanying guests all season, a 10% discount at the Museum store, and our 2020 Exhibit Catalog. Note: should the global health situation dictate that we have a late season, an abbreviated season, or no season, we will extend He wrote it down Zealously through 2021 and your sponsorship will continue through the duration that the exhibit is up (that is, 2021).