THE BETRAYED CONFIDENCE REVISITED
Ten Series of Postcards

EDWARD GOREY
Edward Gorey’s love of postal art is evident from the many illustrated envelopes he sent to friends and family. Interest in this art-meets-communication medium is also demonstrated by his love of postcards as both collector and creator. The several hundred postcards he designed from the 1950s through the 1990s are clear proof of Gorey’s dedication. The subject matter and purpose varied widely: some were commissioned, some announced the publication of new work, others supported causes important to him, and many more were self-published. Among the postcards are multiple-card sets or series with illustrations joined by unifying themes. As the bibliographer of The Edward Gorey Trust, and one who has long appreciated Gorey’s unorthodox approaches to book creation, I am delighted to introduce this reconsideration of his thematic postcards.

Expanding the scope of the first compendium, *The Betrayed Confidence* (Parnassus Press, 1992), *The Betrayed Confidence Revisited* brings together for the first time all nine of Gorey’s thematic postcard sets. These fascinating works, published over a twenty-year span, are akin to shuffled stories and were issued under his anagram pseudonym Dogar Wryde. The first was created in 1976 for the benefit of the New York City Ballet, while the others were for commercial sale. In addition to revisiting the seven sets from the 1992 publication, this book presents Gorey’s two final sets—the Q.R.V. pair from 1996—and his annual cards in the National Post Card Week series, created over a thirteen-year period for Gotham Book Mart & Gallery’s annual rare postcard exhibition.

I have prepared short introductions that characterize each work and provide brief bibliographic notations for the serious collector. As seen from the publication data for each title, it was rather inexpensive to acquire sets of cards at the time of issue. Unfortunately the number of sets issued was limited, probably never reaching one thousand for any title. Sets probably also were broken up for use as correspondence. Complete Gorey postcard sets that once could be purchased for a few dollars now command hundreds, or even thousands, of dollars on the secondary market. *The Betrayed Confidence Revisited* will be of interest to collectors who missed the cards when first issued and will introduce new fans to these miniature novellas in which Gorey expects the viewer to be an active participant.
Papier mache doughnut (diameter 4')
made by D. Guest

Cloud above Lake Spoonsocket,
October 16th, 1907
le Chien d'arrêt

l'Ours
She lacked in faith until a wraith
Of Saint Hermione
Appeared to her and said ‘You err
Not taking Q. R.V.’
Completing the set at a séance
Edward Gorey (American, 1925–2000) was a prolific artist and author, illustrating more than one hundred published works—of his own as well as those of other writers. His erudite wit shines in every story and couplet he published. But as a letter writer, with few exceptions, he engaged in only cursory communication. Perhaps this is why he was such a fan of postcards.

The Betrayed Confidence Revisited features ten of Gorey’s postcard series, including the ever-popular, darkly humorous Neglected Murderesses, as well as his annual creations promoting National Post Card Week. His two Q.R.V. sets are here, along with Whatever Next?, Alms for Oblivion, Scènes de Ballet, the Dogear Wryde Interpretive Series (reproduced in full color), Menaced Objects, and Tragédies Topiâres.

The original edition of The Betrayed Confidence was published in 1992 and is long out of print. This revised edition supplements the contents of that book with three series not previously included, along with an introductory essay by Edward Bradford, the official Edward Gorey bibliographer.

A must for Gorey collectors, The Betrayed Confidence Revisited is also an illuminating collection for discovering the breadth of content explored by Gorey—the abstract to the narrative—all tinged with his unmistakable and sometimes-elusive droll perspective.

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