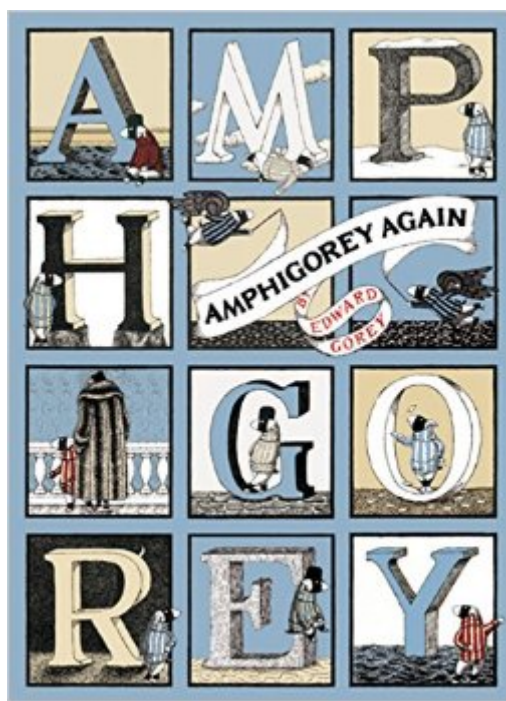


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# Amphigorey Again



## Synopsis

This latest collection displays in glorious abundance the offbeat characters and droll humor of Edward Gorey. Figbash is acrobatic, topiaries are tragic, hippopotami are admonitory, and galoshes are remorseful in this celebration of a unique talent that never fails to delight, amuse, and confound. *Amphigorey Again* contains previously uncollected work and two unpublished stories: "The Izzard Book," a quirky riff on the letter Z, and "La Malle Saignante," a bilingual homage to early French silent serial movies. Rough sketches and unfinished panels show an ironic and singular mind at work.

## Book Information

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## Customer Reviews

*Amphigorey Again* is the fourth, and possibly last, anthology of works by American author and artist Edward St. John Gorey (1925-2000). Picking up where the previous anthology *Amphigorey Also* (1983) left off, *Amphigorey Again* reaches as far back as 1968 with the inclusion of *The Other Statue* and *Category* in 1974, at the same time encompassing the last of Gorey's work with *The Headless Bust* (1999). What lies within? *The Galoshes of Remorse*, a periodical illustration *Signs of Spring*, a newspaper feature *Seasonal Confusion*, a newspaper feature *Random Walk*, a newspaper feature *Category*, trade publication *Bibliophile* (unlisted pen and ink and watercolor illustration) *The Other Statue*, trade publication *10 Impossible Objects* (abridged), pen and ink illustrations *The Universal Solvent* (abridged), privately published *Scènes de Ballet*, privately published postcards *Verse Advice*, a newspaper feature *The Deadly Blotter: Thoughtful Alphabet XVII*, privately published *Creativity*, a periodical pen and ink illustration *The Retrieved Locket*,

privately published *The Water Flowers*, trade publication *The Haunted Tea-Cozy*, trade publication *Christmas Wrap-Up*, a pen and ink and watercolor illustration *The Headless Bust*, trade publication *The Just Dessert: Thoughtful Alphabet XI*, privately published *The Admonitory Hippopotamus*, a previously unpublished work *Neglected Murderesses*, privately published postcards *TragÃ©dies Topiaries*, privately published postcards *The Raging Tide*, trade publication *The Unknown Vegetable*, privately published *Random Walk*, a newspaper feature *Serious Life: A Cruise*, a newspaper feature *Figbash Acrobat*, privately published *La Malle Saignante*, a previously unpublished work *The Izzard Book*, by Mrs. Regeera Dowdy, a previously unpublished work Two previously unpublished works, *The Admonitory Hippopotamus* and *The Izzard Book*, are supposedly unfinished. The other unpublished work, *La Malle Saignante* is wonderfully conceived and realized; I wonder why it never made it to the bookshelves. But it is *The Admonitory Hippopotamus* I am especially fond. A compact epic, a touching and vivid portrayal, it is all text. Originally announced in the first *Amphigorey* back in 1972, I always kept a third eye out for its debut. Though it lacks illustrations, I easily let my mind cast the parts of Angelica and Sneezby with Gorey demoiselles and hippo in the manner of *The Nursery Frieze* (1964) - and am pleased as punch it's included. The newspaper and periodical features are satisfying treasures. Unless one was diligently clipping *NY Times Magazine* and *NY Times Book Review* and the like, one would've missed most of these. These seasonal limericks and short stories remind me how versatile Gorey was with the English, and occasionally French, languages. His *Dogear Wryde* postcard series, like *TragÃ©dies Topiaries*, are strong examples of Gorey's ability to tell stories in a similarly abbreviated medium, nearly all resemble well-articulated storyboards. *Amphigorey Again* can also be called *The Colorful Compendium* - it has twelve works in full spectrum Gorey palette. Works in color previously appeared only once in the first anthology, twice in the third. The twelve works in this volume vary wildly in range and palette, but I find Gorey's subdued tints very nicely done, especially in *Galoshes* and *Random Walk*. But what I really like are the acres of black & white, pen & ink hatching & cross-hatching - and Gorey went to town in *La Malle Saignante*. Its story could have fallen from a Louis Feuillade notebook, but the artwork is thick with Gorey's graphic motifs used in earlier works like *The West Wing* (1963) and *The Gilded Bat* (1966). The density of hatch & x-hatch, if measured in strokes-per-inch, seems as painful as it is beautiful to regard. One can only hope Gorey enjoyed creating these as much as we enjoy soaking them in. Like so many other Edward Gorey classics, the closer one looks, the more one is drawn in. " The hippopotamus peered out at her from behind the altar. `Fly at once!' he said. `All is discovered.' " -- from *The Admonitory Hippopotamus*: or, *Angelica and Sneezby* G Emil,[...]

Edward Gorey, New England's master of subtle horror and understated eccentricities, doodled his last doodle, penned his last verse and sketched his last sketch in 2000. But some of his work still remained to be discovered -- that is, until unearthed and bound in "Amphigorey Again," his latest (and quite likely last) volume of uncollected and previously unpublished work. Here, Gorey's imagination runs free. The opening piece -- a brief verse and drab portrait -- reads simply thus: Frivolity, at the edge of a Moral Swamp, hears Hymn-Singing in the Distance and dons the Galoshes of Remorse. How perfectly evocative and bewildering! There are 50 small sketches of a smiling, oddly postured cat. Grim doings are afoot at the annual charity fete at Backwater Hall. A single page celebrates the merits of "The Universal Solvent." Advice is tendered, dance is encapsulated. There's an endless tide of white sauce. A Christmas haunting, and an international gang of wallpaper thieves. Neglected murderesses. And entire stories unfold in the space of an alphabet. This big book of Gorey concludes with two unfinished works, "La Malle Saignante," a bilingual serial pastiche that is abruptly cut off, and "The Izzard Book," an illustrated homage to the letter Z that fades into sketches. Everything of course is accompanied by Gorey's tidy, careful, expressive art. Mostly black and white, the work features countless textures and shades of grey. The color, when included, is mostly drab and moody. His characters are often tense and unhappy people, bearing the pained look of a bellyache. Unless some miraculous collection of unknown work is discovered, "Amphigorey Again" is Gorey's last volume of new work. It is a vast and fulfilling piece of work, a portable museum of his quirky genius. by Tom Knapp, Rambles.NET editor

Those with a taste for the droll stories and illustrations of Edward Gorey will appreciate this latest volume, previously uncollected works and two unpublished stories, "The Izzard Book", a whimsical take on the letter Z and "La Malle Saignante", a bilingual treatment of early French silent serial movies. Only Gorey's creative and quirky talent could produce the singular images, including rough sketches and unfinished panels, all indicative of a mind churning with intellectual and amazing images, a unique blending of humor and art that touches Gorey's work with true genius. Delightful, charming and amusing, Gorey's approach to art as a view to the world-at-large is an experience to be savored. Soulful eyes, elongated bodies, strangely formed topiaries, elegant, stylish ladies, mustachioed gentlemen and bizarre beasties, from the cantankerous and irreverent to the sublimely confused... all are delightful. In "The Just Dessert (Thoughtful Alphabet XI)", we are treated to a series of curious images and text: "Bewail complications"; "Drivel endlessly"; "Frequent ghastly happenings imply jeopardy"; "Keep laughing mechanically"; "Take umbrage"; and "Vilify." Indeed,

such selective use of language fortifies the quirky illustrations with otherworldly delight, a grand adventure of the mind and spirit. For anyone who is unfamiliar with the distinctive work of Edward Gorey, *Amphigorey Again* is an invitation to the imagery and whims of a man whose perceptions are skewed by a particular and hilarious genius, an appreciation of the ordinary as extraordinary, a perfect blend of language and art, a joyful romp through the vast chambers of genius constantly reinventing itself. For those who already love Gorey, this volume is a welcome addition to a marvelous collection of work. Luan Gaines/ 2006.

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