

C. Karlum Lewis
Parsons

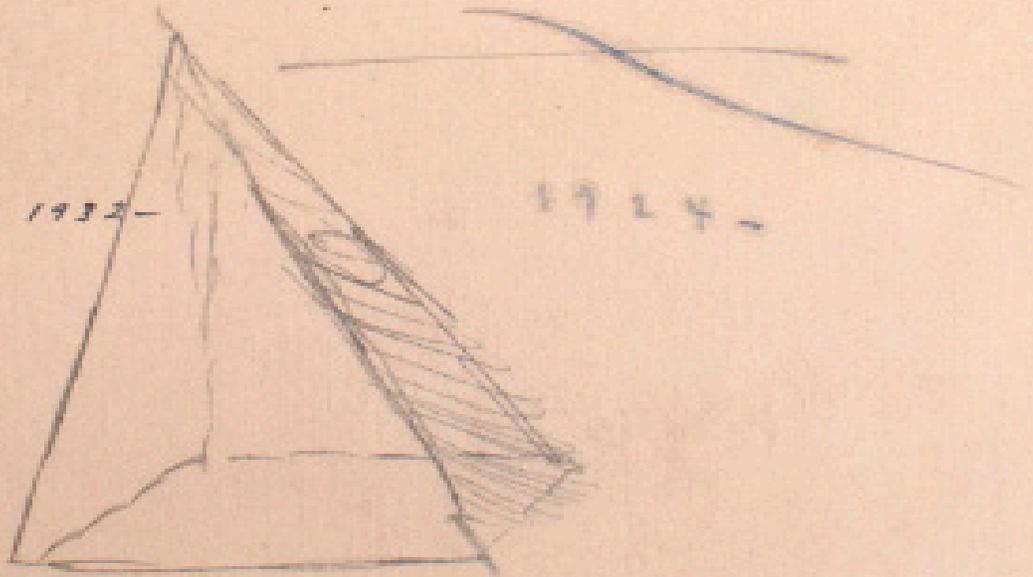
Jorge Luis Borges 1941.

George Lewis Borges
1910.

Jorge Luis Borges

Jorge Luis Borges 1932-

1924-



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Catalogue 145

JORGE LUIS BORGES

diendo indefinidamente su fin. En otras notaciones de la serie como en

$$\lim_{n \rightarrow \infty} \sum_{i=0}^n u_i ; \sum_{i=0}^{\infty} u_i$$

se usa el simbolo ∞ , pero aun en éstas, ese simbolo no es mas que una abreviatura de una serie de desigualdades entre números, un simple "modo de dire".

Y es, por eso, superfluo, pues los puntos sucesivos, necesarios son tambien suficientes.

Con toda estima, lo saluda cordialmente

Jose Babini
Junia 2975
Santa Fe

Handwritten notes on a piece of paper, including a list of names and titles:

- El movimiento a Montevideo
- Revista de la semana
- El libro de la semana

Handwritten notes, possibly a list of numbers or dates:

- 2. 2. 22
- 1. 2. 22.
- 1. 1. 22.

Handwritten notes, including a date and a title:

- 1922, 1. 1. 22
- El libro de la semana

Handwritten notes, including a mathematical formula and a title:

- $1 + \frac{1}{2} + \frac{1}{4} + \frac{1}{8} + \frac{1}{16} + \dots = \frac{1}{1 - \frac{1}{2}} = 2$
- Algunos problemas de aritmética

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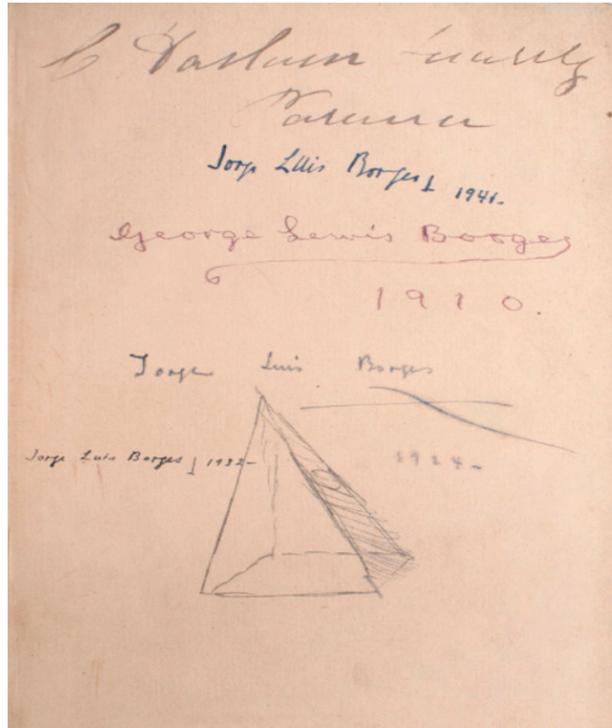


This catalogue of the works of Argentine author Jorge Luis Borges (1899-1986) presents material from the private collection of Gary Oleson, proprietor with Franny Ness of Waiting for Godot Books in Hadley, Massachusetts. Waiting for Godot were long-time specialists in twentieth century literature (among many other fields), including Latin American authors, and Oleson began buying Borges material in the late 1980s and early 1990s. He maintained an extensive correspondence with Borges scholar Donald A. Yates, who had known Borges since the early 1960s. Yates was co-editor of *Labyrinths*, one of the books which introduced Borges to English-language readers, and had played a key part in the visits by Borges to Michigan State University in the 1960s and 1970s. Waiting for Godot also bought the collections of Matthew Monahan, long time manager of the Gotham Book Mart, who had been putting books in front of Borges for his signature when the author came to New York. Peter Howard of Serendipity seems to have been another occasional source.

In the house in Hadley, Oleson and Ness had (at least) two large closets where they stored materials in their private collections, reported to have been carefully locked when they had booksellers as house guests or visitors. One of these private cabinets held individual treasures, many of which have appeared in catalogues from James Cummins Bookseller and Between the Covers Rare Books in recent months. Another closet housed a comprehensive collection of the Hogarth Press on three shelves, and most of the other wall was filled with the works of Jorge Luis Borges shelved five and six layers deep. One point of intersection between these two hoards was *A Room of One's Own* by Virginia Woolf, which Borges had translated in in the early 1930s as he brought European modernist literature to Argentina with his translations of Kafka, Faulkner, and others.

The catalogue is organized in five sections: books from Borges' library; manuscripts and autograph materials; iconography; association copies; and printed matter (including many signed books). Within each section, items are listed chronologically. As with the writings of Borges, patterns and connections will reveal themselves across these pages. The catalogue is published on the occasion of a Borges centenary, the hundredth anniversary of the publication of his first book of poems, *Fervor de Buenos Aires* (1923). [HWW]

I - BOOKS FROM BORGES' LIBRARY



SIGNED BY BORGES AT AGES 11, 25, 33, AND 42

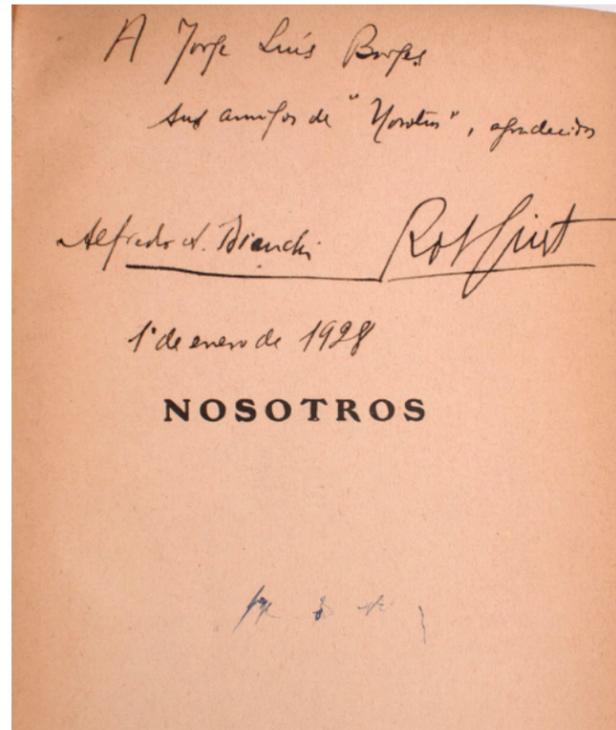
1] Marryat, Captain [Frederick]. *The Pacha of Many Tales.* London: Routledge, Warne, and Routledge, 1862.

12mo. Engraved frontispiece and engraved title. 378 pp. Original green cloth, spine titled in gilt, boards stamped in blind. Shaken, loose in binding. Boxed.

A volume from the library of Jorge Luis Borges. SIGNED by the Argentinian author on the flyleaf four times, with different flourishes: George Lewis Borges 1910. Jorge Luis Borges 1924. Jorge Luis Borges 1932. Jorge Luis Borges 1941.

This is a remarkable sequence, from the youthful signature in English to the two signatures using the vertical descender characteristic of his later signatures. A pyramid is drawn on the lower part of the flyleaf, and at the head of the leaf is the signature of his great-aunt Carolina, "C. Haslam Suarez, Parana".

Italian-born Jorge Suarez (born ca. 1822) married Caroline Jane Haslam (b. 1838) in Notting Hill in 1860 and came to Parana (upriver from Buenos Aires) to establish the first tram rail line and soon developed other business interests. Carolina's younger sister Fanny (1842-1935) was the author's grandmother. Their father Edward Haslam (1808-78), a doctor edu-



cated at Heidelberg, was editor of *The Southern Cross*, one of the first English papers in Buenos Aires. Portraits of Caroline and Fanny appear at pages 10-12 of Victoria Ocampo's *Diálogo con Borges* (1969).

Marryat would have been one of the standards of a nineteenth-century anglophile household library, and the title is a resonant one. *The Pacha of Many Tales* is Marryat writing in imitation of the Arabian Nights: the eponymous pacha goes out into the town in search of story-tellers and unusual incidents. Though Borges seems only once to have referred to Marryat in published writings, mentioning him with Stevenson and Kipling and Jack London in a note on poet Hector Pedro Blomberg at the conclusion of "La lírica argentina contemporánea" (in the Spanish journal *Cosmopolis* 36, December 1921), Borges often referred to the Arabian Nights in his essays and in the *Seven Nights* series of lectures.

A WONDERFUL AND EVOCATIVE BOOK FROM BORGES'S LIBRARY

\$15,000 [324442]

PRESENTATION FROM THE EDITORS TO BORGES, SIGNED BY HIM

2] Borges, Jorge Luis. *Página sobre la lírica de hoy* [in:] *Nosotros. Revista mensual de letras.* Año XXI - Tomo LVII. Buenos Aires: 1927.

8vo. pp. 75-7. Brown pebbled cloth. Near fine. Inscribed by the editor on the half title, and signed by Borges beneath. Helft, p. 34.

Presentation copy of the twentieth-anniversary volume of the literary review *Nosotros*, inscribed from the editors to the contributor: "A Jorge Luis Borges ... Alfredo A. Bianchi Roberto F. Guisti 10 de enero de 1928".

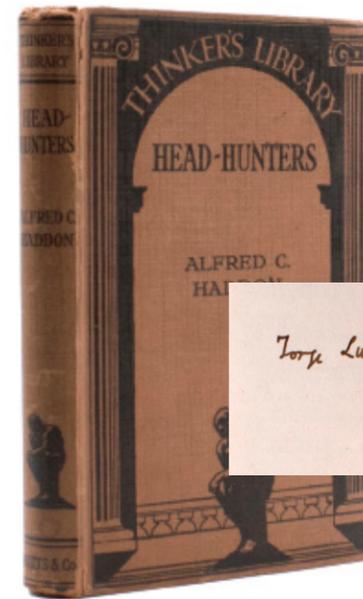
Página sobre la lírica de hoy discusses contemporary Argentine poets in the historical context of the lyric tradition.

On the half title beneath the presentation, there is a small late signature of Borges. [see illustration on preceding page]

\$5,000 [326816]

3] Haddon, Alfred C. *Head-Hunters. Black, White, and Brown.* London: Watts & Co, [1932].

12mo. Illustrated. Abridged edition. The Thinker's Library, No. 26. Brown cloth. Stamp of Perkin & Cia, Buenos Aires, at foot of title. Near fine copy. SIGNED at the back, Jorge Luis Borges, julio, 1934.



Account of a visit to the Torres Straits in 1898, originally published by Methuen in 1901, here in a popular edition and with the ownership signature of Argentinian author Jorge Luis Borges, who had an unsurpassed curiosity for recondite subjects which often figure in his essays and tales.

\$5,000 [326812]

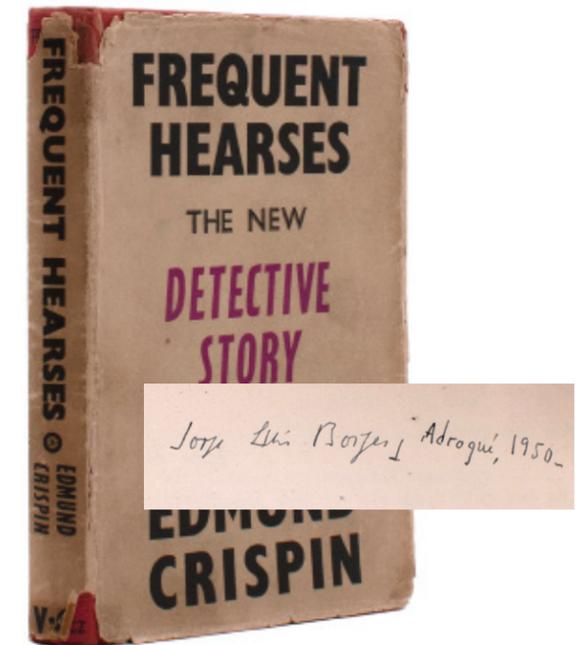
BORGES AND THE CONTEMPORARY DETECTIVE NOVEL

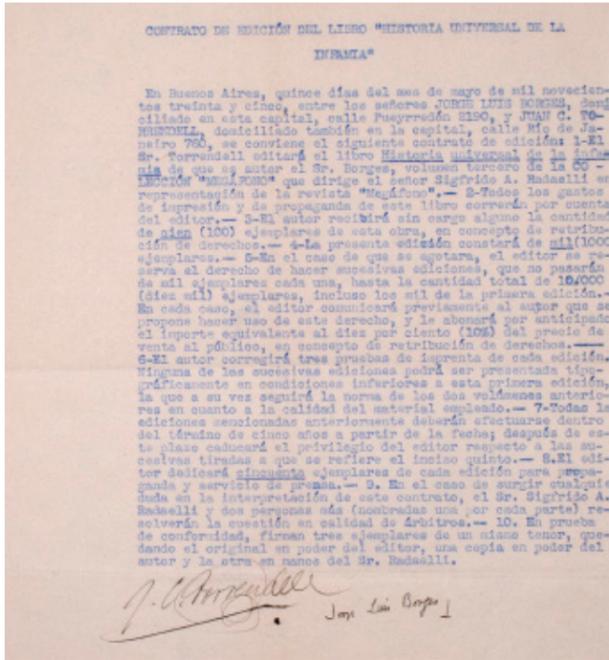
4] Crispin, Edmund [pseudonym of Robert Bruce Montgomery]. *Frequent Hearses. A Detective Story.* London: Victor Gollancz, 1950.

8vo. First edition. Red cloth, spine titled in black. Very good plus copy in worn dust jacket (faded, flapfolds split, old cello repairs to verso). Ticket of Mitchell's English Book Store, Buenos Aires. Signed at the back, Jorge Luis Borges, Adrogué 1950. With another family signature at front.

Borges was an attentive and discriminating reader of detective fiction, and in April 1952 lectured on "The detective novel from the origins to the present day" at the Asociación Argentina de Cultura Inglesa.

\$5,000 [324443]





SIGNED CONTRACT FOR HISTORIA UNIVERSAL DE LA INFAMIA

11] Borges, Jorge Luis. *Contrato de Edición del Libro Historia Universal de la Infamia*. [Typescript Publishing contract, signed by the author and publisher in ink]. Buenos Aires: 5 May 1935.

4to. 1 page typescript, signed at bottom “J Torrendell” and “Jorge Luis Borges”. Fine. For published book, see Becco 25; Foster A62.1; Helft, p. 42; also Norman Thomas di Giovanni, “Borges’ Infamy, A Chronology and a Guide” *Review* 8 (Spring 1973), pp. 6-12.

Signed contract for one of the key books by Jorge Luis Borges, *Historia Universal de la Infamia*, a collection of short imaginative prose pieces which were his stepping stone to the remarkable fictions of the late 1930s and 1940s.

Juan Carlos Torrendell (1895-1961) founded editorial Tor in 1916. His father, who had emigrated from Palma de Mallorca to Buenos Aires in 1912, knew Borges from 1921 and had been among the first to review *Fervor de Buenos Aires* (1923).

As noted by N.T. di Giovanni, *Historia Universal de la Infamia* was published by Tor as the third volume in the “Colección Megáfono” series, in an edition of 250 copies. It was the first book of prose by Borges. A second edition was published by Emecé in 1954 and the book was eventually translated into English as *Universal History of Infamy* (1972).

\$15,000 [324822]

12] Borges, Jorge Luis. *Typed letter, signed (“R. Brughetti”), from Romualdo Brughetti to Jorge Luis Borges, with his annotations in ink on the verso*. Montevideo: 30 August 1938.

4to. 1 page. Split along some folds, one old archival repair at top fold, one corner torn away. Good. Provenance: Donald A. Yates; Gary Oleson.

Romualdo Brughetti (1912-2003) was an Argentine art critic and correspondent of Borges, and regular recipient of inscribed copies of Borges’ works. In this early letter, Brughetti writes from Montevideo, Uruguay, with a questionnaire for a study of Argentine malaise, *Panorama del Descontento Argentino*, which would appear to have been published as *Descontento creador. Afirmación de una conciencia argentina* (1943).

Borges must have carried the letter for a long time, for at the foot of this page he has written lines from the closing paragraph of “Tema del heroe y del traidor” (1944), and has employed the back of the letter for brief notes and citations, shelfmarks, titles, and a chart of permutations of rhymes, above which appear the first lines of “La forma de la espada” (1942). One group is an abbreviated or allusive list of works by Borges, some of them written in the 1940s and early 1950s (and others perhaps not written):

... *soñador soñado*

[*histor*]ia (*leibniziana*) de la *ejecucion capital como asesinato*

“ *de Aben Jaldun el Mogribi muerto en su laberinto*

“ *de Azevedo Bandeira*

“ *del Sueño del Aposento Roja*

“ *del tahur californiano*

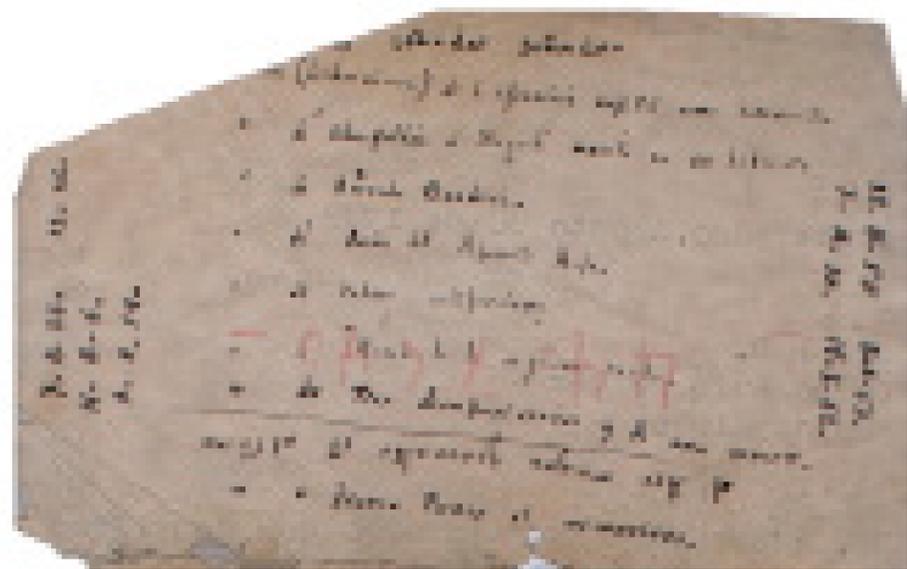
« *« Hombre de la esquina rosada*

« *de tres desapariciones y de una muerta*

el Ars magna generalis et ultima [inverted]

“ “ *Ireneo Funes el memorioso*

The words “soñador soñado” may refer to The Circular Ruins (elsewhere on the page the opening lines of that story appear); the second suggests a tale in the manner of Leibniz on Capital Punishment as Murder. “Aben Jaldun el Mogribi” seems to antcipate “Abenjacan el Bojarí muerto en su laberinto” published in 1951. Azevedo Bandeira refers to the story published in 1946 as *El Muerto*. There is no story of The Cali-



BORGES DRAFTS THE CONTENTS OF HIS FIRST MAJOR COLLECTION

13] Borges, Jorge Luis. *Manuscript Draft Table of Contents for his first collection of fiction on the verso of a typed letter, signed, from José Babini discussing infinity and the Borges story Los avatares de la tortuga*. [N.p., Buenos Aires: 1940 and later].

4to. Old folds, some toning to one portion of the leaf. Fine.

From Santa Fe, José Babini writes Borges on 22 January 1940, to discuss aspects of infinity in the story *Los avatares de la tortuga* (published in *Sur* in the fall of 1939), including notions which are mathematically incorrect: “El (antiquado) signo $1/\infty$ es incorrecto, inadecuado y superfluo.” The definitive text of the story, published as *Avatares de la tortuga* in *Otras Inquisiciones* (1952), corrects these errors.

José Babini (1897-1984) was a mathematician and historian of science, and author of *Historia de la ciencia en la Argentina* (1963).

On the back of this letter, Borges has made some notes in the bottom corner, possibly shelfmarks, along with a reference to William James, “obra póstuma de W. J. Some Problems of Philosophy, 1911, p. 158” (which deals with the question of Achilles and the hare), and then has written out the sequence:

$1 + 1/2 + 1/4 + \dots + 1/n \dots 1/\infty$ together with “Muerto Platón, la astrología judiciaria cundia en Atenas” [After Plato’s death, judicial astorlogy spread in Athens] and other phrases. A further group of names and citations appears along the margin above, and then there is a brief list in his minute hand:

fornian Gambler, and some are open to conjecture: is “tres desapariciones y de una muerta” a reference to *La Muerta* y la Brújula? Does *Sueño del Aposento Roja* (Dream of the Red Chamber) allude to its mention in *El jardín de senderos que se bifurcan* or to another projected work? And in the list, inverted is the title of Ramón Llull’s *Ars magna generalis et ultima*, which appears as item f) in the works of Pierre Menard, autor del Quijote, the first of Borges’ *Ficciones*, written in 1939.

Several of the shelfmarks are written with a thicker nib, and in that ink there is a short passage of verse in English (it has been conjectured that Borges might at times have had a different penmanship for writing in English):

hour of wasted night

of sighing wind

of slow air laden with secret whisperings

hour of magic birth

of coming suns

of one last storm in heaven’s emptiness

hour of worldess peace

of fading dreams

of soul’s return from long wanderings

AN INTRIGUING BORGES PALIMPSEST.

\$15,000 [324440]

El acercamiento a Almotásim

Hombre de la esquina rosada

Tlön, Uqbar, Orbis Tertius

P. M., autor del Quijote

Las ruinas circulares

La lotería en Babilonia

La biblioteca de Babel

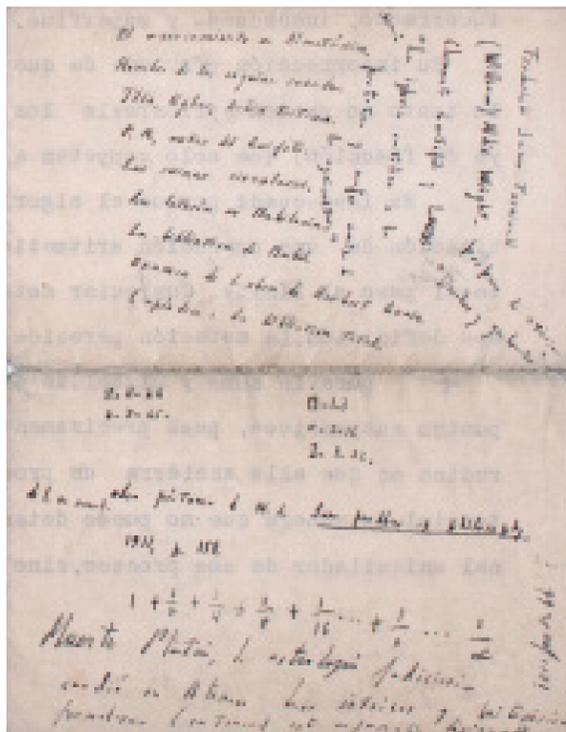
Examen de la obra de Herbert Quain

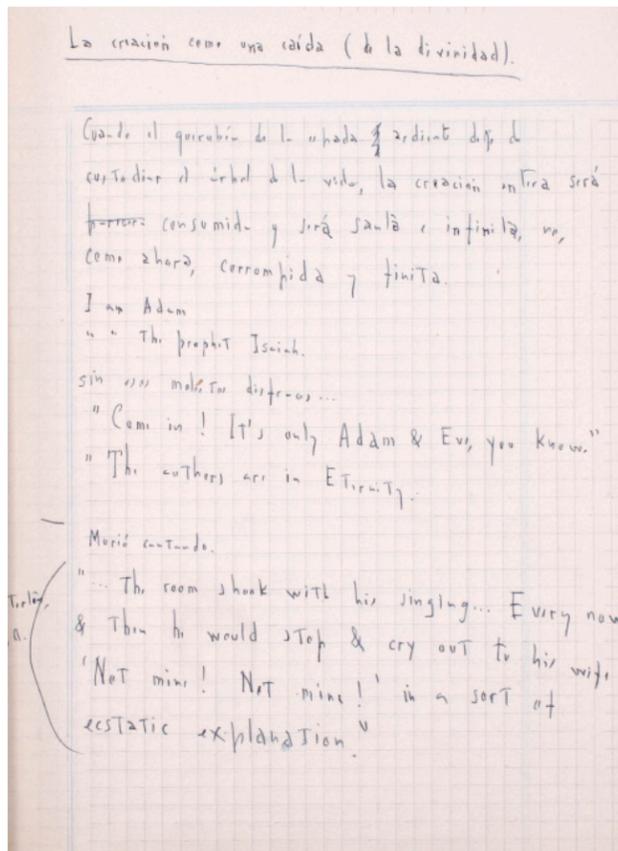
apendice: La biblioteca total

This is effectively the table of contents of Borges' first collection of stories, *El jardín de senderos que se bifurcan*, with exception of the title story, which Borges had not yet written in 1940. "Hombre de la esquina rosada" on this list, which had appeared in *Historia universal de la infamia* (1935), was omitted and was not reprinted until 1951. "La biblioteca total" was an essay precursor to *La biblioteca de Babel*, published in *Sur* in 1939, and also omitted from the final table of contents. Borges' landmark collection of fiction was published by Editorial Sur in 1941.

A REMARKABLE BORGES DOCUMENT.

\$15,000 [324441]





BORGES READS BLAKE: 'THE AUTHORS ARE IN ETERNITY'

15] Borges, Jorge Luis. Manuscript Notebook on William Blake, including citations from Auguries of Innocence. [N.p., Buenos Aires: n.d., ca. 1950].

4to. Four pages on graph ruled notebook paper (other pages unaccomplished). Wrappers. Fine. Provenance: Donald A. Yates; Gary Oleson.

“Man brings all that he has or can have into the world with him ...”

“Tigers of wrath are wiser than the horses of instruction”

“In fearless majesty annihilating Self, laughing to scorn “Thy Laws & terrors, shaking down thy Synagogues as webs ...”

“The Harlot’s cry from street to street

“Shall weave old England’s winding sheet”

A selection from the writings of William Blake (1757-1827) in the curious, minute hand of Jorge Luis Borges, including citations from Blake’s *Milton*, *Proverbs of Hell*, and *Auguries of Innocence*, and the dialogue from the famous incident when

Blake and his wife were reading *Paradise Lost*: “Come in! It’s only Adam & Eve, you know.”

Borges has also noted the resonant line, “The authors are in eternity”. Blake’s writings and concerns have their echoes in Borges’ own works, and are cited by him regularly from early essays to the 1979 poem “Blake”. Borges taught a class on English Literature at the Asociación Argentina de Cultura Inglesa from April to November 1950, and these are almost certainly manuscript notes towards a lecture on Blake. Borges translates “the Chafer’s spirit” as “el espiritu de escarabajo” in the selections from the *Auguries*. The last page opens with “La creación como una caída (de la divinidad)”, and other commentary in Spanish, cites Chesterton on the death of Blake, and observes “murió cantando” [he died singing]. Borges had a vast and retentive memory: in his 1965 book, *Introducción a la Literatura Inglesa*, the chapter on nineteenth century poetry discusses Blake’s interest in infinity and labyrinths, and closes with the same phrase, “murió cantando”.

A NOTABLE MANUSCRIPT ON A TOPIC OF LIFE-LONG INTEREST.

[see illustration on preceding page]

\$40,000 [324805]

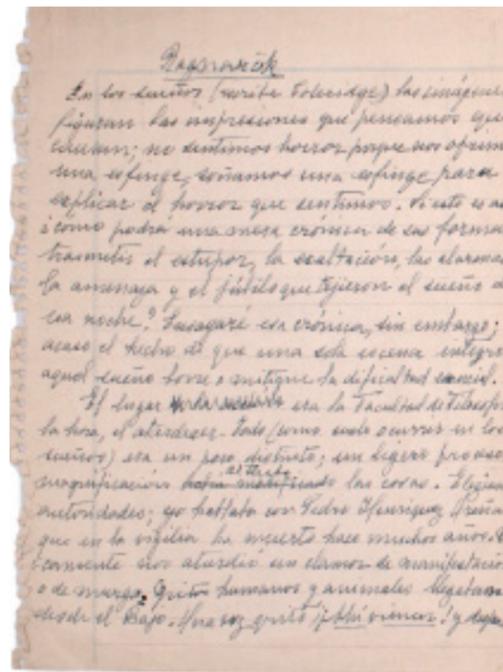
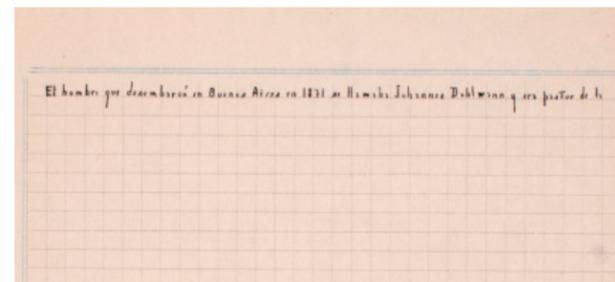
16] Borges, Jorge Luis. Autograph Manuscript fragment, the opening passage of El Sur. [N.p., Buenos Aires: n.d., ca. 1953].

4to. One line, on a sheet of graph ruled notebook paper. Fine. Published in *La Nación*, 8 Febr. 1953; collected in the second edition of *Ficciones*, 1956. Helft, p. 76 (for published text). Provenance: Donald A. Yates; Gary Oleson.

“El hombre que desembarcó en Buenos Aires en 1871 se llamaba Johannes Dahlmann y era pastor de la”

A CHOICE AUTOGRAPH SPECIMEN IN THE MINUTE, ELEGANT HAND OF JORGE LUIS BORGES, THE OPENING OF HIS CELEBRATED SHORT STORY, *EL SUR*.

\$3,750 [324804]



17] Borges, Jorge Luis. Ragnarök, manuscript prose poem in the cursive hand of Leonor Acevedo de Borges. [N.p., Buenos Aires: n.d., 1959].

4to. [3] pages on ruled notebook paper. Fine. Helft, p. 81; Foster A57.1. For a census of Borges manuscripts, see also Appendix 1: Manuscripts consulted, in Daniel Balderston. *How Borges Wrote*. Univ. of Virginia Press, 2018.

Manuscript of this excellent late prose poem inspired by Coleridge and Borges’ interest in myth and culture. Ragnarök recounts a dream of the return of the gods to the School of Philosophy and Literature. It was first published in *Sur* and collected the following year in *El Hacedor* (1960); with English translations published in *Labyrinths* and *Dreamtigers* (1964).

By the time of its composition, Borges was completely blind and his mother Leonor Acevedo de Borges (1876-1975) regularly acted as his amanuensis. This manuscript is in her hand (other manuscripts in her hand are recorded at HRC and UVa). “Leonor Acevedo’s handwriting is a quick yet legible and sometimes even elegant script” (Celeste Martin, *The Shapes of Borges’s Writing*, 2018). There are a couple of corrections in the scribe’s hand (words struck through and other substituted).

A CHOICE BORGES COMPOSITION IN THE HAND OF HIS MOTHER.

\$10,000 [324808]

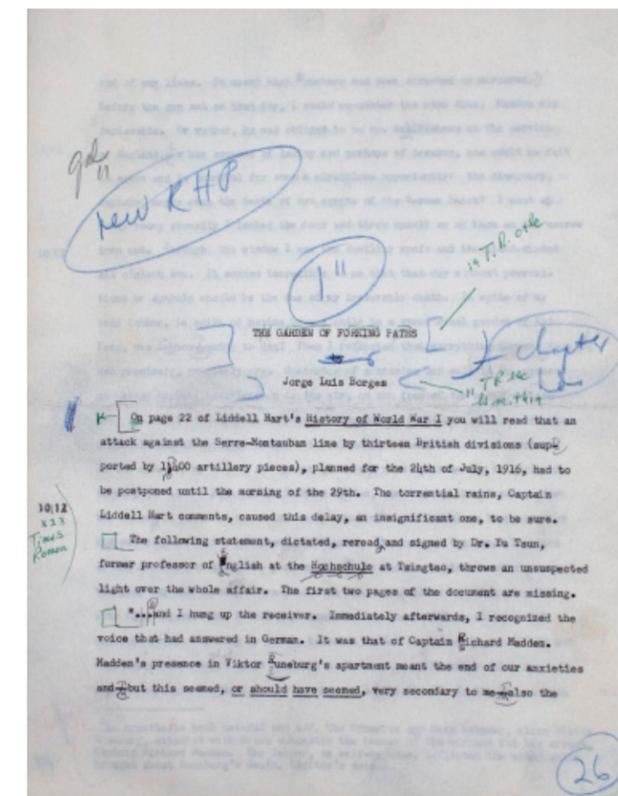
THE EDITOR’S TYPESCRIPT OF ‘LABYRINTHS’

18] Borges, Jorge Luis. Labyrinths by Jorge Luis Borges. Edited by Donald A. Yates and James E. Irby. [The Editor and Translator’s Corrected Typescript of Borges’ first English-language Book]. [1962 - 1993].

4to. Typescript (part photostat), various paginations. Published: *Labyrinths. Selected Stories & Other Writings*. New Directions, 1962. Condition generally very good to near fine. Some toning to photostat and duplicated material, a few paper flaws. Signed by Yates on the title page and on an added leaf of conveyance. Boxed. For published book: Becco 266; Foster A14.1. Provenance: Donald A. Yates; Gary Oleson.

The chief editor’s working copy of the typescript of *Labyrinths*, the first book by Jorge Luis Borges to be published in English, issued by New Directions in 1962.

Labyrinths drew upon the many translations of stories and essays by Borges which began to appear in English language journals after 1948. This typescript includes Yates’ ribbon copy of *The Garden of Forking Paths* (as revised in 1972), and typescripts of stories translated by Irby, John Fein, Anthony Kerrigan, and others, marked for corrections. A number of the sections are in photostat or duplication (two of the Irby con-



tributions are heavily toned; the Maurois preface is in French in a duplicated typescript). A revised edition of *Labyrinths* was published in 1964, and this typescript includes Yates’ translation of the Elegy (1964) which now forms the last of the texts by Borges. The typescript bibliography is also present. Not present is one story, “Everything and Nothing” (which Yates notes was a late addition).

One notable early Borges story was omitted from *Labyrinths*, for reasons unclear. Yates’ marked typescript of the translation of An Examination of the Writings of Herbert Quain by Mary Wells, published in *New Directions* 11 (1949), is included here (7 pp. carbon typescript marked and extensively corrected in blue pencil, with title as noted).

In addition, there is correspondence between Yates and a New Directions editor in 1987-8 concerning updating the chronology and bibliography of *Labyrinths* following the death of Borges, with Yates’ retained copy of the eight-page typescript of material for the 1988 reprint, and a signed duplicate of a 1993 letter from Yates addressing further editorial corrections.

Yates has signed the title page of the manuscript and has also written a separate note of conveyance, “Entrusted to Gary Oleson, this, the manuscript of the first book of Borges’s writings in English. Donald A. Yates.”

Accompanying the typescript is an extensive file of correspondence between Yates and Oleson, including some ephemera and offprints of Yates’ publications, a photograph of Borges by José Eduardo Clemente signed by Borges (some damage to margins), and a photograph of Yates at the grave of Borges in 1996. Yates had first met Borges while a Fulbright Scholar in Buenos Aires in 1962, and he was closely involved with Borges’ several visits to East Lansing in 1969, in 1972 (when MSU awarded Borges an honorary doctorate), in 1975, and in 1976.

A REMARKABLE MANUSCRIPT AND A SIGNIFICANT MILESTONE IN THE INTERNATIONAL RECEPTION OF BORGES’ WRITINGS.

\$15,000 [324438]

AGREEMENT SIGNED BY BOTH PARTS OF H. BUSTOS DOMECCQ

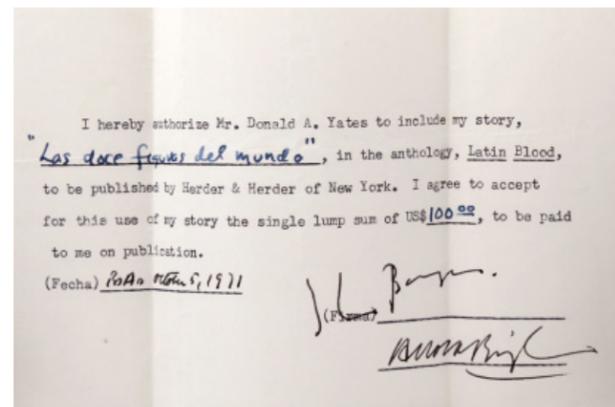
19] [Typescript agreement to reprint “*Los doce figuras del mundo*” by H. Bustos Domeccq in *Latin Blood*, signed by Borges and Bioy Casares]. Buenos Aires October 5, 1971.

8vo. Top copy typescript of the agreement to reprint “Los

doce figuras del mundo” by H. Bustos Domeccq, signed “J.L. Borges” and “Adolfo Bioy Casares”, with a photocopy typescript agreement for “Piropos a medianoche”, signed in ink by Antonio Helu. Loosely inserted in a copy of *Latin Blood* (1972), fine in fine price clipped dust jacket, SIGNED by Borges on the title page. Provenance: Donald A. Yates; Gary Oleson.

Both members of the collective pseudonym H. Bustos Domeccq have signed this agreement for the appearance in *Latin Blood. The Best Crime and Detective Stories of South America*, an excellent anthology edited by Donald A. Yates; the anthology also includes Yates’ translations of “Death and the Compass” and “The Garden of Forking Paths.”

\$2,000 [332765]

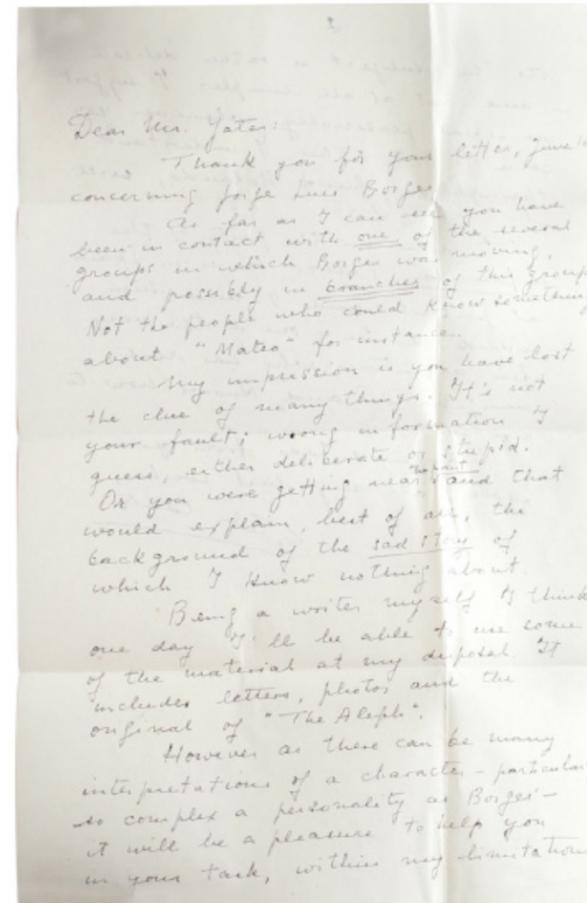


20] Canto, Estela. *Autograph Letter, signed “Estela Canto”, to Donald A. Yates, concerning Jorge Luis Borges and biographical matters.* [Buenos Aires: n.d., before 1985].

4to. Two pages on a single sheet. Old folds. Fine. Provenance: Donald A. Yates; Gary Oleson.

Responding to a letter dated 16 June, Argentine author Estela Canto (to whom Borges dedicated “El Aleph”), writes to Donald A. Yates in English, reading in part:

As far as I can see you have been in contact with one of the several groups in which Borges was moving, and possibly in branches of this group. Not the people who could know something about “Mateo” for instance. My impression is you have lost the clue of many things. It’s not your fault; wrong information I guess, either deliberate or stupid. Or you were getting near the point and that would explain, best of all, the background of the sad story of which I know nothing about. Being a writer myself I think one day I’ll be able to use some



of the material at my disposal. It includes letters, photos, and the original of “The Aleph”. [...] As the subject is rather delicate — and not at all simple — I suggest we speak personally whenever you come to B.A.”

Borges and Estela Canto (1916-1994) were close in the 1940s. She was the model for Beatriz Viterbo in “El Aleph” (1945), and published several books with Losada, including *El Muro de Mármol* (1945) and *El Retrato y la Imagen* (1950). Borges gave her the working manuscript of *El Aleph*; she eventually sold it at Sotheby’s in 1985 and it is now in the Biblioteca Nacional in Madrid).

A detailed, slightly ambiguous letter from a former love of Borges, who later wrote a substantial illustrated memoir, *Borges a contraluz* (Madrid: Espasa-Calpe, 1989), a copy of which is present (Fine copy in original wrappers).

\$500 [338362]

III - ICONOGRAPHY AND PORTRAITS

AND EVERYONE WAS THERE: A BANQUET FOR GÜIRALDES, SIGNED BY BORGES

21] [Photograph of the dinner in celebration of Ricardo Güiraldes and his novel *Don Segundo Sombra*, signed on verso by Jorge Luis Borges]. [Buenos Aires: 1926].

7-1/2 x 9 inches, card mount 10 x 13 inches. Original photograph, mounted on card. Docketed on verso in another, later, hand, likely Borges’ mother’s, “Golf Club, Comida a Güiraldes”. Produced in a very small number of copies for those in attendance. Fine. Some minor flaws to edges of mount. Reproduced in: *Album Jorge Luis Borges*, ed. J.-P. Bernès (Galimard, 1999), no. 102 (noting that the photograph was published in *Martin Fierro*). Provenance: Donald A. Yates; Gary Oleson.

Group portrait from the luncheon banquet for Ricardo Güiraldes (1886-1927), fellow collaborator with Jorge Luis Borges on the short lived but influential literary journals *Martin Fierro* and *Proa*, and author of the novel *Don Segundo Sombra*, set among the gauchos and notably using vernacular language, which was published in 1926 to immediate and universal acclaim.

Güiraldes is seated in at the center of the front row. Standing behind him, slightly to his left, is Borges, accompanied by Norah Lange, and the towering figure of the artist Xul Solar (6’6” in height) appears behind them. Also present are Alejandro Korn and Manuel Gálvez, Leopoldo Marechal, Oliverio Girondo, and Eduardo Mallea, who later described this dinner as “one of the last important gatherings where a large group of true creative artists respectfully joined in to honor one of their number.” Borges proposed marriage to his muse Nora Lange in March 1927 but she turned him down; Lange subsequently married Oliverio Girondo, whom she first met at this luncheon. The photograph is SIGNED by Borges in his minuscule but entirely legible hand.

A year later, Güiraldes was dead from cancer. Borges wrote a tribute for *Sintesis* (unpublished, [SEE NO. 9]), beginning: “Ricardo Güiraldes, a man of saintly intelligence and saintly kindness, had a deep understanding of the world and expressed it in lucid, timeless pages ...” and, long after, a poem in his memory, published in 1968. [see also back cover]

\$7,500 [333095]



Jorge Luis Borges

22] Avedon, Richard, and others. *Group of Portraits of Jorge Luis Borges, Press Photographs and others.* [New York, etc: 1970s].

10 x 8 inches and smaller. Fine. Provenance: Donald A. Yates; Gary Oleson.

The Richard Avedon portrait of Borges, taken in Buenos Aires in July 1975, from *Portraits* (1976) carries the mimeo UPI credit statement.

A profile portrait of Borges bears the stamp and marks of Editorial Abril.

There are five copy photographs of portrait of Borges at different stages of his life (docketed in pencil on verso by Donald A. Yates): with his sister Norah and a cousin, 1905; two scenes in Uruguay, 1934; with author Manuel Peyrou, 1960; in San Diego, 1972.

\$500 [333112]



23] Yates, Donald A. *Portrait photograph of Jorge Luis Borges and Manuel Peyrou, Signed by Borges.* [East Lansing, Michigan: n.d., early 1970s?].

10 x 8 inches. SIGNED by Borges in ink on left. Small tear at bottom right, scuffs along top border margin of sheet. Provenance: Donald A. Yates; Gary Oleson.

Donald Yates, Borges scholar and editor, translated Manuel Peyrou's detective novel, originally published as *El Estruendo de las Rosas* (1948) as *Thunder and Roses*, with an introduction by Borges.

The two authors are seated shoulder to shoulder, Peyrou looking directly at the camera, while Borges is looking at infinity.

\$1,000 [333101]



24] Borges, Jorge Luis. *Portrait of Jorge Luis Borges, Signed by Borges.* Buenos Aires: October 1970.

4-1/2 x 7 inches. SIGNED by Borges in ink at center. Fine. Provenance: Donald A. Yates; Gary Oleson.

Choice portrait of Borges seated and speaking at a table INSCRIBED by Borges on verso: "Para la señorita Luna muy cordialmente Jorge Luis Borges Octubre 1970".

\$1,000 [333109]

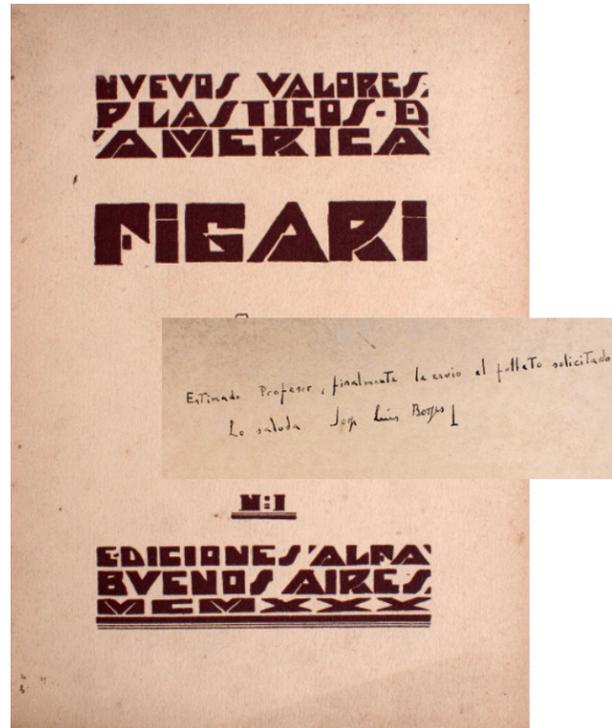


25] Monahan, Matthew. *Two photographs of Jorge Luis Borges at Gotham Book Mart, 1983.* [New York: 1983].

4-1/4 x 3-1/2 inches. Color Polaroid photographs. Fine. Provenance: Matthew Monahan; Gary Oleson.

Portraits of Borges, seated, while on a visit to the Gotham Book Mart in 1983. In the first, the blind author holds his stick with his right hand and gazes at infinity. In the second, he has both hands folded over the stick, and Maria Kodama stands just behind him. [see also p. 1]

\$500 [333111]



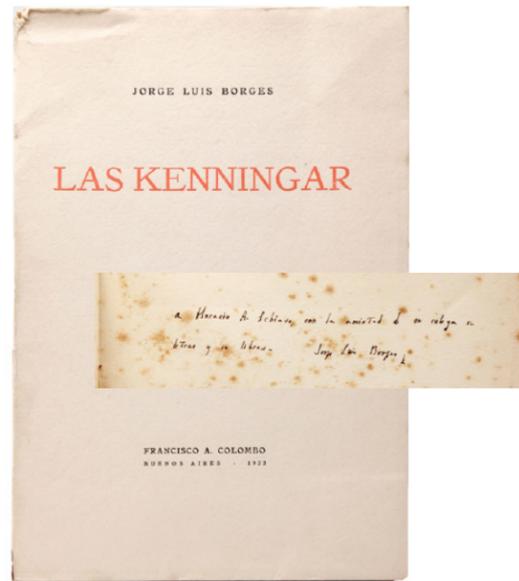
26] Borges, Jorge Luis. *Figari*. [At head of cover:] *Nuevos Valores Plásticos de América*. Buenos Aires: Ediciones Alfa, 1930.

8vo. Frontispiece portrait by Victor Delhez, 2 color plates, 26 black and white illustrations. 81 pp. First edition, one of 1,000 copies (no. 266). Original printed wrappers. Spine toned and rubbed, first few leaves loosened. very good plus. Inscribed. Becco 191; Helft, p. 37.

Borges wrote the introductory essay (pp. 9-13) for this collection of the work of Pedro Figari. INSCRIBED by the author on the first blank, to Argentine art critic Romuldo Brughetti: “Estimado Profesor, finalmente le envío al folleto solicitado, Lo saluda, Jorge Luis Borges”

Romualdo Brughetti (1912-2003) was an Argentine art critic and correspondent of Borges, and regular recipient of inscribed copies of Borges’ works. In the late 1930s, Brughetti made a study of the Argentine malaise, published as *Descontento creador. Afirmación de una conciencia argentina* (1943).

\$2,000 [326866]



27] Borges, Jorge Luis. *Las Kenningar*. Buenos Aires: Francisco A. Colombo, 1933.

Tall 8vo. 26 pp. First edition. Printed wrappers. First leaves foxed, else near fine. INSCRIBED by Borges on the flyleaf. Becco 63; Foster A73.1; Helft, p. 38.

This early work, subsequently collected in *Historia de la eternidad* (1936), gives proof of Borges’ long-standing interest in the Icelandic Sagas and in Nordic literatures..

This copy with a contemporary presentation, INSCRIBED “a Horacio A. Schiavo con la amistad de su colega en letras y en libros Jorge Luis Borges”.

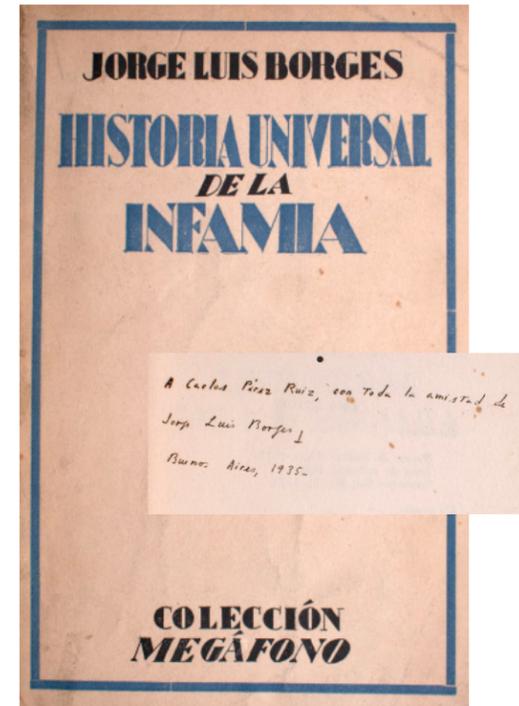
Schiavo was a librarian who worked with Borges and a poet featured in the *Exposición de la actual poesía argentina* (1922-1927), published by Minerva in 1927, which also included texts by Borges.

\$2,750 [332836]

INSCRIBED, WITH MANUSCRIPT ADDITION

28] Borges, Jorge Luis. *Historia Universal de la Infamia*. Buenos Aires: Tor, Colección Megáfono, 1935.

8vo. 139, [5] pp. First edition, one of 250 copies. Original printed wrappers. Spine toned with some rubbing; text with some foxing on first and last leaves. Very good plus copy of a fragile book. INSCRIBED by the author on the half title. Becco 25; Foster A62.1; Helft, p. 42; see also Norman Thomas di



Giovanni, “Borges’ Infamy, A Chronology and a Guide” Review 8 (Spring 1973), pp. 6-12.

Historia Universal de la Infamia is a collection of short narrative prose pieces and an important stepping stone to the imaginative fictions of the late 1930s and 1940s. It includes *Hombre de la esquina rosada*, one of Borges’ most popular tales.

N. T. di Giovanni gives a figure of 250 for the number of copies actually distributed. The book began to gain international acclaim when a second edition was published by Emecé in 1954; the book was eventually translated into English as *Universal History of Infamy* (1972).

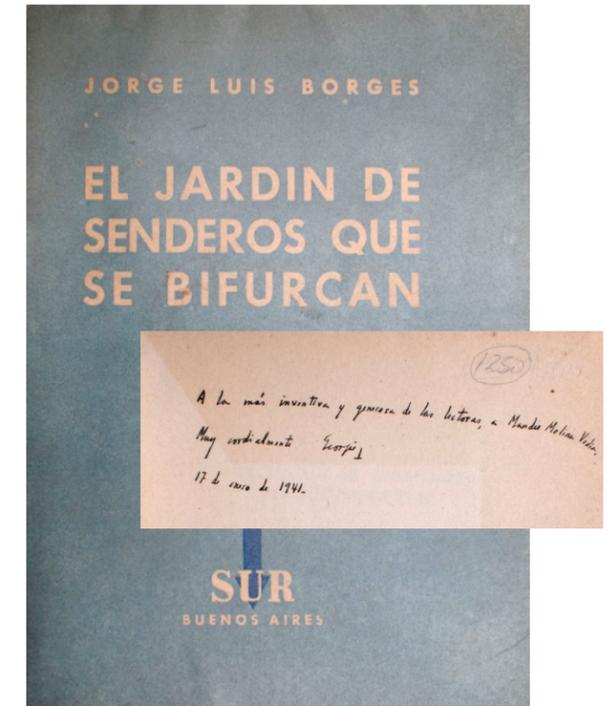
INSCRIBED “A Carlos Pérez Ruiz, con toda la amistad de Jorge Luis Borges, Buenos Aires 1935”

Pérez Ruiz was an artist and writer whose story, “A treinta pasos”, Borges would include in his pioneering collection, *Los mejores cuentos policiales* (1943).

On page 25, Borges has added a four-line insertion of 15 words.

A SUPERB ASSOCIATION COPY OF A KEY BOOK.

\$17,500 [326847]



BORGES’ MASTERPIECE, INSCRIBED FROM GEORGIE TO MANDIE

29] Borges, Jorge Luis. *El jardín de senderos que se bifurcan*. Buenos Aires: Sur, [30 December 1941; i.e., 1942].

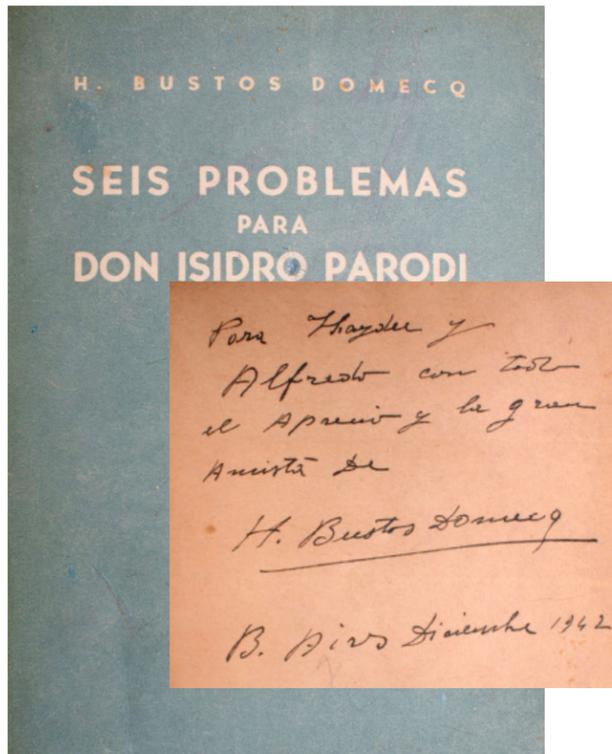
8vo. 124 pp. First edition. Blue wrappers. Some rubbing and soiling to wrappers. Very good copy (minor toning to text block). Inscribed by the author. Becco 29; Foster A72.1; Helft, p. 62.

Inscribed across the first blank, “A la más inventiva y generosa de las lectoras, a Mandie Molina Vedia Muy cordialmente, Georgie 17 de enero de 1942”

Amanda Molina Vedia, known as Mandie was an Argentine artist and friend of Borges. It was she who coined the place name Triste-le-Roy, “which she placed on the map of an imaginary island painted by her on the wall of her bedroom” (Fishburn and Hughes). Borges used it as the name of the villa in “Death and the Compass”, which he dedicated to her.

AN INTIMATE ASSOCIATION COPY OF THIS LANDMARK WORK.

\$17,500 [324824]



INSCRIBED BY BIOY CASARES AS BUSTOS DOMECCO

30] BORGES, Jorge Luis, and Adolfo Bioy Casares; H. Bustos Domecq (pseudonym). *Seis Problemas para Don Isidor Parodi. Palabra liminar de Gervasio Montenegro.* Buenos Aires: Sur, [1942].

8vo. 164 pp. First edition. Blue wrappers. Textblock toned as usual. Very good plus copy (some soiling and rubbing to spine). Becco 99; Foster A113.1; Helft, p. 63.

INSCRIBED in the hand of co-author Adolfo Bioy Casares, "Para Haydee y Alfredo con todo el Aprecio y la gran Amistad de H Bustos Domecq, B. Aires Diciembre 1942".

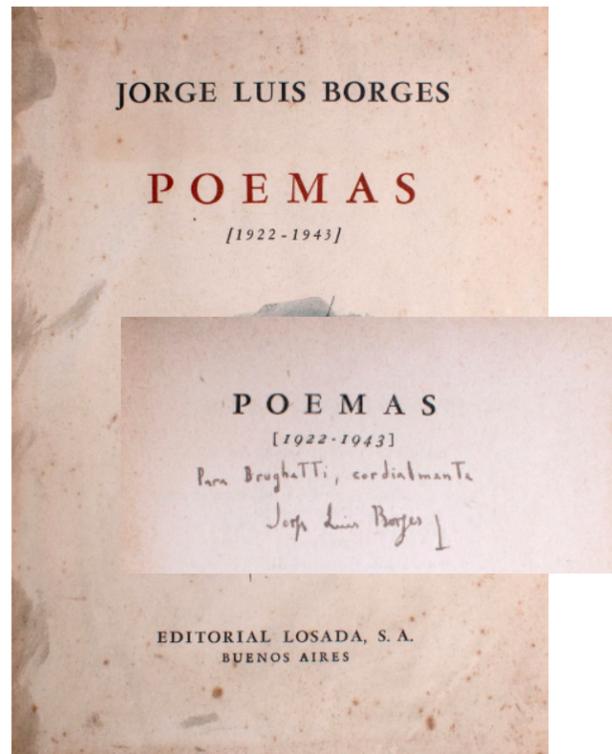
The printer's colophon gives the date of 10 December 1942.

\$2,500 [326841]

31] Borges, Jorge Luis. *Poemas 1923-1943.* Buenos Aires: Editorial Losada, [1943].

8vo. 181, [1] pp. First edition. Printed wrappers. Spine soiled, some toning to wrappers. Very good plus. Becco 9; Foster A2.1; Helft, p. 64.

INSCRIBED on the half title, "Para Brughetti, cordialmente, Jorge Luis Borges"



Romualdo Brughetti (1912-2003) was an Argentine art critic and correspondent of Borges, and regular recipient of inscribed copies of Borges' works. In the late 1930s, Brughetti made a study of the Argentine malaise, published as *Descontento creador. Afirmación de una conciencia argentina* (1943).

\$7,500 [324706]

32] Borges, Jorge Luis. *El Aleph.* Buenos Aires: Editorial Losada, [1949].

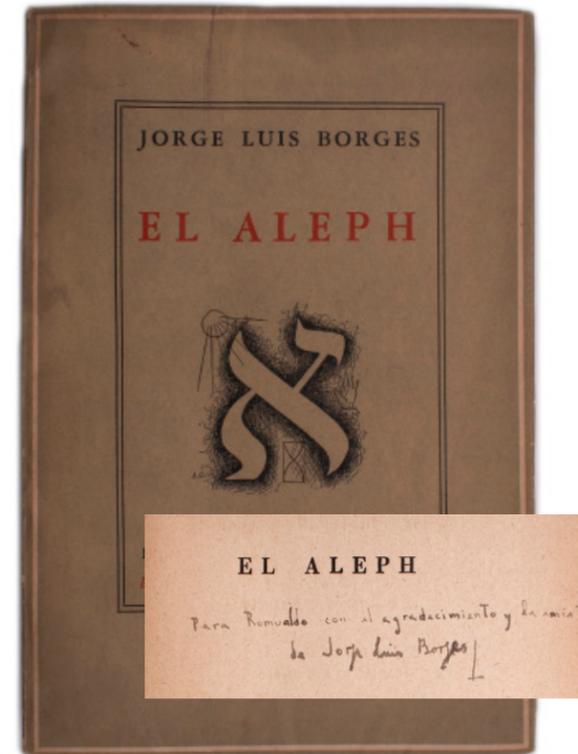
8vo. Title page printed in red and black. 146, [5] pp. First edition. Tan printed wrappers. Some toning to text as usual. Very good plus. Becco 37; Foster A27.1; Helft, p. 72.

INSCRIBED on the half title by the author, "Para Romualdo con al agradecimiento y la amistad de Jorge Luis Borges".

\$8,500 [324705]

33] Borges, Jorge Luis. *Otras inquisiciones (1937-1952).* Buenos Aires: Sur, [1952].

8vo. 226, [1] pp. First edition. Red wrappers. Textblock toned as usual. Bookseller ticket of Fray Mocho, Buenos Aires. Near fine copy. Becco 69; Foster A101.1; Helft, p. 75.



A beautiful copy of the first edition of this outstanding collection of literary reflections.

INSCRIBED on the half title by the author, "Para Romualdo Brughetti, Jorge Luis Borges".

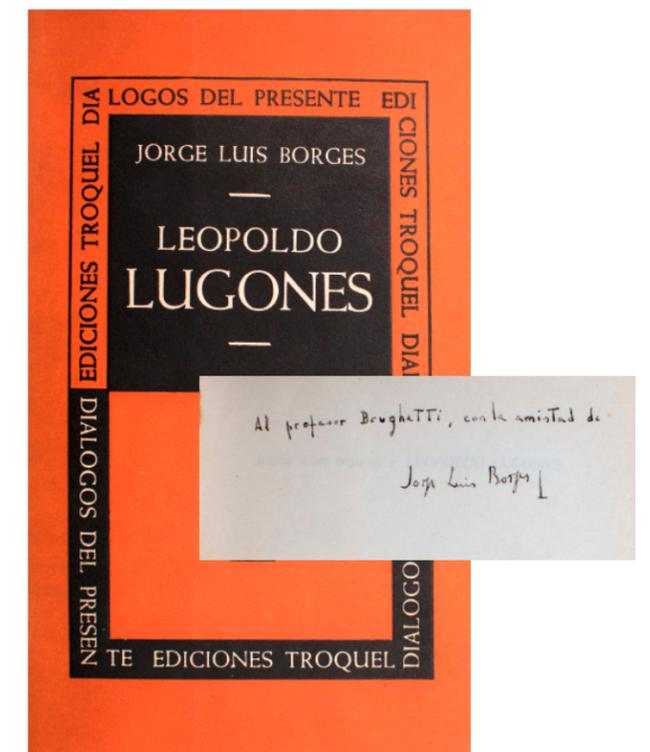
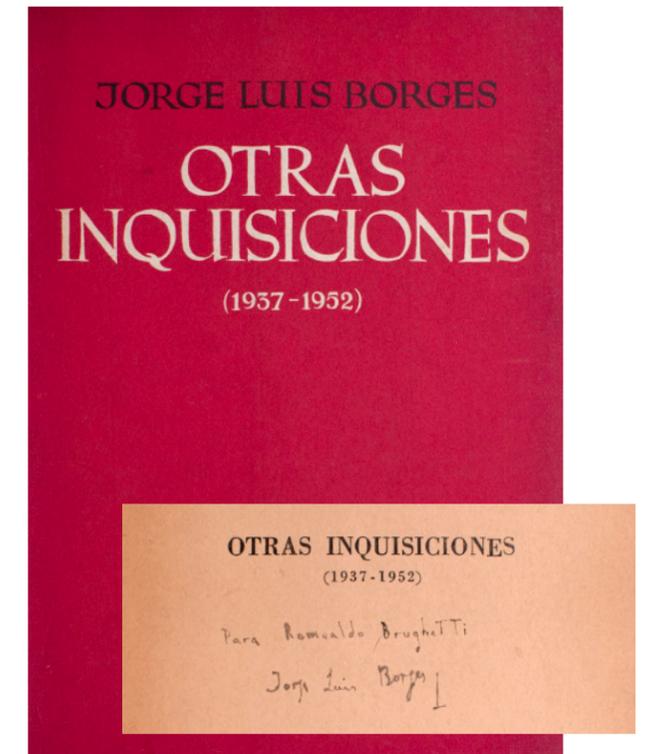
\$12,500 [326846]

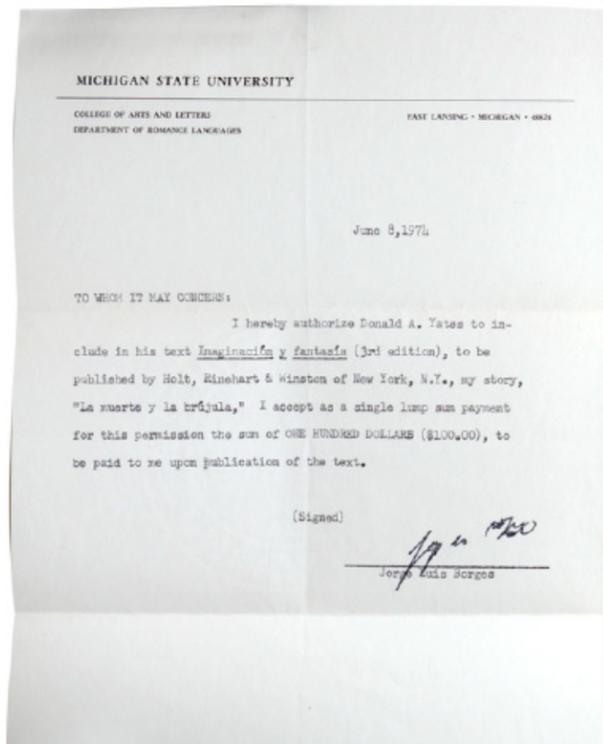
34] Borges, Jorge Luis; Bettina Edelberg. *Leopoldo Lugones. [Ensayo escrito con la colaboración de Betina Edelberg].* Buenos Aires: Editorial Troquel, 1955.

8vo. 99, [2] pp. First edition. Printed orange wrappers. A few marginal annotations and marks throughout. Fine copy, inscribed by the author on the first blank. Becco 105; Foster A75.1; Helft, p. 77.

INSCRIBED to art critic Romualdo Brughetti, whose association with Borges dated back to the 1930s: "Al Profesor Brughetti con la amistad de Jorge Luis Borges"

\$6,500 [326872]





WITH AGREEMENT TO REPRINT 'LA MUERTA Y LA BRÚJULA' SIGNED BY BORGES

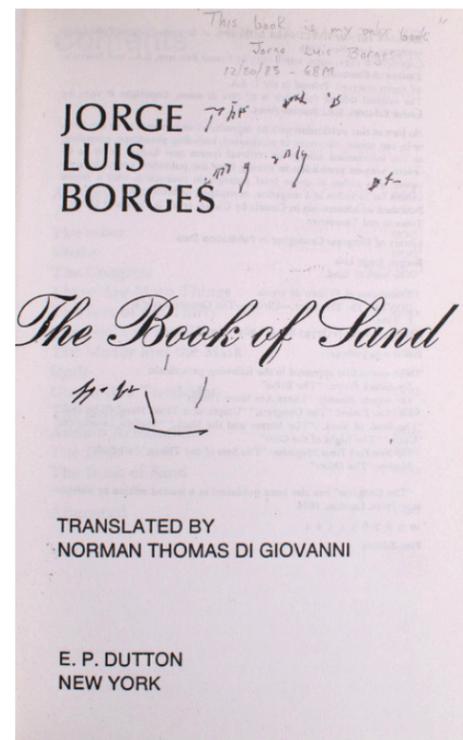
35] Yates, Donald A., and John B. DALBOR, editors. *Imaginación y Fantasía*. [At head of title:] *Cuentos de las Américas*. New York: Holt, Rinehart and Winston, [1975].

8vo. 183, [1, blank], xlv pp. Third edition, with revised contents. Wrappers. Fine. Donald A. Yates's file copy, with sticker on upper cover, Free Professional Copy. Old folds to agreement, fine.

With the typed agreement to reprint *La Muerta y la Brújula* in this edition, one page typed document on Michigan State University letterhead, June 8, 1974, signed "Jorge Luis Borges".

Imaginación y Fantasía is a Spanish language textbook, with notes in English, containing two tales by Borges, *Los Dos Reyes y los Dos Laberintos*, and *La Muerta y la Brújula* (added to this edition, with a new note by Yates on p. 166). Yates was the great translator and scholar of Borges; this textbook went through multiple editions with differing contents. Borges was a constant in all of them.

\$1,500 [338232]



36] Borges, Jorge Luis. *The Book of Sand*. Translated by Norman Thomas di Giovanni. New York: E.P. Dutton [Crane Duplicating Service], 1977.

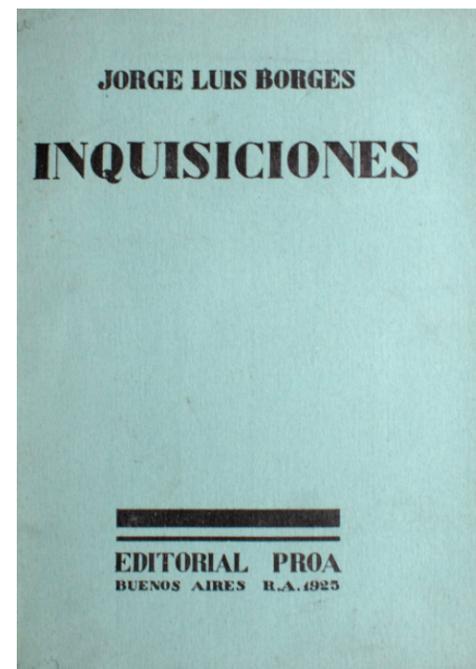
8vo. 164 pp. Uncorrected proof. Greenish yellow wrappers, stamp with publication date 10/21/77 added in ink on half title. Bottom edge marked in ink Borges. Fine. INSCRIBED by the author on the title page. Foster A76.6 (for published edition). Provenance: Matthew Monahan; Gary Oleson.

Proof copy of this excellent collection of late Borges stories, INSCRIBED by Borges in his tiny, scrawling blind hand, "This book is my only book Jorge Luis Borges" (with a pencil transcription by Matthew Monahan at the Gotham Book Mart, dated above "12/30/83 GBM").

A POTENT, TOUCHING INSCRIPTION.

\$1,250 [326869]

V - PRINTED BOOKS, SERIAL PUBLICATIONS, AND EPHEMERA



37] Borges, Jorge Luis. *Inquisiciones*. Buenos Aires: Editorial Proa, 1925.

8vo. 160, [3] pp. First edition, no. 81 of 500 copies. Light blue wrappers. Some foxing to first and last leaves, else fine. Small ink stamp of Pallas on title page verso beneath limitation notice. Becco 50; Foster A67.1; Helft, p. 28.

Uncommon early book by Borges.

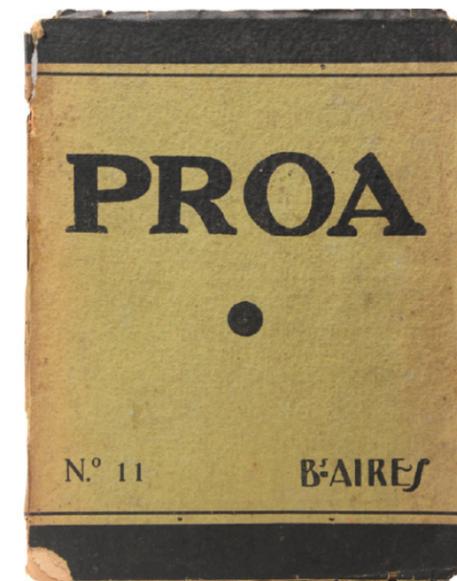
\$5,000 [326820]

38] Borges, Jorge Luis. *El fausto criollo* [in:] *Proa* 2:11, Junio 1925. Buenos Aires: Proa, 1925.

8vo. With woodcut vignettes by Nora Borges and Julio Castellano, two full page woodcuts by Maria Clemencia Pombo, other illustrations in text. [4, ads], 60, [4, ads] pp. Printed wrappers. Worn and soiled. Later gift inscription across the title page in an unidentified hand. Good plus. Helft, p. 29.

First appearance of Borges' essay "El Fausto criollo", collected the following year in *El Tamaño de Mi Esperanza* (1926). This issue also includes two poems by Garcia Lorca, "Romance de la luna de los gitanos" and "Soneto".

\$750 [332899]

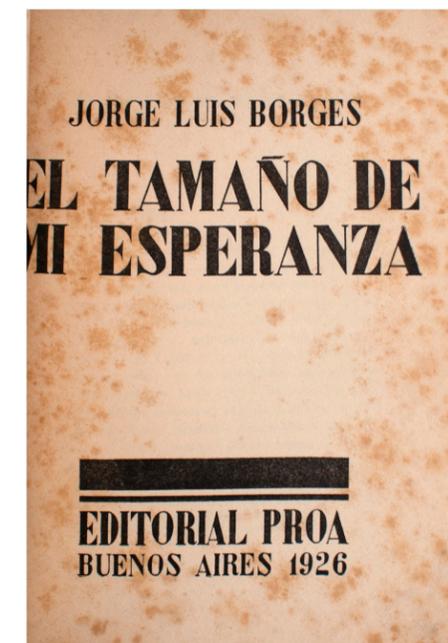


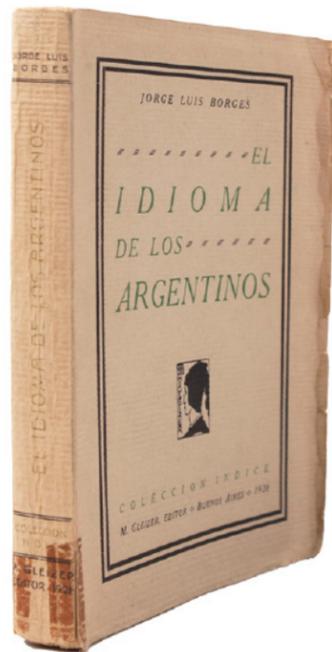
39] Borges, Jorge Luis. *El Tamaño de Mi Esperanza*. Buenos Aires: Editorial Proa, 1926.

8vo. Tail pieces by A. Xul-Solar. 153, [4] pp. First edition. Contemporary half black morocco and marbled boards, preserving red wrappers. Some foxing to first and last leaves, else fine. Becco 51; Foster A118.1; Helft, p. 30.

Uncommon early book by Borges, which he never allowed to be reprinted during his lifetime.

\$5,000 [326819]





40] Borges, Jorge Luis. *El idioma de los argentinos*. Buenos Aires: Coleccion Indice. M. Gleizer, 1928.

8vo. Decorative vignettes by Xul Solar. 59, [5] pp. First edition. Printed wrappers titled in black and green. Very good plus copy (spine toned, small school library inkstamp on half title). Becco 53; Foster 64.1; Helft pp. 35, 257.

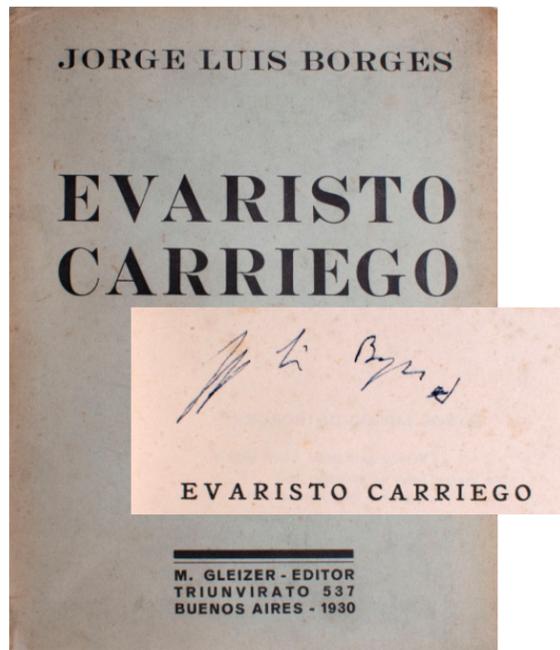
El idioma de los argentinos was first presented as a talk in 1927 and collected here in book form with other essays. Borges never reprinted this book as the title essay formed part of a new book including Edmundo Clemente's *El idioma de Buenos Aires* (1952).

\$2,000 [332976]

41] Borges, Jorge Luis. *Evaristo Carriego*. Buenos Aires: M. Gleizer, 1930.

8vo. Frontispiece portrait, 1 facsimile plate, 2 photos by H. Coppola. 118, [7] pp. First edition. Original printed wrappers. Spine toned. Very good plus copy of a fragile book. SIGNED by the author on the half title. Becco 57; Foster A54.1; Helft, p. 37.

\$3,000 [326860]



AN EXTENSIVE COLLECTION OF THIS INFLUENTIAL CULTURAL JOURNAL

42] Ocampo, Victoria, ed. *Sur [Collection of individual issues of the journal]*. Buenos Aires: Sur, 1931-1948.

4to. 52 issues. Original wrappers. Nos. 1 and 3 worn, no. 39 lacking wrappers, others very fresh, some unopened. With a worn duplicate of no. 2. King, John. *Sur, A study of the Argentine literary journal and its role in the development of a national culture* (Cambridge Univ. Pr., 1986); *Borges en Sur 1931-1980* (Buenos Aires: Emecé, 1999).

A substantial run of this influential literary and cultural journal directed by Victoria Ocampo, at various times in association with Jorge Luis Borges, Waldo Frank, Ortega y Gasset, Alfonso Reyes and others. Notable for many contributions by Borges, who began with film and book reviews, but later published some of his most important stories and essays in the journal. *Sur* continued in publication through 1992 (371 issues). Emma Zunz appears in no. 167 (September 1948).

Other contributors include Langston Hughes, Huxley, Gropius, Michaux, Masters, Reyes, Heidegger, Maritain, Benda, Mistral, Gide, Breton, Eluard, Berdayev, Malraux, Jimenez, Steinbeck, Amado, Graham Greene, Eliot, Camus, Koestler, Shaw, etc.



Comprising: 1, 2, 3, 5, 7, 8, 9, 11-13, 15-17, 19, 22, 24-30, 32, 33, 38, 39; 76-81, 83-90, 93; 129-131, 133-137, 139, 140, 167.

\$1,250 [333047]

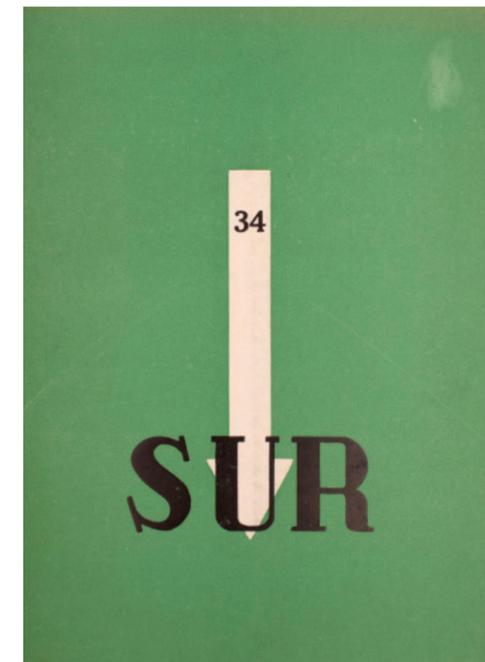
43] Ocampo, Victoria, ed. *Sur. Revista Trimestrial [Bound volumes of this Buenos Aires cultural journal, comprising nos. 34-75, 94-128, and 141-158]*. Buenos Aires: Sur, July 1937 through November 1947.

4to. 97 nos., bound in 16 vols. Nicely bound in various hues of cloth, preserving original wrappers, for James Laughlin. Some soiling to bindings, toning to text. Generally fresh. King, John. *Sur, A study of the Argentine literary journal and its role in the development of a national culture* (Cambridge Univ. Pr., 1986); *Borges en Sur 1931-1980* (Buenos Aires: Emecé, 1999).

A substantial run of bound volumes of this influential and long-running literary and cultural journal directed by Victoria Ocampo, notable for many contributions by Jorge Luis Borges.

BOUND FOR JAMES LAUGHLIN in groups of five or six issues, comprising: nos. 34-75, 94-128, and 141-158. As publisher of *New Directions*, Laughlin was a champion of modernist literature and of Borges specifically.

\$2,000 [352921]

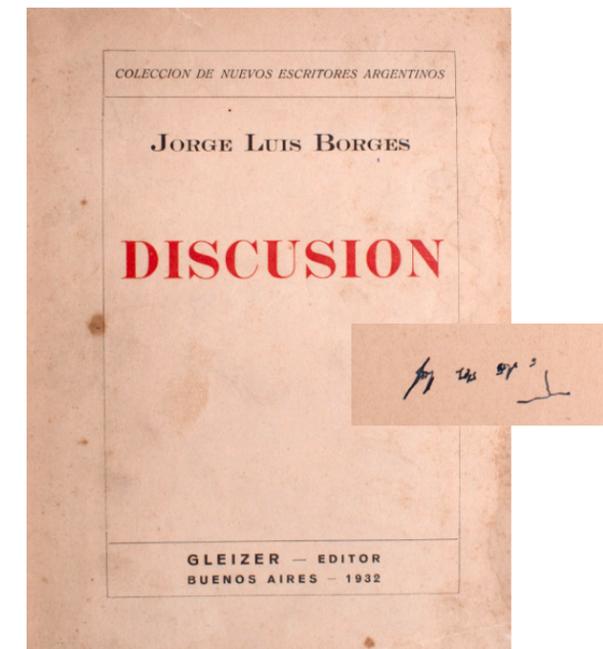


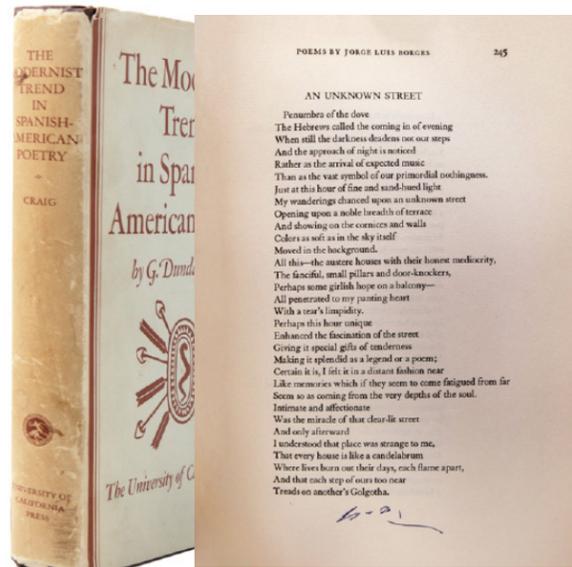
44] Borges, Jorge Luis. *Discussion*. Buenos Aires: M. Gleizer, 1932.

8vo. 161, [5] pp. First edition. Original printed wrappers. Spine toned with some wear, a few small losses at extremities. Very good copy of a fragile book. SIGNED by the author on the title page. Becco 60; Foster A48.1; Helft, p. 38.

Early collection of essays.

\$2,500 [326863]





EARLY U.S. PUBLICATION, SIGNED BY BORGES

45] Craig, G. Dundas. *The Modernist Trend in Spanish-American Poetry. A Collection of Representative Poems of the Modernist Movement and the Reaction. Translated into English Verse with a Commentary*. Berkeley: The University of California Press, 1934.

8vo. xii, [2], 347 pp. First edition. Brown buckram. Very good in very good dust jacket (spine panel toned).

Includes two poems by Jorge Luis Borges from his first book *Fervor de Buenos Aires* (1923), *Calle Desconocida* (An Unknown Street) and *La Guitarra* (The Guitar). SIGNED by Borges in a late hand at the foot of An Unknown Street on page 245.

Very early English-language appearance of Borges, one of the earliest U.S. publications of his work in translation.

\$1,000 [332871]

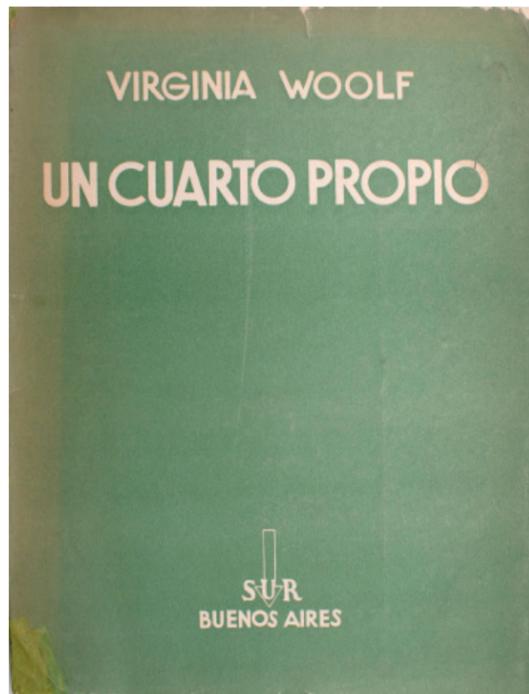
'A ROOM OF ONE'S OWN' IN BUENOS AIRES

46] WOOLF, Virginia. *Un Cuarto Propio* [Traducción directa de Jorge Luis Borges]. Buenos Aires: Sur, [1936].

8vo. 132, [2] pp. First edition. Green wrappers. Spine with conservation repair. Very good plus. Not in Becco; Helft, pp. 45, 278.

Uncommon translation of *A Room of One's Own* (1929). OCLC notes only six locations across several records.

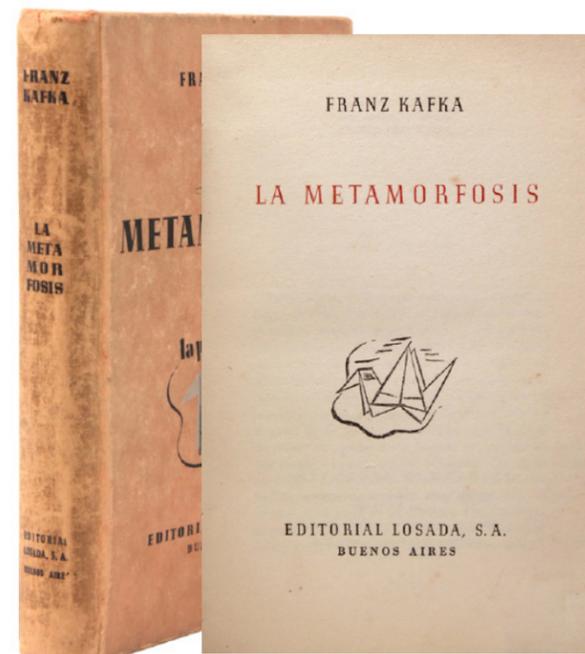
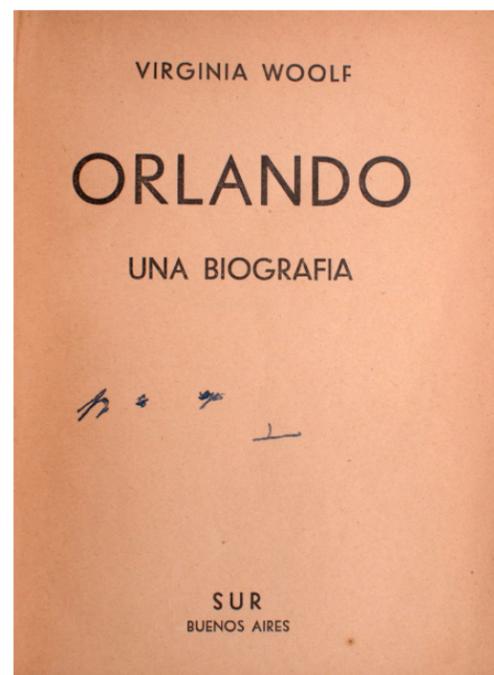
\$2,500 [326849]



47] WOOLF, Virginia. *Orlando. Una biografía* [Traducción directa de Jorge Luis Borges]. Buenos Aires: Sur, [1937].

8vo. 323 pp. First edition. Blue wrappers. Textblock toned. Lacking front wrapper. SIGNED by Borges on the title page. Not in Becco; Helft, pp. 46, 276.

\$2,000 [326848]



48] KAFKA, Franz. *La Metamorfosis* [Translated from the German with a prologue by Jorge Luis Borges]. Buenos Aires: Editorial Losada, [1938].

12mo. 189, [2] pp. First edition. Boards, decorative endpapers. Very good (spine rubbed). Becco 207; Helft, p. 52.

Borges' translation of the short stories and parables of Franz Kafka, published shortly before he released his collection of stories, *El jardín de senderos que se bifurcan*.

\$750 [332912]

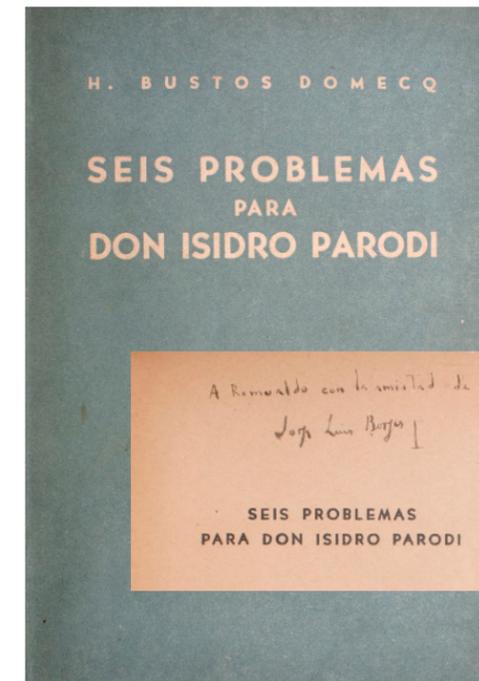
BORGES' MASTERPIECE

49] Borges, Jorge Luis. *El jardín de senderos que se bifurcan*. Buenos Aires: Sur, [30 December 1941; i.e., 1942].

8vo. 124 pp. Blue wrappers. Bookseller ticket of Fray Mocho, Buenos Aires. Contemporary ownership signature. Near fine copy (some toning to spine and dust soiling to lower wrapper, price effaced). Becco 29; Foster A72.1; Helft, p. 62.

The breakthrough volume containing many of his most important fictions written during the preceding five years, including the title story composed in 1941. The printer's colophon gives the date 30 December 1941; the copyright date is 1942. A sharp copy in superior condition.

\$5,000 [324823]



50] [Borges, Jorge Luis, and Adolfo Bioy Casares]; H. Bustos Domecq (pseudonym). *Seis Problemas para Don Isidor Parodi. Palabra liminar de Gervasio Montenegro*. Buenos Aires: Sur, [1942].

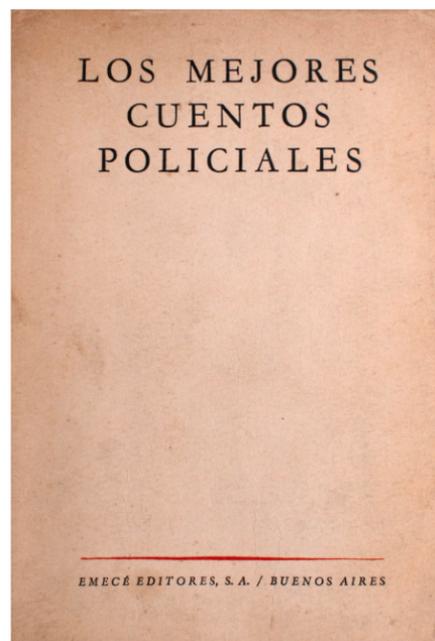
8vo. 164 pp. First edition. Blue wrappers. Textblock toned. Near fine copy (some toning to spine). Becco 99; Foster A113.1; Helft, p. 63.

"A Romualdo con la amistad de Jorge Luis Borges"

Inscribed on the half title to Romualdo Brughetti (1912-2003), an Argentine art critic and early correspondent of Borges, and regular recipient of inscribed copies of Borges' works. In the late 1930s, Brughetti made a study of the Argentine malaise, published as *Descontento creador. Afirmación de una conciencia argentina* (1943).

A notable collaboration between the two lifelong literary friends Borges and Bioy Casares, with a nice inscription.

\$7,500 [326839]



FIRST BOOK PUBLICATION OF 'DEATH AND THE COMPASS'

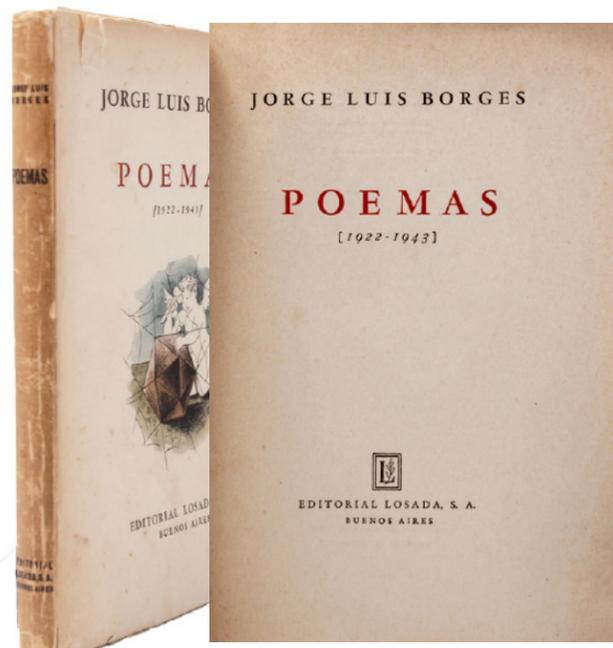
51] Borges, Jorge Luis, and Adolfo Bioy Casare, editors. *Los mejores cuentos policiales*. Buenos Aires: Emeché Editores, [1943].

8vo. 293, [2] pp. First edition. Original printed wrappers. Some toning to wrappers, slightly cocked and rubbed. Very good plus. Becco 118; Foster A87.1; Helft, pp. 63-4.

A pioneering collection of detective fiction, from Hawthorne, Poe, and Stevenson, to Simenon and Borges and his contemporaries. The translations and selections are by Borges and Bioy Casares.

This volume contains the first book publication of *La muerte y la brújula* (Death and the Compass), which appeared in *Sur* the preceding year.

\$1,250 [326867]



BORGES' COLLECTED POETRY

52] Borges, Jorge Luis. *Poemas 1923-1943*. Buenos Aires: Editorial Losada, [1943].

8vo. 181, [1] pp. First edition. Printed wrappers. Spine soiled, some toning to covers, upper wrapper with short closed tear. Very good. Becco 9; Foster A2.1; Helft, p. 64.

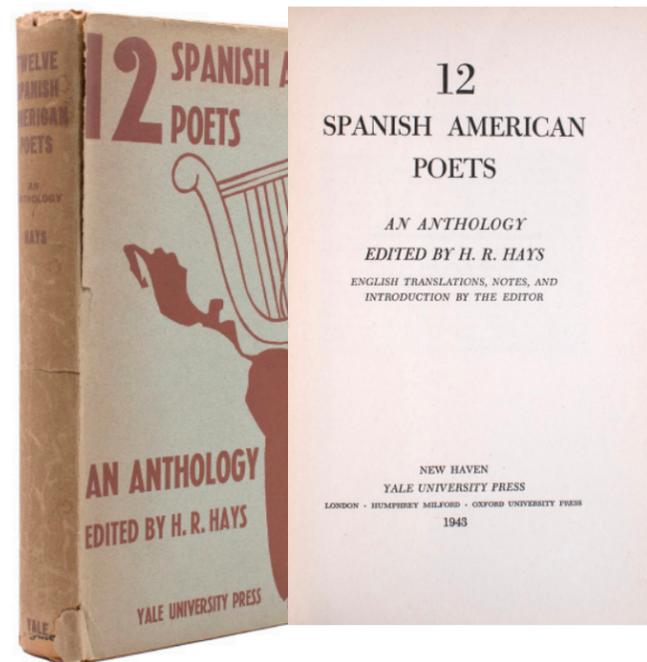
\$1,000 [332981]

53] Hays, H.R., editor. *12 Spanish American Poets: An Anthology. Translated, annotated, and introduced by H.R. Hays*. New Haven: Yale University Press. London Humphrey Milford Oxford University Press, 1943.

8vo. Text in Spanish and English on facing pages. [x], 336 pp. First edition. Brown cloth. Extremities bumped, top edge dust soiled, very good or better in good dust jacket by Rufino Tamayo (toned, price-clipped, small losses to spine panel). Neat owner name on front pastedown.

Contains poems by Borges, Neruda, César Vallejo, Nicolás Guillén, Jorge Carrera Andrade, Ramon Lopez Velarde, Luis Carlos Lopez, Vicente Huidobro, Eugenio Florit, Jose Gorostiza, Pablo de Rokha, and Jacinto Fombona Pachano.

Includes a short biographical notice of Jorge Luis Borges at pp. 118-9, and eight poems with the original and English translations; and Pablo Neruda at p. 240-1, with seven poems.



The great Borges is described in the introduction as a "poet of local color."

EARLY BORGES APPEARANCE IN ENGLISH, IN DUST JACKET.

\$1,000 [348929]

54] Hays, H.R., editor. *12 Spanish American Poets*. New Haven: Yale University Press. London Humphrey Milford Oxford University Press, 1943.

8vo. Text in Spanish and English on facing pages. [x], 336 pp. Second printing, November 1943, (the first printing was September). Brown cloth. Near fine in very good dust jacket.

\$500 [338451]

FIRST EDITION

55] Borges, Jorge Luis. *Ficciones (1935 - 1944)*. Buenos Aires: Sur, [1944].

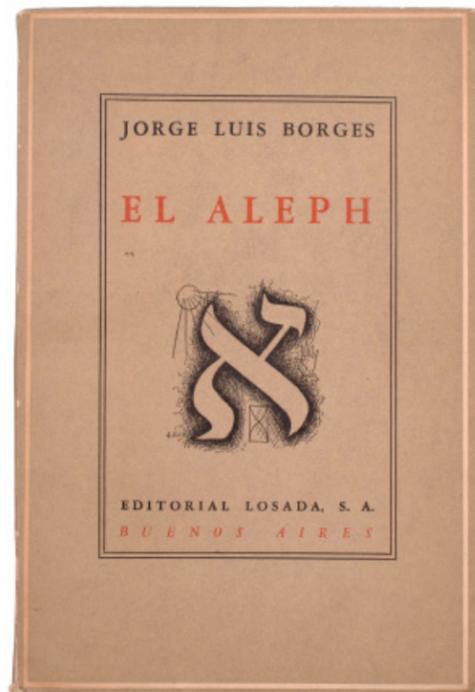
8vo. Portrait of the author by Mary Elizabeth Wrede. Title page printed in blue and black. 200, [4] pp. First edition. Blue wrappers folded over card covers. Very good (some toning, minor rubbing to edges). Becco 30; Foster A56.1; Helft, p. 65.

A nice copy of this key collection of the short stories of Borges, gathering the earlier stories of *El jardín de senderos que se*



bifurcan (1942) and adding six Artificios, including "La muerte y la brújula".

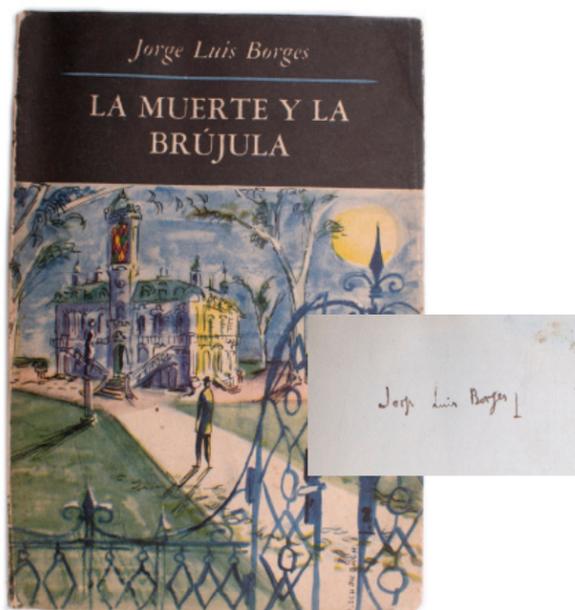
\$3,000 [332980]



56] **Borges, Jorge Luis.** *El Aleph*. Buenos Aires: Editorial Losada, [1949].

8vo. Title page printed in red and black. 146, [5] pp. First edition. Tan printed wrappers. Near fine. Owner signatures on first blank and on half title. Becco 37; Foster A27.1; Helft, p. 72.

\$3,750 [326821]

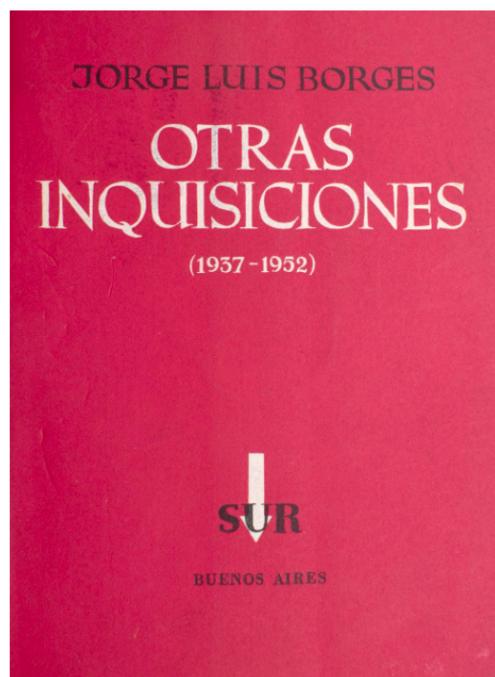


57] **Borges, Jorge Luis.** *La muerte y la brújula*. Buenos Aires: Emecé Editores, [1951].

8vo. 149, [3] pp. First edition, revised and corrected by the author, with a new Prólogo dated 9 August 1951. Original printed wrappers, with french flaps. Some rubbing and toning to spine. Very good plus. Stamped Ejemplar fuera de Comercio on title page. SIGNED by the author on the first blank. Becco 146; Foster A93.1; Helft, p. 74.

Collection of his most celebrated tales, including *Hombre de la esquina rosada*, *El jardín de senderos que se bifurcan*, and *La muerte y la brújula* (Death and the Compass).

\$2,500 [326892]

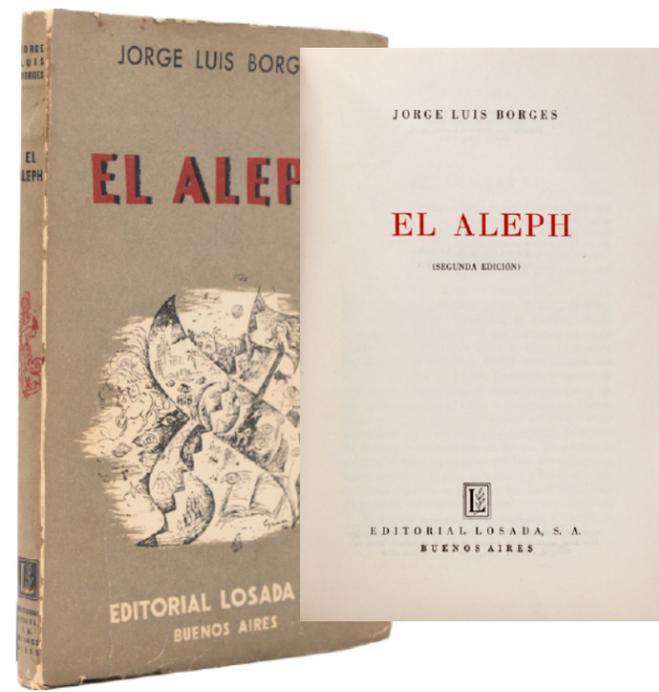


58] **Borges, Jorge Luis.** *Otras inquisiciones (1937-1952)*. Buenos Aires: Sur, [1952].

8vo. 226, [1] pp. First edition. Red wrappers. Textblock toned as usual. Bookseller ticket of Fray Mocho, Buenos Aires. Near fine copy. Becco 69; Foster A101.1; Helft, p. 75.

First edition of this outstanding collection of literary reflections.

\$2,000 [326845]



SECOND EDITION, WITH 4 NEW PIECES

59] **Borges, Jorge Luis.** *El Aleph*. Buenos Aires: Editorial Losada, [1952].

8vo. Title page printed in red and black. 157, [2] pp. Second edition, with four additional pieces and a new postscript. Grey pictorial wrappers printed in red and black. Near fine (minor rubbing to spine). Becco 38; Foster A27.2; Helft, p. 74.

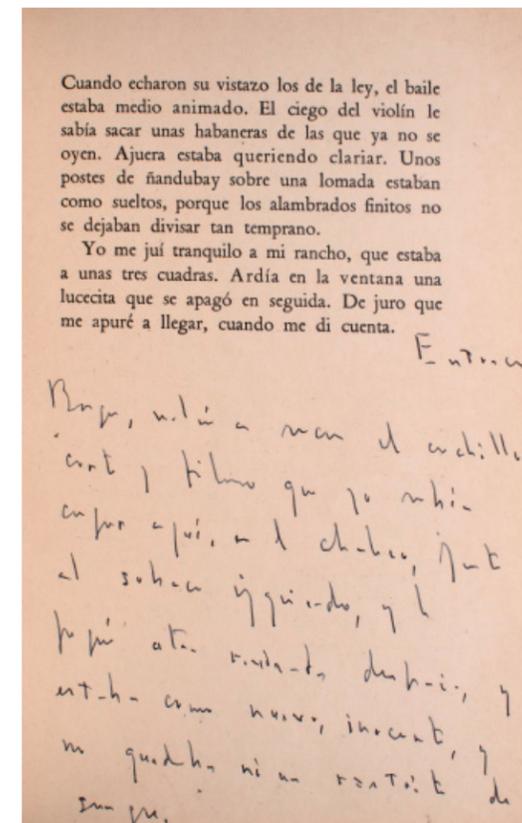
\$500 [338024]

ONE OF 15 COPIES WITH MANUSCRIPT PARAGRAPH, SIGNED BY BORGES

60] **Borges, Jorge Luis.** *Hombre de la Esquina rosada*. Buenos Aires: 1955.

8vo. 26 pp. No. 6 of 15 copies on japan vellum, with an original gouache frontispiece by Hector Basaldua and with the concluding paragraph of the text in the author's autograph. Folded sheets, unstitched in grey wrappers. Fine in original glassine (glassine split). Additionally SIGNED by Borges on the half title at a later date. Becco 138; Foster A63.1; Helft, p. 77.

A private edition of one of Borges' most popular early tales (first published in *Historia universal de infamia*, 1935). Printed at the press of D. Francisco A. Colombo in July 1955, for the friends of Federico M. Vogelius.



The last eight lines of the text are written out by Borges in his own hand.

RARE.

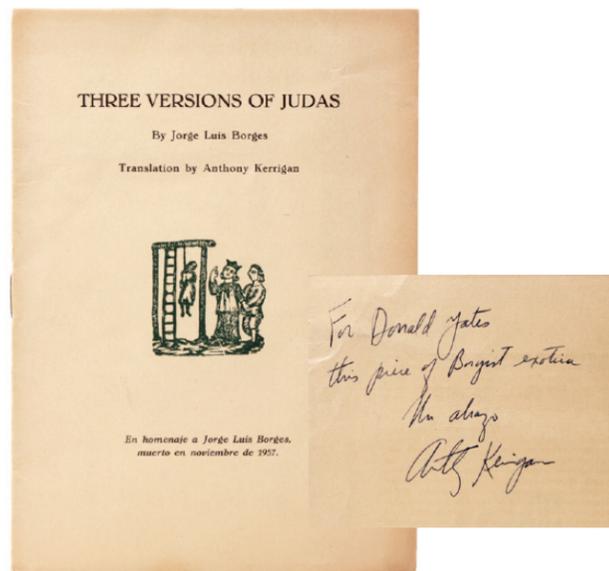
\$8,500 [326818]

INSCRIBED FROM KERRIGAN TO YATES

61] **Borges, Jorge Luis.** *Three Versions of Judas ... Translation by Anthony Kerrigan. En homenaje a Jorge Luis Borges, muerto en noviembre de 1957 [Cover title]*. [Palma de Mallorca: Mossen Alcover, 1958].

8vo. 8 pp. First edition. Cream card wrappers. Fine copy, INSCRIBED by the translator and publisher. Not in Becco. OCLC: 46942107 (3 locations).

Kerrigan's private edition of this translation of this Borges tale, first published in *Sur* 118 (August 1944) and collected in *Ficciones*. "In November of 1957, when the French press carried reports of his death, I caused to be issued a small pamphlet 'In Homage' (Three Versions of Judas) from a press in Mallorca" (from the introduction to *Poems*, New Writers' Press, 1969).



From one translator to another: "For Donald Yates, this piece of Borgist exotica, Yrs always, Anthony Kerrigan"

A NOTABLE ASSOCIATION COPY.

SOLD [332931]

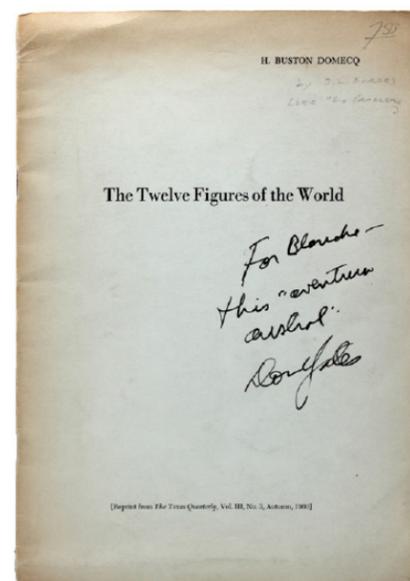


62] [Borges, Jorge Luis, and Adolfo Bioy Casares. *Libro del cielo y del infierno*. Buenos Aires: Sur, [1960].

8vo. Title page printed in red and black. 215, [2] pp. First edition. Original wrappers printed in red and black. Unopened. Some exterior soiling, chiefly to back panel. Fine. Becco 127, Foster A79.1; Helft, p. 81.

Anthology of texts on heaven and hell from as wide a range of authors as the compilers drew upon for the *Antología de la Literatura Fantástica* (1940).

\$750 [332979]



SIGNED BY THE TRANSLATOR

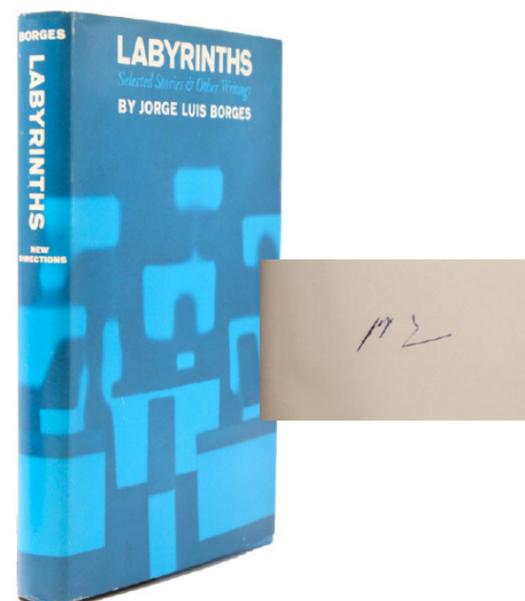
63] [Borges, Jorge Luis and Adolfo Bioy Casares]. *H. Buston Domecq. The Twelve Figures of the World* [Cover title]. [Translated by Donald A. Yates]. Austin: University of Texas Press, 1960.

8vo. Pp. 127-139, [3, blanks]. First separate edition, reprinted from the Texas Quarterly 3:3, Autumn 1960. Pale green wrappers. Toned along top and spine. Very good.

Uncommon separate printing of this early translation of one of the tales from *Seis problemas para Don Isidro Parodi*, written by Borges and his friend Bioy Casare and published under the joint pseudonym H. Bustos Domecq in 1942. The story is here translated by Donald A. Yates, Borges editor and scholar, whose *Labyrinths* (co-edited with James Irby) introduced Borges to the English-speaking world in 1962. A complete edition of *Six Problems for Don Isidro Parodi* was published only in 1981, in the Norman Thomas di Giovanni translation.

INSCRIBED by the translator on the upper cover, "For Blanche, this 'aventura austral' Donald A. Yates".

\$750 [338236]

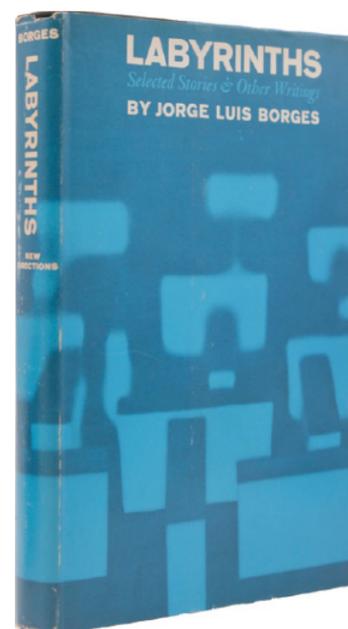


64] Borges, Jorge Luis. *Labyrinths. Selected Stories & Other Writings*. Edited by Donald A. Yates and James E. Irby. Preface by André Maurois. [Norfolk, CT]: New Directions, [1962].

8vo. Portrait frontispiece. xxiii, 248 pp. First edition. Half black cloth, blue paper boards. Fine copy in fine dust jacket. Becco 266; Foster A14.1. Provenance: Matthew Monahan; Gary Oleson.

A nice copy of one of the essential texts for Borges in English, SIGNED by Borges on the half title.

\$1,250 [332835]



65] Borges, Jorge Luis. *Labyrinths. Selected Stories & Other Writings*. Edited by Donald A. Yates and James E. Irby. Preface by André Maurois. [Norfolk, CT]: New Directions, [1962].

8vo. Portrait frontispiece. xxiii, 248 pp. First edition. Half black cloth, blue paper boards. Fine copy in near fine dust jacket (light traces of rubbing on spine panel. Becco 266; Foster A14.1.

A nice copy of one of the essential texts for Borges in English, SIGNED on the title page by editor Donald A. Yates.

\$1,000 [335039]

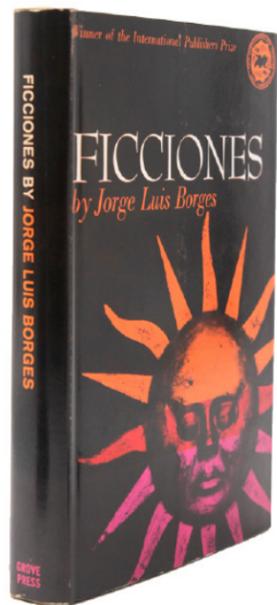
66] Borges, Jorge Luis. *Labyrinths. Selected Stories & Other Writings*. Edited by Donald A. Yates and James E. Irby. Preface by André Maurois. [Norfolk, CT]: New Directions, [1962].

8vo. Portrait frontispiece. xxiii, 248 pp. First edition. Half black cloth, blue paper boards. Fine copy in near fine dust jacket (a few slight traces of rubbing to front flap fold and spine panel). Becco 266; Foster A14.1.

An attractive copy of one of the essential texts for Borges in English, SIGNED on the title page by editor Donald A. Yates.

\$1,000 [335040]





SIGNED BY BORGES

67] Borges, Jorge Luis. *Ficciones. Edited with an Introduction by Anthony Kerrigan.* New York: Grove Press, Inc, [1962].

8vo. 174 pp. First American edition. Olive and gold covered boards. Fine copy in fine illustrated dust jacket. Becco 267; Foster A56.7.

Winner of the First International Publishers Prize.

SIGNED by Borges on the front flyleaf.

\$1,000 [329222]

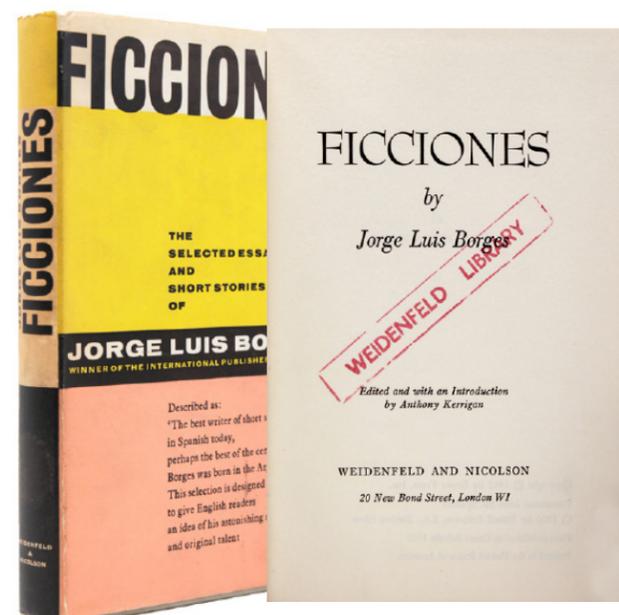


68] Borges, Jorge Luis. *Ficciones. ... Edited with an Introduction by Anthony Kerrigan.* London: Weidenfeld and Nicolson, [1962].

8vo. 174 pp. First U.K. edition, from American sheets. Grey boards. Near fine copy in near fine dust jacket (priced 21s net). Becco 268; Foster A56.6.

Winner of the First International Publishers Prize.

\$500 [335033]



69] Borges, Jorge Luis. *Ficciones. ... Edited with an Introduction by Anthony Kerrigan.* London: Weidenfeld and Nicolson, [1962].

8vo. 174 pp. First U.K. edition, from American sheets. Publisher's file copy. Grey boards. Near fine copy in near fine dust jacket priced 21s net (minor soiling). Stamped Editorial copy on flyleaf and half title, and Weidenfeld Library on title page. Becco 268; Foster A56.6.

First book by Borges published in the U.K., the file copy.

\$500 [338023]

EDITION OF 100, WITH UNIQUE GRAPHICS

70] Borges, Jorge Luis. *La bibliothèque de Babel.* Montanthiaume: Raymond Gid, [1963].

Small folio. With five full page illustrations and two typographic decorations in text. 30, [4], [2, blank], [1, colophon]

pp. First and only edition, one 100 copies on vélin de Rives, SIGNED and numbered by the typographer. Loose sheets, as issued, in marbled paper wrapper titled on upper cover. Fine copy (spine lightly rubbed). Cloth slipcase (some soiling to slipcase). Becco 252; Foster A56.14.

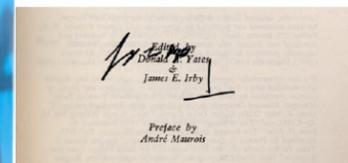
Fine press edition of La biblioteca de Babel, from *Ficciones*, in the French translation by Nestor Ibarra. One of 100 copies set in Roger Excoffon's Antiqua Olive 12 and 8, set with ragged margins and graphics by typographer Raymond Gid, and the illustrations printed on randomly selected marbled sheets by Jean Duval: "Ainsi, des copies de ce livre, nulle ne sera semblable à l'autre" (Hence, none of the copies of this book will resemble one another).

A notable text by Borges in a striking presentation which reflects a deep sympathy for the text. OCLC records 8 copies over several records.

This copy includes a typed letter, signed, of conveyance from the typographer to Mr. Cohen, dated Paris, 29 October 1969, and noting that it was "the first book printed with this type, and, I believe, the only book in which this kind of printing for backgrounds was used and organized to be part of the illustrations."

UNCOMMON AND BEAUTIFUL.

\$2,500 [327245]



71] Borges, Jorge Luis. *Labyrinths. Selected Stories & Other Writings. Edited by Donald A. Yates and James E. Irby. Preface by André Maurois.* [Norfolk, CT]: New Directions, [1964].

8vo. Portrait frontispiece. xxiii, 260 pp. First printing of the revised augmented edition (originally published in 1962). Half black cloth, blue paper boards. Near fine copy in very good dust jacket. SIGNED by the author on the title page. Becco 266; Foster A14.1 (note). Provenance: Matthew Monahan (pencil note indicating the book was signed at the Gotham Book Mart in 1982); Gary Oleson.

A fresh copy of one of the essential texts for Borges in English, here signed by the master.

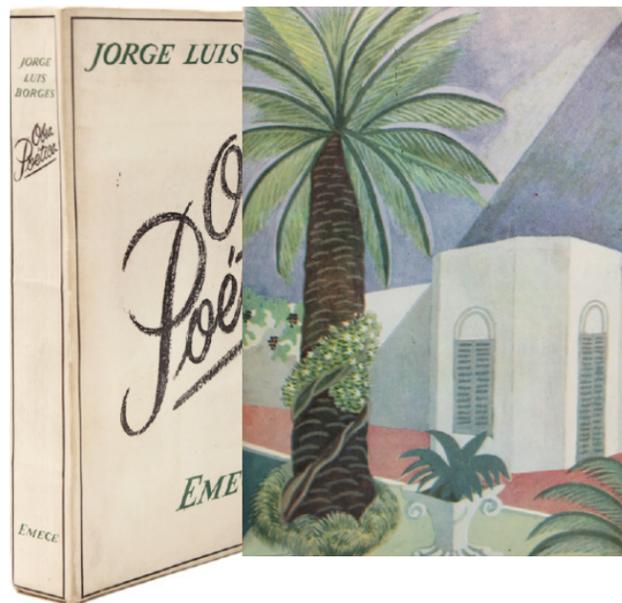
\$1,250 [332770]

LARGE PAPER, WITH ILLUSTRATIONS

72] Borges, Jorge Luis. *Obra Poética 1923-1964.* Buenos Aires: Emecé Editores, [1964].

8vo. With frontispiece portrait and illustrations in color. Title page printed in red and black 279, [3] pp. First edition (expanded fourth edition of the *Obra Poética*). White wrappers printed in black and green. Fine, unopened copy. Becco 14; Foster A2.4; Helft, p. 86.

This is the finely produced large paper edition of the *Obra Poética*, produced in tribute to Borges and for the 25th anniversary of Emecé, with illustrations by Norah Borges, Héctor Basaldúa, Horacio Butler, and Raul Soldi. This edition was



printed on Witcel Ledger in November 1964; a smaller format volume was issued in December 1964 as part of the *Obras completas*. This is in effect an expanded fourth edition of the *Obra Poética*, with a new prologue by Borges.

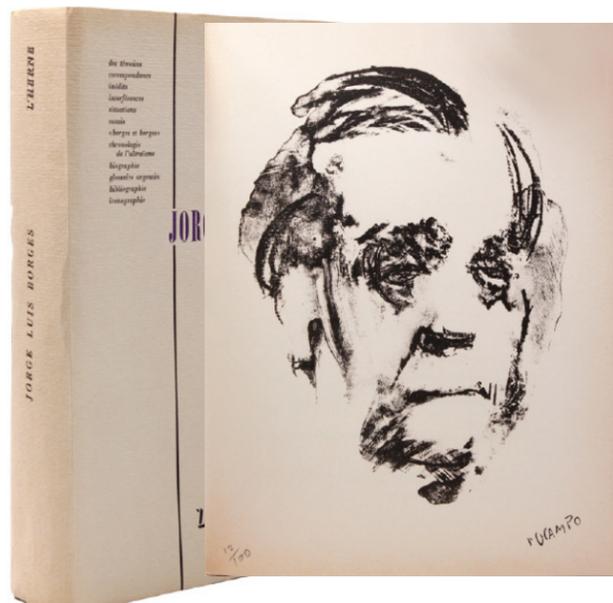
A BEAUTIFUL BOOK, IN SUPERIOR CONDITION.

\$500 [338529]

73] Jorge Luis Borges, *des témoins, correspondance, inédits, interférences, situations, essais, «Borges et Borges,» chronologie de l'ultraïsme, biographie, glossaire argentin, bibliographie, iconographie.* [Cover title]. [Les Cahiers de l'Herne]. [Paris: L'Herne, 1964].

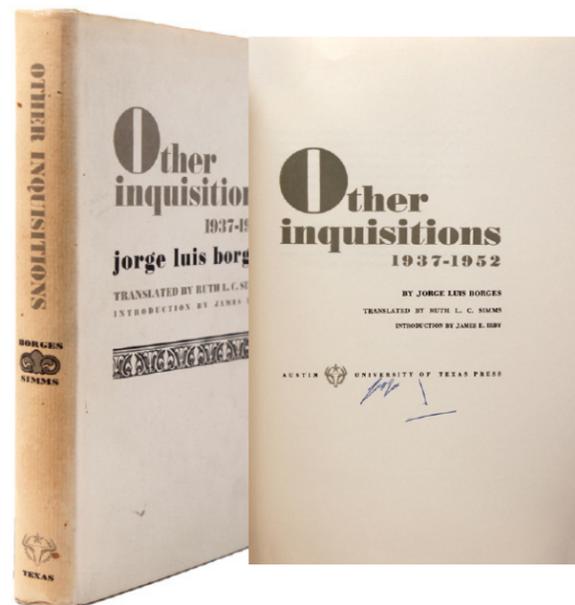
Folio. With 4 original lithographs. [16] page section of plates in facsimile and from photographs at end. [x], 516 pp. No. 12 of 100 copies on Alfa Mousse, with four lithographs, numbered 12/100. Loose sheets in wrappers as issued. Unopened. Fine. Becco 969; Foster O5.

Special publication of the French review *L'Herne* devoted to Borges, a massive and beautifully produced compendium of essays, interviews, previously unpublished French translations of Borges's works, and other texts (including a biography and bibliography of his works), compiled by Dominique Le Roux and Jean de Milleret. Contributors include Rafael Cansinos-Assens, Leonor Acevedo de Borges, Bioy Casares, Victoria and Silvina Ocampo, Roger Caillois, Rodríguez Monegal, and many others.



This is one of the 100 deluxe copies, with four added lithographs, each numbered 12/100: a portrait of Borges by Miguel Ocampo, a three-color lithograph by Messagier, and black lithographs by Darnard Dufour and Rodolfo Nieto.

\$500 [333081]



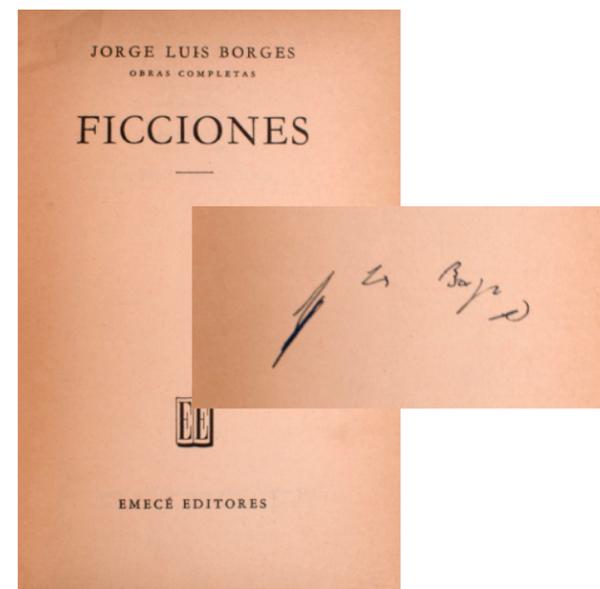
SIGNED

74] Borges, Jorge Luis. *Other Inquisitions 1937-1952. Translated by Ruth L.C. Simms. Introduction by James Irby.* Austin: University of Texas Press, [1964].

8vo. First edition in English. Ivory cloth. A fine copy in near fine dust jacket (spine panel faintly toned). SIGNED by Borges on the title page. Becco 272; Foster A101.4. Provenance: Matthew Monahan; Gary Oleson.

First appearance in English of *Otras inquisiciones* (1952), Borges' outstanding collection of literary reflections.

\$1,000 [329556]



75] Borges, Jorge Luis. *Ficciones.* [At head of title:] *Obras completas.* Buenos Aires: Emecé Editores, [1965].

8vo. 197, [3] pp. Fourth printing, February 1965. Wrappers. Very good (some toning, ink soiling to bottom corner of a few leaves). SIGNED by Borges on the half title page. Becco 32; Foster A56.2.

Published as volume 5 of the Emecé *Obras Completas*.

A nice copy of this key collection of the short stories of Borges.

\$750 [326870]

PRIVATELY PRINTED, FOR A CLOSE FRIEND OF BORGES

76] Borges, Jorge Luis. *Seis Poemas Escandinavos.* Buenos Aires: [Francisco A. Colombo, 1966].

4to. Illustrated with four prints by Juan Carlos Benitez and with an original ink and wash drawing, signed by the artist. 32 pp. Private edition for the friends of the author and of



Gustavo Fillol Day. Printed cream wrappers, unopened. Fine. Becco 148; Helft, p. 88.

The statement of printing calls for 30 copies on English hand made paper, with an original drawing, 4 lettered copies on Japon, and 50 on papel nacional Witcel signed by the printer.

This copy on is English hand made paper watermarked FJ Head and contains an original drawing, presumably for the poem A Carlos XII which begins overleaf. Rather than bearing an imprinted number, one of 30, this copy has been printed for Sarah Diehl de Morena Hueyo, who was a close friend in Borges' youth. He did not marry until 1967.

\$3,750 [327250]

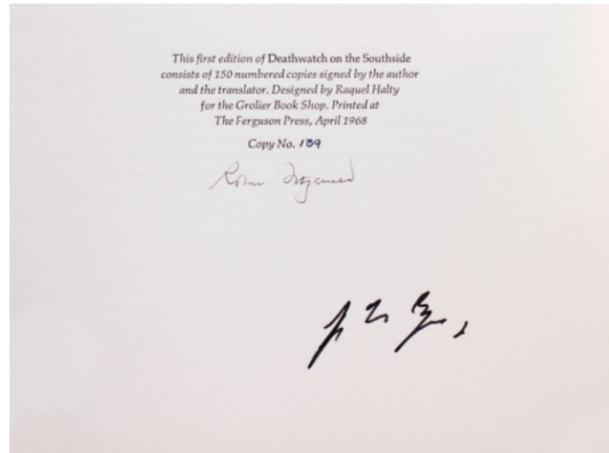
77] Borges, Jorge Luis; and Fitzgerald, Robert (translator). *Deathwatch on the Southside.* Cambridge, Massachusetts: The Grolier Book Shop, [1968].

Oblong 4to. Unpaginated, [12] pp. First edition, no. 139 of 150 copies. SIGNED by Borges and Fitzgerald on colophon page. Blue and white textured stiff card wraps. Fine, fresh copy. Foster A94.1; Helft pp. 36-7 (for original poem).

English translation of Borges' poem "La Noche que en el Sur lo Velaron", first published in 1929, and included in *Nueva antología personal* (1968).

Becco notes only Fitzgerald's appearance as one of the translators in the *Selected Poems* (1972).

\$1,000 [332826]



78] Borges, Jorge Luis; and Fitzgerald, Robert (translator). *Deathwatch on the Southside*. Cambridge, Massachusetts: The Grolier Book Shop, [1968].

Oblong 4to. Unpaginated, [12] pp. First edition, no. 122 of 150 copies. SIGNED by Borges and Fitzgerald on colophon page. Blue and white textured stiff card wraps. Very fine, fresh copy. Foster A94.1; Helft pp. 36-7 (for original poem).

English translation of Borges' poem "La Noche que en el Sur lo Velaron", first published in 1929, and included in *Nueva antología personal* (1968).

\$1,000 [332828]

79] Irby, James; Murat, Napoleón; Peralta, Carlos; Borges, Jorge Luis. *Encuentro con Borges*. Buenos Aires: Galerna, [1968].

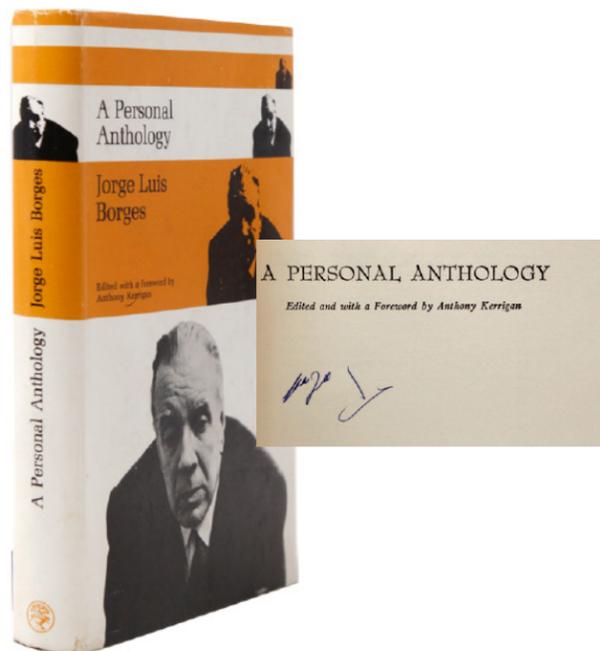
Narrow 12mo. 112, [4] pp. First edition. Wrappers. Very good (some rubbing and toning). SIGNED by Borges on the title page. Becco 819; Foster L53.

Collects three interviews with Borges previously published in journals: with translator James Irby (1962, Becco 814);



Napoleón Murat, in the issue of *Cahiers de l'Herne* devoted to Borges (1964, Becco 969); and Carlos Peralta (1963, Becco 1032).

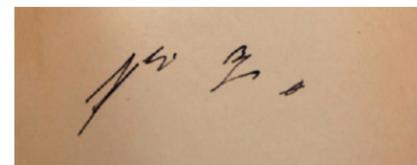
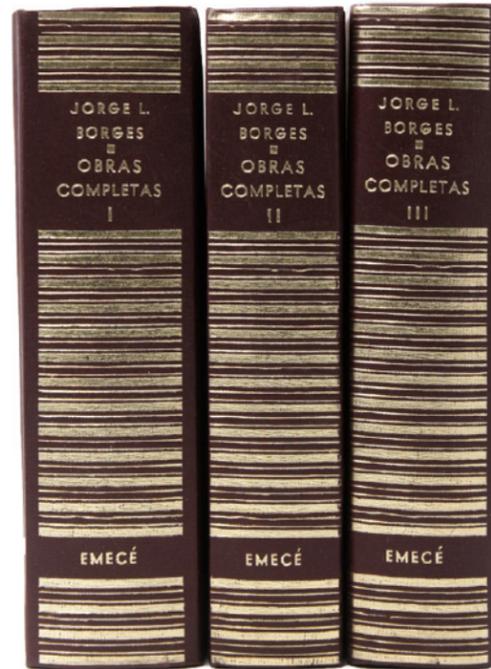
\$750 [326890]



80] Borges, Jorge Luis. *A Personal Anthology ... Edited and with a Foreword by Anthony Kerrigan*. London: Jonathan Cape, [1968].

8vo. 210 pp. First British edition of *Antología personal* (published in 1961). Blue boards. Fine in near fine dust jacket (a few bumped to head of spine panel). Bookseller ticket of Paner, Callao. SIGNED by Borges on the title page. Becco 276; Foster A4.4.

\$500 [332772]



SIGNED IN EACH VOLUME

81] Borges, Jorge Luis. *Obras Completas*. Buenos Aires: Emecé, [1969].

3 vols., 12mo. Portrait frontispiece in volume I. Each work individually paginated. Fifth edition of the *Obras Completas* series (*Otras inquisiciones* in fourth edition). Publishers brown leatherette, spines gilt. Bookseller ticket of El Ateneo, Buenos Aires. Some toning. Very good plus. Forster A1.1.

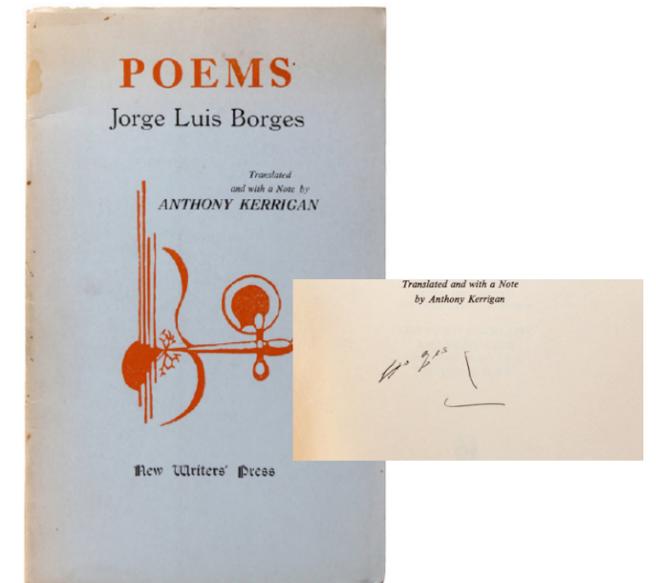
The *Obras Completas* was first issued by Emecé from 1953 to 1960, and from 1966 in a series of three volumes collecting nine works, each including a statement of printing. This set from 1969 is SIGNED by Borges on the first blank of each volume. Comprising:

I. *Obra poética (1923-1966); Evaristo Carriego; Discusión*

II. *Historia universal de la infamia; Historia de la eternidad; Ficciones*

III. *El Aleph; Otras inquisiciones; El Hacedor*.

\$3,000 [332905]



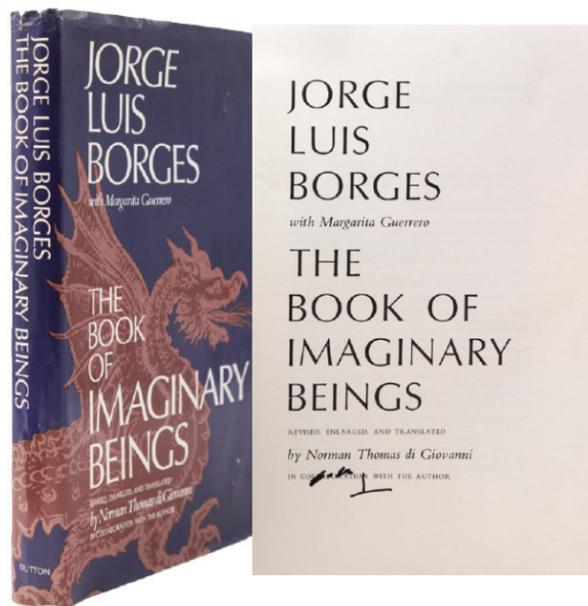
82] Borges, Jorge Luis. *Poems. Translated and with a Note by Anthony Kerrigan*. Dublin: New Writers' Press, 1969.

Tall 8vo. 23, [2] pp. No. 143 of 300 copies. Blue wrappers printed in black and orange. SIGNED by Borges on the title page. Some toning to spine, else near fine.

Collection of 8 poems in translations by Kerrigan, with his whimsical preliminary note recounting some of the misadventures in his translating Borges.

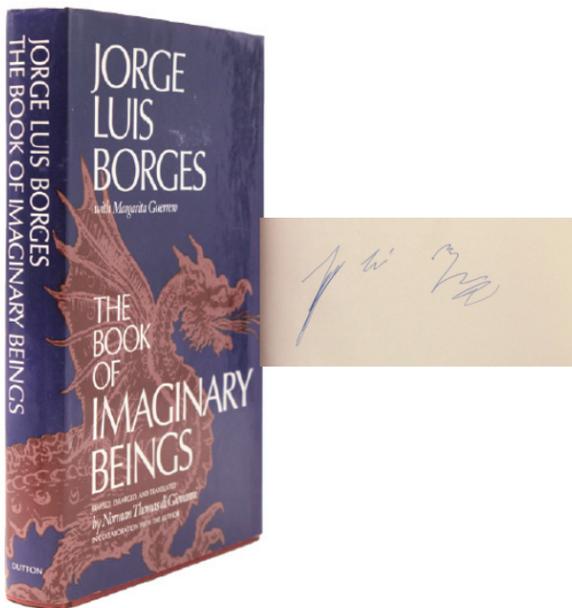
\$750 [332830]

84] Borges, Jorge Luis, with Margarita Guerrero. *The Book of Imaginary Beings ... Revised, Enlarged and Translated by Norman Thomas di Giovanni*. New York: E. P. Dutton, [1969].



8vo. 256 pp. First American edition, advance copy. Unstitched gatherings. Review copy with slip dated Dec 1 1969. Owner signature at head of flyleaf. SIGNED by the author on the title page. Becco 278; Foster A77.4; Helft, p. 92. Provenance: Matthew Monahan; Gary Oleson.

\$1,000 [332974]



85] Borges, Jorge Luis, with Margarita Guerrero. *The Book of Imaginary Beings ... Revised, Enlarged and Translated by Norman Thomas di Giovanni.* New York: E. P. Dutton, [1969].

8vo. 256 pp. First American edition. Brown cloth. Review copy with slip dated Dec 1 1969. Owner signature at head of flyleaf. Very good plus. SIGNED by the author on the half title. Becco 278; Foster A77.4; Helft, p. 92.

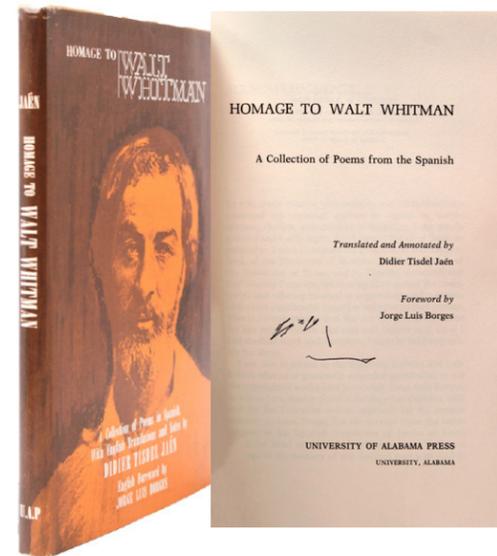
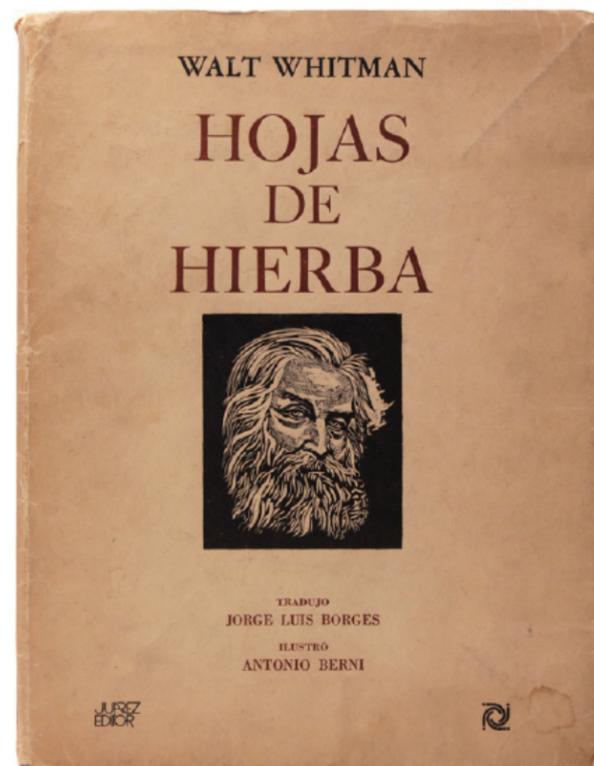
\$750 [329541]

86] WHITMAN, Walt; BORGES, Jorge Luis, translator. *Hoja de Hierba [Leaves of Grass].* Buenos Aires: Juarez Editor, [1969].

Folio. Title page printed in brown and black. Frontispiece and four plates after woodcuts by Antonio Berni. 170 pp. First edition, one of 2000 copies. Loose signature as issued in oversize card wrappers and dust jacket printed in brown and black. Unopened. Jacket spine toned, some soiling to wrappers, very good plus (internally fine). Becco 231; Helft, p. 93.

Poems from *Leaves of Grass*, selected and translated by Jorge Luis Borges, with a five page prologue by the translator at pp. 27-31.

\$500 [333071]



87] Borges, Jorge Luis. *Homenaje a Walt Whitman. Homage to Walt Whitman. A collection of Poems from the Spanish.* Translated and Annotated by Didier Tisdale Jaen. Foreword by Jorge Luis Borges. University, Alabama: University Press of Alabama, 1969.

8vo. Text of poems in Spanish and English on facing pages. xvii, 87 pp. First edition. Brown cloth Fine in fine dust jacket. Provenance: Matthew Monahan; Gary Oleson.

Excellent discussion of the influence of Whitman upon Spanish-language poets of the twentieth century. Includes "Camden, 1892" by Borges, and the Odes to Walt Whitman by Garcia Lorca and Neruda.

SIGNED by Borges on the title page.

\$750 [333043]

BORGES AT MSU

88] *Collection of Ephemera relating to visits by Jorge Luis Borges to Michigan State University, East Lansing.* [East Lansing, Michigan: Michigan State University, 1969-1976].

Various sizes, broadsheet newspapers and smaller. Old folds. Generally very good to fine (some toning to newsprint). Provenance: Donald A. Yates; Gary Oleson.

Materials relating to the several visits by Jorge Luis Borges to MSU, preserved by Borges scholar and editor Donald A. Yates, who first met Borges in 1962, when he was a Fulbright scholar. Comprising:



MSU Faculty News. Vol. 1, No. 8, 18 November 1969. Brief announcement of lecture by Borges.

Michigan State News, Monday 17 November 1969, p. 7. Announcement of lecture by Borges, quoting Yates "There is no more celebrated author in Latin America today".

Michigan State News, Monday 24 November 1969, tearsheet from p. 6. "Argentine writer appears at MSU", with portrait of Borges and N.T. di Giovanni.

Michigan State University, Department of Romance and Classical Languages and Literatures. Press release concerning visit by Borges on 12-13 March, 1972. Borges to be awarded the degree of Doctor of Humane Letters; joint lecture by Borges and Yates, "A Writer's" Compass".

Six photographs (8 x 10 inches) Borges during the awarding of the honorary degree, with a contact sheet.

MSU News Bulletin. Vol. 3, No. 21, 9 March 1972. "A literary giant riding the wave of admiration" (p. 5), article with portrait of Yates and Borges, quoting Borges, "I am quite simply a man who uses perplexities for literary purposes." (2 copies)

Broadside poem by Borges, "East Lansing", reprinted as part of the program for the Tribute to Jorge Luis Borges, The Modern Literature Conference of 1975 at the Department of English, Michigan State University. First published in *El oro de los tigres* (1972).

The State News. Vol. 70, No. 51, 7 January 1976. "Bienvenido,

Borges, to MSU community” (p. 4), editorial page welcome and announcement of lectures by Borges.

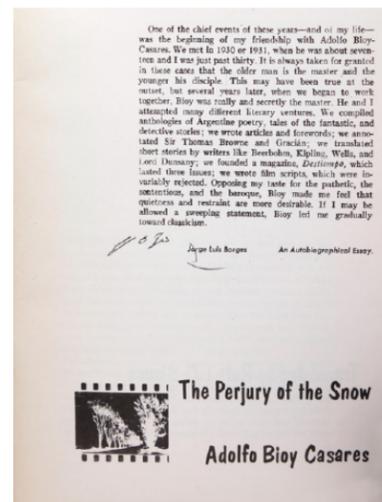
MSU News Bulletin. Vol. 7, No. 11, 8 January 1976. “Jorge Luis Borges ‘in residence’ this term” (p. 1), with portrait.

MSU News Bulletin. Vol. 7, No. 12, 22 January 1976. Linda Gladden. “Borges shuns fame; prefers 19th Century” (pp. 1, 5), with portrait.

The State News. Vol. 70, No. 66, 28 January 1976. “Jorge Luis Borges” (p. 5). Text by Jeff Merrell, photos by Bob Kaye and Craig Porter. Full page profile and chronology.

The State News. Vol. 70, No. 51, 29 January 1976. Sherman Garnett. “Knowing poetry ... like an old friend” (p. 5). Opinion page column on Borges lecture on Walt Whitman.

\$500 [338875]



89] Bioy Casares, Adolfo. *The Perjury of the Snow*. [Translated by Ruth L.C. Simms]. [New York: The Vanishing Rotating Triangle, n.d., 1970s].

8vo. 31 pp. Light blue printed wrappers, stapled. Spine toned, else fine. SIGNED by Borges on the title page. Provenance: Matthew Monahan; Gary Oleson.

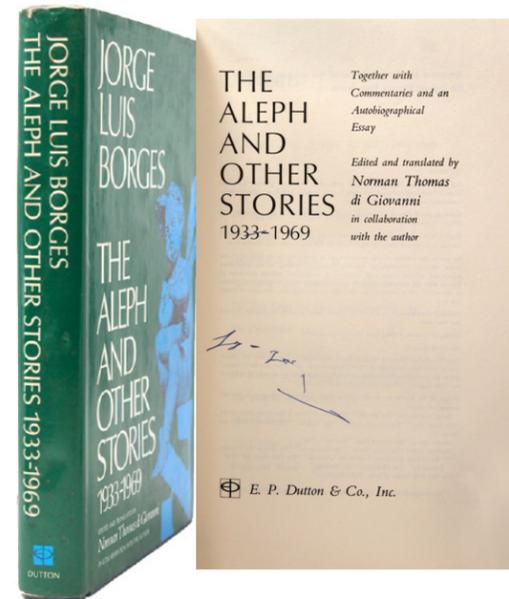
Translation of “El perjurio de la nieve” (1944), in the translation by Ruth L.C. Simms, from *The invention of Morel, Stories from La trama celeste* (1964). The Vanishing Rotating Triangle was a New York small press operated by Ted Castle and Leonardo Katz from 1969 to 1978, notable for publishing Latin American literature and the first two novels of Kathy Acker.

The title page includes a paragraph from An Autobiographical Essay by Jorge Luis Borges describing the origins of their

long friendship: “Opposing my taste for the pathetic, the sentimental, and the baroque, Bioy made me feel that quietness and restraint are more desirable.”

UNCOMMON, ESPECIALLY SIGNED BY BORGES.

SOLD [332789]



90] Borges, Jorge Luis. *The Aleph and Other Stories 1933 - 1969. Together with Commentaries and an Autobiographical Essay. Edited and translated by Norman Thomas di Giovanni in Collaboration with the author.* New York: E. P. Dutton, 1970.

8vo. 286 pp. First edition in English. Blue cloth. Very good in very good dust jacket. Foster A27.8.

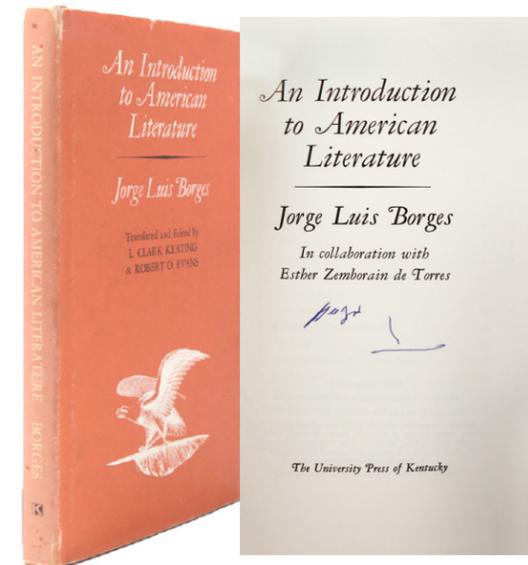
SIGNED by Borges on the title page.

\$1,000 [332911]

91] Borges, Jorge Luis, in collaboration with Esther Zemborain de Torres. *An Introduction to American Literature ... Translated and Edited by L. Clark Keating and Robert O. Evans.* Lexington: University Press of Kentucky, 1971.

8vo. 94, [1] pp. First edition. Brown cloth. Fine in very good dust jacket (spine panel faded). SIGNED by Borges on the title page. Becco 283; Foster A69.2 (citing a 1973 edition by Shocken).

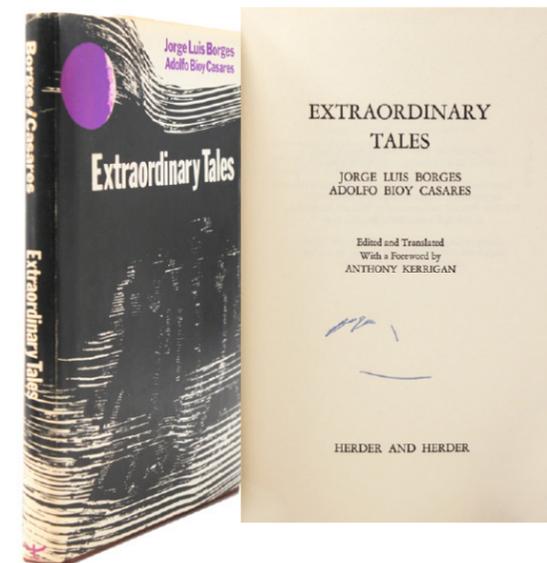
\$1,000 [332834]



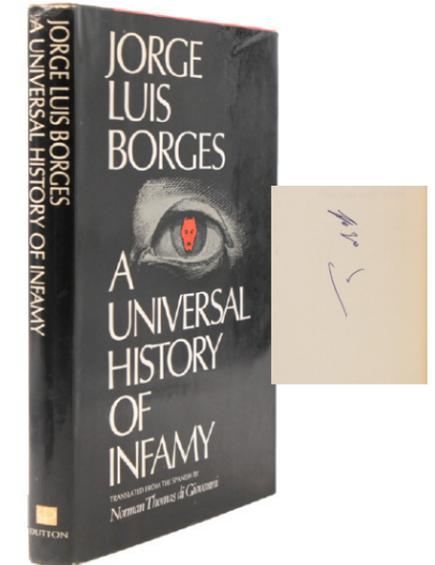
92] Borges, Jorge Luis & Adolfo Bioy Casares. *Extraordinary Tales. ... Edited and Translated with a Foreword by Anthony Kerrigan.* [New York]: Herder and Herder, [1971].

8vo. First American edition. Brown cloth. Fine in fine unclipped dust jacket. Review copy with publisher’s slip loosely inserted. SIGNED by Borges on the title page. Foster A45.4.

\$750 [332926]

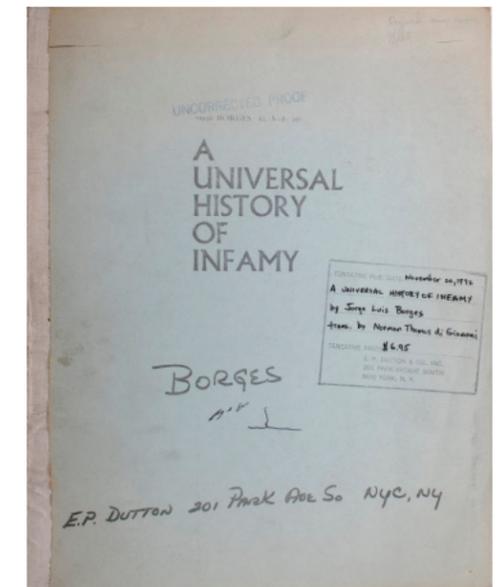


93] Borges, Jorge Luis. *A Universal History of Infamy ... Translated by Norman Thomas di Giovanni.* New York: E. P. Dutton, [1972].



8vo. 146 pp. First American edition. Black cloth spine, red cloth over boards. Fine in fine dust jacket. SIGNED by the author opposite the title page. Foster A62.5.

\$1,000 [329542]



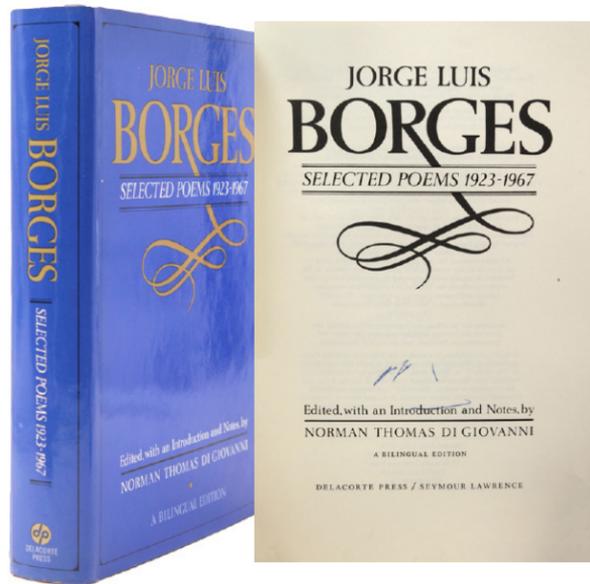
SIGNED PROOF

94] Borges, Jorge Luis. *A Universal History of Infamy ... Translated by Norman Thomas di Giovanni.* New York: E. P. Dutton, [1972].

4to. Duplicated text, printed on rectos only. 82 pp. Uncorrected proof. Wrappers with title and publication date November 20 1972, in ink. Spine backed with tape, else near fine. SIGNED by Borges on the front wrapper. Foster A62.5.

SIGNED by Borges in his later blind hand. With a pencil annotation at top: "Signed on cover 7/1/85".

\$750 [326904]



SIGNED BY BORGES & UPDIKE

95] Borges, Jorge Luis. *Selected Poems 1923-1967. Edited with an introduction and notes by Norman Thomas di Giovanni. A bi-lingual edition.* [New York]: Delacorte Press / Seymour Lawrence, [1972].

8vo. xxviii, 328, [1] pp. First American edition. Blue cloth. Fine in near fine dust jacket (slight wear to back panel). SIGNED by the author on the title page, and by John Updike on the list of translators. Becco 284; Foster A9.2. Provenance: Matthew Monahan; Gary Oleson.

\$750 [329553]

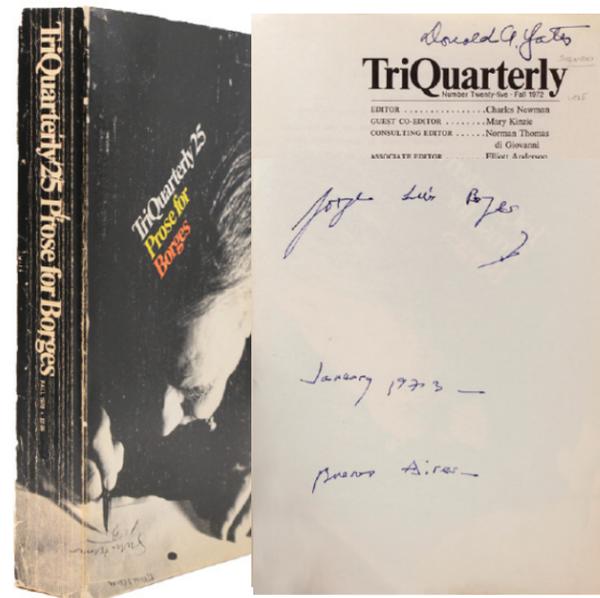
96] Kinzie, Mary, and Charles Newman, eds. *Prose for Borges.* [Cover title]. *TriQuarterly* 25. Evanston: Northwestern University, Fall 1972.

Tall 8vo. 467, [1] pp. Original wrappers. Very good (some rubbing and wear). Ownership signature of Borges editor and scholar Donald A. Yates with his annotations. Foster E45, I65, etc.; O7 (for 1974 reprint).

Massive compendium of critical essays and tributes to Borges, with a selection of his writings.

Boldly SIGNED and dated on the inside cover "Jorge Luis Borges [flourish] January 1973 Buenos Aires".

\$750 [332902]



97] Peyrou, Manuel. *Thunder of the Roses. A Detective Novel Introduced by Jorge Luis Borges. Translated by Donald A. Yates.* New York: Herder and Herder, [1972].

8vo. 170 pp. First edition. Reddish-brown cloth. Fine in fine dust jacket. SIGNED by Borges on the title page. Becco 218. Provenance: Donald A. Yates; Gary Oleson.

Detective novel, originally published as *El Estruendo de las Rosas* (1948), translated by Donald A. Yates, scholar and translator of Jorge Luis Borges, who has contributed an introduction.

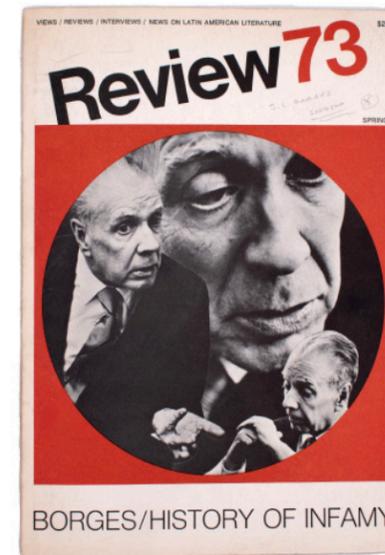
SIGNED by Borges on the title page, and with a loosely inserted autograph letter, signed ("Manuel"), from the author to the translator, with the original airmail envelope, signed on the verso R. M. Peyrou.

\$750 [332927]

98] *Review* 8, Spring 1973. [Focus. A Universal History of Infamy]. New York: Center for Inter-American Relations, 1972.

8vo. 80 pp. Wrappers. Fine. Foster G115.

Includes an important bibliographical and critical article by

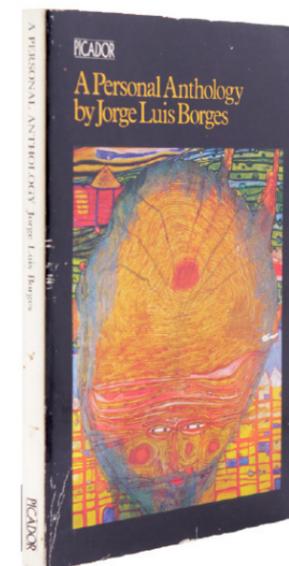


and distorting (aesthetic justification) gradually the bits of its decisive development be even to him — (the renewed)

Norman Thomas di Giovanni, "Borges' Infamy, A Chronology and a Guide" at pp. 6-12.

SIGNED by Borges on the sectional title for "Focus: A Universal History of Infamy."

\$750 [338933]

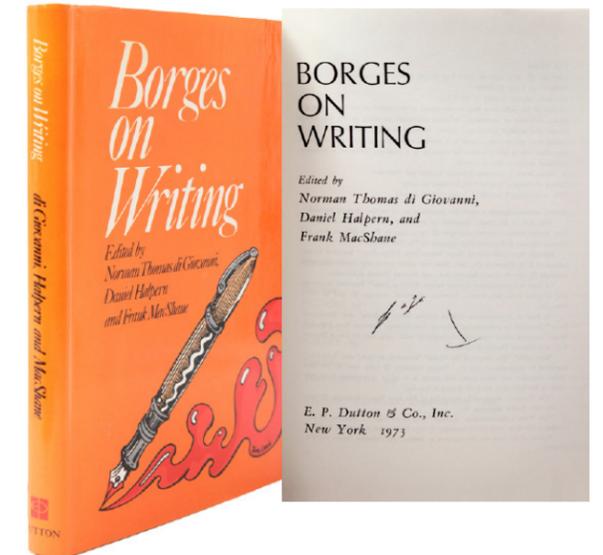


4-4 1

99] Borges, Jorge Luis. *A Personal Anthology ... Edited and with a Foreword by Anthony Kerrigan.* London: Picador, [1972].

8vo. xii, 178, [1]. First British paperback edition of *Antología personal*, published in 1961. Pictorial wrappers. Textblock toned. Very good. SIGNED by Borges beneath the biographical note. Becco 277; Foster A4.4 (for Cape edition, 1968).

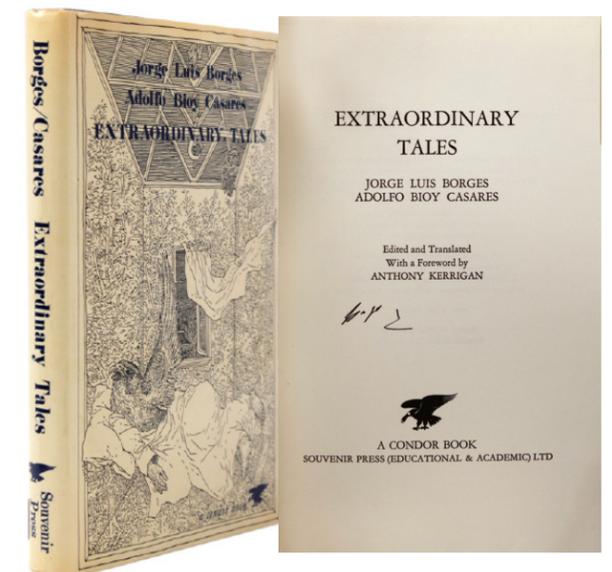
\$500 [335051]



100] Borges, Jorge Luis. *Borges on Writing. Edited by Norman Thomas di Giovanni, Daniel Halpern, and Frank MacShane.* New York: E.P. Dutton, 1973.

8vo. 172, [1] pp. First edition. White cloth spine and red boards. Fine in fine dust jacket. SIGNED by Borges on the title page. Foster A35.1; not in Helft. Provenance: Gary Oleson.

\$750 [329554]



101] Borges, Jorge Luis, and Adolfo Bioy-Casares. *Extraordinary Tales. Edited and Translated with a Foreword by Anthony Kerrigan.* London: A Condor Book. Souvenir Press, [1973].

8vo. 144 pp. First British edition. Boards. Fine in Fine dust jacket. Foster A45.5.

Collection of short texts from world literature, first published in Buenos Aires in 1967. The English translation by Anthony Kerrigan was first issued by Herder and Herder in 1971.

UNCOMMON SIGNED BY BORGES.

\$500 [332768]

ONE OF 50 COPIES

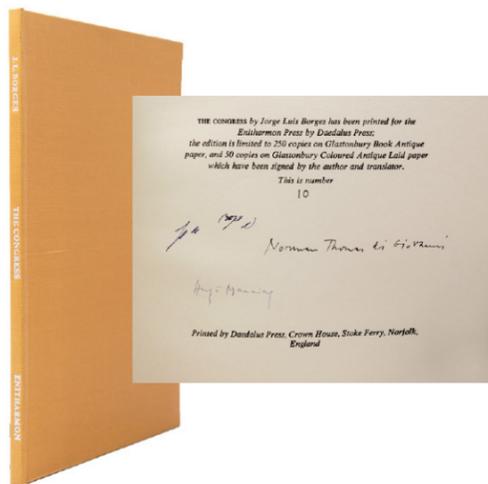
102] Borges, Jorge Luis. *The Congress*. Translated by Norman Thomas di Giovanni in collaboration with the author. London: Enitharmon Press, 1974.

4to. Frontispiece portrait by Hugo Manning. 17, [2] pp. First edition in book form. No. 10 of 50 copies on Glastonbury Coloured Antique Laid paper, SIGNED by the author and translator, also signed by Hugo Manning. Original orange cloth. Fine copy without dust jacket as issued. Helft, p. 97 (for periodical appearance); Foster A41.2.

First published in the *New Yorker* for 6 November 1971.

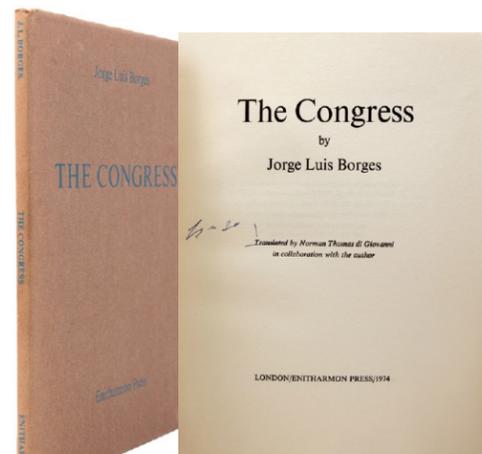
UNCOMMON IN THE SIGNED ISSUE.

\$2,750 [332823]



103] Borges, Jorge Luis. *The Congress*. Translated by Norman Thomas di Giovanni in collaboration with the author. London: Enitharmon Press, 1974.

4to. Frontispiece portrait by Hugo Manning. 17, [2] pp. First edition in book form. No. 162 of 250 copies on Glastonbury



Antique Book paper. Original light brown cloth. Fine copy in brown paper dust jacket printed in blue. Helft, p. 97 (for periodical appearance); Foster A41.2.

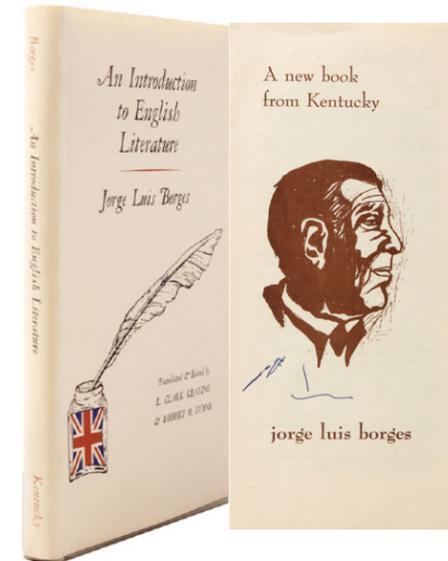
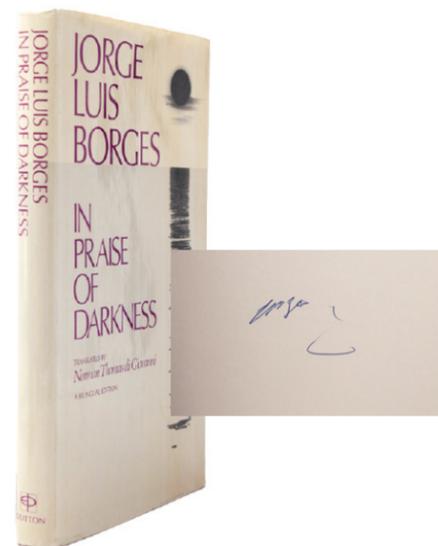
First published in the *New Yorker* for 6 November 1971. This copy from the ordinary issue (there was also a signed issue of 50 copies). SIGNED by Borges on the title page.

\$1,250 [332818]

104] Borges, Jorge Luis. *In Praise of Darkness*. Translated by Norman Thomas di Giovanni. A Bilingual Edition. New York: E.P. Dutton, 1974.

8vo. 142 pp. First American edition. Cloth backed boards. Fine in fine dust jacket. SIGNED by Borges. Foster A51.2.

\$1,000 [332921]

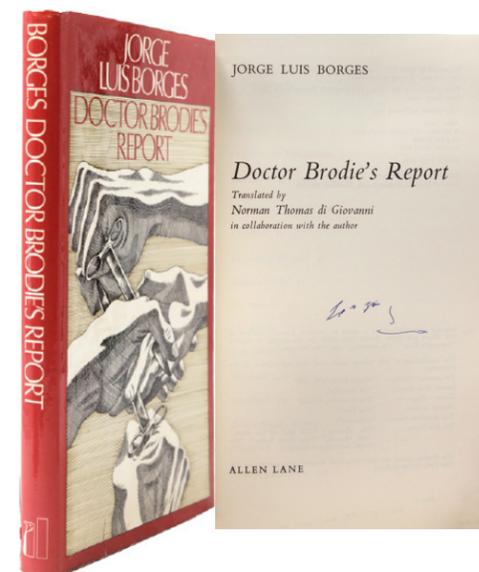


105] Borges, Jorge Luis, in collaboration with Maria Esther Vasquez. *An Introduction to English Literature ... Translated and Edited by L. Clark Keatinge and Robert O. Evans*. Lexington: University Press of Kentucky, 1974.

8vo. x, 77, [1] pp. First edition. Sand cloth. Fine in fine dust jacket. Foster A68.2. Provenance: Matthew Monahan; Gary Oleson.

SIGNED by Borges on the title page, and on a loosely inserted prospectus for the book.

\$1,000 [332922]

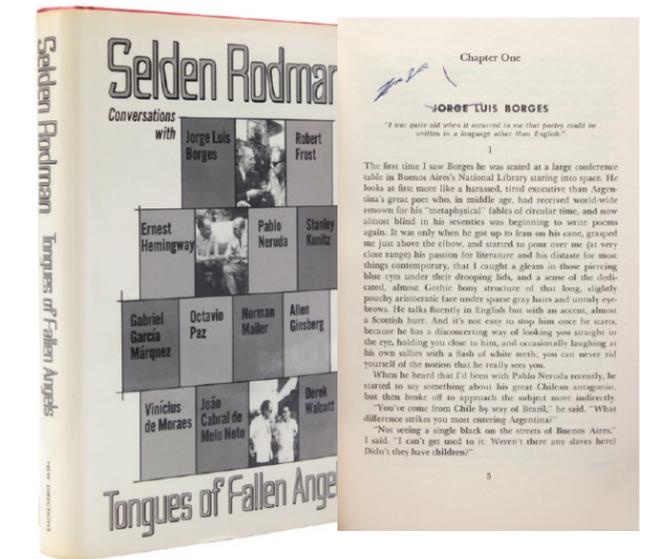


106] Borges, Jorge Luis. *Doctor Brodie's Report*. Translated by Norman Thomas di Giovanni in collaboration with the author. London: Allen Lane, [1974].

8vo. 128 pp. First U.K. edition. Pale green boards. Fine in fine dust jacket. Becco 285 (for Dutton edition, 1972); Foster A66.5.

SIGNED by Borges on the title page.

\$750 [332919]



107] Rodman, Selden. *Tongues of Fallen Angels. Conversations with Jorge Luis Borges, Robert Frost, Ernest Hemingway, Pablo Neruda, Stanley Kunitz, Gabriel Garcia Márquez, Octavio Paz, Norman Mailer, Allen Ginsberg, Vinicius de Moraes, João Cabral de Melo Neto, Derek Walcott*. New York: New Directions, [1974].

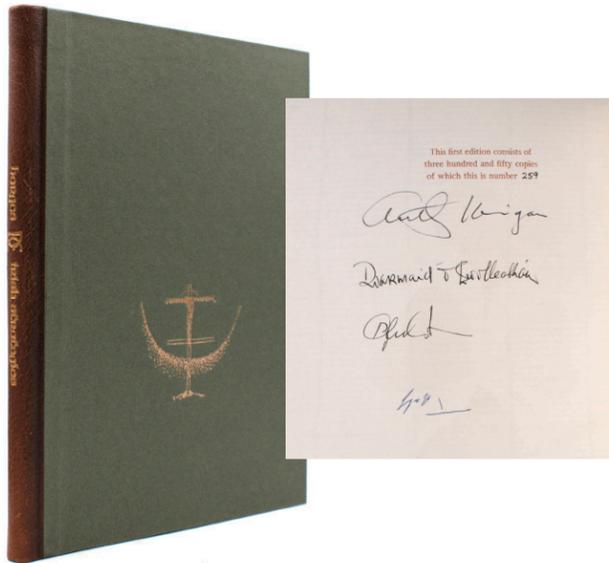
8vo. [x], 271 pp. First edition. Red cloth. Fine in fine dust jacket. Review copy with publisher's slip. SIGNED by Borges on p. 5. Foster L63.

\$500 [338052]

UNIQUE COPY SIGNED BY BORGES

108] Borges, [Jorge Luis]. *Irish Strategies. Two stories ... adapted into English by Anthony Kerrigan and into Irish by Diarmaid o Suilleabhain ... Eight drawings by Bernard Childs*. [Dublin: Dolmen Press, 1975].

8vo. 87, [1] pp. Printed on German mould-made rag paper. First edition. Number 251 of 350 copies, signed by translators

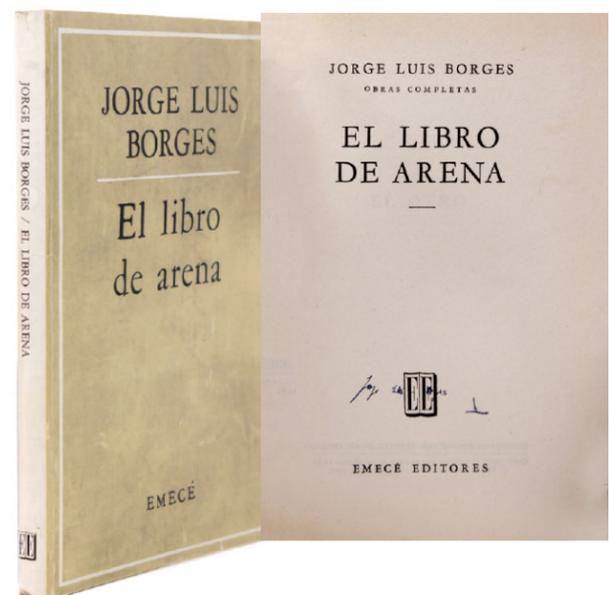


Anthony Kerrigan and Diarmaid O Suilleabhain, and by illustrator Bernard Childs. Quarter brown leather and boards. Fine in slipcase. Foster A71.1. Provenance: Matthew Monahan; Gary Oleson.

Includes "Theme of Traitor and Hero" and "The Form of the Sword", essays, and two poems by Borges on James Joyce, translated by Kerrigan. A beautiful production.

UNIQUE COPY SIGNED by Borges on the limitation leaf at the Gotham Book Mart, Fall 1982, with a pencil note by Matthew Monahan on the flyleaf "Borges signature not called for, this the first copy he handled, unaware it existed".

\$1,750 [327246]

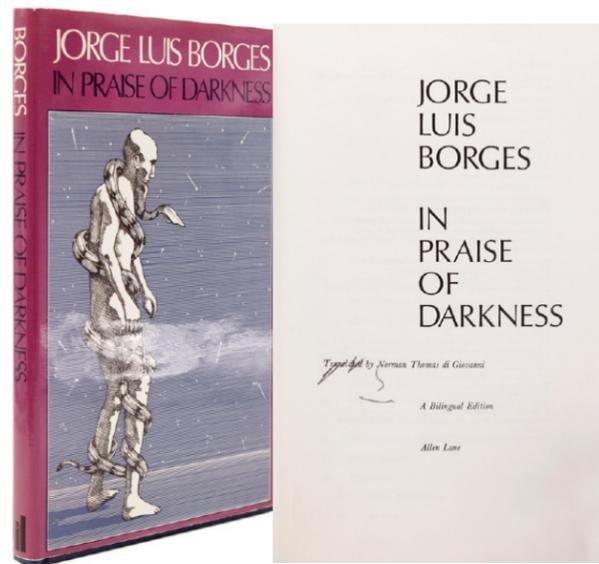


109] Borges, Jorge Luis. *El libro de arena*. Buenos Aires: Emecé, [1975].

12mo. 181, [11] pp. First edition. Wrappers. Bookseller ticket of La Ciudad, Buenos Aires. Minor rubbing. near fine. Some pencil tick marks and marginal annotations in Epilogo and on contents page. Forster A76.6; Helft, p. 101.

Collection of thirteen short stories. Published in the Obras Completas series. SIGNED by Borges on the title page in a minute but still legible hand.

\$1,000 [332869]



110] Borges, Jorge Luis. *In Praise of Darkness*. Translated by Norman Thomas di Giovanni. A Bilingual Edition. [London]: Allen Lane, [1975].

8vo. 142 pp. First British edition. Blue cloth. Fine in fine dust jacket. SIGNED by Borges on the title page. Foster A51.3.

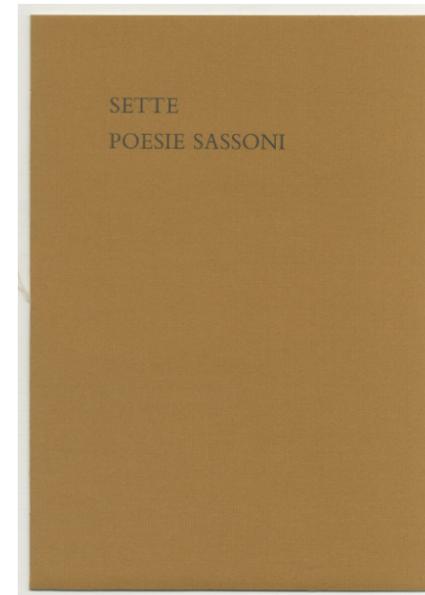
\$1,000 [333154]

111] Borges, Jorge Luis. *Sette Poesie Sassoni [Seven Saxon Poems]*. [Verona: Privately Printed by J. Verniere, 1975].

4to. Illustrated title page. [10] pp. First edition. One of 150 copies printed. Fine in sewn wrappers.

Translated into Italian by Paolo Serra. A handsome production, printed by Jacques Verniere in Bembo type on Amalfi paper. OCLC locates four copies.

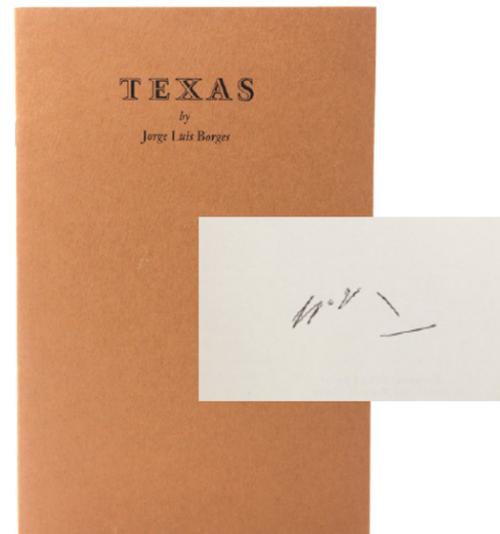
\$950 [337040]



112] Borges, Jorge Luis. *Texas* [Translated by Mark Strand]. Austin: The University of Texas at Austin. Humanities Research Center, [1975].

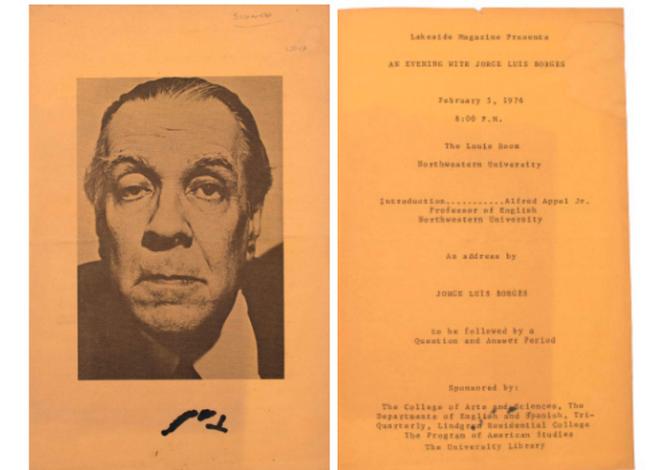
8vo. With facsimile of a two-page fair copy of the poem. [8] pp. One of 295 copies. Brown wrappers, titled on upper cover. Fine. Foster 119.1. Provenance: Matthew Monahan; Gary Oleson.

The concise, striking poem by Borges written upon his first visit to Texas, reproducing a fair copy of the sonnet in the collections of the Humanities Research Center. The English version is by Mark Strand, from the Selected Poems. Printed as a keepsake for the Manuscript Society of America, May 1975.



This copy SIGNED by Borges on the title page, and also by John O. Kirkpatrick at his Note on the Text. With an undated autograph letter, signed, to Matthew Monahan from Texas bookseller John R. Payne noting that he asked Kirkpatrick, "the person who put the leaflet together to add his autograph". Monahan worked at the Gotham Book Mart and asked Borges to sign it in the early 1980s.

\$750 [332773]



113] Borges, Jorge Luis. *Lakeside Magazine Presents An Evening with Jorge Luis Borges February 5, 1976, The Louis Room, Northwestern University*. [Evanston: Northwestern University, 1976].

8vo. Portrait of Borges as cover, facsimile of manuscript leaf. [4] pp., single sheet of orange paper folded. Old folds. SIGNED by Borges beneath the portrait.

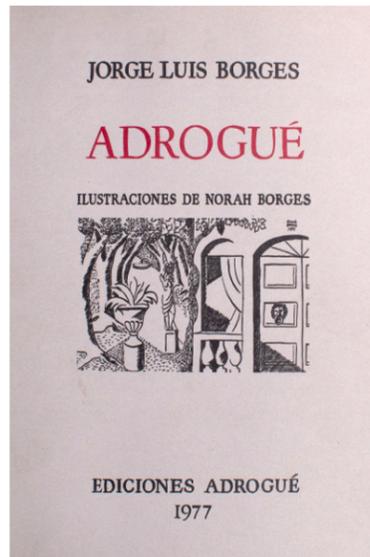
\$500 [333100]

114] Borges, Jorge Luis. *Adrogué. Ilustraciones de Norah Borges*. [Adrogué (Almirante Brown)]: Ediciones Adrogué, 1977.

8vo. 75 pp. First edition. Grey wrappers printed in red and black. Fine copy. SIGNED by Borges on the blank before the half title. Foster A26.1; Helft, p. 103.

Poems by Borges with illustrations by his sister Norah.

\$1,750 [326873] [see following page]

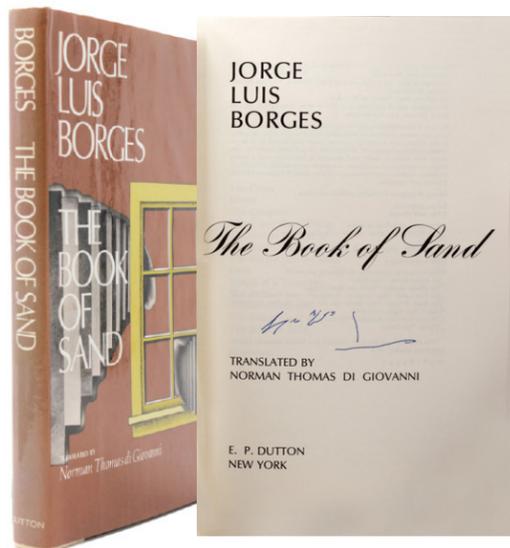


115] Borges, Jorge Luis. *The Book of Sand*. Translated by Norman Thomas di Giovanni. New York: E.P. Dutton, [1977].

8vo. 125 pp. First edition. Tan cloth spine, brown cloth over boards. Fine in Fine dust jacket. Foster A76.6.

Borges' favorite among his books, here SIGNED by him on the title page.

\$1,000 [332930]



PROOF COPY

116] Borges, Jorge Luis. *The Gold of the Tigers*. Selected Later Poems. Translated by Alastair Reid. New York: E.P. Dutton, 1977.

8vo. 56 pp. Uncorrected proof. Ochre wrappers. Fine. Foster



A100.2 (noting a subtitle, A Bilingual Edition, added to the published book).

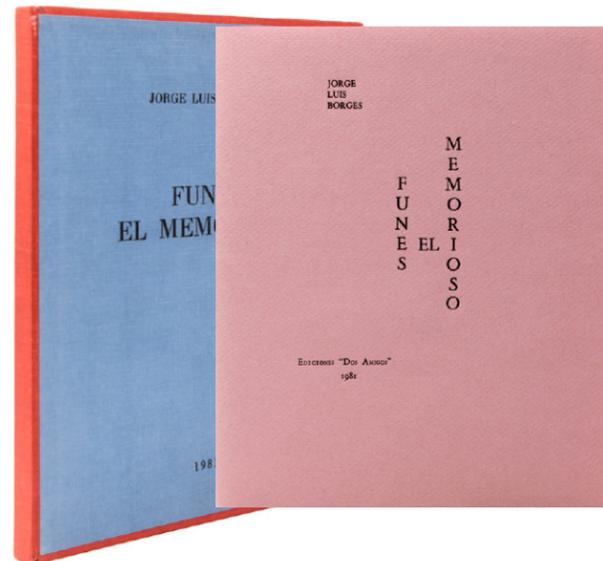
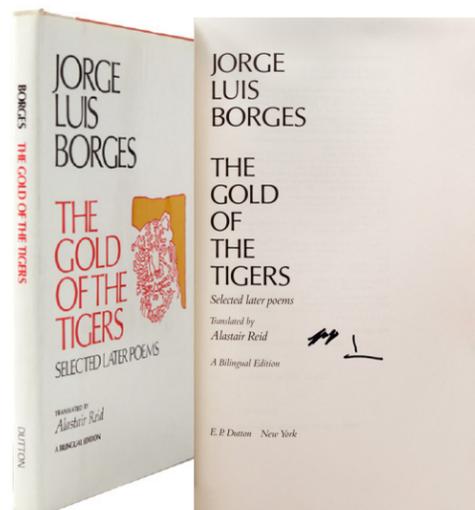
The text in English appears first, followed by the original Spanish text. In the published edition, the poems are reset with the Spanish and English on facing pages. SIGNED by Borges on the title page.

\$750 [332809]

117] Borges, Jorge Luis. *The Gold of the Tigers*. Translated by Alastair Reid. A Bilingual Edition. New York: E.P. Dutton, 1977.

8vo. 95 pp. First edition. White cloth spine, rose boards. Fine in fine dust jacket. SIGNED by Borges on the title page. Foster A100.2.

\$750 [332924]



ONE OF 15 COPIES

118] Borges, Jorge Luis. *Funes el memorioso*. [Buenos Aires: Ediciones Dos Amigos, 1981].

8vo. [28] pp. First 3 and last 3 leaves are blanks. Edición fuera de comercio. Copy no. 10 of 15 copies on Okawara paper (total edition of 30). Folded, untrimmed sheets in rose card covers. As new in cloth folding box. Not in Foster or Helft.

Fine press edition of this story, first published in La Nacion in 1942, and collected in Ficciones (1944). Hand set in 6 point Garamond and printed in a private edition of 30 copies, 15 nominative copies on antique Japon, and 15 numbered copies on Okawara paper (as here). OCLC reports a copy of a larger limitation (50 copies) issued by Dos Amigos, but not this edition.

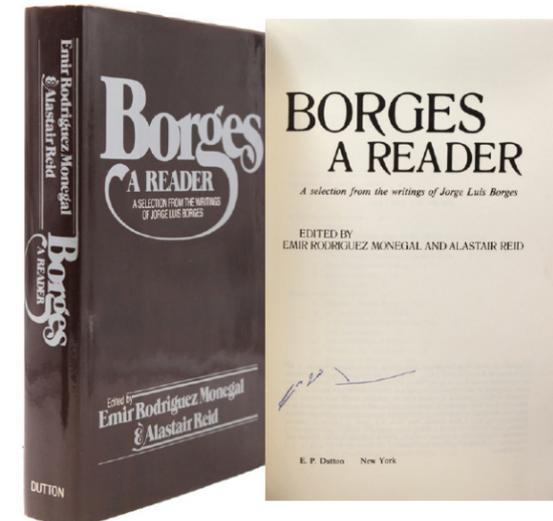
A superb production.

\$2,000 [333073]

119] Borges, Jorge Luis. *Borges, A Reader*. A selection from the writings of Jorge Luis Borges. Edited by Emir Rodriguez Monegal and Alastair Reid. New York: E.P. Dutton, [1981].

8vo. 368, [1] pp. First edition. White cloth spine, brown boards. Review copy with inserted slip. Fine in fine dust jacket. SIGNED by the author on the title page. Foster A14.3. Provenance: Matthew Monahan; Gary Oleson.

\$750 [329555]



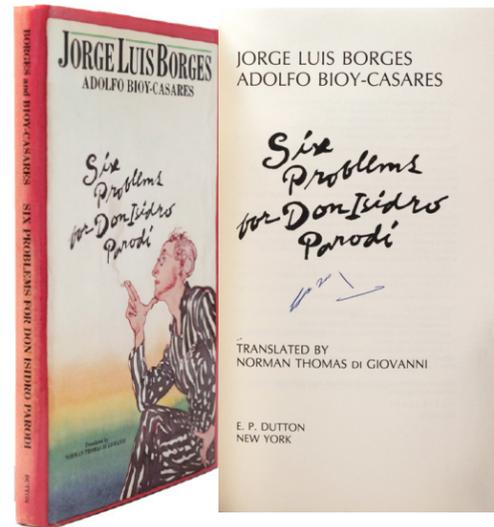
120] Borges, Jorge Luis, and Adolfo Bioy-Casares. *Six Problems for Don Isidro Parodi*. Translated by Norman Thomas di Giovanni. New York: E.P. Dutton, [1981].

8vo. 161 pp. Advance galley proofs. Yellow wrappers. Very good (spine toned, owner name on upper cover). Publisher's review slip loosely inserted. SIGNED by the author on the title page. Forster A113.4.

\$500 [332923]

121] Borges, Jorge Luis, and Adolfo Bioy-Casares. *Six Problems for Don Isidro Parodi*. Translated by Norman Thomas di Giovanni. New York: E.P. Dutton, [1981].

8vo. 160 pp. First edition. Cloth backed boards. Fine in fine



dust jacket. SIGNED by the author on the title page. Forster A113.4.

\$750 [332760]

'NO HABRÁ NUNCA UNA PUERTA ...': SIGNED BY BORGES

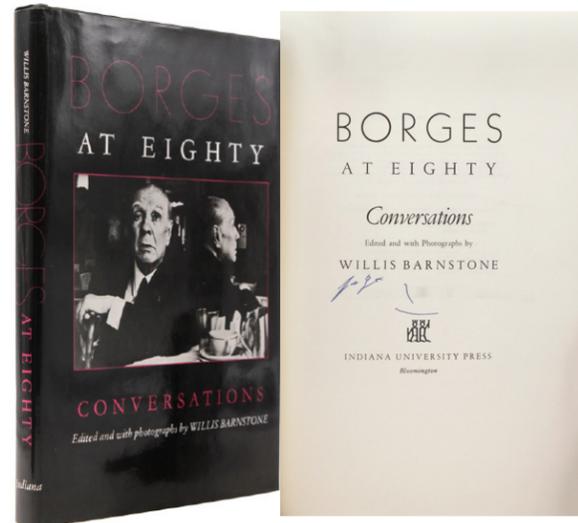
122] Borges, Jorge Luis. *Laberinto*. [Minneapolis]: Toothpaste Press for Bookslinger Editions, April 16, 1982.

Oblong 10 x 14. Single sheet printed in blue and black. No. 44 of 90 copies, SIGNED by the author. Printed on the occasion of the author's reading at the Walker Center. Old soft fold near left margin. Fine. Not in Helft (see p. 159).

Beautifully printed setting of the Borges poem, on an untrimmed quarter sheet of handmade paper. This broadside is number 17 in the series Twenty Broadside from the Walker Art Center reading series.

The poem was first published as *El laberinto* in *La Nación*, 11 June 1967. UNCOMMON.

\$1,000 [326830]



SIGNED

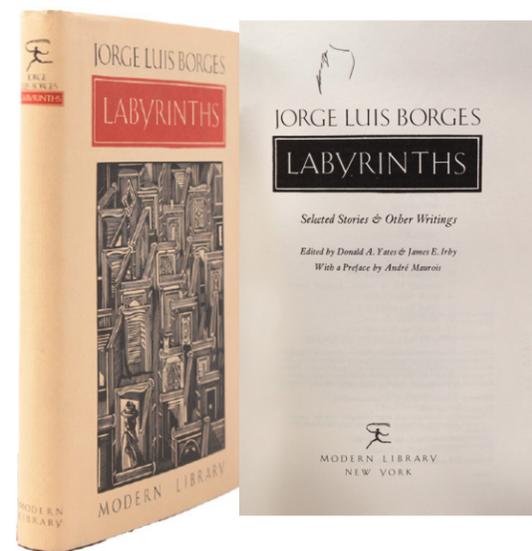
123] Borges, Jorge Luis. *Borges at Eighty. Conversations.* Edited and with photographs by Willis Barnstone.

Bloomington: Indiana University Press, [1982].

8vo. Illustrated throughout. xii, [2], 176 pp. First edition. Black cloth. Fine in fine dust jacket. SIGNED by Borges on the title page. Foster L3.

Eleven chapters based on interviews of Borges in 1980 by Willis Barnstone, Alastair Reid, Dick Cavett, Albert Coffa, Kenneth Brecher, John Coleman, Roger Cunningham, Robert Dunn, Miguel Enguidanos, Jorge Isaias Oclander, Luis Beltran, and Margery Resnick. Uncommon signed.

\$1,000 [333088]

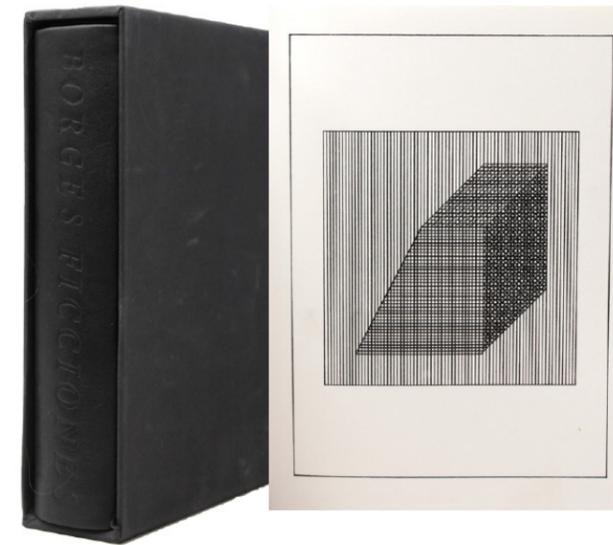


124] Borges, Jorge Luis. *Labyrinths. Selected Stories & Other Writings.* Edited by Donald A. Yates and James E. Irby. Preface by André Maurois. New York: Modern Library, [1983].

8vo. xxiii, 251, [3] pp. First Modern Library edition. Brown boards. Fine in fine dust jacket.

Review copy with inserted slip. SIGNED by Borges on the title page.

\$500 [332763]



125] Borges, Jorge Luis. *Ficciones.* [New York: The Limited Editions Club, 1984].

8 x 8 inches. Illustrated with 22 silk-screened drawings by Sol LeWitt xxii, 306, 2, blank, [1 limitation leaf]. Edition limited to 1500 numbered copies SIGNED by the artist. Original full black morocco, spine lettered in blind. Fine copy.

Finely printed text of Borges' masterpiece, *Ficciones*, with introductory essay, *The Designs of Jorge Luis Borges* by Alexander Coleman, and silk screens by Sol LeWitt.

\$1,500 [332904]

SIGNED

126] Borges, Jorge Luis. *Atlas. Colaboración de Maria Kodama.* [Buenos Aires]: Editorial Sudamericana, [1984].

Oblong 4to. Illustrated in color throughout. 91, [5] pp. First edition. Brown rexine. Fine in very good plus pictorial dust jacket (a couple of short closed tears). SIGNED by Borges on the half title. Helft, p. 113.



Photographic travelogue with prose vignettes by Borges.

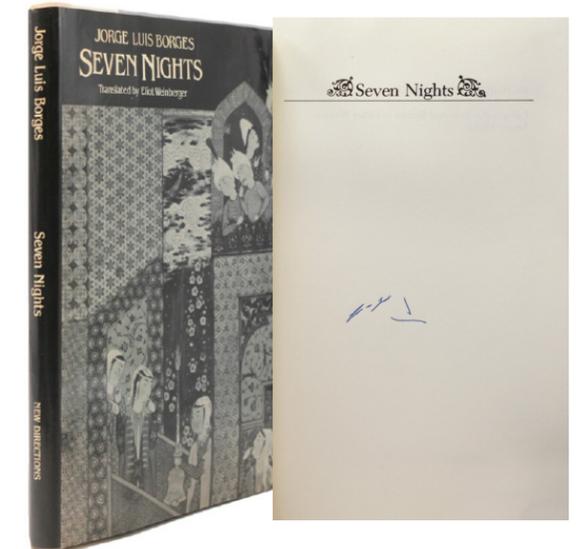
\$750 [326895]

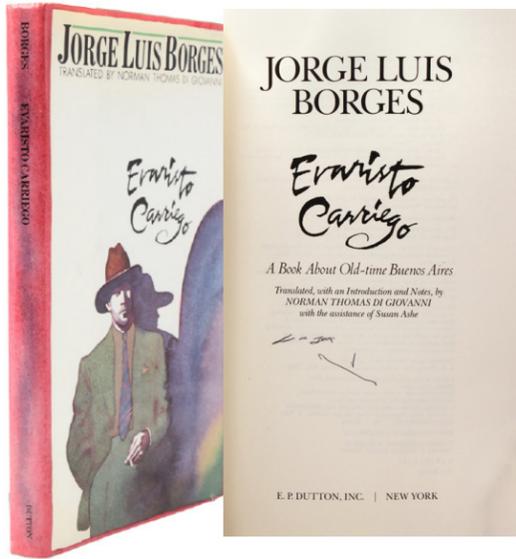
127] Borges, Jorge Luis. *Seven Nights.* Translated by Eliot Weinberger and introduction by Alastair Reid. [New York]: New Directions, [1984].

8vo. 121 pp. First edition. Quarter cloth and boards. Fine in fine unclipped dust jacket. Forster 114.1 (for 1980 ed.).

Series of lectures by Borges on the *Divine Comedy*, the *Arabian Nights*, and other topics, originally published in Mexico in 1980. The much scarcer hardcover edition, simultaneous with the paperback issue. SIGNED by the author on the half title.

\$750 [332762]





128] Borges, Jorge Luis. *Evaristo Carrigo. A Book about Old-Time Buenos Aires.* Translated, with an Introduction and Notes by Norman Thomas de Giovanni with the assistance of Susan Ashe. New York: E.P. Dutton, [1984].

8vo. 173 pp. First American edition. Quarter grey cloth and green boards. Near fine in near fine dust jacket (light bumps to corners). Foster A54.4.

SIGNED by Borges on the title page.

\$500 [332803]

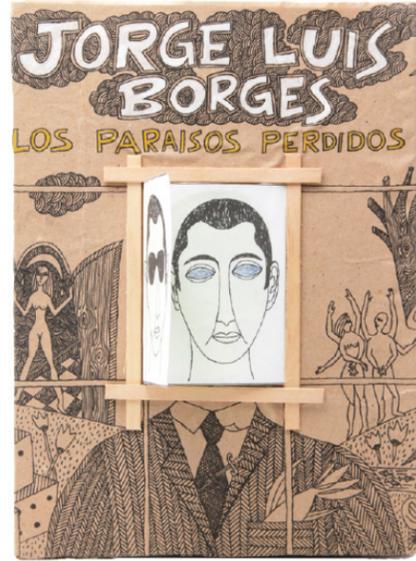
BORGES IN CUBA

129] Borges, Jorge Luis. *Los Paraísos Perdidos.* [Matanzas]: Ediciones Vigía, [1997].

8vo. Illustrations and decorations by Rolando Estevez. Reduced copy of the wrapper design tipped to first blank leaf. Text within decorative borders, printed rectos only, [16] leaves, first and last leaves blank. Hand decorated printed wrappers over stapled card covers, front cover with a four-flap fold-out mounted inside a wooden "frame", colored-paper cutouts are mounted on back cover. Fine. OCLC: 432146241 (3 locations).

Handmade artist book by Rolando Estevez, a collection of prose and poetry by Borges, printed in Cuba on Puentes Grandes recycled paper in varying hues, including: Arte poética, Los Borges, Borges y yo, El otro tigre, Poema de los dones, El testigo, Posesión del ayer.

OCLC also reports another version with identical title but



different contents and pagination. This edition is issued in the Colección Clásicos.

\$750 [333085]

130] Borges, Jorge Luis. *Obras Completas [Complete Works]. Vols. 1-27 [of 35].* [Madrid]: Alianza Editorial, [1998].

12mo. Approximately 5,000 pp. First editions thus. Volumes 1-27 only [of 35 published]. Textured cloth gilt. A tight, fine partial set with a tiny bit of wear and two volumes with tiny splits on the bottom edge. A significant portion of this 35-volume set, a very uncommon format.

\$2,000 [348693]

