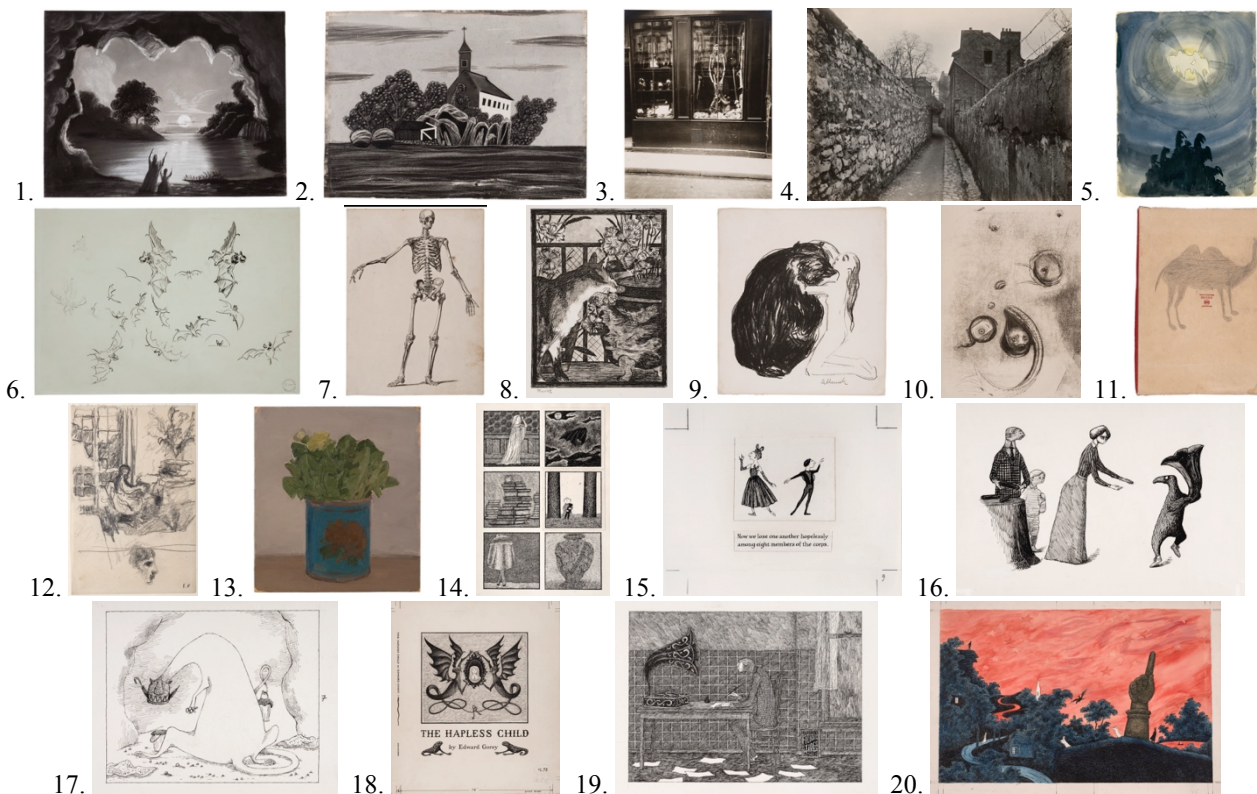


**“Gorey’s Worlds”**  
**Feb. 10–May 6, 2018**  
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1. Unidentified Artist (American), *The Magic Lake*, c. 1850. Chalk or charcoal on marble-dusted paper. Wadsworth Atheneum Museum of Art, Bequest of Edward Gorey, 2001.13.2.
2. Unidentified Artist (American), *Church and Graveyard*, c. 1850. Chalk or charcoal on marble-dusted paper. Wadsworth Atheneum Museum of Art, Bequest of Edward Gorey, 2001.13.5.
3. Eugène Atget, printed by Berenice Abbott, *Naturaliste, rue de l'École de Médecine*, 1926-27 (original). Gelatin silver print. Wadsworth Atheneum Museum of Art, Bequest of Edward Gorey, 2001.13.12.
4. Eugène Atget, printed by Berenice Abbott, *Passageway*, n.d. Gelatin silver print. Wadsworth Atheneum Museum of Art, Bequest of Edward Gorey, 2001.13.17.
5. Charles Ephraim Burchfield, *Nature's Mystic Spiral*, 1916. Watercolor and graphite on paper. Wadsworth Atheneum Museum of Art, Bequest of Edward Gorey, 2001.13.32.
6. Charles Ephraim Burchfield, *Study of Bats in Flight*, c. 1954-63. Conté crayon on wove paper mounted on cardboard. Wadsworth Atheneum Museum of Art, Bequest of Edward Gorey, 2001.13.34.

7. Unidentified Artist, *Study of a Skeleton—Front View*, n.d. Gelatin silver print. Wadsworth Atheneum Museum of Art, Bequest of Edward Gorey, 2001.13.12.
8. Édouard Manet, *Le Chat et les fleurs (Cat and Flowers)*, 1969. Etching and aquatint on paper. Wadsworth Atheneum Museum of Art, Bequest of Edward Gorey, 2001.13.52.
9. Edvard Munch, *The Woman and the Bear*, 1908-09. Lithograph on wove paper mounted on wove paper. Wadsworth Atheneum Museum of Art, Bequest of Edward Gorey, 2001.13.61.
10. Odilon Redon, *Et que des yeux sans tête flottaient comme des mollusques (And the eyes without heads were floating like mollusks)*, 1896. Lithograph on paper. Wadsworth Atheneum Museum of Art, Bequest of Edward Gorey, 2001.13.63.
11. Bill Traylor, *Camel*, c. 1945. Graphite on cardboard. Wadsworth Atheneum Museum of Art, Bequest of Edward Gorey, 2001.13.68.
12. Édouard Vuillard, *Interior*, c. 1890. Graphite on paper. Wadsworth Atheneum Museum of Art, Bequest of Edward Gorey, 2001.13.72.
13. Albert York, *Dandelions in a Blue Tin*, 1982. Oil on panel. Wadsworth Atheneum Museum of Art, Bequest of Edward Gorey, 2001.13.73.
14. Edward Gorey, *Phantasmagorey*, 1974. Pen and ink with collage on paper. Collection of Clifford Ross.
15. Edward Gorey, “Now we lose one another hopelessly among eight members of the corps.” Illustration for *The Lavender Leopard: Or, Going a Lot to the New York City Ballet*. New York: Gotham Book Mart, 1973. Pen and ink on paper. © The Edward Gorey Charitable Trust.
16. Edward Gorey, “It wrenched off the horn of the gramophone, / And could not be persuaded to leave it alone.” Illustration for *The Doubtful Guest*. Garden City: Doubleday & Company Inc, 1957. Pen and ink on paper. © The Edward Gorey Charitable Trust.
17. Edward Gorey, “It eats umbrellas, gunny sacks, / Brass doorknobs, mud, and carpet tacks.” Illustration for *The Wuggly Ump*. New York: J. B. Lippincott Company, 1963. Pen and ink on paper. © The Edward Gorey Charitable Trust.
18. Edward Gorey, Illustration for the front cover of *The Hapless Child*. New York: Ivan Obolensky, Inc., 1961. Pen and ink on paper. © The Edward Gorey Charitable Trust.
19. Edward Gorey, “Without his clippings, Jasper now wrote long letters to Ortenzia, which went unanswered.” Illustration for *The Blue Aspic*. New York: Meredith Press, 1968. Pen and ink on paper. © The Edward Gorey Charitable Trust.
20. Edward Gorey, *Haunted America*, 1990. Watercolor, pen and ink, and pencil on paper. Wadsworth Atheneum Museum of Art, American Paintings and Drawings Purchase Fund, 2015.4.1. © The Edward Gorey Charitable Trust.