

APPENDIX 1:

MANUSCRIPTS CONSULTED

By Year of Composition

If the manuscripts are dated by Borges, I have used those dates in what follows; if not, the dates are those of first publication. If the manuscripts have been published in whole or in part, I include information on that, otherwise not; the same goes for their current location, which I list here only if it is publicly known.

CA. 1916

“Montaña de gloria”: Unpublished poem.

1918

“Aterrizaje”: Unpublished poem, dated 1918 with further changes dated 1919. (Reproduced in Alejandro Vaccaro, *Borges, imágenes y manuscritos*, p. 43.)

“Estandarte”: Unpublished poem, dated 1918 with further changes dated 1919. (Reproduced in Alejandro Vaccaro, *Borges, imágenes y manuscritos*, p. 44.)

1919

“Calle desconocida”: Borges Collection, Small Library, University of Virginia (here after UVA). (Included in *Fervor*; manuscript has an initial date of 1919, then 1920, then 1922, then 1943. See Donald L. Shaw, “Borges’s Tinkerings.”)

1920

“Trincheras” (1920 version revised in 1923 for inclusion in *Fervor* but not included): UVA. (In *Grecia*, June 1920.)

“Rusia”: Manuscript Division, New York Public Library; 1920 manuscript published in *L’Herne* volume on Borges in 1964; and in Miguel de Torre Borges, *Borges: Fotografías y manuscritos*, p. 57. (In *Grecia*, September 1920.)

“Judería” (1920 manuscript with 1922 and 1943 revisions): UVA. (Included in *Fervor* in 1923; then as “Judengasse” in *Poemas*, 1943.)

“Ciudad” (1920 version with 1923 revisions): UVA. (Included in *Fervor*. Original title, in expressionist-influenced handwriting, was “Nostalgia inescrutable”; the new title, “Ciudad,” is in the handwriting of the 1923 revisions.)

1921

Nothing. This was a very productive year for Borges, as seen in the Helft bibliography and the Borges Center timeline, but perhaps no manuscripts survive because it was also a year of much travel, from Spain to Portugal to Buenos Aires, and of changes of domicile in Buenos Aires.

1922

- “La nadería de la personalidad”: Aizenman catalogue, p. 17. (In *Proa*, August 1922; then included in *Inquisiciones*, 1925.)
- “Manuel Maples Arce”: Lame Duck Books, *Latin American Spanish and Portuguese Literature: Catalogue 88* (2012), p. 58; also in Lame Duck Books, *Catalogue No. Eighty One, or So* (2005), p. 15. (In *Proa*, December 1922; then included in *Inquisiciones*, 1925.)
- “Francisco Piñero”: Lame Duck Books, *Catalogue No. Eighty One, or So* (2005), p. 15. (In *Proa*, July 1923.)

1923

- “Las calles”: UVA. (In *Fervor*, later editions. Manuscript is signed and dated Buenos Aires, 1951.)
- “La guitarra”: Lame Duck Books, *Borges* catalogue (2003), p. 21. (Included in *Fervor*.)
- “Caminata”: Aizenman catalogue, p. 34; and Lame Duck Books, *Borges* catalogue (2003), p. 22. (Included in *Fervor*.)
- “El Sur” (poem): Lame Duck Books, *Borges* catalogue (2003), p. 23. (Included in *Fervor*.)
- “Despedida.” (Included in *Fervor*.)
- “Un patio”: Lame Duck Books, *Borges* catalogue (2003), p. 93. (This is the 1923 poem from *Fervor*, recopied for Estela Canto in a copy of *Poemas 1922–1943* that he dedicated “A la hermosa Estela Canto, con toda mi amistad” in August 1944. It was subsequently modified but here he copies the 1923 version.)
- “Intentona de soneto”: poem at UVA, published by C. Jared Loewenstein and Donald L. Shaw

in “Five Manuscript Poems by Borges in the Virginia Collection,” pp. 144–47.

1924

- “Herrera y Reissig”: Aizenman catalogue, p. 19. (In *Inicial*, September 1924; then included in *Inquisiciones*, 1925.)
- “Montevideo” (fair copy): Lame Duck Books, *Borges* catalogue (2003), p. 28. (In *Martín Fierro* in August–September 1924; then included in *Luna de enfrente*.)
- “A Rafael Cansinos Assens”: Lame Duck Books, *Borges* catalogue (2003), p. 35. (In *Proa*, August 1924; then included in *Luna de enfrente*, 1925.)
- “Ramón Gómez de la Serna”: Aizenman catalogue, p. 18. (In *Inicial*, September 1924; then included in *Inquisiciones*, 1925.)

1925

- Luna de enfrente*: manuscript of whole book; images in Aizenman catalogue, p. 35. (Published by *Proa*, 1925.)
- “Patrias”: another manuscript of a poem included in *Luna de enfrente*. (Reproduced in Alejandro Vaccaro, *Borges, imágenes y manuscritos*, p. 44.)
- “Antelación de amor”: Lame Duck Books, *Latin American Spanish and Portuguese Literature: Catalogue 88* (2012), p. 59. (In *Proa*, March 1925 and included in *Luna de enfrente*; later retitled “Amorosa anticipación.”)
- “Oliverio Girondo: Calcomanías”: Lame Duck Books, *Catalogue No. 83* (2006), p. 12. (In *Martín Fierro*, June 1925; then included in *El tamaño de mi esperanza*, 1926.)
- “Fernández Moreno, Aldea española”: Lame Duck Books, *Catalogue No. 83* (2006), p. 15. (In *Martín Fierro*, September 1925.)
- “La Tierra Cárdena”: Lame Duck Books, *Latin American Spanish and Portuguese Literature: Catalogue 88* (2012), p. 61; also in Lame Duck Books, *Catalogue No. Eighty-One, or So* (2005), p. 17. (In *Proa*, November 1925; then included

- in *El tamaño de mi esperanza*.)
- “La aureola con almuerzo y otras erratas”: Lame Duck Books, *Catalogue No. 83* (2006), p. 12. (In *Martín Fierro*, December 1925.)
- “Al tal vez lector” (preface to *Luna de enfrente*): UVA
- 1926
- “Antología de la poesía argentina moderna, ordenada por Julio Noé”: UVA. (Review in *Proa*, January 1926.)
- “La pampa y el suburbio son dioses”: UVA. (In *Proa*, January 1926; then included in *El tamaño de mi esperanza*, 1926.)
- El tamaño de mi esperanza*: Lists of contents in *Diccionario de argentinismos*; and in Prescott’s *History of the Conquest of Peru*.
- “Sentirse en muerte”: notes in Aulus Gellius book: UVA. (Undated but ca. 1926.)
- “Boletín de una noche”: UVA. (Undated but ca. 1926.)
- “Soneto para un tango en la nochecita”: Aizenman catalogue, p. 36, and Lame Duck Books, *Borges* catalogue (2003), p. 32. (In *Caras y Caretas*, March 1926.)
- “Villa Mazzini”: UVA. (Published as “Villa Urquiza” in *Alfar*, July 1926.)
- “Elegía de los portones”: Aizenman catalogue, p. 37; and Lame Duck Books, *Borges* catalogue (2003), p. 41. (In *Nosotros*, November 1926; then included in *Cuaderno San Martín* in 1929.)
- “La fundación mitológica de Buenos Aires”: several versions, including one at UVA that was published by Élica Lois, pp. 280–82; and another that is in Alan Pauls and Nicolás Helft, *El factor Borges*, p. 21. (Published in *Nosotros*, May 1926; in the *Exposición de la actual poesía argentina* in 1927; then in a revised version in *Cuaderno San Martín*.)
- “Nota bibliográfica al libro de Ildefonso Pereda Valdés”: Lame Duck Books, *Catalogue No. 83* (2006), p. 15. (In *Martín Fierro*, July 1926.)
- “El guapo” (unpublished poem, ca. 1926): published in Alan Pauls and Nicolás Helft, *El factor Borges*, p. 65
- 1927
- “Leyenda policial”: Lame Duck Books, *Catalogue No. Eighty One, or So* (2005), p. 18. (Included in *El idioma de los argentinos* as “Hombres pelearon.”)
- “Sobre el meridiano de una gaceta”: Lame Duck Books, *Catalogue No. 83* (2006), p. 14. (In *Martín Fierro*, June 1927.)
- “Para el centenario de Góngora”: Lame Duck Books, *Catalogue 83* (2006), p. 13. (Included in *El idioma de los argentinos*.)
- “Versos con ademán de recuerdo”: UVA. (Included in *Cuaderno San Martín* as “Fluencia natural del recuerdo.”)
- “Ricardo Güiraldes” (obituary).
- “Ascendencias del tango.” (In *El idioma de los argentinos*, 1928.)
- “Apunte férvido sobre tres vidas de la milonga.” (In *El idioma de los argentinos*, 1928.)
- 1928
- El idioma de los argentinos*: List of contents in torn copy of *Inquisiciones*
- “A Francisco López Merino” (four versions in private collection). (Published in *La Vida Literaria*, October 1928; then in *Cuaderno San Martín*.)
- “Una pieza del año 52”: Lame Duck Books, *Latin American Spanish and Portuguese Literature: Catalogue 88* (2012), p. 65
- 1929
- “La perpetua carrera de Aquiles y la tortuga”: Lame Duck Books, *Catalogue No. Eighty Something* (2004), p. 40. (In *La Prensa*, January 1929; then included in *Discusión*, 1932.)
- “A la doctrina de pasión de tu voz”: Lame Duck Books, *Borges* catalogue (2003), p. 43; and Lame Duck Books, *Latin American Spanish and Portuguese Literature: Catalogue*

- 88 (2012), p. 66. (Included in *Cuaderno San Martín*.)
- 1930
Evaristo Carriego: 2 versions, first in *Diccionario de argentinismos*; second filling a whole notebook. The notebook version is in Special Collections at the Michigan State University Library. It contains drafts of all five chapters: “Palermo de Buenos Aires,” “Una vida de Evaristo Carriego,” “Las misas herejes,” “La canción del barrio,” and “Un posible resumen.”
- 1931
 “La postulación de la realidad”: notes on cover of Lancers Argentinos notebook: see Félix della Paolera’s *Develaciones*, p. 24. (In *Azul*, June 1931; then included in *Discusión*, 1932.)
 “El arte narrativo y la magia”: notes on cover of Lancers Argentinos notebook: see Félix della Paolera’s *Develaciones*, p. 24. (In *Sur*, early 1932; then included in *Discusión*, 1932.)
 “Encuentro en el allá seguro” (preface to Wally Zenner poems, 1931): Lame Duck Books, *Borges* catalogue (2003), p. 52. (Book of poems published by Viau y Zona, 1931.)
 Translations of three poems by Edgar Lee Masters. (In *Sur*, 1931.)
- 1933
 “Noticia de los kenningar”: Aizenman catalogue, p. 20. Four pages are published in *Borges el mismo, otro*, pp. 57–60. (In *Sur*, April–June 1933; then, as “Las kenningar,” included in *Historia de la eternidad*.)
 “Libros” (three brief reviews): Lame Duck Books, *Borges* catalogue (2003), p. 61; also in Lame Duck Books, *Catalogue No. 83* (2006), p. 11. (In *Selección*, no. 1 [May 1933].)
 “Noticias de cine” (brief reviews): Lame Duck Books, *Borges* catalogue (2003), p. 62. (In *Selección*, no. 2 [June 1933].)
 “El espantoso redentor Lazarus Morell.” (In *Crítica*, August 1933; then included in *Historia universal de la infamia*, 1935.)
 “Eastman, el proveedor de iniquidades.” (In *Crítica*, August 1933; then included in *Historia universal de la infamia* as “El proveedor de iniquidades Monk Eastman.”)
 “Hombres de las orillas.” (In *Crítica*, September 1933; then included in *Historia universal de la infamia* as “Hombre de la esquina rosada.”)
- 1934
 “El rostro del profeta.” (In *Crítica*, January 1934; then included in *Historia universal de la infamia* as “El tintorero enmascarado Hákim de Merv.”)
 “Los espejos velados”: Aizenman catalogue, p. 22; and in Lame Duck Books, *Borges* catalogue (2003), p. 78. (In *Crítica*, September 1934; in *Destiempo*, October 1936; then in *Otras inquisiciones* in 1952; and *El hacedor* in 1960.)
 “Prose Poems for I. J.”: Aizenman catalogue, p. 38. (Dated 1934; included in *Otros poemas*, 1943; then as “Two English Poems” in *Otras composiciones* in 1954; and in *El otro, el mismo* in 1964. There is an unpublished third English poem, written in Uruguay in 1934, in a private collection.)
- 1935
 “El asesino desinteresado Bill Herrigan.” (Included in *Historia universal de la infamia*.)
 “Préface,” Gloria Alcorta, *La Prison de l’enfant* (1935): Lame Duck Books, *Borges* catalogue (2003), p. 69. (In *La revue argentine*, April–May 1935; then in Gloria Alcorta book published in the same year.)
- 1936
 “Historia AEternitate.” (As “Historia de la eternidad” in *Historia de la eternidad*.)
 “El acercamiento a Almotásim”: manuscript in Aizenman catalogue, p. 5; plus copy of *Historia de la eternidad* with new handwritten ending elsewhere. Four pages are published in *Borges*

- el mismo, otro*, pp. 35–38. (In *Historia de la eternidad*; and then in *El jardín de senderos que se bifurcan* and the first edition of *Ficciones*.)
- “La doctrina de los ciclos”: one page published in Élidea Lois’s *La genesis de los textos*, p. 283. (In *Sur*, May 1936; then included in *Historia de la eternidad*.)
- “Tareas y destinos de Buenos Aires”: Lame Duck Books, *Catalogue No. Eighty One or So* (2005), p. 21. (In *Homenaje a Buenos Aires en el cuarto centenario de su fundación*, 1936; then in *Páginas de Jorge Luis Borges*, 1982.)
- “Homenaje”: poem at UVA, published by C. Jared Loewenstein and Donald L. Shaw in “Five Manuscript Poems by Borges in the Virginia Collection,” pp. 151–52.
- 1937
- “Prólogo,” *Antología clásica de la literatura argentina*: Aizenman catalogue, p. 30. (Anthology edited by Borges and Pedro Henríquez Ureña, published by Kapelusz in 1937.)
- 1938
- “A mi padre”: poem at UVA, published by C. Jared Loewenstein and Donald L. Shaw in “Five Manuscript Poems by Borges in the Virginia Collection,” pp. 153–57.” (Written after death of father, dated 1938.)
- “Leopoldo Lugones” (obituary): Lame Duck Books, *Borges* catalogue (2003), p. 79. (In *Sur*, February 1938.)
- “Lugones” (two-page manuscript at the end of a copy of *Evaristo Carriego*): Lame Duck Books, *Latin American Spanish and Portuguese Literature: Catalogue 88* (2012), p. 68; also in Lame Duck Books, *Catalogue No. Eighty One or So* (2005), p. 20.
- “Ávida forma límpida” (manuscript of poem): published in Helft, *Borges: Postales para una biografía*, p. 80.
- 1939
- “Pierre Menard, autor del Quijote”: whole manuscript was included in the exhibit *Borges el mismo, otro* at the Biblioteca Nacional, Buenos Aires, 2016. Reproduction of first page only, Lame Duck Books, *Catalogue No. Eighty Something* (2004), p. 41; also in Lame Duck Books, *Latin American Spanish and Portuguese Literature: Catalogue 88* (2012), p. 73. Five pages are published in *Borges el mismo, otro*, pp. 21–25. (In *Sur*, May 1939; then included in *El jardín de senderos que se bifurcan*, 1941; and *Ficciones*, 1944.)
- “La biblioteca total”: Aizenman catalogue, p. 8. Three pages are published in *Borges el mismo, otro*, pp. 63–65, with a corrected version in a copy of *Sur* on p. 66. (In *Sur*, August 1939. Related to “La biblioteca de Babel,” 1941, but this is an essay.)
- “Ensayo de imparcialidad”: Lame Duck Books, *Catalogue No. Eighty One or So* (2005), p. 22. (In *Sur*, October 1939; then in *Páginas de Jorge Luis Borges*, 1982.)
- “Joyce y los neologismos.” Aizenman catalogue, p. 23. (In *Sur*, November 1939; then in *Páginas de Jorge Luis Borges*, 1982.)
- “Los avatares de la tortuga”: Lame Duck Books, *Borges* catalogue (2003), p. 116. (In *Sur*, December 1939; as “Avatares de la tortuga” in *Otras inquisiciones*, 1952; then in the second edition of *Discusión*, 1957.)
- 1940
- “Tlön, Uqbar, Orbis Tertius”: two versions, one of them published in Borges, *Deux fictions*, ed. Lafon, but there is earlier one, fragments of which are published in Helft’s *Borges: Postales para una biografía*, pp. 93, 95, 104. See also Lame Duck Books, *Latin American Spanish and Portuguese Literature: Catalogue 88* (2012), p. 75. (In *Sur*, May 1940; and in the *Antología de la literatura fantástica* in the same year; then included in *El jardín de senderos que se bifurcan*, 1941; and *Ficciones*, 1944.)

“La noche cíclica”: in the second manuscript of “Tlön” just mentioned, fragment in Helft’s *Borges: Postales para una biografía*, p. 104. (In *La Nación*, October 1940; then in *Otros poemas*, 1943; eventually in *El otro, el mismo*, 1964.)

“Las ruinas circulares”: two versions, one published in part in Aizenman catalogue, p. 5; and in Lame Duck Books, *Borges* catalogue (2003), p. 87. Two pages are published in *Borges el mismo, otro*, pp. 41–42. (In *Sur*, December 1940; then included in *El jardín de senderos que se bifurcan*, 1941; and *Ficciones*, 1944.)

“El espejo de los enigmas.” (In *Sur*, March 1940; then included in *Otras inquisiciones*, 1952.)

“Prólogo, *Mester de judería*”: Aizenman catalogue, p. 31. (In Carlos Grünberg’s *Mester de judería*, 1940; then in *Prólogos*, 1975.)

1941

“La lotería en Babilonia”: Manuscripts Division, New York Public Library; with a second manuscript published in part in Lame Duck Books, *Borges* catalogue (2003), p. 89; and Aizenman catalogue, p. 6. (In *Sur*, January 1941; then included in *El jardín de senderos que se bifurcan*, 1941; and *Ficciones*, 1944.)

“Bocetos californianos”: Lame Duck Books, *Borges* catalogue (2003), p. 104; and in Lame Duck Books Catalogue 83 (2006), p. 10. (As “Bret Harte, Stories of the Old West” in *Sur*, January 1941.)

“Fragmento sobre Joyce”: two manuscripts, one in Aizenman catalogue, p. 24. (In *Sur*, February 1941, then in *Páginas de Jorge Luis Borges*, 1982.)

“Examen de la obra de Herbert Quain”: Aizenman catalogue, p. 7. Three pages are published in *Borges el mismo, otro*, pp. 26–28. (In *Sur*, April 1941; then included in *El jardín de senderos que se bifurcan*, 1941; and *Ficciones*, 1944.)

“Prólogo,” *Antología poética argentina* (September 1941). (Published by Editorial Sudamericana

in December 1941; anthology prepared with Adolfo Bioy Casares and Silvina Ocampo.)

“La biblioteca de Babel”: Lame Duck Books, *Catalogue No. Eighty Something* (2004), p. 38. A different manuscript was displayed at the Biblioteca Nacional, Buenos Aires, in the “Borges, el mismo otro” exhibit in 2016. (Included in *El jardín de senderos que se bifurcan*, 1941; and *Ficciones*, 1944.)

“El jardín de senderos que se bifurcan”: two manuscripts, one in private collection, second one published in catalogue of Bloomsbury Auctions; the second one’s first page is also in Lame Duck Books, *Catalogue No. Eighty Something* (2004), p. 42; and in Lame Duck Books, *Latin American Spanish and Portuguese Literature: Catalogue 88* (2012), p. 74. (Included in *El jardín de senderos que se bifurcan*, 1941; and *Ficciones*, 1944.)

1942

“La muerte y la brújula”: Aizenman catalogue, p. 11. (In *Sur*, May 1942; then included in *Ficciones*, 1944.)

“La forma de la espada”: Aizenman catalogue, p. 9. Two pages are published in *Borges el mismo, otro*, pp. 73–74. (In *La Nación*, July 1942; then included in *Ficciones*, 1944.)

1943

“El milagro secreto”: Aizenman catalogue, p. 12. (In *Sur*, February 1943; then included in *Ficciones*, 1944.)

“Poema conjetural”: partial manuscript published in Miguel de Torre Borges, *Borges: Fotografías y manuscritos*, p. 122. (In *La Nación*, July 1943, eventually included in *El otro, el mismo*.)

Los mejores cuentos policiales, corrected page: Lame Duck Books, *Catalogue No. Eighty Something* (2004), p. 47. Also (different pages) in Lame Duck Books, *Latin American Spanish and Portuguese Literature: Catalogue 88* (2012), p. 77. (Anthology edited with Bioy Casares, published by Emecé in 1943.)

1944

“Tema del traidor y del héroe”: Aizenman catalogue, p. 10, and a copy of *Sur* with a new ending in the Biblioteca Nacional, Buenos Aires. Two pages are published in *Borges el mismo, otro*, pp. 75–76, with the corrected version of *Sur* on pp. 77–78; see also *Jorge Luis Borges: Tema del traidor y del héroe: Edición crítico-genética*. (In *Sur*, February 1944, then included in *Ficciones*, 1944.)

“Poema del tercer elemento”: Aizenman catalogue, p. 39; and Lame Duck Books, *Borges* catalogue (2003), p. 97. (In *La Nación*, March 1944; then included as “Poema del cuarto elemento” in *Otras composiciones* in 1954; and in *El otro, el mismo* in 1964.)

“Tres versiones de Judas”: Aizenman catalogue, p. 13. (In *Sur*, August 1944; then included in *Ficciones*, 1944.)

“Biografía de Tadeo Isidoro Cruz.” (In *Sur*, December 1944; then included in *El Aleph*, 1949.)

1945

“Nota sobre la paz”: Aizenman catalogue, p. 25; and Lame Duck Books, *Borges* catalogue (2003), p. 101. (In *Sur*, July 1945.)

“El Aleph”: Biblioteca Nacional, Madrid: published by Julio Ortega and Elena del Río Parra. (In *Sur*, September 1945; then included in *El Aleph*, 1949. There is also a second manuscript, a fair copy.)

“Sartor Resartus” (preface to Emecé edition, 1945): Lame Duck Books, *Borges* catalogue (2003), p. 100.

“El compadrito” (poem, signed with pseudonym Manuel Pinedo): published in Miguel de Torre Borges, *Borges: Fotografías y manuscritos*, p. 117. (Included in anthology *El compadrito*, edited with Silvina Bullrich, 1945.)

1946

“Viejo hábito argentino”: UVA. (Related to “Nuestro pobre individualismo,” in *Sur*, July 1946.)

“El muerto”: UVA. (In *Sur*, November 1946; then included in *El Aleph*, 1949.)

“Deutsches Requiem.” (In *Sur*, February 1946; then included in *El Aleph*, 1949.)

1947

“Los inmortales.” (In *Los anales de Buenos Aires*, February 1947; then included in *El Aleph*, 1949, as “El inmortal.”)

“La casa de Asterión”: UVA. (In *Los anales de Buenos Aires*, May–June 1947; then included in *El Aleph*, 1949.)

1948

“Emma Zunz”: manuscript in Aizenman catalogue, p. 15; and typescript at Harry Ransom Center, University of Texas. Two pages are published in *Borges el mismo, otro*, pp. 31–32. Another manuscript, apparently earlier than the one that has been published in part, was shown briefly in the *Borges el mismo, otro* exhibit at the Biblioteca Nacional in 2016. (In *Sur*, September 1948; then included in *El Aleph*, 1949.)

“El ultimo viaje de Ulises.” Aizenman catalogue, p. 27. Three pages are published in *Borges el mismo, otro*, pp. 49–51. (In *La Nación*, August 1948; then included in *Nueve ensayos dantescos*, 1982.)

“Prólogo,” *Prosa y verso de Francisco de Quevedo*: Lame Duck Books, *Catalogue No. Eighty Something* (2004), p. 44; and in Lame Duck Books, *Latin American Spanish and Portuguese Literature: Catalogue 88* (2012), p. 80. (In *Prosa y verso*, 1948, then in *Prólogos*, 1975.)

“El encuentro en el sueño”: Aizenman catalogue, p. 26. Nine pages are published in *Borges el mismo, otro*, pp. 52–54. (In *La Nación*, 1948; then in *Otras inquisiciones* and *Nueve ensayos dantescos*.)

1949

“Historia del guerrero y de la cautiva”: Aizenman catalogue, p. 14. (In *Sur*, May 1949; included in *El Aleph*, 1949.)

“Nathaniel Hawthorne”: Aizenman catalogue, p. 28. (In *Cursos y Conferencias*, July–August–September 1949; then included in *Otras inquisiciones*, 1952.)

“Prefacio” (preface to Wally Zenner, *Antigua lumbre*, 1949): Lame Duck Books, *Borges* catalogue (2003), p. 108.

“Conferencia sobre Buber”: unpublished lecture. (See Lisa Bloch de Behar, *Borges, Bioy, Bianqui*, pp. 110–19.)

“Los primeros filosofos griegos”: fragments in Nicolás Helft’s *Borges: Postales para una biografía*, p. 122. (Talks at the Colegio Libre de Estudios Superiores, 1949.)

“La escritura del dios.” (In *Sur* in February 1949, then in *El Aleph*, 1949.)

1950

“Aspectos de la literatura gauchesca” (Lame Duck Books gives date as ca. 1945): Lame Duck Books, *Borges* catalogue (2003), p. 99. (*Aspectos de la literatura gauchesca*, 1950.)

“De alguien a nadie”: Aizenman catalogue, p. 29. (In *Sur*, May 1950; then included in *Otras inquisiciones*, 1952.)

“La espera.” (In *La Nación*, August 1950; then included in second edition of *El Aleph*, 1952.)

“La muralla y los libros”: Special Collections, Michigan State University Library. (In *La Nación*, October 1950; then included in *Otras inquisiciones*, 1952. There is also a second manuscript, a fair copy.)

“Introducción al budismo”: published in Alicia Jurado, *Borges, el budismo y yo*, pp. 35–61. Better images of some pages of these lectures are published in *Borges el mismo, otro*, pp. 83–88. (Notes for a course at the Colegio Libre de Estudios Superiores.)

“Poesías de Evaristo Carriego.” Aizenman catalogue, p. 32. (Preface to a 1950 anthol-

ogy of Carriego published by the Editorial Renacimiento.)

1951

“La esfera de Pascal.” (In *La Nación* in January 1951, then in *Otras inquisiciones*, 1952.)

“Nota sobre (hacia) Bernard Shaw.” One manuscript in a notebook in Special Collections, Michigan State University; another in a private collection. (In *Sur*, August 1951; then included in *Otras inquisiciones*, 1952.)

“Abenjacán el Bojarí, muerto en su laberinto”: last two pages only, published in Miguel de Torre Borges, *Borges: Fotografías y manuscritos*, pp. 108–9. (In *Sur*, August 1951; then included in second edition of *El Aleph*, 1952.)

“Kafka y sus precursores”: published in Miguel de Torre Borges, *Borges: Fotografías y manuscritos*, pp. 114–15. (In *La Nación*, August 1951; then included in *Otras inquisiciones*, 1952.)

“El sueño de Coleridge.” (In *La Nación*, November 1951; then included in *Otras inquisiciones* in 1952.)

“El ruiseñor de Keats.” (In *La Nación*, December 1951; then included in *Otras inquisiciones* in 1952.)

“El escritor argentino y la tradición”: two partial versions. (In *Cursos y Conferencias* in 1953; and in *Sur* in 1955; then included in second edition of *Discusión*, 1957.)

“Las calles”: UVA. (In *Fervor de Buenos Aires*, later editions. Manuscript is signed and dated Buenos Aires, 1951.)

Talk on medieval poetry (notes). Special Collections, Michigan State University Library.

Talk on Kipling (notes). Special Collections, Michigan State University Library.

Talk on Melville (notes). Special Collections, Michigan State University Library. (Course at the Colegio Libre de Estudios Superiores, 1951.)

Talk on Kafka (notes). Special Collections, Michigan State University Library. (Course at the Colegio Libre de Estudios Superiores, 1951.)

Talk on Faulkner (notes). Special Collections,
Michigan State University Library.

1952

“El hombre en el umbral.” (In *La Nación*, April 1952; then included in second edition of *El Aleph*, 1952.)

“Formas de una leyenda.” (In *La Nación*, June 1952; then included in *Otras inquisiciones*, 1952.)

“La espera.” (In *La Nación*, August 1950; then included in second edition of *El Aleph*, 1952.)

“Dos fechas”: Manuscripts Division, New York Public Library, published under the title “El pudor de la historia.” (In *La Nación*, March 1952; then included in *Otras inquisiciones*, 1952.)

“La secta del Fénix”: fragments in Helft, *Borges: Postales para una biografía*, p. 123. (In *Sur*, September–October 1952; then in second edition of *Ficciones* in 1956.)

“El desafío”: Lame Duck Books, *Latin American Spanish and Portuguese Literature: Catalogue 88* (2012), p. 83. (In *La Nación*, December 1952; then included in later editions of *Evaristo Carriego*, 1974.)

“La obra de Flaubert”: UVA. (Course at the Colegio Libre de Estudios Superiores, 1952.)

1953

“Destino escandinavo”: Harry Ransom Center, University of Texas. (In *Sur*, January–February 1953.)

“El Sur”: published in *Deux fictions*. (In *La Nación*, February 1953; then included in second edition of *Ficciones*, 1956.)

“A un poeta menor de la Antología.” (In *La Nación*, April 1953; eventually included in *El otro, el mismo*, 1964.)

“Mateo XXV, 30”: fair copy at Harry Ransom Center; other manuscript at New York Public Library; published in Aizenman catalogue, p. 40, and Lame Duck Books, *Borges* catalogue (2003), p. 120; and in Lame Duck Books, *Latin*

American Spanish and Portuguese Literature: Catalogue 88 (2012), p. 84. (In *La Nación*, November 1953; then included in *El otro, el mismo* in 1964.)

“El fin.” (In *La Nación* in October 1953, then added to the second edition of *Ficciones* in 1956.)

1954

“El Dios y el Rey.” Aizenman catalogue, p. 16. (In *La Nación*, May 1954; then included in *Páginas de Jorge Luis Borges*, 1982.)

1955

“L’Illusion comique” (in Leonor Acevedo’s handwriting). (In *Sur*, November–December 1955.)

1956

Notes on Guayaquil (ca. 1956). (“Guayaquil,” *El informe de Brodie*, 1970.)

“Una rosa amarilla”: Harry Ransom Center, University of Texas. (In *El Hogar*, January 1956; later included in *El hacedor*, 1960: this version is in Borges’s handwriting, next to things in Leonor Acevedo’s handwriting.)

“Prefacio”: Harry Ransom Center, University of Texas. Preface to a Spanish version of Carlyle’s *Of Heroes and Hero-Worship* and Emerson’s *Representative Men*, published by Clásicos Jackson in 1956.

“Parábola del palacio”: Harry Ransom Center, University of Texas, in Leonor Acevedo de Borges’s handwriting. (In *Sur*, November–December 1956, and in *El hacedor*, 1960.)

1957

“El histrión.” (“El simulacro,” published in *El hacedor*, 1960; in handwriting of Leonor Acevedo, two versions.)

1958

“El otro tigre”: Aizenman catalogue, p. 41; and Lame Duck Books, *Borges* catalogue (2003), p. 123. (In *Poemas*, 1959; *El hacedor*, 1960; *El otro, el mismo*, 1964. Poem has a composition

date of 1958 incorporated in it; in Borges's handwriting.)

1959

"Susana Soca": UVA. (In *El hacedor*, 1960.)

1961

"Texas": Two-page manuscript on Harry Ransom Center website (see Binkow). Poem typescript: Houghton Library, Harvard. (In *Sur*, March–April 1962; then included in *El otro, el mismo*, 1964.)

1965

"Milonga para Jacinto Chiclana": UVA. Manuscript entitled "Elegía" in Leonor Acevedo's handwriting, in the same file as an unpublished essay on Flaubert. (In *Para las seis cuerdas*, 1965.)

1966

"De la pintura" (essay typescript, signed by Borges, 1966): Lame Duck Books, *Borges* catalogue (2003), p. 126.

DATE UNCERTAIN

"Bertrand Russell": Harry Ransom Center, University of Texas.

"La biblioteca de Robinson": Harry Ransom Center, University of Texas.

"La Cábala": Aizenman catalogue, p. 21. Also a manuscript at the Harry Ransom Center, University of Texas.

"Conferencia en el Teatro Municipal."

"En el peor caso . . ." Published in *Borges lector*, p. 19.

"La esperanza como un cuerpo de niña . . ." Published in *Borges lector*, p. 21.

"Francis Bacon": Harry Ransom Center, University of Texas.

"Güiraldes": Harry Ransom Center, University of Texas.

"Homenaje": UVA.

"Intentona de soneto": UVA. Probably from the 1920s.

"Juan Escoto": Harry Ransom Center, University of Texas.

"Literatura inglesa": notes for classes on Morley, Chaucer etc. Harry Ransom Center, University of Texas.

"La madre, despiadada + desalmada + inhumana . . .": Published in *Borges lector*, p. 19.

"Mark Twain": notes for a talk or a class. Harry Ransom Center, University of Texas.

"Místicos del Islam": Harry Ransom Center, University of Texas.

"Los Riveros": Harry Ransom Center, University of Texas: undated unpublished story, published by Julio Ortega in facsimile edition.

"Una sucesión se llama infinita o indefinida." Published in *Borges lector*, p. 18.

Unpublished letters.

Unpublished speech (1952): Lame Duck Books, *Catalogue No. 83* (2006), p. 16.

"Velorio que hizo distinto el barrio."

By Published Volume

FERVOR DE BUENOS AIRES (1923)

"Calle desconocida"

"Ciudad"

"La guitarra"

"El Sur" (poem)

"Judería"

"Caminata"

"Despedida"

INQUISICIONES (1925)

"La nadería de la personalidad"

"Herrera y Reissig"

"Ramón Gómez de la Serna"

"Manuel Maples Arce"

LUNA DE ENFRENTA (1925)

- “Al tal vez lector” (prologue)
Whole manuscript (fair copy)
“Antelación de amor”: later titled “Amorosa anticipación.”
“Montevideo”
“Patrias”

EL TAMAÑO DE MI ESPERANZA (1926)

- List of contents in Segovia’s *Diccionario de argentinismos* and a different list in Prescott’s *History of the Conquest of Peru*
“La pampa y el suburbio son dioses”
“La Tierra Cárdena”
“Oliverio Gironde: Calcomanías”

EL IDIOMA DE LOS ARGENTINOS

(1928)

- List of contents in torn copy of *Inquisiciones*
“Hombres pelearon”: earlier 1927 version was entitled “Leyenda policial”
“Sentirse en muerte”: notes
“Para el centenario de Góngora”
“Ascendencias del tango”
“Apunte fúervido sobre tres vidas de la milonga”

CUADERNO SAN MARTÍN (1929)

- List of contents in Segovia’s *Diccionario de argentinismos*
“La fundación mitológica de Buenos Aires”
“Elegía de los portones”
“Fluencia natural del recuerdo” (Curso de los recuerdos)
“A la doctrina de pasión de tu voz”
“A Francisco López Merino”

EVARISTO CARRIEGO (1930)

- Two versions, first in *Diccionario de argentinismos*, second filling a whole notebook
“Palermo de Buenos Aires”
“Una vida de Evaristo Carriego”
“Las misas herejes”
“La canción del barrio”

“Un posible resumen”

DISCUSIÓN (1932)

- “La postulación de la realidad”: notes
“El arte narrativo y la magia”: notes
“La perpetua carrera de Aquiles y la tortuga”

HISTORIA UNIVERSAL DE LA INFAMIA

(1935)

- “El espantoso redentor Lazarus Morell”
“El proveedor de iniquidades Monk Eastman”
“El asesino desinteresado Bill Herrigan”
“El tintorero enmascarado Hákim de Merv”
“Hombre de la esquina rosada”

HISTORIA DE LA ETERNIDAD (1936)

- “Historia de la eternidad”
“Las kenningar”
“La doctrina de los ciclos”
“El acercamiento a Almotásim”

EL JARDÍN DE SENDEROS QUE SE BIFURCAN (1941)

- “Tlön, Uqbar, Orbis Tertius”: two versions
“El acercamiento a Almotásim”
“Pierre Menard, autor del Quijote”
“Las ruinas circulares”: two versions
“La lotería en Babilonia”: two manuscript versions plus manuscript corrections in a copy of *Sur*
“Examen de la obra de Herbert Quain”
“La biblioteca de Babel”
“El jardín de senderos que se bifurcan”: two versions

FICCIONES (1944)

- “La forma de la espada”
“Tema del traidor y del héroe”
“La muerte y la brújula”
“El milagro secreto”
“Tres versiones de Judas”

EL ALEPH (1949)

“El inmortal”
“El muerto”
“Historia del guerrero y de la cautiva”
“Biografía de Tadeo Isidoro Cruz”
“Emma Zunz”: manuscript and typescript
“La escritura del dios”
“La casa de Asterión”: two manuscripts
“Deutsches Requiem”
“El Aleph”: two manuscripts

EL ALEPH (2ND EDITION, 1952)

“Abenjacán el Bojarí, muerto en su laberinto”
“La espera”
“El hombre en el umbral”

OTRAS INQUISICIONES (1952)

“La muralla y los libros”
“El sueño de Coleridge”
“Nuestro pobre individualismo”
“Nathaniel Hawthorne”
“Kafka y sus precursores”
“El ruiseñor de Keats”
“El espejo de los enigmas”
“De alguien a nadie”
“Nota sobre (hacia) Bernard Shaw”
“El pudor de la historia”

EVARISTO CARRIEGO, (2ND EDITION,
1955)

“El desafío”

FIGCIONES, (2ND EDITION, 1956)

“La secta del Fénix”
“El fin”
“El Sur”

DISCUSIÓN, (2ND EDITION, 1957)

“Avatares de la tortuga”
“El escritor argentino y la tradición”: two partial
versions

EL HACEDOR (1960)

“Los espejos velados”
“El simulacro”
“Una rosa amarilla”
“Parábola del palacio”
“Susana Soca”: typescript
“El otro tigre”

EL OTRO, EL MISMO (1964)

“Two English Poems”
“La noche cíclica”
“Poema conjetural”
“Poema del cuarto elemento”
“A un poeta menor de la Antología”
“Mateo XXV, 30”
“Texas”: manuscript and typescript

PARA LAS SEIS CUERDAS (1965)

“Milonga para Jacinto Chiclana”: manuscript in
Leonor Acevedo’s handwriting.
(By this point, all “manuscripts” by Borges are in
other people’s handwriting.)