Biography Today

Profiles of People of Interest to Young Readers

Authors

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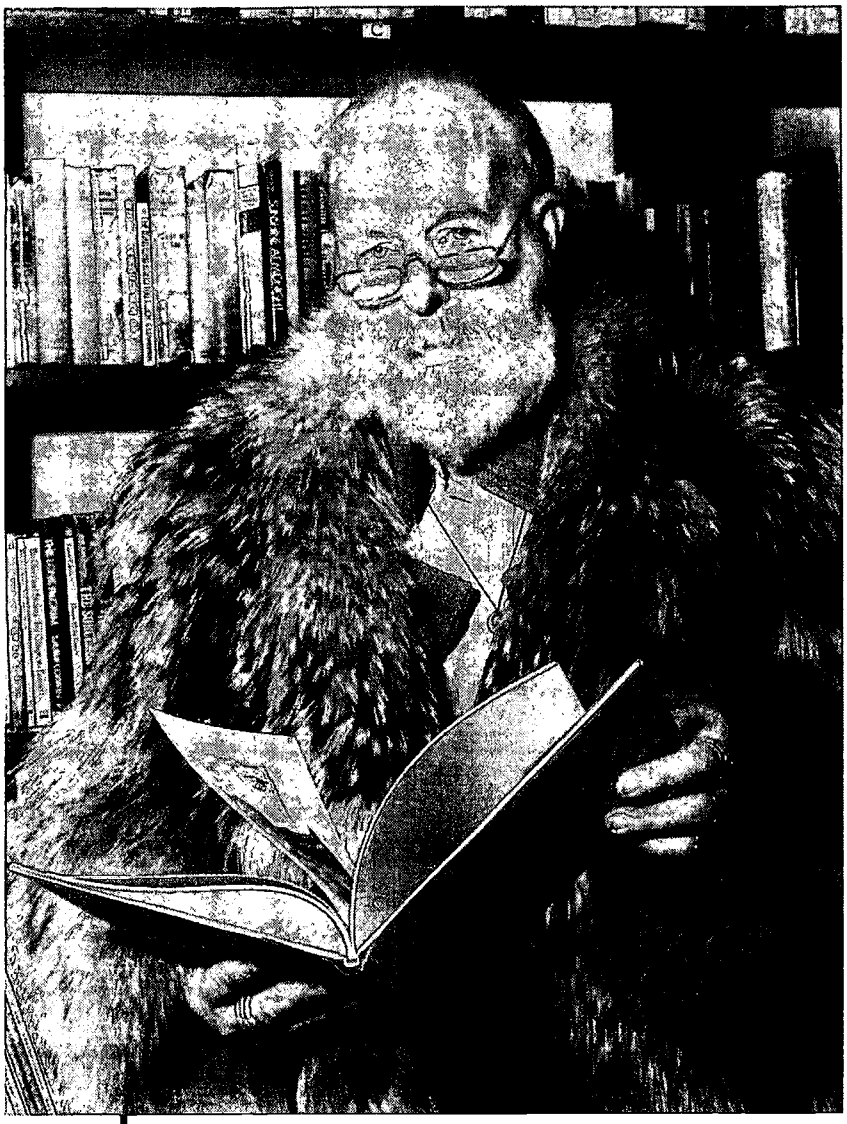

RETROSPECTIVE

Edward Gorey 1925-2000

American Author and Artist
Creator of Nearly 100 Comic and Creepy Books,
Including *The Doubtful Guest* and *The Hapless Child*

BIRTH

Edward St. John Gorey was born in Chicago, Illinois, on February 22, 1925. His father, Edward Leo, was a journalist who later worked in politics and public relations. His mother, Helen (Garvey), was a government clerk. He was an only child.

Gorey signed his books in different ways. He used his own name, Edward Gorey, and he also wrote under a series of pseudonyms, or false names. Many of these were anagrams of his real name; that means he used the same letters, but in different order. The pseudonyms included Mrs. Regera Dowdy, Ogdred Weary, Drew Dogyear, Wardore Edgy, Raddory Gewe, Roy Grewdead, Redway Grode, O. Mude, and Eduard Blutig.

YOUTH

Gorey is famous for his dark and quirky books. But he didn't have the weird childhood that some fans expect (and perhaps secretly hope for). "I was out playing kick-the-can along with everyone else," he said. But he was an extremely early reader and dug into some eerie books that influenced him for life, including the vampire classic *Dracula* by Bram Stoker. "I learned to read by myself when I was three-and-a-half or something," he said. "I can remember reading *Dracula* when I was about seven, and it scared me to death." *Frankenstein*, the 19th-century monster novel by Mary Shelley, was another early selection. At the same time, Gorey loved nonsense writers, and was a fan of Lewis Carroll (*Alice in Wonderland*) and Edward Lear, a 19th-century writer and artist (best known for "The Owl and the Pussycat"). He had a fascination for Victorian England, the period from 1837 to 1901 when Queen Victoria was on the throne. Although Gorey was especially drawn to that era, he also devoured all sorts of current popular fiction, especially mysteries by Agatha Christie. "Both my parents were mystery-story addicts, and I read thousands of them myself," he said. "Agatha Christie is still my favorite author in all the world." Gorey attempted to write, but without much direction. "I wasn't writing seriously, exactly, but I have a vague recollection of writing things apart from school assignments," he said.

> *"I learned to read by myself when I was three-and-a-half or something," Gorey said. "I can remember reading* **Dracula** *when I was about seven, and it scared me to death."*

The budding writer also loved to draw. He made his first attempts at the age of 18 months, drawing trains he could see from his grandparents' window. "They showed no talent whatever," Gorey said. "They looked rather like irregular sausages." He was fascinated by Victorian book illustrations, which appeared "sinister" to him. These were black-and-white engrav-

ings—images etched on stone or metal, then printed in ink. Among early favorites were the distinctive Sir John Tenniel illustrations for *Alice in Wonderland*. Gorey said he would vaguely imitate the 19th-century style. "I've never been very good at imitating anything, so it came out different," he said. His mother painted a little, but Gorey said the only professional artist in the family was a more distant ancestor. "My great-grandmother—my mother's father's mother—is the single person, I guess, from whom I inherited my, well, talent," Gorey said. "Helen St. John Garvey was her name. She supported the family in the mid-19th century by, oh, illustrating greeting cards and writing mottoes." Though he was encouraged at art no more than other children, Gorey said, "I suppose somewhere along the line I separated myself from the other people who were drawing; I became serious in the sense that I kept doing it when other people my age had stopped."

Like many children growing up in the 1930s, before television, Gorey adored movies. His favorites were horror films and serials (ongoing stories released in regular installments). He also enjoyed pastimes like the board game Monopoly. "It came out when I was about ten, and for months we didn't do anything else," he said. While he recalled his childhood as mainly happy, Gorey felt the stress of being an only child. "I think I might have been better off if my parents hadn't paid so much attention to me," he said. Another difficulty was the family's habit of moving frequently, "which I hated," he said. "We moved around a lot. I've never understood why. We moved around Rogers Park in Chicago, from one street to another, about every year." By age 11, he had gone to five different schools. The same year, his parents divorced. His father remarried, and Gorey gained a glamorous stepmother, Corinna Mura. She was a singer famous for performing the French song "La Marseillaise" in *Casablanca*, the classic 1942 movie starring Humphrey Bogart and Ingrid Bergman. Gorey's parents apparently stayed on good terms, however, and they remarried each other when Gorey was 27.

EDUCATION

In elementary school, Gorey was a good student who skipped first and fifth grades. In high school, he attended Francis W. Parker, a progressive private school in Chicago. Among a class of high achievers, he stood out because of his talent and sense of humor. He also began to reveal the vivid sense of individuality that would mark him all his life. "Once, he painted his toenails green and walked barefoot down Michigan Avenue, which was really shocking in those days," a classmate said. Gorey considered him-

self "super-sophisticated,"as he explained: "We had dinner dances and country-club parties and everybody had girlfriends. . . . I remember thinking of myself as grown-up." He took occasional Saturday classes at the Art Institute of Chicago. After high school, he spent a semester at the institute, the last of his formal art training. "I think of myself as largely self-taught [in art]," he said. "Whenever I did take any courses, I didn't absorb very much." Gorey moved briefly to the University of Chicago. But the Second World War intervened after Japan attacked the United States at Pearl Harbor in 1941. The country went to war, and Gorey was drafted into the Army. He served in a non-combat role for almost three years, working in the Utah desert.

After the war, Gorey enrolled at Harvard University as a French major. He remembered his courses as "dim proceedings" during which he "went to sleep after lunch." But if the classes were dull, the company was not. His friends and acquaintances included many gifted writers who went on to become famous: Alison Lurie, John Ashbery, V.R. Lang, and Gorey's roommate, the poet Frank O'Hara. "We all sort of gravitated together," Gorey said. "Most of us took [poet] John Ciardi's courses in creative writing. I wrote short stories and long poems. . . . All of us were *obsessed*. Obsessed by what? Ourselves, I expect." By this time, Gorey had started to wear the jewelry and flowing, vaguely old-fashioned coats that would become his trademark. One classmate remembered him as "the oddest person I'd ever seen. He seemed very, very tall, with his hair plastered down across the front, like a Roman emperor. He was wearing rings on his fingers." Gorey graduated from Harvard with a Bachelor of Arts degree (B.A.) in 1950.

While he was at Harvard and afterward, Gorey was involved in the Poets' Theater of Cambridge, Massachusetts. He worked there in many roles, including writer and director. "I loved it. It was kind of a goofy amateur theater where we all did the very arty plays and so forth," he said. "It was great fun, but when I came to New York, I didn't particularly care for the equivalent of it." Theater remained a strong interest for Gorey, who found his way back to it later in his career.

FIRST JOBS

Gorey's artistic talent and love of books led him eventually to work on the design side of publishing. After college graduation, he remained for almost three years in Boston, where he dabbled in the Poet's Theater and illustrated some book-covers. (These early works are collector's items now.) But he

struggled to find a career path. "At one point I thought, 'Oh, wouldn't it be nice to have a bookstore?' Then I worked in several and realized it would *not* be nice," he said. "Then I wanted to get into publishing for no other particular reason than it seemed a genteel thing to do."

With the help of some college friends, he was hired into the art department of Doubleday and Company Publishers in New York City in 1953. He spent seven years creating book covers for other authors' works and doing over-all book design, including the layout and typography. In 1960, he moved to the Looking-Glass Library. A new publishing line devoted to classic children's books, it folded within a couple of years. After a brief stint with Bobbs-Merrill publishers, he left conventional employment in 1963. "I never had the guts to say purposefully, 'OK, I'm quitting my job, I'm freelancing," he said. "And it was years before I realized that was what I was actually doing."

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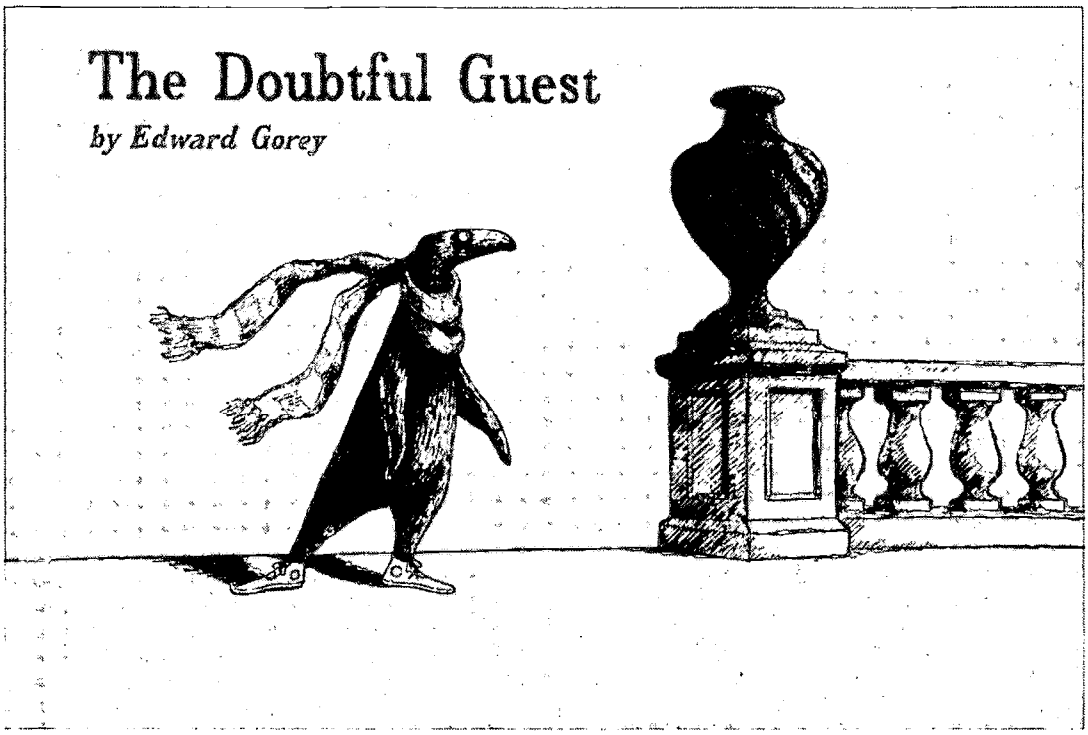
CAREER HIGHLIGHTS

During all the years he worked in publishing, Gorey diligently wrote and illustrated his own stories. He had absorbed the worlds of hundreds of books, illustrations, and films. Now he created a universe unmistakably his own. Gorey created a distinctive visual style, with black-and-white drawings finely detailed in pen and ink, that was established from the start of his career. His drawings often include complicated patterns. Prim, expressionless characters wear the clothing and hairstyles of distant eras: handlebar mustaches, sweeping gowns, bulky fur coats, and feather headdresses. Figures are either trapped in gloom suggested by hundreds of cross-hatched (criss-crossed) lines, or they float against blank whiteness. Either way, their universe appears stifling and unnatural. Unrecognizable creatures slither along the edges of the frame. Recurring images of bicycles, umbrellas, cat, sneakers, and funerary urns add to the sense of oddness. And even odder are the catastrophes that regularly befall Gorey's characters.



In concise, wry texts, often in rhyme, Gorey relates people's horrific fates. The words usually are hand-lettered by Gorey in elegant, old-fashioned letters. Masonry hurtles from the sky, children are carried off by huge flying creatures, a beloved baby inexplicably changes into a dog. At face value, the events are macabre—strange and ghastly. But in the end the proceedings are more comic than frightening. As Stephen Schiff put it in *The New Yorker*, "Reading Gorey is like losing your innocence—except that, as the creepiness mounts, something else takes over. His victims are too vacuous to inspire pity and terror, and his tone is too cool to make you wring your hands. The only recourse is to laugh, and you do."

First Publications

Gorey's first book, *The Unstrung Harp; or, Mr. Earbrass Writes a Novel*, came out in 1953, the year he moved to New York City. It had the traits that would make him famous: dark humor and funny, black cross-hatch drawings. Gorey said he had a natural preference for black-and-white artwork. But working in publishing, he realized that it was practical, too. "My seeming predilection for black and white is partially accountable to the fact that I knew from the beginning it was almost impossible to get my sort of book published in color on account of the expense," he said. "I ended up thinking in black and white." Gorey also thought small. Like most of his subse-

quent self-illustrated books, the artwork measured only about four by four inches; the finished book was very small.

The Unstrung Harp depicts the terrors of the literary life. Mr. Earbrass, an author, is stuck in a nightmare: Every other November 17 he must produce a novel called *The Unstrung Harp*. Already in place here is Gorey's characteristic absurd comic plot. Also present are the typical, claustrophobic drawings. (The hero is surrounded by old-fashioned busts and statues that look like himself.) In addition, Gorey shows his knack for the hilarious names that pepper his work. (Mr. Earbrass lives in Hobbies Odd, near the town of Collapsed Pudding, in the county of Mortshire.) But, while the book attracted attention in New York literary circles, it did not sell well. Nevertheless, Gorey retained his publisher for *The Listing Attic* in 1954. This was an illustrated collection of limericks (a humorous form of poetry that consists of five lines: the first, second and fifth rhyme; and the third and fourth lines also rhyme.) The verses, some in French, described the awful mishaps of comically frenzied characters.

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The Doubtful Guest and Other Unexpected Works for Children

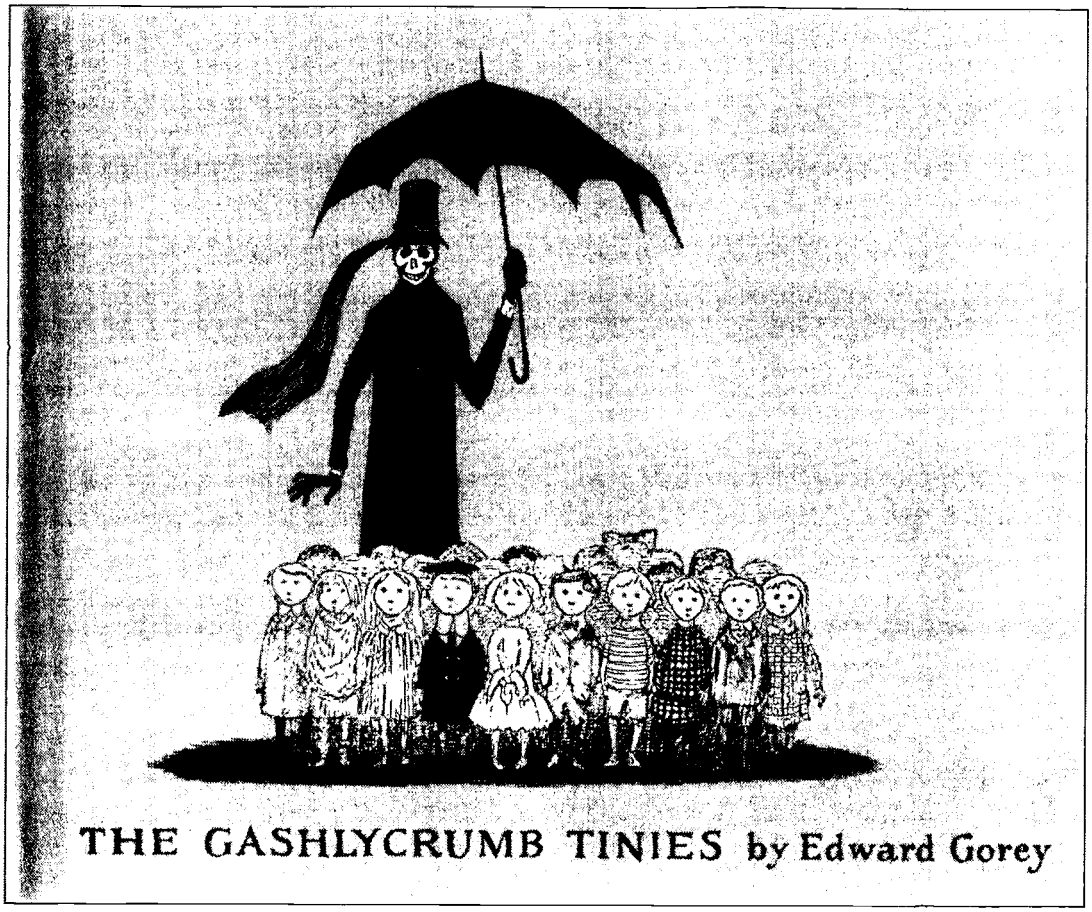
Three years later, in 1957, Gorey published *The Doubtful Guest*. The tale centers on an unidentifiable penguin-like creature attired in high-top sneakers and a flowing scarf (two of Gorey's favorite clothing items, in his art work and in real life). The creature descends mysteriously on a stiff, turn-of-the-century English family and becomes a permanent, unexplained guest: "It came 17 years ago — and to this day, It has shown no intention of going away." This was Gorey's first book that the publisher aimed specifically at children. (He said he intended most of his works for children, but publishers disagreed.) Yet, as reviewers pointed out, the oddball creature at the center of the story is like an unwanted child. And the story can be seen as a tongue-in-cheek warning against having children. As critics have noted, Gorey had turned expectations for children's stories on their heads.

In Gorey's subsequent works, gruesome fates befall characters, many of them young. *The Hapless Child* (1961) begins like a classic orphan's tale, in the tradition of *The Secret Garden* (1909) or *Sara Crewe* (1888). In those novels by the English author Frances Hodgson Burnett, brave orphans overcome hardships to achieve happy endings. But such happy endings didn't occur in Gorey's work. In *The Hapless Child*, Charlotte Sophia is orphaned, sold to a cruel drunk, and worked until she is blind. Instead of finding happiness, she is run down by her own father, who doesn't recognize her. He was "not dead after all," Gorey reveals drily. Many of his other works feature children facing similar ghastly fates. *The Beastly Baby* (1962) introduces a horrific infant who eventually explodes, and *The Wuggly Ump* (1963) includes the title creature, who doesn't befriend three young playmates—it devours them.

"Nothing serious should be deduced about my attitude towards children from what I put them through. I don't know many children. And I don't know if I really remember what it was like being a child, or not. I use children a lot because they're so vulnerable."

Similarly, readers' expectations (and funny bones) are shaken by what Gorey called his "anti-alphabet books." The most notorious of his ABC books is *The Gashlycrumb Tinies* (1962). In it, Gorey details the deaths of 26 children, in alphabetical order: "A is for Amy who fell down the stairs/B is for Basil assaulted by bears. . . . U is for Una who slipped down the drain/V is for Victor squashed under a train." Gorey said: "Nothing serious should be deduced about my attitude towards children from what I put them through. I don't know many children. And I don't know if I really remember what it was like being a child, or not. I use children a lot because they're so vulnerable." His other alphabet books, including *The Utter Zoo* (1967), *The Chinese Obelisks* (1970), and *The Glorious Nosebleed* (1974), also relate unusual subject matter in the A-Z format.

Gorey followed *The Gashlycrumb Tinies* with more than 20 other titles in 10 years. He also continued to design book covers and to illustrate the work of other writers. Because his work was so unusual, conventional publishers often didn't retain Gorey for long. Eventually, he began to bring out some of his books under his own publishing imprint, the Fantod Press. ("A Victorian word," he said. "If you have the fantods you have the vapors, the nervous tizzies.") He also won the support of the Gotham Book Mart, a



bookstore in New York City. Its owner published some of Gorey's books and championed all of his work. Over time, his small-format books became more and more popular with a limited but dedicated group of fans.

Reaching a Wider Audience

Gorey began to reach a wider audience in the 1970s with collaborations on mass-market books for children. He joined up with Peter Neumeyer for the successful *Why We Have Day and Night* (1970). He also wrote stories, illustrated by Victoria Chess, about a cat-and-doll team named Fletcher and Zenobia. In these stories, Gorey restrains his dark humor to create a reasonably conventional tale in which the cat comes out on top. (Not surprisingly from the number of cats that grace his books, Gorey was a passionate cat lover.) One of Gorey's most successful collaborations was with Florence Parry Heide. Their first joint effort, *The Shrinking of Treehorn* (1971), won several awards. Gorey's illustrations were considered an ideal match for Heide's story of an alienated family and child who can't get any attention.

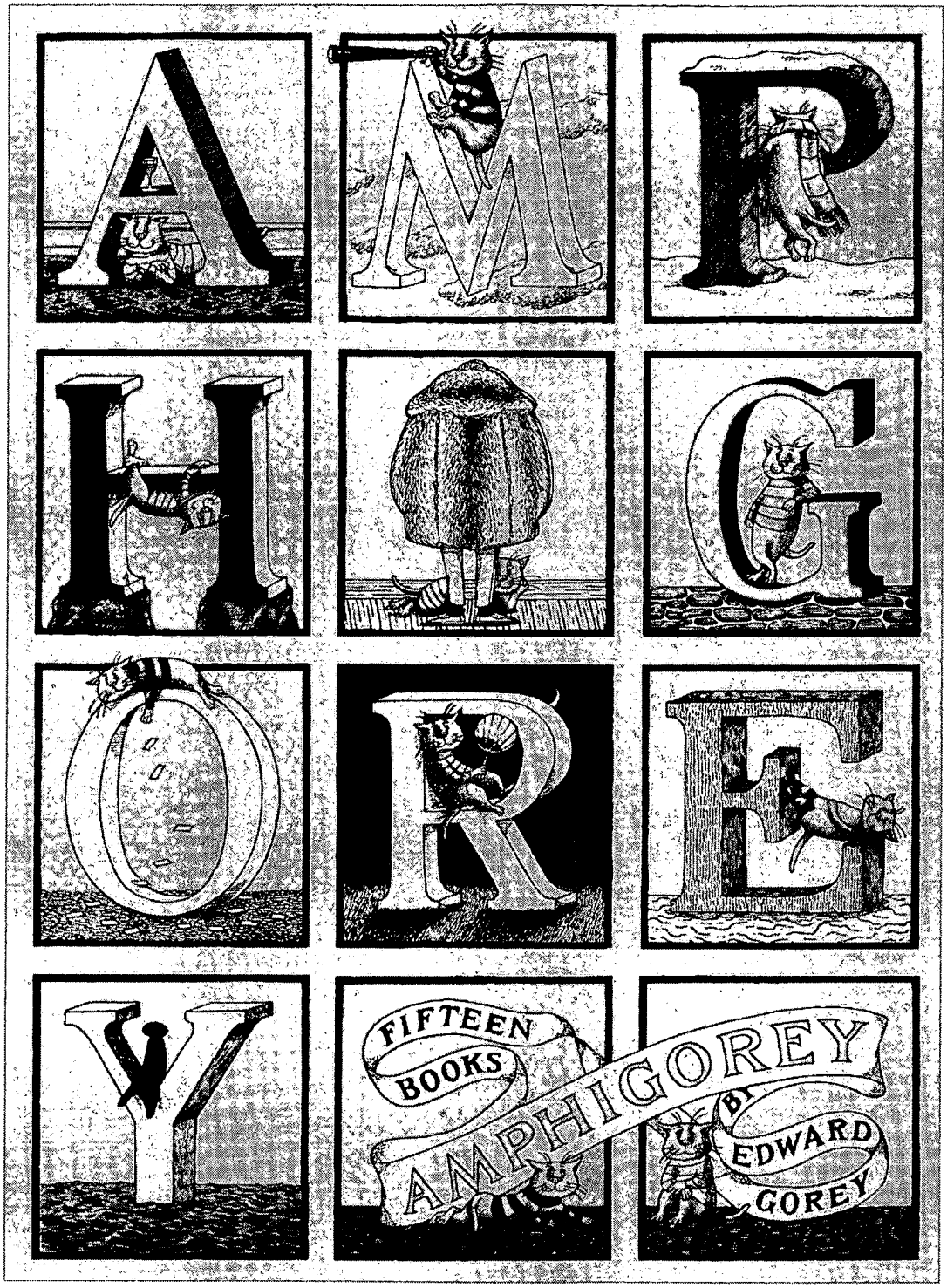
During the early 1970s, Gorey also extended his reach by publishing collections of his works. The first volume, *Amphigorey*, published in 1972, brought together 15 of his "small" books for grownups and children. In addition to selling well in the United States, it was a success in Europe, where it appeared in translated editions. *Amphigorey Too* followed in 1975 and *Amphigorey Also* in 1983.

Gorey was a great fan of the renowned choreographer George Balanchine, and he attended virtually every performance of every Balanchine ballet in New York City from 1957 until the choreographer's death in 1983—both afternoon and evening performances. "I began going to every performance, since that was easier than trying to decide which nine out of ten I was going to. You just don't know when somebody is going to turn up with a performance you're never going to forget."

A Passion for Ballet and Theater

In 1973, Gorey produced a children's book close to his own heart. *The Lavender Leotard; or, Going a Lot to the New York City Ballet* "introduces two small, distant, ageless, and wholly imaginary relatives to 50 seasons of the New York City Ballet." The fur-coat-clad narrator in the story is Gorey himself. The charming volume draws on his passion for the New York City Ballet under the direction of George Balanchine, a renowned choreographer. (A choreographer arranges the sequence and pattern of movement in a dance.) Gorey considered Balanchine "the greatest living genius in the arts." And he attended virtually every performance of every Balanchine ballet in New York City from 1957 until the choreographer's death in 1983—both afternoon and evening performances. "I began going to every performance, since that was easier than trying to decide which nine out of ten I was going to," he explained. "You just don't know when somebody is going to turn up with a performance you're never going to forget." Gorey became a fixture at the performances, dressed in a long fur coat, long scarf, and a pair of sneakers, like a character from his books. (A great animal lover, Gorey later gave up wearing fur and said it had been "insensitive" to wear it.)

In the late 1970s Gorey got directly involved in ballet and returned to his early love, the theater. He designed sets for the all-male ballet troupe, Les Ballets Trocadero de Monte Carlo, and also for a small New York company.



In 1977, he took charge of costumes as well as sets for a major New York City production of *Dracula*, the famous vampire story. His costume designs earned him the highest award in American theater, the Antoinette Perry (or "Tony") Award. During the same period, Gorey's own works were adapted as a theatrical revue. He never expected to see his work on stage, he said.

"I went with extreme reluctance, and I laughed about five minutes when I was appalled with my words coming out of people's mouths, but I loved it," Gorey said. "I thought my stuff worked very well on the stage, and practically anything could be turned into a revue."

In 1978, some of his works were presented in a lavish production in New York. But it closed after preview performances on its opening night. Undaunted, Gorey got involved with subsequent productions of his works—he worked on stage and set designs and adapted his writings for these theatrical productions. "I've never really liked my work once I've got done with it," he said. "I discovered this was a way of being able to enjoy it later." In the last ten years of his life, he created theatrical productions based on his unpublished works as well as published ones. At that time, Gorey was splitting his time between New York City and Cape Cod, Massachusetts. Working with local actors on Cape Cod, he wrote, directed, and even performed in these pieces, with great enjoyment. Some of them incorporated puppets that Gorey designed and made himself.

"What I'm really interested in is everyday life. It's dreadfully hazardous. I never could understand why people always feel they have to climb Mount Everest when you know it's quite dangerous getting out of bed."

Later Works

In 1982 Gorey abandoned his usual black-and-white drawings to create a full-color pop-up book, *The Dwindling Party*. Finely detailed and executed, the book relates the story of Neville, the son of the Victorian MacFizzer family. The lad cooly accepts his fate when the rest of his family is carried away, one by one, by a huge bat. The story-in-verse ends with Neville's matter-of-fact conclusion that these events were "all for the best." *The Tunnel Calamity* (1984) saw Gorey tackling an accordion-style-format book with no text. Peeking through an actual window in the book's cover, the reader views the Victorian characters as they are besieged by a mysterious, menacing creature. Around this time, millions of television viewers were introduced to Gorey's distinctive artwork: His animated drawings were chosen to introduce every episode of the popular "Mystery!" TV series on PBS, the Public Broadcasting Service.

In 1986, Gorey moved permanently to Cape Cod, Massachusetts. After that, his production of books slowed somewhat. His fans remained devoted

The cast from the Broadway play, Gorey Stories, *1978.*

to his work, however, and his renown continued to grow. A younger generation of readers got to know him through his illustrations for books by Joan Aiken, John Bellairs, and Hilaire Belloc. In 1998, fans were treated to *The Haunted Tea Cosy: A Dispirited and Distasteful Diversion for Christmas.* This "Gorey-ized" tale is a take-off of *A Christmas Carol* by Charles Dickens, the 19th-century English novelist. Dickens describes Ebenezer Scrooge's change of heart after he meets the ghosts of Christmas Past, Present, and Future. In Gorey's version, a character named Edmund Gravel follows specters of Christmas That Never Was, That Isn't, and That Never Will Be, to great comic effect. Gorey revived Edward Gravel in 1999 in *The Headless Bust: A Melancholy Meditation on the False Millennium.* In this outing, Gravel and a six-legged Bahhumbug travel via an oversized insect to a mysterious small town. There, several strange events suggest what's to come in the new century. The book was Gorey's last. He died on April 15, 2000, following a heart attack.

While Gorey is often noted as a master of the ghastly, eerie, and uncanny, he never saw himself that way. He regarded his books as nonsense litera-

ture, in the tradition of Lewis Carroll's jabberwocky and Edward Lear's owl and pussycat. "What I'm really interested in is everyday life," he said. "It's dreadfully hazardous. I never could understand why people always feel they have to climb Mount Everest when you know it's quite dangerous getting out of bed."

His Writing Process

In creating his books, Gorey usually wrote the text of a book before he illustrated it. "A couple of times, I got carried away and started doing the drawings before the book was finished. Total catastrophe ensued," he said. "I think of myself primarily as a writer anyway, and the writing is what's holding the whole thing up."

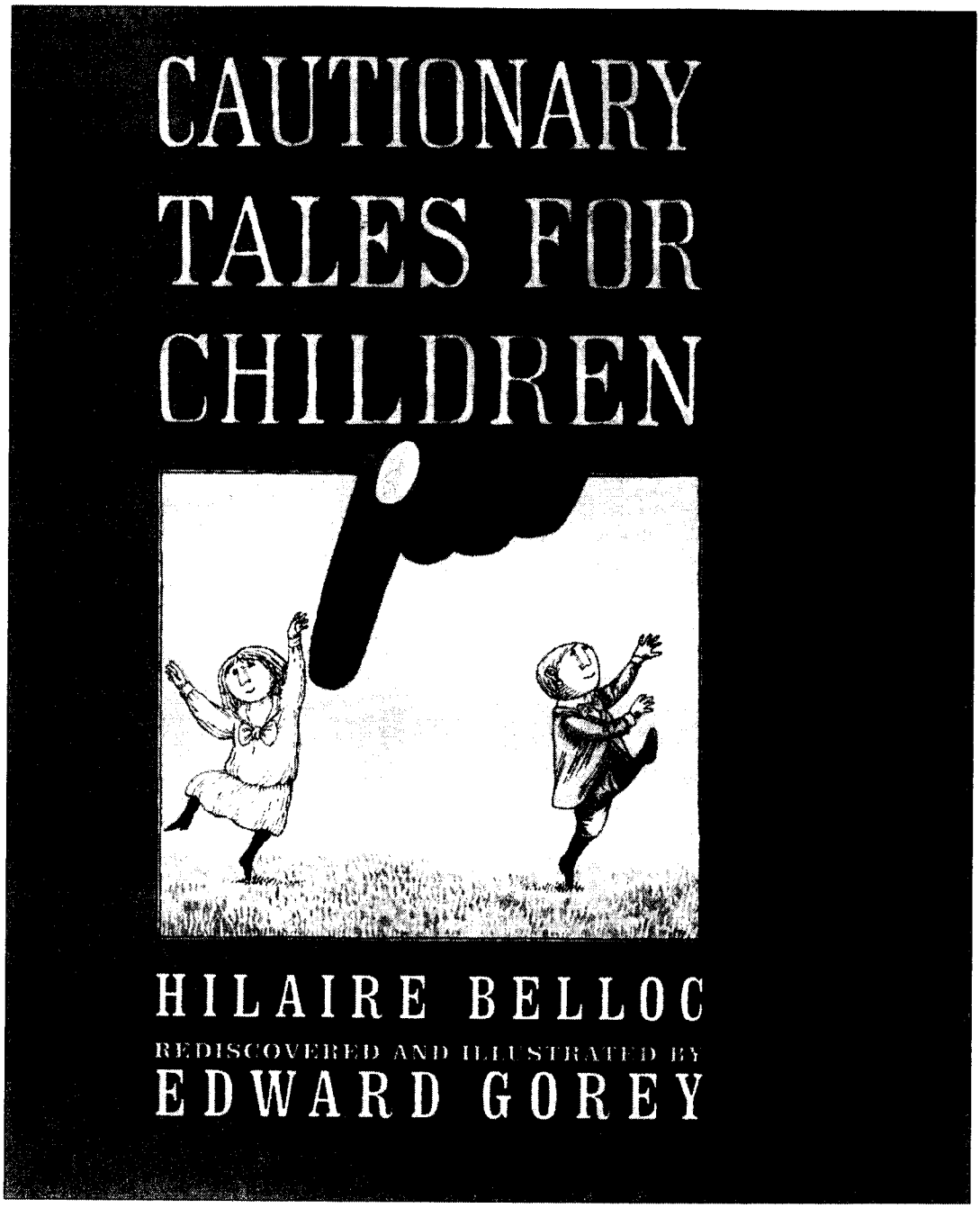
"The whole genre of 19th-century book illustration—steel and wood engravings—holds a fascination for me. I'd pore over these books and of course everyone in them was in period costume. I do think period costume is more interesting to draw."

MAJOR INFLUENCES

Gorey drew his influences from many different sources. "God knows my influences are eclectic. There's hardly anything I haven't filched some time or another," he once said. "I will take equally from life, or from other artwork, or another book. Sometimes it's dance, sometimes it's movies, sometimes it's other books, sometimes it's pictures. It may be verbal; it may be visual. No matter how hard you try to [imitate something] of course, eventually you wander off on something completely different."

According to Gorey, he was particularly taken with English Victorian novels—their sometimes exaggerated melodrama and horrible, violent plot turns. As he once said, "I think of my books as Victorian novels all scrunched up." The illustrations of the same period were also very influential. "The whole genre of 19th-century book illustration—steel and wood engravings—holds a fascination for me," he said. "I'd pore over these books and of course everyone in them was in period costume. I do think period costume is more interesting to draw."

In contrast to the sprawling novels and detailed drawings of that period, Gorey also was keenly interested in the spare, concise literature and art of Japan and China. Artists of those countries depict an image with a few ex-



pressive strokes of a brush. Their writers convey worlds in brief, simply told tales. "I like to work in [a similar] way, leaving things out, being very oblique in what you're saying, being very brief," Gorey said.

Gorey also loved silent films. "I really do believe that movies got worse once they started to talk," he said. "A lot of my books derive, in one way or another, from old movies." He has singled out Louis Feuillade, a French silent film director, as the most potent influence. "[His] films are cozy, with domestic settings, and they have sinister underpinnings," he said. "There's a

"There's a German word which is the word for cozy but with the negative attached to it, so that it's cozy and sinister; settling and unsettling; cozy and uncozy. I think there should be a little bit of uneasiness in everything, because I do think we're all really in a sense living on the edge. So much of life is inexplicable."

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HOME AND FAMILY

Gorey lived in New York City until about 1963, when he began to divide his time between New York and Cape Cod, Massachusetts. (He always arrived in New York just before the New York City Ballet season began, and left just after it ended.) In 1986, he moved to the Cape full time. Whether in his one-room apartment in New York City or in his rambling houses on Cape Cod, Gorey shared his space with at least four cats. He adored them, even when they hulked on his shoulders or knocked the ink bottle over a just-completed drawing. He identified with the cats' sense of mystery. "I look like a real person, But underneath I am not real at all. It's just a fake persona," he said. "That's why cats are so wonderful. They can't talk. They have these mysterious lives that are only half-connected to you. We have no idea what goes on in their tiny little minds."

For many years, Gorey lived in a Cape Cod house that belonged to his aunt and cousins, who moved in during the summer. Gorey served as the family's chauffeur and cook. "I can cook almost anything, however complicated, as long as it doesn't have to look pretty when it's over with," he said. Later, he got his own 200-year-old farmhouse, which he claimed was haunted. Visiting book stores and yard sales nearly every day, he soon filled it to overflowing with pets, countless piles of dusty books, collections of rocks, cheese-graters and doorknobs, and endless other treasures. Locals in the town of Yarmouthport knew him as "just the regular guy with cat hair on his sweater," said the cook at his favorite restaurant. Indeed, Gorey was not the anti-social hermit that many fans imagined. "There was this false idea that he was a brooding, melancholic man," said his friend Andreas Brown, owner of the Gotham Book Mart. "He was not a recluse. He was jovial and effervescent, and he loved to laugh." After his death by

heart attack in 2000, his family and friends opened his house as a museum (see web site below). Part of its mission is to further the work of Gorey's favorite cause, animal welfare. He left most of his estate to animal-related charities.

HOBBIES AND OTHER INTERESTS

Gorey was known for his massive appetite for—and appreciation for—all sorts of culture, from ballet to soap operas. He speed-read books, reading and re-reading all the books by a particular novelist. Then he would move on to a thorough study of subjects ranging from Japanese art to psychology. His devotion to the New York City ballet was legendary. For about 25 years he attended virtually every performance, day and evening. He also called himself "a real movie nut. There were periods when I must have seen a thousand movies a year," he said. He preferred old, silent films to modern ones. But he continued to see current movies, including all the "Friday the 13th" and "Nightmare on Elm Street" films. He was a TV buff who followed General Hospital and other afternoon soaps for stretches. In later years he became an enthusiastic fan of "The X-Files" and "Buffy the Vampire Slayer." He collected books, postcards, rocks, and many other objects—but not in a systematic fashion, as he pointed out. He also enjoyed designing and sewing toy stuffed animals, including such creatures as his own made-up "figbash." In response to a request from ballerina Allegra Kent, Gorey once sent a handsewn creature. His brief reply was perfectly embroidered—in typical stylized Gorey letters—on its back.

SELECTED WORKS

As Author and Illustrator

The Unstrung Harp; or, Mr. Earbrass Writes a Novel, 1953
The Listing Attic, 1954
The Doubtful Guest, 1957
The Object Lesson, 1958
The Bug Book, 1960
The Fatal Lozenge, 1960
The Hapless Child, 1961
The Curious Sofa, 1961 (under pseudonym Ogdred Weary)
The Beastly Baby, 1962 (under pseudonym Ogdred Weary)
The Willowdale Handcar; or, The Return of the Black Doll, 1962
The Gashlycrumb Tinies, 1962
The Wuggly Ump, 1963
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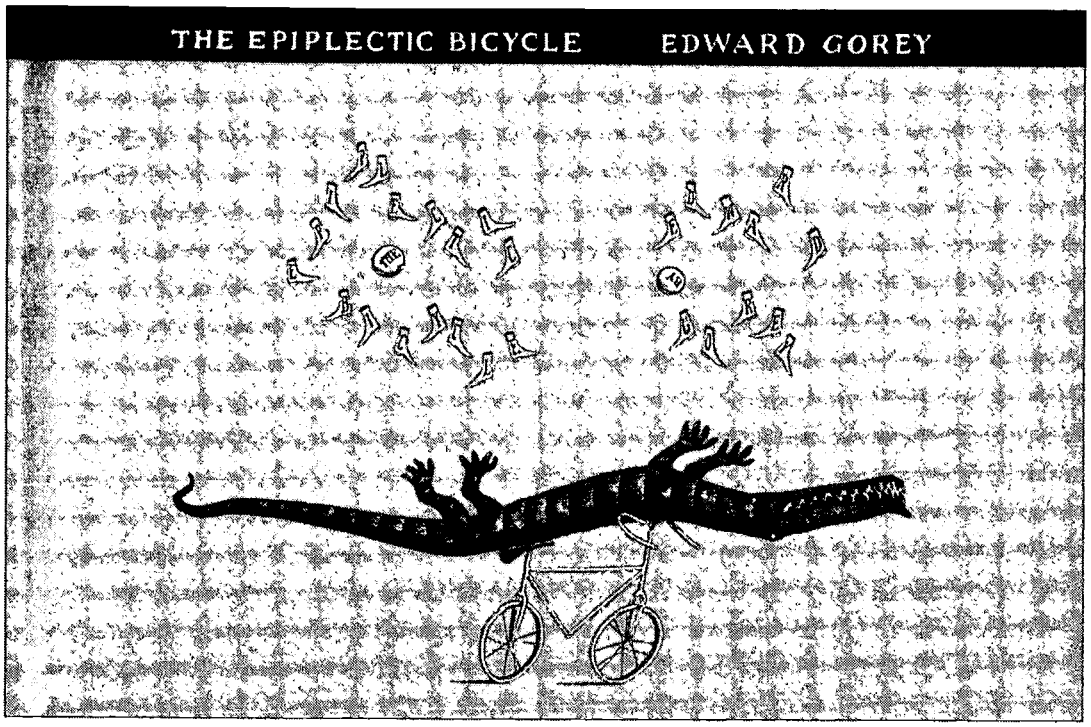

The Gilded Bat, 1962
The Pious Infant, 1966 (under pseudonym Mrs. Regera Dowdy)
The Utter Zoo Alphabet, 1967
The Epiplectic (sic) *Bicycle*, 1968
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The Osbick Bird, 1970
The Chinese Obelisks, 1970
The Awdrey-Gore Legacy, 1972
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The Lavender Leotard; or, Going a Lot to the New York City Ballet, 1973
The Glorious Nosebleed, 1974
Amphigorey Too, 1975
L'heure Bleue, 1975
The Loathsome Couple, 1977
Dracula, A Toy Theatre, 1979
The Dwindling Party, 1982
Amphigorey Also, 1983
The Tunnel Calamity, 1984
The Raging Tide, or, The Black Doll's Imbroglio, 1987
The Fraught Settee, 1990
The Haunted Tea Cosy: A Dispirited and Distasteful Diversion for Christmas, 1998
The Headless Bust: A Melancholy Meditation on the False Millennium, 1999

As Author

Fletcher and Zenobia, 1967 (illustrated by Victoria Chess)
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The Monster Dens, or, Look What Happened at My House and to It, 1966 (by John Ciardi)
Donald and the. . ., 1968 (by Peter F. Neumeyer)
The Jumblies, 1969 (by Edward Lear)
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The Shrinking of Treehorn, 1971 (by Florence Parry Heide)
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Old Possum's Book of Practical Cats, 1982 (by T.S. Eliot)
The Wolves of Willoughby Chase, 1987 (by Joan Aiken)
The Mansion in the Mist, 1992 (by John Bellairs)
The House with a Clock in Its Walls, 1993 (by John Bellairs)
Cautionary Tales for Children, 2002 (by Hilaire Belloc)

HONORS AND AWARDS

Best Illustrated Book of the Year (*New York Times*): 1966, for *The Monster Dens, or, Look What Happened at My House and to It,* by John Ciardi, illustrated by Gorey; 1969, for *Dong with the Luminous Nose,* by Edward Lear, illustrated by Gorey; 1971, for *The Shrinking of Treehorn,* by Florence Parry Heide, illustrated by Gorey

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Best Graphics for Children (Bologna Children's Book Fair): 1977, for *The Shrinking of Treehorn,* by Florence Parry Heide, illustrated by Gorey

Antoinette Perry "Tony" Awards: 1978, for *Dracula,* for Best Costumes for a Broadway Play

Parents' Choice Award for Illustration (Parents' Choice Foundation): 1982, for *The Dwindling Party*

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