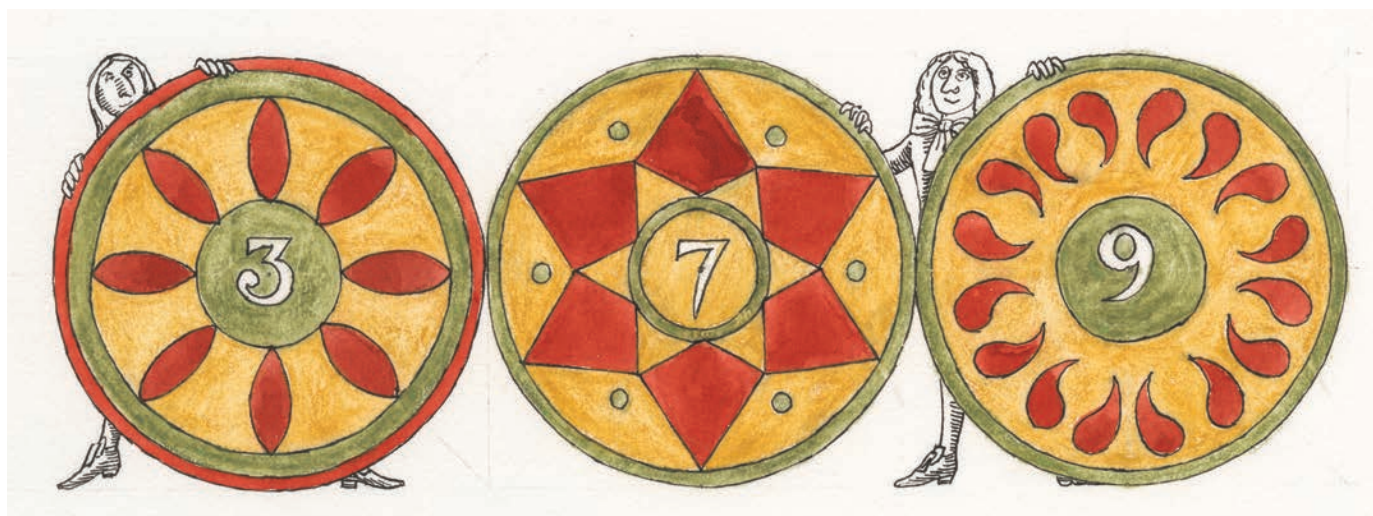


# W. C. BAKER RARE BOOKS & EPHEMERA

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Art and Illustration List No. 1: *Edward Gorey*



Detail (actual size) of an image from item 9.

We are pleased to present ten works of original art by Edward Gorey (1925–2000), spanning the five decades of his professional career. These materials are offered on behalf of the Edward Gorey Charitable Trust, which Mr. Gorey established in his will to benefit charitable organizations “whose primary purpose is the welfare of animals.” For the past 23 years, the Trust has fulfilled this mission while overseeing and licensing the use of Mr. Gorey’s art and writing. More recently, it has begun to digitize and organize his art and papers for the use of research and future publications. To learn more about these efforts, please visit the Trust’s website at [www.edwardgorey.org](http://www.edwardgorey.org) and on Instagram @edwardgoreytrust.

To purchase or inquire about an item, please contact Will Baker by email at [will@wcbaker.com](mailto:will@wcbaker.com) or by phone at (203) 752-7410.

Payments for orders may be submitted by check (U.S. funds only), money order, wire transfer, major credit cards, or PayPal. Libraries, museums, and known customers may be billed. All materials are guaranteed to be as described. Purchases may be returned within two weeks of receipt for a full refund after contacting the seller, provided they are in the same condition as received. All items are subject to prior sale. Please note that the Edward Gorey Charitable Trust maintains intellectual property rights to the images in this list. To inquire further, please contact either the seller or the Trust at [gorey.trust@gmail.com](mailto:gorey.trust@gmail.com).

All images in this list © The Edward Gorey Charitable Trust.

## I. Somnambulist

Watercolor and ink on paper. Image approximately  $2\frac{1}{3}$  x  $1\frac{1}{2}$  inches, sheet  $4\frac{2}{3}$  x  $3\frac{1}{4}$  inches.  
Paper toned, faint one-inch crease at left edge.

An unpublished, unrecorded work, circa late 1940s, of a gentleman walking in night clothes with his eyes closed. The figure is rendered in a style anticipating the look of Mr. Earbrass, the protagonist of Edward Gorey's 1953 first novel, *The Unstrung Harp*, and other "Earbrass-type" figures of the early 1950s.

\$7,500

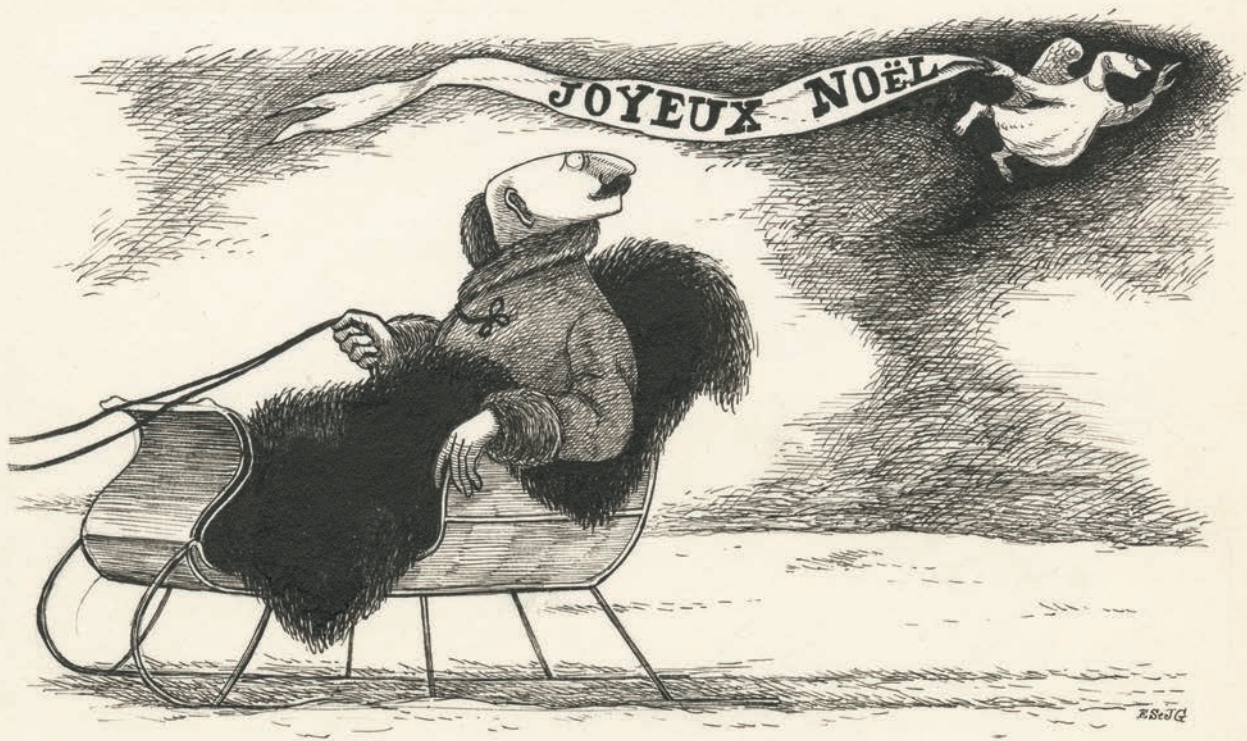


## 2. "JOYEUX NOËL"

Pen and ink on paper. Approximately 5 x 7½ inches. Signed with Gorey's early monogram, "EStJG" (Edward St. John Gorey).

An unpublished, unrecorded early Christmas image of an "Earbrass-type" man and angel, drawn circa 1950.

\$10,000





### 3. Winter Phrases

Pen and ink on paper. Image approximately  $7\frac{1}{3} \times 4\frac{2}{3}$  inches, sheet  $10\frac{1}{2} \times 7\frac{1}{2}$  inches. Lettering over white tempera corrections in the speech bubbles. Contemporary crop marks in margins and later graphite inscription, "PROUST?" in the hand of Andreas Brown in upper margin. Paper lightly toned, a few small spots and smudges in margins.

"One is not well but by the fire-side." "Can you skait?" An unpublished drawing, circa 1960, of an exchange between two gentlemen. The dialogue is taken directly from the "Winter" section of popular 19th-century foreign-language conversation guides sold by American and European publishers under a variety of titles. The pairing of the lines clearly resonated with Gorey's appreciation of oddly juxtaposed phrases, which would later surface often in his work, most distinctly in *L'Heure Bleue* (1975) and *Les Échanges Malandreux* (1985).

\$7,500



4. Illustration for *The New York Times Book Review* review of  
*Notable American Women*

Pen and ink and wash on paper. Image approximately  $3\frac{2}{3} \times 9\frac{1}{3}$  inches, sheet  $6\frac{1}{4} \times 11\frac{2}{3}$  inches. Crop marks and notes in graphite, numerical sticker, and remnants of red *New York Times Book Review* inkstamp in margins. Image area lightly toned; corrections in white tempera, now toned darker than the paper; smudges throughout.

A group portrait of nine women in historical dress from the colonial era to the 1920s (together with several worried-looking children and the corpses of two men and four additional children) illustrating Helen Vendler's review of *Notable American Women, 1607–1950: A Biographical Dictionary*, edited by Edward T. James, Janet Wilson James, and Paul S. Boyer, in the September 17, 1972 issue of *The New York Times Book Review*.  
\$5,000



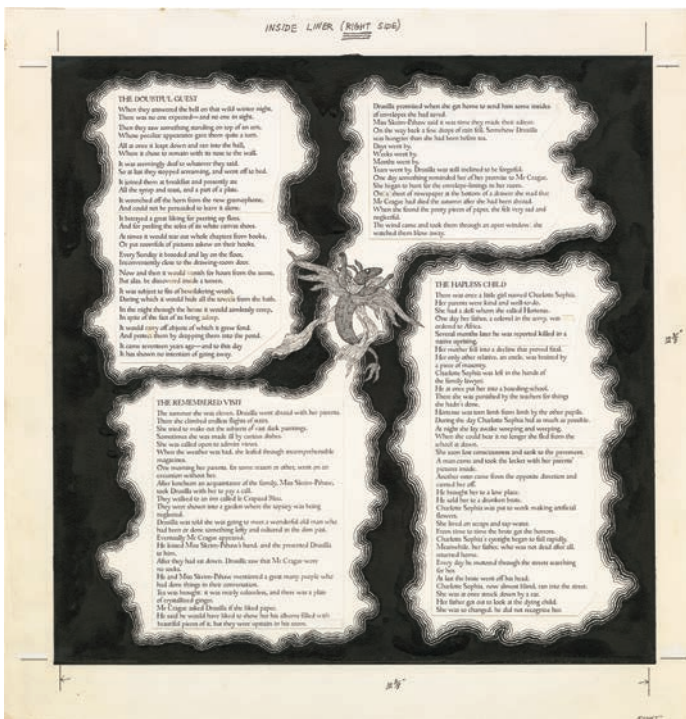


## 5. Album Cover and Liner Notes of *The Hapless Child and Other Inscrutable Stories*

Pen and ink and wash on paper. Printed titles and lyrics pasted to liner sheets. Approximately 12½ x 12½ inches (images), 15 x 14½ inches (sheets). Cover art dated, “26.i.76–3.ii.76” (i.e., begun January 26, 1976, and completed February 3, 1976). Crop marks and other notes on all three sheets in the hand of the artist. Liner-notes sheets mounted to board. Tape remnants and residue in left margin of cover sheet (not affecting image), remnants of framing tape at top edge of cover image sheet verso; light soiling and minor stains on verso. Light soiling at edges of liner-notes sheets.

The original art accompanying the album of Vienna-born composer Michael Mantler’s jazz-rock settings of six of Edward Gorey’s tales, sung by British psychedelic rock pioneer Robert Wyatt: “The Sinking Spell,” “The Object-Lesson,” “The Insect God,” “The Doubtful Guest,” “The Remembered Visit,” and “The Hapless Child.” The cover art includes images derived from each of these stories, making it the only known example of an original work showing motifs of multiple books of Gorey’s from the 1950s and 1960s in one place.

\$27,500







## 6. Bat and Rose Sketches for *Dracula*

Pen and ink on paper. Images approximately  $3 \times 2\frac{2}{3}$  inches and  $3\frac{1}{2} \times 2\frac{3}{4}$  inches, sheet  $7\frac{3}{4} \times 7\frac{1}{4}$  inches. Early graphite guide lines and measurement inscription (evidently for a different piece), and inscription, "Dracula," on verso, in Gorey's hand. Light toning, small ink flecks near drawings, water damage and ink smudges in lower drawing.

Sketches, drawn circa 1977, of what would become a well-known Edward Gorey image of a skull-headed, vampire-toothed bat flying with a rose on a stem. The image was first published on the rear cover of the souvenir program of the 1977 *Dracula* stage revival, for which Gorey designed the sets and costumes.

\$4,500





7. Cover of

*An Edward Gorey Bestiary: 1984 Engagement Calendar*

Watercolor, wash, and ink on paper. Image  $9\frac{1}{4} \times 6\frac{2}{3}$  inches, sheet  $11\frac{3}{4} \times 8\frac{3}{4}$  inches. Registration mark stickers, crop marks, and measurement inscription in margins. Abrasions from removed tape at top edge, tape remnant in lower margin, light toning.

Colorful artwork featuring signs, banners, butterflies, and fantastic creatures, made for the cover of *An Edward Gorey Bestiary*, a spiral-bound engagement calendar for 1984 filled with numerous examples of Gorey fauna.

\$17,500



8. Original Art for *Signals* Limited Edition

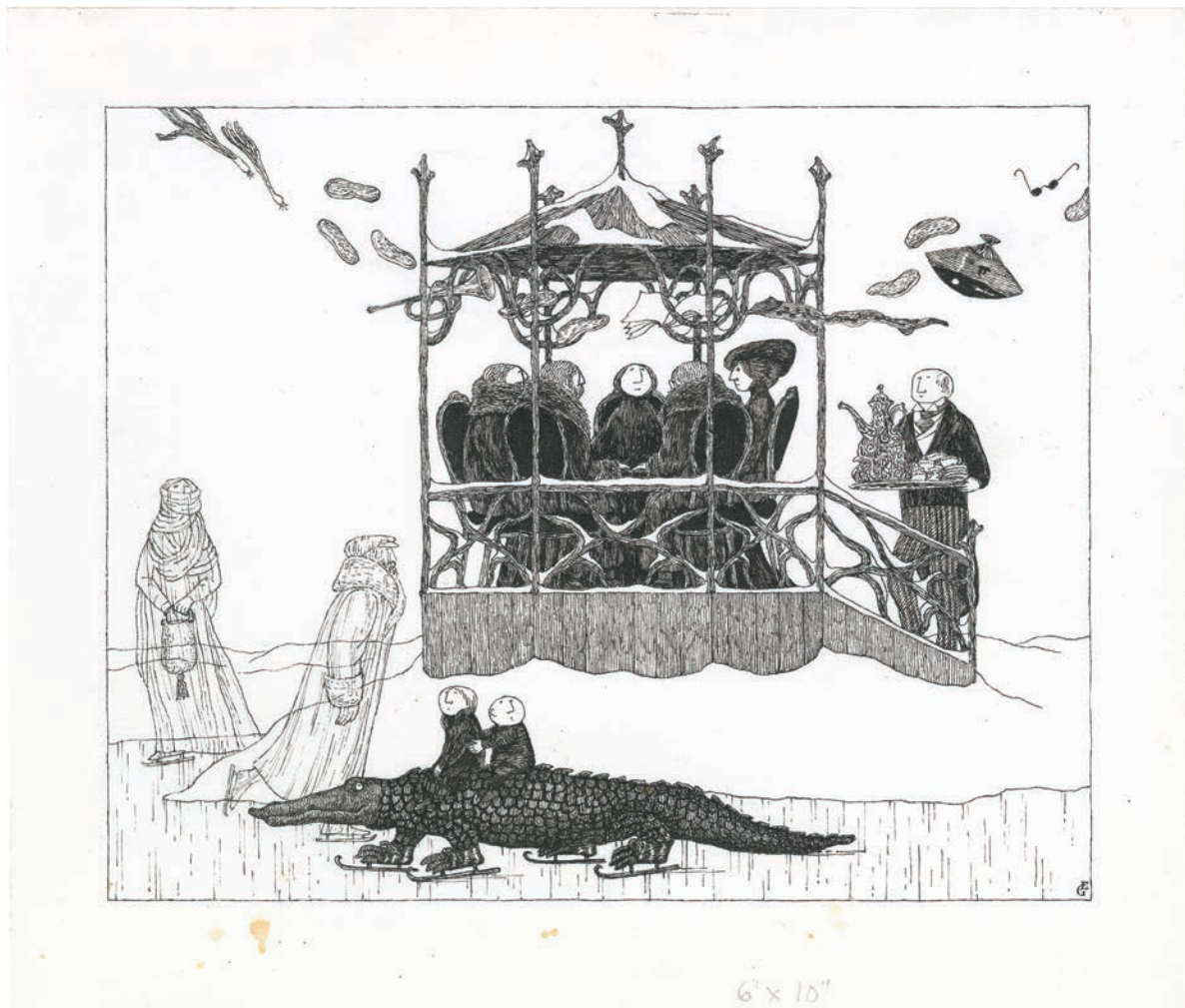
**Edward Gorey *Lithograph #4 (Gazebo)***

Pen and ink on paper. Image 8 x 10 inches, sheet 10¼ x 12 inches. Signed with “EG” monogram. Traces of graphite guide lines in margins, artist’s corrections in white tempera. Graphite measurement inscription in lower margin. Light stains in margins (largest ⅓ x ¼ inch), most visible in lower margin; tiny stains in lower portion portion of image.

Between 1992 and 1997, the PBS-affiliated *Signals* gift catalog issued ten limited-edition lithographic prints from art created for the series by Edward Gorey. The present drawing, made for *Lithograph 4* (first published in 1994), later traveled in the first international exhibition of Gorey’s work, *Elegant Enigmas: The Art of Edward Gorey*, curated by Karen Wilkin. It appears as the final image in the exhibition’s catalogue and the sole image on the rear panel of its dust jacket.

Eventually entitled “Gazebo,” the drawing presents a 19th-century outdoor séance. Objects float around the participants—among them, leeks, steaks, a trumpet, an open book, a Japanese fan, and smoked glasses—as ghosts and an alligator carrying children on its back skate on the surrounding ice and a butler arrives with tea.

\$30,000





9. Illustrations for *Harvard Business Review's*  
"The New Religion of Risk Management"

Watercolor and ink on paper. First two images approximately  $3\frac{1}{3} \times 7\frac{2}{3}$  inches, sheets 5 x 10 inches; third image approximately  $2\frac{1}{4} \times 6\frac{3}{4}$  inches, sheet  $4\frac{1}{2} \times 9\frac{1}{4}$  inches. Traces of graphite guide lines; graphite inscriptions, "L" and "R," on first and second sheets, respectively.

Colored illustrations for Peter L. Bernstein's article, "The New Religion of Risk Management," in the March-April 1996 issue of *Harvard Business Review*. The first two images show Blaise Pascal and Pierre de Fermat bearing lighted torches, as figures of "old religion" walk off into the night. The third shows the same Enlightenment thinkers behind three painted wheels inscribed with "3," "7," and "9." Responding to a question of how fairly to divide money wagered on an interrupted game of dice, Pascal and Fermat together solved an old mathematical puzzle, laying the foundation of probability theory. But today, Bernstein asks, "Have we replaced old-world superstitions with a dangerous reliance on numbers?"

\$9,000

