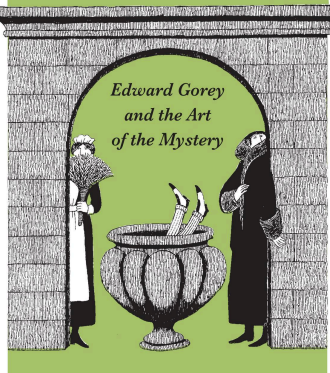


# Murder He Wrote



## ***Murder He Wrote***

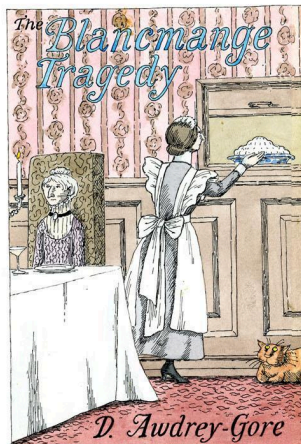
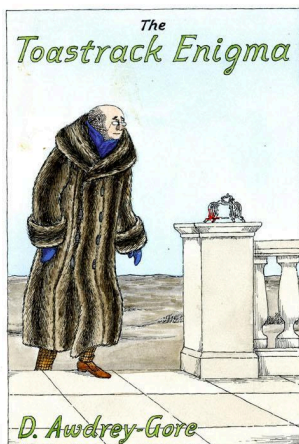
*Edward Gorey and the Art of the Mystery*

April 12 – December 30

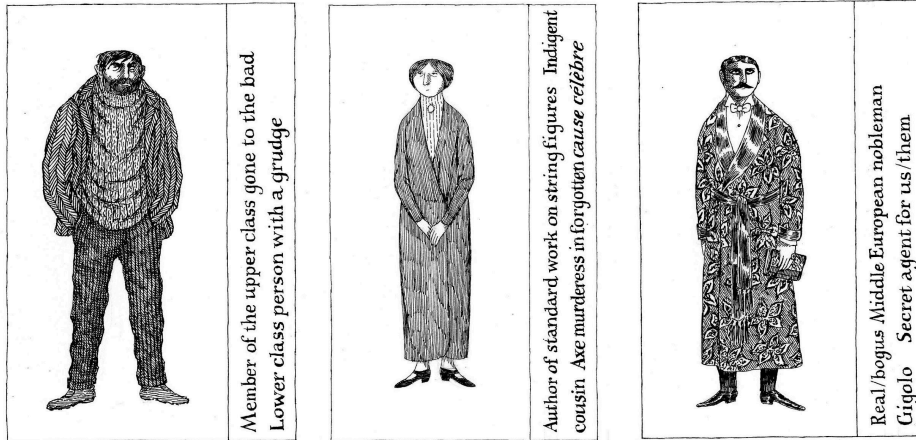
The Edward Gorey House opens its 16<sup>th</sup> season on Thursday, April 12<sup>th</sup> with our new exhibit ***Murder He Wrote***:

*Edward Gorey and the Art of the Mystery*. Gorey was a life-long fanatic for the murder mystery genre. Crime writers—specifically Agatha Christie—but also including Dorothy Sayers, Georgette Heyer, Josephine Tey, Michael

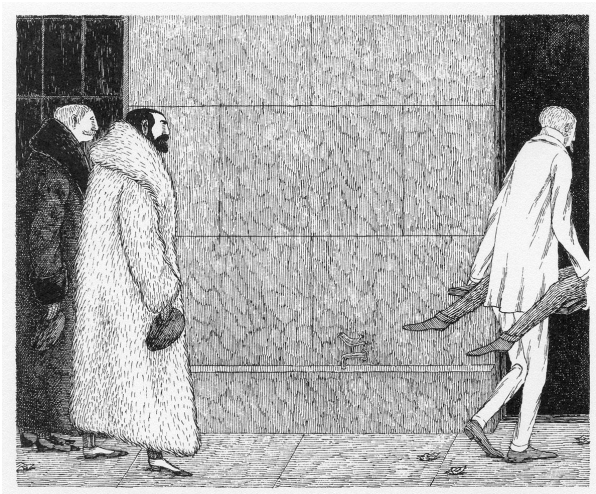
Innes, Margery Allingham, Edmund Crispin, and Cecil Street among others, were the passion of a man who some might have considered to be somewhat passionless. As his father, Edward Lee Gorey, was at times a crime reporter for various Chicago papers we might actually say that crime writing *literally* ran through Gorey's blood.



Maybe as much as he loved cats, or ballet, or rocks, or elephants, or India ink, Edward Gorey *loved* a good mystery. Gorey's life-long affinity with the murder mystery is, in itself, an intriguing investigation into, what was for him, a very formative genre. As an illustrator/author, so many of Gorey's visual devices and narrative styles are drawn *directly* from the murder mystery handbook: distinctly British, vaguely interwar, genteel, understated, and savage (in a genteel, understated way). However, unlike Christie and the whole murderous brood of English crime writers, Gorey is also *very* funny. ***Murder He Wrote*** reveals Gorey's strange world of suspicious characters, red herrings, and inconclusive revelations. It is a crosshatched black and white world of both rigid social class and brutal anarchy where nothing much happens—until it does. It is, in fact, a world very much like its author: brimming with false clues and mystery.



The artwork in this exhibit features *The Awdrey-Gore Legacy* (1971) which is, among other things, a dissection of the components of a murder mystery as well as an homage to the genre. Gorey dedicated this book to Agatha Christie who died in 1976. It is not known whether she ever saw, or what she would have made of, *The Awdrey-Gore Legacy* or additional titles in the exhibit including *The Other Statue* (1968), *The Deadly Blotter* (1997) and *The Helpless Doorknob* (1989) among other works—some pieces never before publicly exhibited. Unknown is the whereabouts of a letter Agatha Christie *sent* to Edward—possibly in response to a letter he sent *her*. Mysterious indeed.



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Images shown, and others, are available in high res upon request. Images used should include the credit line **Courtesy of the Edward Gorey Charitable Trust**. For more information, please contact the House.

March 19, 2018