CASE SPONSORSHIPS ARE THE PRIMARY FUNDING FOR ALL OUR ANNUAL EXHIBITS.

We always need to say that in bold-faced all-caps—excuse us if it comes across as overly dramatic. Alas, the House is not perched comfortably in the hands of mighty tophatted benefactors reeking of cognac—true, many of our visitors wear tophats and reek of cognac, but those are our friends and not necessarily big donors. We rely on a lot of people giving us a respectable amount of money. It’s the business model that got us through 2020. *Hapless Children* is a remarkable exhibit full of remarkable artwork. Nothing would please us more than to be able to attach your name to some portion of it. Sponsorships are available for cases, cabinets, and a couple drawers. Cases that don’t contain original artwork are, generally, a bit cheaper than those that do. It seemed fair. If you were a sponsor last year, we extend our profound gratitude, as well as first dibs.

The following pages gives you a case by case descriptions to not only tickle your interest, but to give a well-rounded overview of the exhibit. **Sponsorship perks include the following:** Your name on the case in handsome signage, plus, free admission to the House for you and guests (within reason) for the entire season (visits by appointment continue to be highly recommended this year), 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. Contact us via phone or email if you wish to become a sponsor at **508-362-3909 • edwardgoreyhouse@verizon.net.**

Thank you.

Gregory Hischak, Curator
The Edward Gorey House
Hapless Children

*Drawings from Mr. Gorey’s Neighborhood*

As an author, illustrator, and artist, Edward Gorey isn’t attached to any movement or school, to a decade, or even to a century, for that matter. Based in both New York and Cape Cod for almost fifty years, Gorey created works that embrace a wide swath of Western arts & literature to include Nonsense, Symbolism, Dadaism, and Surrealism. He is also well known for his costume and set designs (winning a Tony Award for his 1977 production of *Dracula*), and he remains notable as the creator of the animated intros to *PBS Mystery!* as seen in American living rooms every Sunday night for over 30 years. Rich with the aesthetics of 19th Century engraving techniques, the cadences of an Agatha Christie novel, and the visual dynamics of silent film, Gorey’s work looks firmly back into the past, yet remains—twenty-one years after his death—several steps ahead of us.

In the surreal universe assembled from Gorey’s books and illustrations published between 1953 and his death in 2000, children rarely fare well. Gorey is never interested in heroes, or transformative ascendancies, or happy endings. He likes victims, and while almost everyone in his books ends up a victim, we tend to remember the children most. Nothing dispenses with decorum faster than involving a child. Charles Dickens certainly played this card, and he wasn’t alone in doing so. Drawing from a broad and well-established tradition of 19th Century penny-dreadful publications and children’s cautionary tales, Gorey rarely hesitated to use children to bring home a point in his taut little tales of woe.

*Hapless Children* consists of youngsters who come to bad ends — and for that reason we suggest that you avoid establishing any emotional attachment to them. In Gorey’s works, children aren’t so much fleshed-out characters as they are embodiments of innocence—and embodiments never fare that well in Gorey’s neighborhood.

The fates of these children shouldn’t be seen as cruelty so much as an unflinching look at the human condition. In fact, it’s helpful to view all of Gorey’s books as Children’s Books—spoken by and addressed to children. In doing so, their plights become more understandable when imagined being uttered underbreath by a child, a jaded been-around-the-block child, patiently describing the mysterious heartless ways of a very brutal adult world.

We are indebted to the Edward Gorey Charitable Trust for allowing us access to their archives. They hold the keys to a vast universe of creativity, and we rejoice when we’re given a peek inside the door.

Hapless Children runs at the Edward Gorey House through December 31st, 2021. Call 508-362-3909 or email edwardgoreyhouse@verizon.net to make reservations, or for more info.
Case 1. Introduction to Hapless Children
Sponsored by the Highland Street Foundation

In this case we suggest that no emotional attachments be made to any of the children about to be viewed. Some early editions of Gorey’s works displayed include The Beastly Baby and The Pious Infant (both Diogenes Editions) as well as a first edition of The Insect God. Gorey’s prolific work as an illustrator of other children’s book authors is discussed, and editions of Someone Could Win a Polar Bear and You Know Who by John Ciardi, More of Brer Rabbit by Ennis Rees, and The Shrinking of Treehorn by Florence Parry Heide are displayed.

Case 2. The Beastly Baby
Sponsored by Shelley & Todd Rodman

Both comic and sadly suffering, there is nothing doubtful about this guest. Original artwork from 1953 reveal Edward poised to shock—and he does. The poor child’s end, carried aloft and then dropped by an eagle, manages to be both mythic and slapstick. There are also some family album pages of a less beastly nature populating this case. The Beastly Baby did not get published until 1962 when Edward finally released it himself on his Fantod Press.

Case 3. The Pious Infant
Sponsored by Jaclyn Lemen

A righteous child on the fast-track to an early and saintly demise, The Pious Infant is Gorey in peak form playing off of the 17th Century best-seller by Rev. James Janeway, A Token for Children, being an Exact Account of the Conversion, Holy and Exemplary Lives and Joyful Deaths of Several Young Children. Original artwork for The Pious Infant was unavailable from the Trust this year, but it’s represented in decent reproductions. A first Fantod edition, and several wonderful and frightening bits of ephemera (from the 17th to the 19th century) from Gorey’s collection are also included.

Case 4. The Insect God
Sponsored by David McGrath

Original artwork (amazingly small and impeccably detailed) to Gorey’s The Insect God (published as part of The Vinnegar Works in 1963). Additional artwork is on the vertical riser behind the case. Edward was eight years of age in 1933 when the kidnapping of Charles Lindbergh Jr from his bedroom occurred and this book, though funny, ridiculous, and as over-the-top as it is, still imparts a grave nod to a crime that burned itself into America’s memory—and affected a generation of children who would spend the rest of their lives making sure their windows were locked.
Mini Case of Cautionary Tales  
Sponsored by Geetha Rajendran
A small case that takes a quick look at the genre of The Cautionary Tale, specifically, the *Streuwulipeter* works that emerged from Germany in the 19th Century (pretty much on the heels of the Bros. Grimm’s brutal little bedtime tales). There is the girl who played with matches and the boy with bad table manners—suffice to say that these misbehaving little tykes learn their lessons in violent extremes that Gorey rarely dared go.

An accompanying mini case of More Cautionary Tales  
Sponsored by Eileen Lucas
The genre of cautionary tales was ripe for satirization long before Gorey. The genre was skewered by such writers such as Hilaire Belloc whose 1907 *Cautionary Tales for Children* included such moral examples as “Jim, Who ran away from his Nurse, and was eaten by a Lion”. Gorey’s illustration of Belloc’s work seemed a natural fit and it is strange that it was close to the end of his life that Edward finally put his pen to the work. *Cautionary Tales for Children* was Edward’s last book, published posthumously in 2002.

Case 5. The Hapless Child  
Sponsored by Geetha Rajendran
A fascinating and ridiculously melodramatic masterpiece of dying parents, cruel boarding schools, drunken taskmasters and twisted endings. The exhibit features the original art to this 1961 book, both in the case and on the vertical riser behind the case. In addition to the unfolding of a maudlin tale of woe, the illustrations digress into unbelievably detailed wallcoverings and carpets (the rendering of which, Edward complained, was almost the death of him). Plus, there are hidden demons in each drawing to let you know all is not well—as if it wasn’t perfectly obvious already.

Gallery 1 West Wall / The Retrieved Locket  
Sponsored by Christina Steward Bohnhoff & Tim Bohnhoff
A wonderful late-career meditation on loss, grief, and substitution, *The Retrieved Locket* display includes eight original drawings and accompanying text. A vanished child returns as a dog, or rather, a dog shows up at a distraught couple’s house wearing the locket of their missing daughter. They adopt the dog. Puppies soon arrive. Whether they actually think the dog is their daughter or that the dog will merely do is never clarified, nor does it need to be.
Case 6. The Gashlycrumb Tinies  
**Sponsored by Sari Bitticks**

Gorey combines two templates exceedingly well here: the abecedarium (an alphabet book) and the 19th Century cautionary tale. An iconic book of Edward’s, 26 children fall in rapid domino-succession to 26 terrible ends. Interestingly overlooked in this much-perused book is its subtitle: *After the Outing*. Wherever it is that the umbrella’d spectre takes these poor kids on this outing, they return, if they return at all, purged of any guardian angels. This case contains four of the original Tinies artwork (yes, Neville is included) as well as some pages from Helen Gorey’s family album.

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Case 7. The Tuning Fork  
**Sponsored by Janie & Jerry Dauterive**

Or, as its full title runs: *Theodora; A Gothic Tale of the Generation Gap, Alienation and Despair Driving Parents and Children into Monstrous Behavior which Solves Nothing*. Originally drawn for *Status* magazine in 1969, the original artwork displayed here was redrawn by Edward in 1983 for *Amphigorey Also*. That the vengeful heroine’s name, Theodora, is close to Ted, Gorey’s youthful moniker, warrants giving this book a closer look. The amiable yet murderous sea creature that Theodora befriends certainly seems a metaphor for stifled creativity, but it’s also a monster—and useful for devouring abusive parents.

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Case 7 Drawer. The Stupid Joke  
**Sponsored by Kristy & Jason Kunselman**

A cautionary tale about a joke that goes too far and, once again, an annoying child is carried off by a winged creature. *The Stupid Joke* was originally created for the 1980 anthology *Dark Forces*. Gorey republished it on his Fantod Press in 1990. The images shown here are reproductions scanned from a Fantod Press first edition in the House’s collection.

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Case 8. The Remembered Visit  
**Sponsored by Skee Morton**

At the time of our season opening in April, original artwork to *The Remembered Visit* (1965) was not available from the Trust, though we hope these reproductions will get replaced with Edward’s drawings later this season. Not a particularly funny book so much as wistful, *The Remembered Visit* is beautifully dreamlike, allegorical, and autobiographical. Gorey once explained to Consuelo Joerns, his friend since age 13, how he hated to travel because when he’s between places, he’s nowhere. Edward dedicated this book to her.
Case 9. The Doubtful Guest  
**Sponsored by Andy, Jessica & Artemis (the Doubtful Guest) Dasent-Magnusson**

Our large exhibit case features original art from Gorey’s iconic 1957 work. This case sums up how so many of Edward’s books were directed away from the childrens market (“Very short-sighted” as Gorey says) to a niche adult curiosity. *The Doubtful Guest* is not only the closest work to being autobiographical—it’s also a double autobiography as well. The Guest is easily construed to be Edward—but also the small boy, always dressed in white—the sole youngster of the somber family who we also watch grow over 17 years.

Gallery 2 East Wall. Little Zooks  
**Sponsored by Rosanna & Steve Musselman**

Little Zooks of whom no one was fond. Yet another child best not to get too attached to. This large four-paneled limmerick of Edward’s from 1974 hovers over *The Doubtful Guest* case. Not original art—but very visible, very silly, and somehow strangely satisfying.

Back Gallery Cabinet. The Loathsome Couple  
**Sponsored by Gwendolyn Kiste**

A small diorama of reproductions—and a flock of Guardian Angels to offer solace—to Edward’s most disturbing book. Like the Lindbergh Baby kidnapping, Edward was traumatized by the Moors Murders which occurred in and around Manchester England in the 1960s. The book feels more like a catharsis to horrible events, the line work thick and textured as if to obscure the narrative.

Back Gallery Case. Good Grief  
**Sponsored by Alexa Potter**

A small case with final thoughts on *Hapless Children* and some speculation on the impact that both Edward Gorey and Charles M. Schulz, creator of *Peanuts*, had on the development of children’s literature through the 1960s. There is a lot more in common between them than you might imagine. Would they have a drink together? Probably not.

Permanent Case 3. Gorey’s Dracula  
**Sponsored by Alyson Shaw & Jessica S. Bumpous in honor of the theatre-going life of their friend, David Hough**

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. In the handling of this case...
Back Gallery Case. *PBS Mystery!*  
**Sponsored by Alyson Shaw & Jessica S. Bumpous**

A huge case devoted entirely to *PBS Mystery!* with several animation cels, preliminary drawings, and promotional items—and a continuously running Intro. While Gorey didn’t get rich off of the animated intros, the national exposure brought him into viewer’s living rooms every Sunday night for over three decades.

Small Permanent Case 1. Potato Mashers Assembled  
**Sponsored by Alexa 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.

A Cabinet & Small Case of Young Goreyhood  
**Sponsorship Available / $250**

Gorey’s Chicago youth, memorabilia, a first drawing at 18-months, first book (of cats—with supplement), middle/high school pictures, paintings, journals, a ticket stub to a Sonja Henie ice show in Miami, Florida, and some rather unfaltering reports sent home from school concerning Edward’s scholastic efforts.

Cabinet 2. Gorey’s Jewelry  
**Sponsored by Jeanne Pasch**

Another 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 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  
Sponsored by Thomas S. Hischak

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  
Sponsored by Laura Poll

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.

How to sponsor a case for this year’s exhibition

Sponsoring a case is as easy as just contacting the House—which isn’t hard to do. You can call us at 508-362-3909 and talk to us. You can also reach us via email at edwardgoreyhouse@verizon.net

Payments can be made right over the phone with a credit card, or by going to our secure website www.edwardgoreyhouse.org and click on *Donate to the House*. Please notify us before doing so to ensure that the case you desire is still available. You may also pay by check, payable to the Edward Gorey House, and mailed to us here at 8 Strawberry Lane, Yarmouth Port, MA 02675

The Edward Gorey House is a 501-C3 non-profit organization, and your sponsorship is 100% tax deductible—you will receive a statement along with your thank-you-swag stating so.

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, our 2021 Pin, and our 2021 Exhibit Catalog to *Hapless Children.*