

AN ANNOTATED BIBLIOGRAPHY OF INTERVIEWS OF
JORGE LUIS BORGES

by

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ABSTRACT

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Argentine author Jorge Luis Borges was interviewed countless times throughout his life and well over 650 of these interviews were published. While Borges's short stories, poems, and essays have received extensive critical attention, little has been done on the numerous published interviews he granted. In the introduction to this thesis I review the medium of the interview and show that while interviews in general are thought to be non-fiction, they actually become fictional texts when their literary qualities are exploited. I also demonstrate that Borges masters the art of the interview and should be acknowledged for his skillful forays into this nontraditional literary territory. In the interviews, as in his other literary works, different versions of Borges appear.

The principle section of this thesis is an annotated bibliography that represents more than 450 Borges interviews collected by Dr. Ted Lyon. The bibliography contains approximately 275 entries that represent individual interviews as well as more than

twenty books that contain collections of interviews. Many interviews remain hard to locate because they appeared in newspapers, journals, and magazines that had limited circulation. Thus, much information has not been available to Borges scholars. The purpose of the bibliography is to provide a resource where hundreds of interviews are identified along with their major topics so that a researcher can become aware of their existence and determine if a particular source would be of interest.

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Lastly, I express admiration for Borges whose interviews are as infinite as the books in “La biblioteca de Babel.”

To Beppo

Table of Contents

<i>Introduction: Performing the Interview</i>	1
<i>Explanation of the Annotated Bibliography</i>	27
<i>An Annotated Bibliography of Interviews of Jorge Luis Borges</i>	29

Introduction: Performing the Interview

“Y, bueno, yo soy muy ilógico. Lo que pasa es que ustedes me toman demasiado en serio.” – Jorge Luis Borges (Oppenheimer 59)

“Borges, usted prácticamente ha convertido el reportaje en un género literario. Además, mucha gente lo conoce y juzga por lo que dice en las entrevistas.” – Ricardo Zelarayán (1)

Argentine author Jorge Luis Borges (1899-1986) is so well known and respected for the precise, almost mathematical, writing style of his singular short stories, poems, and essays that many casual readers mistakenly suppose that he won the Nobel Prize in Literature. Although Borges was never awarded the most widely recognized literary honor, most would agree that he is one of the most deserving candidates unduly overlooked by the Swedish Academy. Borges himself when questioned would treat the Nobel Prize either with humor, sarcasm, contempt, or bitterness. In an interview by Julio Algañaraz that appeared in 1973, he observed:

Tengo la esperanza de morir siendo el futuro premio Nobel. Se habla tanto de esto que mucha gente cree que ya lo he recibido. Y no creo merecerlo. Los académicos suecos comparten mi opinión con entusiasmo. ¿Qué curioso, no? Un premio tan importante y las personas que lo otorgan no lo son, ¿no es raro eso? ¿Usted recuerda el nombre de algún académico sueco? Yo tampoco. (7)

Borges begins his comment with feigned humility by acknowledging he anticipates dying as the future Nobel Prize winner, the honor which he purportedly feels he does not deserve. With irony he ostensibly displays his “humility” by commending the Swedish scholars for their full-hearted agreement with him before vindicating himself by accentuating the insignificance and lack of scholarship of the Academy members. In this brief exchange he masterfully blends two

conflicting voices, that of humility and subversive rebuttal with the same ironic exactitude of his fictional writing. Aside from his failure to win the Nobel Prize Borges has been well recognized for his traditional literary accomplishments; however, as the above quote demonstrates he should also be acknowledged for his skillful forays into the nontraditional literary territory of the interview. Throughout his life he was interviewed countless times and well over 650 of these interviews were published. In the published interviews, as in his other literary works, different versions of Borges appear. While interviews in general are thought to be non-fiction, they actually become fictional texts when their literary qualities are exploited.

In Borges's short story "La forma de la espada," the narrator recounts a chance meeting with the deliberately enigmatic *el Inglés* at an inn located in northern Argentina near the Caraguatá River. After the two dine, the story told by *el Inglés* about his scar emerges as, in effect, the response to an idle question in an informal and spontaneous interview. As "Borges" recalls, "no sé qué inspiración o qué exultación o qué tedio me hizo mentar la cicatriz" (74). After recovering from the shock the comment caused him, *el Inglés* agrees to tell him the shameful account of his scar. The tale that follows is one of deception and betrayal, in which a man named Vincent Moon sells out the comrade who had saved his life. Finally, unable to comprehend or perhaps out of astonishment "Borges" asks, "¿Y Moon?" to which *el Inglés* replies, "Cobró los dineros de Judas y huyó a Brasil" (77). After waiting in vain for the rest of the account, "Borges" again asks him to continue, and so *el Inglés* explicitly reveals that he himself is the traitor Moon.

Borges skillfully if subtly utilizes the interview as a creative framework to organize his tale and to develop the plot. An interrogation leads to the telling of a story whose facts only become apparent and are further clarified when questions are asked. The interview can also be

used to influence or to elicit a desired response, as when Moon cries out at the end of the narrative: “¿No ve que llevo escrita en la cara la marca de mi infamia? [...] yo soy Vincent Moon. Ahora desprécieme” (77). From Moon’s response it would appear that he regretted his actions and wished to be despised to justify his feelings. Moon presumably gives his account with the hope that his final revelation would be dramatic and thus justify his actions. The interview can be used to hide the truth, as was the case during the narration of the story. Vincent Moon withheld his true identity until the end and thereby attempted to attenuate his own shame. The interaction between Moon and “Borges” dictates the course of the interview’s progression. Within the narrative framework of the interview their voices compete to determine what the facts are and how they are to be interpreted. “Borges’s” questioning and Moon’s answers are woven together to form the literary text. Within the context of their conversation Moon assumes the identity of his fallen comrade, thus creating a kind of “fictionalized version” of himself.

In “La forma de la espada” Borges uses the interview genre as the literary framework within which he develops the plot. We might think of the basic interview format as a kind of dialogical story which includes the participation of at least three persons: one who asks questions with the intention of finding out new information (the interviewer), one who responds (the interviewee), and one who interprets (the reader).¹ The mixing of these voices provides an uncommon literary structure within which fiction can be created. In “La forma de la espada” “Borges” becomes the interviewer with his apparently impulsive question and Moon assumes the role of interviewee when he chooses to respond. Melvin Lasky asserts “the two should feel (even if they seldom do) that they are engaged in a joint enterprise” (63). As the narrative

¹ Bahktin’s analysis of the Socratic dialogues as a literary genre in his essay “Epic and Novel” has been helpful in my study of the interview (24-26).

advances, the voices of the participants interact and combine to create the text of the interview, which the reader must then try to understand.

Like the interview in “La forma de la espada” some interviews are relatively spontaneous in character, conducted on the spot with little previous planning. Others are only carried out after much preparation and some are even scripted beforehand. In scripted interviews the responses of the interviewee are severely limited and their ability to collaborate in generating the text is impeded. Prior to becoming an author Isabel Allende worked as a journalist and had the privilege of interviewing Pablo Neruda. In anticipation of their meeting, Allende carefully prepared. “I bought a new recorder, wrote out lists of questions, I read two biographies and reread parts of his work [...]” (qtd. in Rodden 1). Many interviewers will approach their subject as Allende did, by doing research, preparing questions, and using modern recording devices to insure accuracy. Through preparation the interviewer hopes to maintain control by framing the context of the discussion. However, the expectations of the interviewer are often modified because the interviewee is also able to control the direction of the interview as it advances. Furthermore, the reader interprets the text independent of other authorial intentions.

Like the protagonist in a story the interviewee is the leading character of the interview because he is the focus of the interviewer’s attention. In “La forma de la espada” Moon takes advantage of his role in the interview to invent *el Inglés* in order to hide his true identity. Without the participation of his interviewer “Borges,” Moon would not have bothered to astutely reveal who he truly was. In this situation the interviewee is free to invent himself and can therefore choose to appear more or less important. Furthermore, as John Rodden indicates, many literary interviewees “dramatize their personalities and forge personae just as vivid and entertaining as the characters in their literary work” (18). The creation of personae is possible

due to the collaboration of all involved: the interviewer, interviewee, and reader. Rodden also points out that each participant is “keenly aware that the published literary interview is a public performance” (18). Conscious of the public nature of the interview the participants collaborate in writing the text of the performance and within its parameters they are able to forge new identities. While the interview is normally thought of as a non-fictional text, the unique literary circumstances surrounding its creation as a fictional performance open the door to the possibility that the interview might be regarded as a literary genre in its own right.

It is common knowledge that real people inspire authors in the creation of the characters of their stories because writers frequently give them attributes of people they know. For example, Borges claims that he often uses himself as the protagonist of his stories (Enguídanos 165), and Allende claims that “Eva Luna is me or I am Eva Luna,” and that her “maternal grandmother served as a model for Clara del Valle in *The House of the Spirits*” (qtd. in Rodden 4, 6). The reader rarely questions the existence of real people, places, and events in imaginary texts, but rather makes use of them to orient himself in the literary work. Rodden recognizes that Allende “still occasionally conducts interviews to enrich her settings and enliven her character portraits” (3). She uses the interview as a pathway to creativity in fictional writing. Readers universally accept the integration of non-fictional elements into “fictional” works; however, most are less prepared to welcome the blending of fictional characters and their attributes into the non-fictional world. This issue has generally not been raised with respect to the genre of the interview, not because in the interview it is deemed as acceptable, but because most are unaware of its existence because the interview is generally understood to aim at factual accuracy.

The interview is the result of a fusion between the real and the factual on the one hand and what is invented or fictionalized on the other. In the interview setting, the interviewee can

choose to “perform” his identity and attributes, allowing him to create fiction in the non-fictional world. This type of creation is described in Borges’s short story “Tlön, Uqbar, Orbis Tertius.” In the story the narrator relates that in the fantastic world Tlön material objects called *hrönir* are summoned into existence by mere mental power. He tells of two people in Tlön that are looking for a pencil. The first person finds the pencil, but chooses not to tell the other. Subsequently, the second person finds “un segundo lápiz no menos real, pero más ajustado a su expectativa.” The second “*hrönir*” pencil comes into existence according to the desire and mental projection of the second person and is no less real than other physical objects (28). When archaeologists in Tlön integrate fictional *hrönir* into their world they have the ability to modify the past that “ahora no es menos plástico y menos dócil que el porvenir” (29). Like *hrönir*, when the participants of an interview embrace fictional characteristics they join fiction with non-fiction and thus modify how others understand them.

Borges describes multiple versions of himself in his story “Borges y yo,” and also recognizes their existence in interviews. For example, Pablo Costa asks in a 1983 interview, “¿con qué Borges estuvimos hablando?” and Borges replies, “No sé. Por lo menos hay dos, ¿no? El hombre público y el individuo” (“Tiempo”). Allende also admits to creating herself and mixing non-fiction with fiction to create literature. She warned an interviewer, “If you ask me to tell you my life, I will try, and it will probably be a bag of lies because I am inventing myself all the time, and I am inventing fiction, and through this fiction, I am revealing myself” (qtd. in Rodden 3). Since the interview as a medium leads the reader to trust it as factual, the interviewee is able to decide how to portray himself and thus combine fact with fiction.

The interviewer generally frames the interview as a search for information like “Borges” does in “La forma de la espada.” The interviewee chooses how to respond to the inquiries which

permits him to create his own version of the facts. Moon keeps his true identity hidden from “Borges” until the very end, thereby allowing the text to unfold dramatically. As one of the first scholars to analyze the characteristics of interviews in general Ronald Christ points out that “while it apparently serves to give information, the interview essentially subverts interest [sic] to the way that information is expressed, to the persona of the informer, to the style of discourse” (112). Supposedly, the interview’s purpose is to convey information, but the way in which the facts are delivered takes precedence over what is actually said. Daniel Balderston observes: “Moon says at the end that he had to tell the story from the hero’s point of view for it to be heard. The story is audible or legible only when told by one who can be assumed to tell the truth, which a traitor cannot be. Yet the reader may not be persuaded of the complete reversal, since there is a greater ambiguity than is immediately apparent” (71). In “La forma de la espada” the suspenseful development of the drama takes precedence over simply stating the facts of the betrayal.

Consider the case of Orson Wells, who in 1962 remarked that he lied in interviews to protect himself. “If you try to probe, I’ll lie to you. Seventy-five percent of what I say in interviews is false. I’m like a hen protecting her eggs. I cannot talk. I must protect my work” (qtd. in Callow xi). Welles undermines the notion of the interview as a factual and dependable source of information; yet perhaps even his statement on lying cannot be trusted. In interviews Welles hides truth with false statements that have to be accepted by outside observers who cannot separate fact from fiction. As with his other creative pieces Welles’s interviews become something akin to “literature” because they partake in the spirit of fiction; however, this quality is common in interviews and is not limited to Welles. As Christ explains, “You’re never going to shake off the impression that the situation of the interview is arranged, ‘cooked up,’ and is in

fact a set-up for one or both of the parties involved” (112). Indeed, when the interview is considered critically it appears as it really is: a literary text that constantly unsettles our expectations for a straightforward disclosure of facts.

The difficulty of separating the competing voices of fact and fiction in the interview is the same struggle that Hayden White identifies when he proposes that history and literature are inseparable. White claims that history cannot be separated from fiction because the facts in a historical chronicle are part of a plot structure chosen and manipulated by the historian (83). The historian chooses which events will be recorded and how they will be remembered, so while historians purport to simply describe the facts as they occurred, they cannot avoid creating literature. However, as White points out, “there has been a reluctance to consider historical narratives as what they most manifestly are: verbal fictions, the contents of which are as much invented as found and the forms of which have more in common with their counterparts in literature than they have with those in the sciences” (82). Historical narratives essentially are fictional because the historian must choose how to interpret the past. For example, in her memoir *Paula*, which was released as fiction in some countries and as nonfiction in others,² Allende acknowledges that “we can invent memories that fit our fantasies,” which is why she has given several different versions of how she met her second husband (qtd. in Rodden 4). Some readers have been reluctant to view the interview as a literary genre since it is generally considered to be a kind of historical document. In his analysis of the interview Melvin Lasky describes the interview as “instant history” and “history in the raw,” while still noting that it is “stubborn and chaotic” (63). Like history the setting of the interview provides ample opportunities for fictional creation.

² John Rodden indicates that *Paula* was published as fiction in Germany and the Netherlands (3). See his footnote and discussion of the topic.

The interview is incorrectly regarded as a medium that essentially aspires to at least a modicum of fidelity to the facts. For example, Ronald Christ recognizes that establishing facts is the “ostensible purpose of interviews” (113). The interview has the potential to write or rewrite history through the joint involvement of its participants. In his discussion on literary genres Tzvetan Todorov briefly touches on the autobiography and its characteristics as a separate genre. His observations apply equally well to the interview. While analyzing the autobiography Todorov points out: “the identity of the genre comes from the speech act that is at its root, telling one’s own story; however, this initial contact is not prevented from undergoing numerous transformations in order to become a literary genre” (207). What distinguishes the autobiography from other forms of writing is the speech act of self-creation that is at its root and the fact that the text goes through multiple modifications. In like manner, at the root of the interview is the initial act of self-creation that goes through several subsequent transformations. However, when compared to the autobiography the interview is more complex because there are multiple authorial forces involved in the initial creation and in the following revisions.

An interview is normally carried out as casual, polite conversation that often touches on issues of current interest. Ted Lyon describes the interview as a unique genre “with its own rules of politeness, negotiated meanings, control usually in the words of the interviewer, fairly shallow and rapid responses, weak follow through, value assumptions, and expectations that both parties share the same meaning of words” (78). When not previously scripted, the interview protocol encourages improvisation as the interviewer and interviewee negotiate meaning within the constraints that the genre establishes. Indeed, some interviews may be thought of as a type of improvisational jazz performance that requires musicians to play within the limits of a particular chord progression, while still permitting them to freely create music. The chord-progression

provides the structure within which the musicians perform just as the protocol of the interview frames the development of the conversation. While improvising in a call-and-response performance, jazz artists play in direct response to what the other artist is doing. If participants fail to adequately answer each other's cues and commentaries in directing the course of the exchange, an unsatisfactory performance results.

When the interview is unlikely to adopt a sophisticated tone Borges is more likely to play with and control the interview. At times he can even be curt. For example, in an interview with Hector Bianciotti that was published in *Vogue* magazine Borges asks:

Well, do you want me to say just anything? Since I adore stupid questions, it's entirely up to you. So ask me, then, how it is that I, Borges, who am blind, see the future of the world or the fate of man. Ask me if audiovisual gadgetry augurs the death of literature – or, better yet, if a young poet should believe in God. On such topics, I am capable of scaling the peaks of the inept with no effort at all.

(272)

Over-ambitious interviewers that are overtly preoccupied with current events seem to repel Borges. The hollow questioning and shallow follow through by his interviewers impede satisfying conversation, leading Borges to tacitly reject their line of questioning. Borges argues that too often he is also questioned on topics not related to his expertise and on which he is unable to comment. He uses his blindness as a metaphor for being unable to “see the future of the world” or the destiny of “audiovisual gadgetry” (Bianciotti 272). He does not feel incapable of answering questions on these topics because he is blind, but rather because he is neither a prophet, an ethicist, nor an expert on technology. He is a specialist in literature and prefers to talk about his field. In fact Borges once said, “Yo no tengo más compromiso que el de la

literatura” (Conde 187). While Borges is eager to talk about literature he is often pressured for comments he would rather avoid.

Competing agendas and voices try to shape the course of most interviews. Borges once humbly professed: “Bueno, no soy un pensador, soy un escritor y quizás un poeta” (Espejo 8). While his comment is self-abasing, it also reflects the fact that Borges’s contributions lie in literature. Interviewers often do not succeed when they try to corner Borges into giving straightforward answers on topics he would rather not address. In one such interview with veteran journalist Bernardo Neustadt, Borges wryly states: “Si me dan algunos años para pensar, soy inteligente. Si me hacen preguntas como las tuyas, inmediatas, soy más bien estúpido” (“Se llama”). Borges simply goes on the offensive when he does not want to answer and in order to stop his interviewers from getting the best of him. Andrés Oppenheimer, in a 1973 interview, tries to lure Borges into a political debate. Borges refuses to be taken and instead takes his interviewer for a ride with preposterous declarations. Some examples include:

–*Qué opinión le merece la situación política del país?*

Yo abandonaré la Argentina [...] (56)

After consecutive questions on the treatment of American Indians Borges asks:

¿por qué insisten tanto en un tema tan exótico como el de los indios? ¡Ustedes parecen bolivianos! (58)

When asked about statements he had made regarding Blacks Borges exclaims:

–¡Ah, si! Son insupportables esos negros. Fíjense que en Estados Unidos un negro puede recorrer cualquier barrio blanco y, en cambio, un blanco jamás puede entrar en un barrio negro.

–*¿A qué se deben los conflictos?*

–Al error de haberlos educado [...] (58)

Oppenheimer structured his interview around controversial topics, perhaps intending to provoke Borges or hoping to be given honest answers. Borges chooses to manipulate his interlocutor with inflammatory interjections and thereby avoids being forthcoming about his own true feelings. Without responding to Borges's comments Oppenheimer continues his questioning while trying to stay on top of the interview. Through his inquiries Oppenheimer collaborates with Borges in writing a highly literary text filled with drama, emotion, and doubt. In the interview Borges makes what would normally be considered outlandish declarations, but since he is using the interview as a literary vehicle what he says need not be taken literally. When Borges feels provoked by his interviewer he presents a literary persona behind which he continually defers responsibility. As an actor in his own play Borges mirrors his inquisitor's preconceptions, but he acts so well that it is impossible for the reader to distinguish between fact and fiction in Borges's bigoted exclamations.

The literary quality of Borges's interviews and the collaboration of the interviewer, interviewee, and reader in the creation of the text have not escaped the attention of every critic. As one of several commentators to recognize the literary qualities of the interview, Ricardo Zelarayán, while talking with Borges two years after Oppenheimer's interview, reflects:

Borges, usted prácticamente ha convertido el reportaje en un género literario. Además, mucha gente lo conoce y juzga por lo que dice en las entrevistas. Una de esas entrevistas –y no fue la única– provocó hace un par de años un gran revuelo; aquella en que hablaba mal de los negros. Pero pocos repararon en que usted al final del reportaje les decía textualmente a los periodistas: ‘Lo que pasa

es que ustedes me toman demasiado en serio'. Hoy trataremos de no presionarlo.

(1)

Zelarayán observes that reporters and readers fail to recognize Borges's use of the interview as a literary genre and that as a result they are unduly critical of his inflammatory comments. He quickly brushes aside Borges's offensive comments as something that should not be taken too seriously since they were said in a setting with ineliminable fictional elements. By accepting the interview as a literary text Zelarayán does not hold Borges responsible for his comments just as many readers do not hold writers of fiction personally responsible for the horrendous events of their stories. Perhaps Zelarayán mentions the literary quality of the interview and his intention to not pressure Borges as a means of discouraging performance during his interview or perhaps to acknowledge that he will actively engage with Borges in writing a fictional text.

Borges regularly avoids elaborating on politics and current events in interviews. In fact, he once declared: "El nacionalismo y la literatura son [...] enemigos naturales" (Heaney 61). While Borges does at times make political statements, he prefers to talk about the virtues of literature. He considers discussing politics and news a futile exercise because the importance of events is only made manifest much later. When explaining the title of his essay "El pudor de la historia," he remarks that he published it when "se fomentaba la idea de que la historia era algo muy público. Cada día había hechos sensacionales. Entonces yo, con toda intención, publiqué ese artículo diciendo en cuanto a los hechos históricos importantes lo mas probable es que solo después sepamos que son importantes" (Alifano 32). He attests that the relevance of events can only be recognized after and not in the moment of occurrence and so discussing them is pointless. He also develops a similar idea in his essay "Kafka y sus precursores." In that essay he determines that writers create their own predecessors and thus change the past. "El hecho es

que cada escritor *crea* a sus precursores. Su labor modifica nuestra concepción del pasado, como ha de modificar el futuro” (174). Only after Kafka could writers past, present, and future be deemed Kafkaesque and so due to the existence of Kafka and his work the past has been modified. The predecessors of a writer can only be determined retrospectively and by the same token the importance of events is only obvious much after they occur. Therefore, Borges rejects popular sensational topics of discussion.

Borges is a master at using humor as a tool to write the interview text. In his excellent article on Borges and the interview, Lyon notes that Borges “loved the short, humorous response” (79). Borges often uses humor to subvert his interviewer’s praise and to avoid self-veneration. For instance, in a 1983 interview Borges downplays his importance in literature with humor:

– *Para concluir: ¿qué opinarán de Jorge Luis Borges dentro de cien años?*

Borges – ¡Espero que lo hayan olvidado!

– *¿Por qué?*

Borges – ¡Pero, claro! ¡Borges no es Cervantes! (Calistro)

And in another interview Borges says: “I don’t know why I’ve been so lucky, why readers are so indulgent with me. Perhaps the fact of being blind” (Goñi 27). Borges avoids openly praising himself through the use of humor. By utilizing humor he is able to respond to questions without having to answer them honestly. This forces his interviewer to realize that obtaining a clear answer will be unsuccessful and so the course of the interview is diverted and the questioning almost inevitably follows a revised course.

The subject of conversation can be guided through the use of humor. Laughter is common in the interview because it functions as an escape from uncomfortable situations and

thus permits the interview to continue. In Rabelais and His World, Mikhail Bahktin discusses the purpose of laughter and its relationship to serious discussion. According to Bahktin “true ambivalent and universal laughter does not deny seriousness but purifies and completes it. Laughter purifies from dogmatism, [...] liberates from fanaticism and pandry, [...] from the single meaning, the single level, from sentimentality” (123). Laughter does not negate seriousness, but rather contributes to it with additional insight. Laughter saves dialogue that is in danger of making uncompromising, unequivocal declarations. Furthermore, humor is used to avoid entangling oneself in compromising statements. Since humor requires wit and double meaning it adds new and complex levels to the discussion. Laughter is the acknowledgement of comedic play and performance in the interview.

In many cases laughter is brought about through irony and sarcasm, coupled with serious exploration. While interviewing Borges, Alberto Moreira Rojas asks, “¿Aspiró –o soñó- en su proficua vida de escritor alcanzar un sillón académico?” to which Borges quickly contests, “La verdad, nunca pensé en ese mueble” (8). Borges claims, on several occasions, that he does not aspire to fame or wealth; therefore, he cannot offer a fitting response to Rojas’s earnest inquiry. Instead, he dodges the situation with ironic shrewdness and wordplay. Humor and play in the interview can disorient and perpetuate ambiguity, but can also lighten the situation. As Jacob Brackman recognizes, “kidding” is often present “just for the fun of it” (18). Some samples of Borges’s humor in the interview include:

–Do you know that in the United States there is no rice? Those people appreciate only onions and garlic. Terrifying... (Bianciotti 272)

–A mi edad, ejecutar un acto nuevo, como la muerte, quién sabe si me está permitido. (Geisse 25)

–Of course, in English you’re expected to mispronounce all foreign words.

(Geneson 251)

–Pimp sounds weak, derogatory, and insignificant. But whoremaster! There’s a fine word. (Graham-Yooll 396)

While there are hints of truth in Borges’s comments, they are laced with wit, sarcasm, irony, and humor. These characteristics affect how the interviewer and interviewee write the interview and how the reader interprets it. These characteristics can lead to uncertainty since they effectively hide feelings and opinion. Laughter is one of the competing voices in the interview and can change the mood of the conversation.

Since the text of the interview and hence its meaning results from a number of competing participants, the interview goes through diverse transformations and interpretations. The authorial intentions of the interviewer and interviewee contend to create the text of the interview. For example, Adolfo Bioy Casares, one of Borges’s closest friends, records his experience of being interviewed soon after Borges’s death. In the entry Bioy Casares first remembers and then critiques the answer he gave when asked about his friend’s passing:

Yo, que no quería azuzar inquinas que se entrecruzaban en la posteridad de Borges, más de una vez afirmé: “Borges me dijo que para morir da lo mismo un sitio que otro. Ginebra no era para él un destierro. La recordaba siempre con nostalgias. Y qué lujo: tener un amor, y aun un mal de amores, a los ochenta y tantos años”. Todo esto es verdad, pero ahora siento que es quizá una verdad un tanto superficial que en esos momentos empleaba para defenderme de personas tan interesadas en la satisfacción de sus aversiones, que parecían no sentir tristeza por la muerte de mi amigo. (1594)

When Bioy Casares was questioned on his friend's death his interviewers did not show sympathy for his misfortune and failed to recognize the sadness he was experiencing. They were more interested in satisfying their own curiosity in order to write their story. As a result Bioy Casares was defensive and gave superficial answers. Since both participants addressed the interview from divergent vantage points and with conflicting intentions, the end result was less detailed and interesting than it could have been.

In an interview by someone only known as Jotabea, Borges decries the methods the interviewer uses in their attempt to manage the conversation. He states that the interview forces authors to sign their name to something for which they would never accept responsibility. The interaction between Borges and Jotabea also shows that the interview is the result of intertwining voices.

Borges – No me agrada ese tipo de reportajes que hace usted. Obliga a los autores a decir cosas que nunca firmarían.

Jotabea – De todos modos, ya estamos trezados en el diálogo. No tendrá más recurso que hablar.

Borges – Su método se parece al de los cirujanos. Una vez que tienen a la víctima en la mesa de operaciones, no les es difícil convencerlo de que es inútil patear. Bien, opéreme.

Jotabea – Me interesan sus comienzos.

Borges – Hace tantos años, que ya ni me acuerdo.

Jotabea – ¿Vejez?

Borges – No. Tiempo vivido. Y el tiempo para un escritor que vive en función del espíritu es un todo, como lo es para Einstein su universo físico. Es vida indivisible. (36)

Borges compares the interview technique to that of surgeons who can do whatever they want to the patient after administering a little anesthesia. Borges suggests that it is an uncomfortable situation for the interviewee, but he also shows how one can assume control of the interview anyway. Jotabea begins the interview with too broad a question: “Me interesan sus comienzos.” Borges is unsure how to answer and so he takes the reins of the interview and states: “Hace tantos años, que ya ni me acuerdo.” He takes advantage of the situation to direct the interview towards other topics. The interviewer strives to control the interview, but the interviewee frequently is able to influence its course. The blending of their competing voices produces the fictional interview text.

The content of the interview continues to evolve even after the interview is over. Ronald Christ, in his reflection on the interview genre, appreciates how even slight modifications change meaning. “You’ll quite agree that something said in an interview is apt to be quite different from something written.” Christ asserts that what is said during an interview and what is officially recorded later differ and even goes as far as to say that the inclusion of punctuation by the editor alters the meaning of the text (118). What the reader receives is a modified version of what was actually transmitted making the interview a complex system of competing languages and styles that is open to interpretation.

To further emphasize the editor’s role in modifying and interacting with the text, Ronald Christ relates a more extreme example from an early interview experience. After reviewing his recordings of an interview, he realized that the dialogue needed extensive alterations to be

publishable. He rewrote his questions, edited, combined, and added to the responses of his interviewee, and changed the whole order of the interview. Christ reports that after he finished editing the transcript he delivered it to his interviewee for review, who in all seriousness “thanked me for having transcribed his words so faithfully” (121). The practice Christ describes is a very common way of treating interviews and through this process the interview becomes fictional because it purports to document an event that never in reality occurred. But that is not to say that the “fictional” qualities of the interview preclude the disclosure of certain truths. Christ’s interviewee attests that the fictional interview may be more faithful to the spirit of the actual interview. Lloyd Kahn also recognizes that “in the hands of a fairminded and skillful interviewer, the result can be finely crafted and revealing” (20). Like Christ, Kahn approves of the changes made by the editor in creating the interview dialogue. He recognizes the multiple competing voices present in the interview and claims that as the product of several authors the interview is revealing and should be considered an artistic, literary genre.

Interviews should not solely be considered a factual record, but also a literary art form. Similar to a performance, how facts and events are represented in the interview is relative to those involved and so must be appraised in a different light. As Christ points out: “The interview intended [sic] to be a tool of some other endeavor –politics, scholarship, [etc.],” but instead it became literary in nature (113). The way in which facts can be depicted in art and literature may not necessarily be historical, but is as faithful to the spirit of truth and of the author as the facts. According to Welles, “My work is what enables me to come out of myself. I like what I do, not what I am... Do you know the best service anyone could render to art? Destroy all biographies. Only art can explain the life of a man - and not the contrary” (qtd. in Callow xi). Welles suggests that non-fictional texts alone cannot accurately portray who he is. He does not seek

judgment, but rather to express himself through his work and his art. Interviews need not always relate facts to have significance since they also have value as a literary art form.

Borges exploits the interview's potential to create fictional texts. For Borges, rather than being purely historical or factual, the interview is actually an improvisational literary text. Within the interview he often fuses fact and fiction together, giving him the ability to create literature by non-traditional methods. The degree to which the interview is based on fact is contingent upon the creative forces at play. The circumstances surrounding its creation pave the way for us to see the interview as a literary genre. The skill with which the interviewer interacts with the interviewee impacts what is said during the conversation. As a performer answering questions the interviewee has the ability to constantly invent and reinvent himself. Together the interviewer and interviewee guide the development of the text. Borges skillfully manipulates the interview as a literary venue to portray different versions of himself. In interviews with Borges it is routinely difficult to separate performance from fact. While his answers can be straightforwardly "factual" in nature, he frequently delivers a fictional performance as complex and as literary as his traditional short stories, poems, and essays. Recognizing the fictional qualities of the interview allows the reader to enter the complex literary world of a highly capable author.

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Explanation of the Annotated Bibliography

It would be impossible for this bibliography to list every interview Jorge Luis Borges ever granted. He willingly conversed with almost anybody and many of these exchanges were never recorded. However, more than 650 interviews were published and a majority of them are annotated in this bibliography. I only include those interviews that I have personally read knowing that in so doing I have made many omissions. My annotated bibliography includes the numerous interviews Dr. Ted Lyon has acquired as well as approximately forty interviews that are available as scanned image files on the “Life and Times of Jorge Luis Borges” database website maintained by the Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. Between the bibliographies of these two sources there is bibliographical information for a few hundred more interviews that I have excluded because I have been unable to obtain copies of them.³ Many interviews were published in obscure periodicals that are no longer in circulation and are therefore difficult, if not impossible, to come by. Publishing a comprehensive bibliography is unfeasible due to the immensity of the task. Published interviews are constantly being rediscovered and occasionally previously unpublished interviews are printed or otherwise made available. However, I am certain that this bibliography would be complemented by extensive research in Argentina and other countries.

The purpose of my bibliography is to annotate the roughly 450 interviews to which I have had access. I do this in approximately 275 entries that represent individual interviews as well as more than twenty books that contain collections of interviews. A great percentage of the

³ See these bibliographies for a complete listing of known interviews. Ted Lyon’s bibliography is published as: “Initial Bibliography of Published Interviews with Jorge Luis Borges.” Revista Interamericana de Bibliografía 45.1-2 (1995): 39-51. The “Life and Times of Jorge Luis Borges” database is available as an electronic resource at a number of libraries nationwide through Gale Digital Collections.

interviews have been published multiple times or in several languages and so I provide the bibliographical information of all the known sources. For the purposes of this project the bibliography only contains interviews, summaries of interviews that primarily quote Borges, surveys, and question and answer sessions. However, I do make a few exceptions. For example, I include the book of Adolfo Bioy Casares's journal entries that talk about and extensively quote Borges. I also list Ezequiel Martínez's interview with Borges's psychologist because it presents valuable information not available elsewhere. The annotation for each book is generally brief because the books are readily available in libraries and also because each contains a detailed table of contents and/or index that list the topics discussed. My annotations are not comprehensive and do not list all the topics talked about. Rather, I try to provide a general description of the main points of the conversation. Borges speaks on a number of topics and the details and examples he gives vary according to the situation. Nevertheless, I supply enough information so that the reader can determine if an interview could be of interest.

An Annotated Bibliography of Interviews of Jorge Luis Borges

Abraham, Juan Alberto. "Reflexiones desde la tiniebla." Siete Días [Buenos Aires] 7 June 1971: 61-62.

Borges discusses his recent visit to the United States and explains his attitude towards the United States, students, the Vietnam War, history, his blindness, the novel, poetry, and the Mormons.

Acosta García, Nestor. "Borges: A los 92 años de su nacimiento." La Prensa [Buenos Aires] 25 Aug. 1991, sec. 3a: 1.

Acosta transcribes a recorded interview with Borges in honor of the 92nd anniversary of Borges's birth. Among other topics, Borges answers questions on memory, history, eternity, God, the Falkland Islands war, children, and María Kodama.

Alazraki, Jamie. "Conversación con Borges sobre la Cábala: Entrevista inédita de 1971." Variaciones Borges: Revista del Centro de Estudios y Documentación 3 (1997): 163-76.

Alazraki explains his relationship with Borges in a fine introduction before the interview on Kabbalistic influences and references in Borges.

Alazraki, Jamie, et al. "*Panel III: Borges: Philosopher? Poet? Revolutionary?*" Simply a Man of Letters. Ed. Carlos Cortínez. Orono, Maine: U of Maine P, 1982. 261-85.

This panel discussion includes Borges and several others, including Jaime Alazraki and Donald Yates. Borges addresses the themes of poetry, writing, literary criticism, translation, cinema, Unamuno, and happiness.

Alberti, Blas. "Conversación con Jorge Luis Borges." Conversaciones con Alicia Moreau de Justo y Jorge Luis Borges. Buenos Aires: Ediciones del Mar Dulce, 1985. 115-48.

Borges answers questions regarding his personal history, including his childhood and how Argentina used to be.

Alcorta, Gloria. "Consagración en París." La Prensa 15 Dec. 1963. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=4QMLDiepehk%3d>>.

In this interview Borges talks about his literary works, sports, love, immortality, and Buenos Aires.

---. "Entretiens avec Gloria Alcorta." Jorge Luis Borges : des témoins [...]. Ed. Dominique de Roux. L'Herne. 4. Paris: L'Herne, 1964. 404-408.

This interview in French addresses Borges's views on love, women, friends, and his literary works.

Algañaraz, Julio. "Todo España dijo, de pie, 'Borges es el más grande.'" Gente [?] May 1973: 4-7.

More of an article written about Borges's visit to Madrid than an interview. However, it does quote Borges on Spain, the *Quijote*, the Nobel Prize, and Spanish authors.

Alifano, Roberto. Conversaciones con Jorge Luis Borges. Buenos Aires: Atlántida, 1984.

An extensive collection of 30 interviews. Alifano, in this 246-page book, records conversations he had with Borges on a wide range of topics, which are listed at the head of each dialogue, as well as in an index.

---. "Conversando con Borges." Cuadernos de Siete Días 748 [suplemento] (1981).

In this special supplement Borges talks extensively about Evaristo Carriego, *modernismo*, Oscar Wilde, Kipling, detective literature, the *Quijote*, translation, Quevedo, Lugones, and time.

---. El humor de Borges. Buenos Aires: Urraca, 1996.

A 133-page book of witty Borges quotes in interview format on a variety of topics that are listed in the index.

---. "Jorge Luis Borges Poetry: A Conversation with Roberto Alifano." Trans. Nicomedes Suárez Araúz and Willis Barnstone. American Poetry Review Nov.-Dec. 1983: 19-20.

Borges talks about poetry and metaphor.

---. "Recuerdos, poesía y oscuridad." Visión 4 Apr. 1970: 31-34.

Alifano gives a nice introduction before the interview. Borges gives advice to aspiring writers and speaks of writing, heroism, dictatorship, Argentina, his wife Elsa, and responds to questions regarding several of his essays.

---. "Reflexiones de Jorge Luis Borges al concluir el año: 'Tal vez sería mejor olvidar.'" Clarín 30 Dec. 1982: 1-3.

Borges discusses what he dislikes about the past year and nationalism. He feels it is better to be a world citizen. He also speaks about Wadsworth's *Prelude*, dreams, war, literature, love, blindness, happiness, his projects, and the upcoming year.

- . Twenty-Four Conversations with Borges. Trans. Nicomedes Suárez Araúz, Willis Barnstone, and Noemí Escandell. Housatonic, MA: Lascaux, 1984.

This collection is the English language translation of some Alifano interviews that were held from 1981-83 and were published in the original Spanish in Últimas Conversaciones con Borges and Conversaciones con Jorge Luis Borges.

- . Últimas Conversaciones con Borges. Buenos Aires: Torres Agüero, 1988.

This 200+ page book is another quality source of Borges's interviews and contains twenty dialogues with Alifano, one of Borges's personal friends. Each dialogue is headed with a list of the major topics discussed.

- “Almas al desnudo.” La Novela Semanal [Buenos Aires] 19 Sept. 1932: 24. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=nsvo%2fOQN3eQ%3d>>.

A engaging and short read in which a young and clever Borges mailed in his written answers to 14 questions about relationships, women, wealth, names, jealousy, Buenos Aires, at what time he was born, words, movies, color, and what he would invent.

- Alvarez Insúa, Carlos. “Jorge Luis Borges: ‘La patria es un acto de fe.’” Feeling Mar. 1981: 10+. Rpt. in El otro Borges: Entrevistas (1960 – 1986). Comp. Fernando Mateo. Buenos Aires: Equis, 1997. 151-72.

This interview deals with a myriad of topics, including: literature, countries, authors, Borges's friends, words, Buenos Aires, and religion.

- Alvaro, Blas. “¿Quién será el próximo premio Nobel de literatura?” Leoplan Oct. 1949: 8-11. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=jkB2rjar8CY%3d>>.

Though not really an interview, Borges does provides an answer to the question in the article's title. He mentions several authors he considers deserving of the prize.

- “América y el destino de la civilización occidental.” Nosotros [Buenos Aires] Apr. 1936. Rpt. in Borges, Jorge Luis. Jorges Luis Borges: Textos Recobrados 1931-1955. Buenos Aires: Emecé, 2001. 350-51.

On the brink of the Second World War, Borges offers a written response to *Nosotros* on the state of the American continent materially and spiritually and its ability to defend itself.

“Amor, vida, religión y esperanza, en las palabras de Borges.” Clarín 8 Nov. 1984: 29.

A short article that contains Borges’s answers to questions from the public regarding politics.

Ángel, Raquel. “Borges y el cine: un oficio olvidado.” Confirmado [Buenos Aires] 16 Aug. 1979: 61-64. Rpt. in Borges, Jorge Luis. El otro Borges: Entrevistas (1960 – 1986). Comp. Fernando Mateo. Buenos Aires: Equis, 1997. 127-43.

Borges reviews several films, including *Borges para millones*; affirms the importance of myth in film, and discusses Greta Garbo and Shakespeare.

---. “Borges y las mujeres.” Confirmado [Buenos Aires] 15 June 1978: 46-49. Rpt. in Borges: Dos palabras ante de morir y otras entrevistas. Comp. Fernando Mateo. Buenos Aires: LC Editor, 1994. 53-70.

This interview deals extensively with women and love in Borges’s life and literary works. He talks about the role of women in his literature, specifically “Urica,” “El Aleph,” “Emma Zunz,” “La intrusa,” and his love poems. He also comments on his first experiences with love, the magic of being with a woman, machismo, heroism, feminism, friendship, seduction, and his relationships.

Arias, Raquel. “Encuentro con Borges.” Imagen [Caracas] 1-15 Feb. 1971: 2-5. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1956-1986. Buenos Aires: Emecé, 2001. 335-40.

Borges responds to questions on *Elogio de la sombra*, why he writes, God, theology, what has brought him happiness, friendship, the epic, and lyrical expression.

“Arte, arte puro, arte propaganda...” Contra [Buenos Aires] July 1933. Rpt. in La Rosa Blindada [Buenos Aires] Nov. 1964. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1931-1955. Buenos Aires: Emecé, 2001. 343.

In two short paragraphs Borges humorously gives his opinion on art and whether it should address social issues.

Balderston, Daniel. “Interviews with Borges: Buenos Aires, August-September 1978.” Variaciones Borges: Revista del Centro de Estudios y Documentación ‘Jorge Luis Borges’ 8 (1999): 187-215. Trans. as “Jorge Luis Borges, sur Stephenson (entretien avec M. Balderston).” Trans. Julien Deleuze. L’Herne Robert Louis Stephenson. Ed. Michel Le Bris. Cahier de L’Herne. Paris: L’Herne, 1995. 233-254. Trans. as “Conversaciones con Jorge Luis Borges.” Trans. Carlos Oliva Mendoza. La Jornada Semanal. 11 April 2004 and 18 April 2004.

In these three interviews Baldertson and Borges discuss Robert Louis Stevenson extensively, and occasionally mention other English language authors, Spanish language authors, and Borges's own literary works.

Banier, François-Marie. Borges: "Soy un europeo nacido en el exilio." Clarín 10 Feb. 1983: 1-3.

More of a monologue than an interview, in which Borges talks of his family history, Catholicism, his mother, the Falkland Islands War, literature, and his travels.

Barili, Amelia R. "Borges on Life and Death." New York Times Book Review 13 July 1986: 1+. Rpt. in "Borges, un tejedor de sueños." La Prensa 3 Aug. 1986. Rpt. in Borges. Buenos Aires: Fundación Banco de Boston, 1987. 78-84. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Conversations. Ed. Richard Burgin. Jackson: UP of Mississippi, 1998. 240-48. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1931-1955. Buenos Aires: Emecé, 2001. 373-79.

Borges gives detailed information about when he lived in Geneva, "Los conjurados," "La escritura del dios," the Kabbalah, the origin of the universe, God, truth, and the Bible.

---. "Borges, un tejedor de sueños." La Prensa 3 Aug. 1986: 3.

An abridged, Spanish-language version of "Borges on Life and Death" by the same author.

Barion Supervielle, Odile. "Memoria y 'gran memoria.'" Fuego del aire. Comp. María Victoria Suárez. Buenos Aires: Fundación JLB, 2001. 173-85.

In this 1984 conversation between friends, Barion refers to Borges as "Georgie." Borges's answers prove quite insightful on topics such as why he writes, how he writes, his memory, his trip to Morocco and Egypt, *1001 Nights*, Paul Deussen, his father, Borges's teaching style, death, happiness, and friendship.

Barnatán, Marcos Ricardo. "Conversaciones en dos tiempos." Conocer Borges y su obra. España: Dopesa, 1978. 99-121. Rpt. in Borges. Barcelona: Barcanova, 1984. 87-105.

The occasion for this 1974 interview is the fiftieth anniversary of the publication of *Fervor de Buenos Aires*. Borges discusses his recent trip to Mexico, Europe, Perón, his literary works, his fame, language, and literature.

Barnstone, Willis. "Thirteen Questions: A Dialogue with Jorge Luis Borges." Chicago Review 31.3 (1980): 11-28. Rpt. as "When I Wake Up." Borges at Eighty. Ed. Willis Barnstone. Bloomington: Indiana UP, 1982. 15-31. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Conversations. Ed. Richard Burgin. Jackson: UP of Mississippi, 1998. 176-91.

In this interview carried out in English Borges talks about solipsism, death, immortality, happiness, fame, personal justice, discovering oneself, nightmares, speaking, his poems, friends, dreams, ethics, and suicide.

---. "With Borges in Buenos Aires." Denver Quarterly 15.1 (1980): 48-57. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Conversations. Ed. Richard Burgin. Jackson: UP of Mississippi, 1998. 138-48.

Barnstone and Borges reunite as old friends and their conversation includes the topics of the English language, Neruda, Old English, Borges's literary works, and literature.

Barón, Ana. "EEUU y Rusia: Dos países mediocres: Una visión de Europa." Borges: Dos palabras ante de morir y otras entrevistas. Comp. Fernando Mateo. Buenos Aires: LC Editor, 1994. 133-39. Rpt. of "Lo único que le falta es el Premio Nobel." Somos [Buenos Aires] 24 Feb. 1978: 38-40.

While in France to receive an Honorary Doctorate from the University of the Sorbonne, Borges speaks about France and comments on the fantastic nature of his literature, the western culture, exams, and his travels.

Barros, Daniel. "Nuestra biblioteca nacional y la opinión de Jorge Luis Borges." Historium Nov.-Dec. 1967: 49-51. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=eEkViaFqo%2fk%3d>>

Barros recounts the history of the Argentine National Library and asks Borges about his experiences with the library.

Bartolomew, Roy. "Jorge Luis Borges en la Biblioteca Nacional." El Hogar 18 Nov. 1955: 12+. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=o8uQfMZ8QhA%3d>>.

In the interview portion of this article, Borges is asked about Groussac, Lugones, and his current projects.

Bell, Don. "A Master in Montreal: A 1968 Interview with Jorge Luis Borges." The National Post [Canada] 24 Aug. 1999. Rpt. in AGNI 52 (2000). 17 Mar. 2008
<<http://www.bu.edu/agni/interviews/print/2000/52-borges-bell.html>>.

In this interview Borges speaks principally about his own literary works. He also talks about his identity, knives, homesickness, and time.

Berasategui, Blanca. "Borges, en su vuelta oscura del espejo." ABC International 22 Sept. 1982: 24-25. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008 <<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=3sT6eG54FeQ%3d>>.

In this short interview which took place in Madrid, Borges talks about blindness, what it means to be Argentine, and language.

---. "Jorge Luis Borges." Gente de palabra: 37 personajes entrevistados. Barcelona: Plaza y Janés, 1987.

In this brief interview in Spain Borges comments on Spain and Japan.

Bernés, Jean Pierre. "Borges y sus últimas jornadas de trabajo en Ginebra: por Jorge Urien Berri." La Nación [Buenos Aires] 20 Aug. 1989, sec. 4a: 1.

The occasion for this 4 June 1986 interview was the revision of Borges's *Obras completas* in French. Borges speaks of his work and his short story "Los amigos."

---. "La Universidad del mundo: Sobre literatura y latinidad." La Nación [Buenos Aires] 14 June 1987, sec. 4a: 1.

This interview is the result of meetings that occurred between January 3-5, 1986. Borges comments on himself as an Argentine, culture, language, the *Quijote*, and Italian and French literature.

Bertral, Fernando. "Borges y su cansancio de serlo." [1970 ?]: 50+. [Source unknown]

In this 20 Nov. 1970 interview Borges answers questions about his writing style.

Bianciotti, Hector, and J.P. Enthoven. "Talking to Borges: Exorcising the Commonplace." Vogue Dec. 1987: 271+.

Borges comments on a number of topics, such as: language, the word "Borgesian," philosophy, fame, blindness, beauty, French literature, Neruda, Perón, and politics.

Bienek, Horst. "Coloquio con Jorge Luis Borges." Trans. Adela Grego de Jiménez. Humboldt 24 (1965): 45-50.

The occasion for this interview was Borges's first visit to Germany. The interview begins with Borges's relationship with the German language and Germany, and then quickly moves to Borges and his literary works.

Biguenet, John, and Tom Whalen. "An Interview with Jorge Luis Borges." New Orleans Review 9.2 (1982): 5-14. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Conversations. Ed. Richard Burgin. Jackson: UP of Mississippi, 1998. 199-212.

Borges speaks extensively about a number of topics in this 1982 interview, including: Buenos Aires, tango, his opinion of himself, fame, translations, German, Gustav Meyrink, Latin American writers, his literary works, language, literature, blindness, and God.

Bioy Casares, Adolfo. Adolfo Bioy Casares: Borges: Edición al cuidado de Daniel Martino. Buenos Aires: Destino, 2006.

This massive 1663 page book contains excerpts about Borges from the Bioy Casares diary that was written over a period of more than a 50 years. While not an interview, it is an invaluable resource of insights, quotes, and dialogues with Borges according to one of his closest associates and friends.

Bioy Casares, Adolfo. "Fragmentos de una larga conversación entre amigos." Borges. Buenos Aires: Fundación Banco de Boston, 1987. 19-22.

Not an interview, but rather quotes on literature from Borges according to his friend Bioy Casares.

Bonafino Dorrego, Andrés. "Borges dice que nuestra época es 'Deliberadamente caótica.'" Correo de la tarde 1964. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=v5Ia5O%2f93u8%3d>>

Borges gives short answers in this interview on literature. He states that detective literature is popular because people look for order due to the chaotic nature of the time period.

Bondy, François. "Gesprache mit zwei Autoren: Jorge Luis Borges und Witold Gombrowicz." Der Monat 13.150 (1961): 88-92.

Bondy states he first became interested in Borges after reading a sensational news article in a French newspaper, and he wondered if Borges had invented it. In the summary of this interview they discuss Borges's blindness, German literature, Joyce, *Labyrinth*, Kafka, Jung, Beowulf, Schopenhauer, North American literature, why Borges invents authors, and translation.

"Borges: Ángel y demonio." Clarín 5 Mar. 1970: 14-19. Rpt. in Borges: Dos palabras antes de morir y otras entrevistas. Comp. Fernando Mateo. Buenos Aires: LC Editor, 1994. 97-107.

A rather unusual interview because the interviewer asks many odd questions that seem to be about nothing in particular. Borges is asked if he has ever danced a milonga, what he

thinks about fish, if he thinks he is a great poet, what he feels about friendship, if he is conservative, what reality is for him, his experience looking in a kaleidoscope, what a world map suggests to him, what he thinks about himself, etc.

“Borges. ‘¿El Premio Nobel a mí? Debe de ser una broma.’” Panorama Sept. 1963: 96-99. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008 <<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=canpdXvzb08%3d>>.

A unique article because it includes quotes from Borges, his mother, and his neighbors. Borges is quoted on his childhood, his father, his literary works, girlfriends, God, and politics.

“Borges entre malevos.” Así 30 May 1975.

In this six-page article Borges comments on “Los orilleros,” which was then being filmed, “El hombre de la esquina rosada,” *Martín Fierro*, tango, and time.

“Borges exige penas severas en el juicio a las juntas.” La Razón [Buenos Aires] 12 Nov. 1985. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008 <<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=WEIMu9JKMT4%3d>>.

Taken from an article published in the Brazilian magazine *Status*, the newspaper *La Razón* quotes Borges forcefully denouncing dictators.

“Borges habla.” Asahi Journal 7 Mar. 1980. Rpt. in Gasió, Guillermo. Borges en Japón: Japón en Borges. Buenos Aires, Eudeba, 1988. 105-13.

A literary-themed discussion that focuses on Borges’s works. Borges and the interviewer talk about poetry, the notion that literature is more important than *ars combinatoria*, numerous works of Borges, time, philosophy, reality, and words.

“Borges inédito...y profético: Una visión de los Estados Unidos.” Cuestionario 4.38 (1976): 1561-63. Rpt. in Borges: Dos palabras antes de morir y otras entrevistas. Comp. Fernando Mateo. Buenos Aires: LC Editor, 1994. 109-18.

Borges describes the United States and its citizens. For example, Borges feels American students only read for school and do little home reading, American libraries have many books, and Americans are a lonely people.

Borges, Jorge Luis. Borges at Eighty. Ed. Willis Barnstone. Bloomington: Indiana UP, 1982.

This 176-page book consists of 10 interviews or question and answer periods and a poetry reading with comments from Borges. Chapters 1, 4, 10, and 11 are from a 1980

lecture series hosted by Indiana University. Barnstone first published chapter 2 as “Thirteen Questions: A Dialogue with Jorge Luis Borges in the Chicago Review.” Chapter 3 contains portions of a dialogue from a television program and chapters 5-9 are question and answer periods. In chapter 1 Borges talks about literature and what he enjoys reading. In chapter 3 Borges talks of Perón, his mother, his blindness, literature, Hitler, film, and death. In chapter 4 Borges comments on his poetry. For chapter 5 Borges answers questions on poetry, translation, feelings, Judaism, and writing. Chapter 6 focuses on literature and Borges’s literary works, as well as English, his worldview, the Kabbalah, and writing. Chapter 7 addresses literature that influences Borges and violence. In chapter 8 literature and God are discussed. In chapter 9 Borges talks about literature, dreams, English, and religion. Chapter 10 emphasizes poetry and chapter 11 centers on philosophy.

---. Borges en la Escuela Freudiana de Buenos Aires. Buenos Aires: AGALMA, 1993.

This 159-page book contains three presentations by Borges, followed by question and answer periods. The first took place in 1980 and discusses dreams and poetry, the second in 1981 and deals with Baruch Spinoza, and the last in 1982 and focuses on the poet and writing. Borges offers extensive answers to the questions, and touches on various topics and works of literature, especially his own.

---. “Borges on Borges.” Colorado Quarterly 25 (1976): 138-53.

Borges discusses several themes of interest, such as: how literature has influenced him, genre divisions, how his youth in Geneva influenced him, Ultraism, film, “El sur,” “El milagro secreto,” Argentina, “Borges y yo,” dreams, and music.

---. Borges para millones. Buenos Aires: Corregidor, 1978.

This 100+ page book begins with a fine preface by Fernando Godoy, who states that the dialogues included in this book were taken directly from a recording and reveal the true Borges. Borges speaks extensively on many topics and on his own stories and poems. He also comments on authors that have influenced him, Robert Louis Stevenson, his vision, death, language, colors, nationalism, politics, race, the labyrinth, his youth, multiple versions of Borges, time, literature, Beatriz Viterbo, Buenos Aires, love, and violence.

---. “El culto rendido por Borges.” Homenaje a Baruch Spinoza. Buenos Aires: Museo Judío, 1976. 49-51. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008 <<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=k3uk%2fFI4HAM%3d>>.

The dialogue from a recording made in 1973 in which Borges responds to questions about Spinoza.

---. Jorge Luis Borges: Conversations. Ed. Richard Burgin. Jackson: UP of Mississippi, 1998.

This 254-page book contains 16 previously published interviews by different authors and is a fine source because of its variety. The interviews have been listed by author and annotated in this bibliography.

Borges, Jorge Luis, and Adolfo Bioy Casares. "El tránsito de *Los orilleros*." La Opinión Cultural [Buenos Aires] 28 Sept. 1975. Rpt. in "Borges y Bioy Casares: 'Los orilleros.'" Ocho escritores por ocho periodistas. Buenos Aires: Timerman, 1976. 58-60. Rpt. in Museo: Textos inéditos. Buenos Aires: Emecé, 2002. 230-33. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=x0VIIdtzZFy4%3d>>.

Borges and Bioy Casares respond to a few questions regarding their film "Los orilleros."

Borges, Jorge Luis, Adolfo Bioy Casares, and Manuel Peyrou. "Literatura policial: sólo para sagaces: Tres jueces, seis preguntas." Vea y lea [Buenos Aires] 15.368 (1961). Rpt. in Borges, Jorge Luis, and Adolfo Bioy Casares. Museo: Textos inéditos. Buenos Aires: Emecé, 2002. 224-29.

Borges et al respond to a survey of six questions on Argentine authors and the detective novel.

Borges, Jorge Luis, and Donald A. Yates. "Borges: Philosopher? Poet? Revolutionary?" Jorge Luis Borges: Conversations. Ed. Richard Burgin. Jackson: UP of Mississippi, 1998. 192-98. Rpt. of "Simply a Man of Letters." Simply a Man of Letters. Ed. Carlos Cortínez. Orono, Maine: U of Maine P, 1982. 17-24.

The results of a question and answer period, in which Borges answers questions on literary conventions, writing, Kafka, his work, literature, Poe, Stevenson, mirrors, and "Borges y yo."

Borges, Jorge Luis, and Ernesto Sábato. Diálogos. Ed. Orlando Barone. Buenos Aires: Emecé, 1976.

This 200-page book records Barone's interviews with Borges and Sábato between 1974 and 1975. Borges and Sábato converse about when they met, literature, *Martín Fierro*, God, language, film, short story, novel, the *Quijote*, music, success, dreams, philosophy, heaven and hell, creation, Borges's literary works, and death.

Borges, Jorge Luis, and Martín Müller. "Borges frente a Borges." La Opinión: Cultural 9 May 1976: 1-4.

This article records a speech that Borges gave in 1975, in which he talks humbly about being a writer. He makes observations on his poetry, his stories, language, inspiration, and how much writers earn.

Borges, Jorge Luis, and Néstor J. Montenegro. Diálogos. Nemont: [Buenos Aires], 1983.

This book contains five dialogues. The first dialogue is political and deals with the concept of country, war, the Falkland Islands war, nationalism, and military arms. The second dialogue discusses Alain Rouquier, Latin American identity, Argentine identity, the role of government, power, military, the Argentine Revolution of 1955, and censorship. The third dialogue is about the following social issues: men vs. women, feminism, machismo, divorce, abortion, and the Bible. The fourth dialogue covers power, journalism, history and literature, and the English language and literature. In the fifth dialogue Borges is asked the definitions of irony, humility, hope, liberty, and justice; and Borges also speaks of his childhood home, death, happiness, and writing.

Borges, Jorge Luis, and Osvaldo Ferrari. Borges en diálogo: Conversaciones de Jorge Luis Borges con Osvaldo Ferrari. Barcelona: Grijalbo, 1985.

Beginning in 1984 and continuing through 1986 Radio Municipal de Buenos Aires broadcasted dialogues between Borges and Ferrari. These same interviews were then published in the newspaper *Tiempo Argentino*. In this first book of the dialogues, which is 300 pages long, are the thirty interviews held in 1984 and which cover a wide range of fascinating topics.

---. Diálogos. Barcelona: Seix Barral, 1992.

Beginning in 1984 and continuing through 1986 Radio Municipal de Buenos Aires broadcasted dialogues between Borges and Ferrari. These same interviews were then published in the newspaper *Tiempo Argentino*. This book of selected dialogues, which is 383 pages long, includes seventy of the ninety total interviews published from 1984 to 1986 and which cover a wide range of engaging topics. These seventy interviews were previously published in book form in Borges en diálogo: Conversaciones de Jorge Luis Borges con Osvaldo Ferrari, Libro de diálogos, and Diálogos últimos.

---. Diálogos últimos. Buenos Aires: Sudamericana, 1987.

Beginning in 1984 and continuing through 1986 Radio Municipal de Buenos Aires broadcasted dialogues between Borges and Ferrari. These same interviews were then published in the newspaper *Tiempo Argentino*. In this third book of the dialogues, which is 218 pages long, are the thirty interviews held in 1986 and which cover a wide range of topics.

---. Libro de diálogos. Buenos Aires: Sudamericana, 1986.

Beginning in 1984 and continuing through 1986 Radio Municipal de Buenos Aires broadcasted dialogues between Borges and Ferrari. These same interviews were then published in the newspaper *Tiempo Argentino*. In this second book of the dialogues, which is 245 pages long, are the thirty interviews held in 1985 and which cover a wide range of captivating topics.

---. Reencuentro: Diálogos inéditos. Buenos Aires: Sudamericana, 1999.

A collection of twenty-eight interviews between Borges and Ferrari not previously published. Most of the topics talked about are quite enlightening and were not previously discussed in the earlier Borges-Ferrari dialogue books.

“Borges: Las dos responsabilidades.” Visión 10 Mar. 1979: 8-14. Rpt. in Borges: Dos palabras antes de morir y otras entrevistas. Comp. Fernando Mateo. Buenos Aires: LC Editor, 1994. 141-58.

A wide range of topics is covered in this interview, including: the civic responsibility of the writer, dictators, democracy, Borges’s salary, novels, reality, philosophy, language, nationalism, the United States, Buenos Aires, *Martín Fierro*, the Nobel Prize, and Borges’s literary works.

“Borges, los obreros, la guerra, el tercer mundo.” Clarín 10 June 1971.

Borges speaks humbly about himself and also talks about politics, the working class, war, and literature.

“Borges: ‘Piazzolla no siente lo crillo.’” Información literaria. Mar. 1966: 6. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008 <<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=FjbVEKL6e20%3d>>.

A conversation about Astor Piazzolla that took place while Borges walked down the street.

“Borges se confiesa.” El Día 4 Sept. 1966. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008 <<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=xUs5ieuFRHs%3d>>.

Borges talks about when he started to write, his ancestry, his literary works, and genealogy.

“Borges una vez más.” El Mundo [Suplemento: El mundo de la cultura] [Buenos Aires] 2 June 1960: 2-3. Rpt. in Borges, Jorge Luis. El otro Borges: Entrevistas (1960 – 1986). Comp. Fernando Mateo. Buenos Aires: Equis, 1997. 11-16.

A candid interview in which Borges talks briefly about his current projects, why he does not write novels, contemporary literature, why he writes prologues, literary supplements in newspapers, if he is a good man, politics, cinema, nationalism, art, materialism, Fidel Castro, the word “sesquicentennial,” and his ambitions.

Botsford, Keith. “About Borges and not about Borges.” Kenyon Review 26.4 (1964): 723-37.

This article is the result of a series of dialogues Botsford had with Borges and is not an interview, but rather contains commentaries and excerpts from interviews. Borges is quoted on the topics of Old Norse, imperialism, Latin American Spanish, writing, and French.

Bourne, Daniel. “A Conversation with Jorge Luis Borges.” Artful Dodge 2.2 (1980). 17 Mar. 2008 <<http://www.wooster.edu/artfuldodge/interviews/borges.htm>>.

This April 25, 1980 interview covers Borges’s influences, his writing, poetry, Lorca, language, translation, Kafka, English language literature, and myths.

Briante, Miguel. “Jorge Luis Borges habla de los demás.” Confirmado [Buenos Aires] 14 Jan. 1970: 62-65.

The first half of a two-part interview in which Borges touches on elevators, Robert Arlt, language of the Argentines, and his stories.

---. “Jorge Luis Borges habla de los demás (II parte).” Confirmado [Buenos Aires] 21 Jan. 1970: 42-45.

The second half of a two-part interview in which Borges speaks about his stories, literature, his childhood, and Lugones.

Burgin, Richard. Conversations with Jorge Luis Borges. New York: Holt, 1969. New York: Avon, 1970. London: Souvenir, 1973. Rpt. as Conversazioni con Borges. Trans. Vanna Brocca. Milano: Palazzi, 1971. Rpt. as Conversations avec J. L. Borges. Trans. Lola Trance. Paris: Gallimard, 1972. Rpt. as Conversaciones con Jorge Luis Borges. Trans. Manuel R. Coronado. Madrid: Taurus, 1974.

This is the definitive Borges interview book and is the result of numerous conversations between Burgin and Borges beginning in 1967 while Borges was a visiting professor at Harvard. As an extensive collection of conversations, it encompasses a wide range of topics typical of Borges interviews, including: his love of literature, his childhood, metaphysics, his literary works, philosophy, literature, violence, Nazism, detective stories, time, Henry James, Kafka, poetry, his stories that have been made into films, the cinema, Lorca, Neruda, Unamuno, art, Darwin, politics, Bioy Casares, Perón, God, and infinity.

Burone, Carlos A. "Cine: Conversación con Borges." Sur [Buenos Aires] Jan.-Dec. 1974. Rpt. in Borges en Sur (1931-1980). Barcelona: Emecé, 1999. 316-20.

Borges comments on the cinema, art, and specific actors.

Burzaco, Raul H. "El Borges que me gusta recordar." Borges. Buenos Aires: Fundación Banco de Boston, 1987. 30-34.

This 1985 interview features Borges speaking on time, God, and death.

Butti, Enrique M. "Entrevista a Jorge Luis Borges: Sobre el destino." El Litoral [Santa Fe, Arg.] [sec. Cultural] 15 June 1986: 4-5.

Borges discusses free agency and destiny, and relates them to the destruction of books.

Cairoli, Irma. "Algunos viven obsesionados." Nueva información [5] [1978?]: 5-7. Rpt. in Borges, Jorge Luis. El otro Borges: Entrevistas (1960 – 1986). Comp. Fernando Mateo. Buenos Aires: Equis, 1997. 119-26.

Borges talks about Argentine identity, that ideas form base of his work, and claims that Latin American authors are better known abroad than they are in their own countries.

Caldeiro, Manuel. "Después de la acusación de Monseñor Mallagaray: Borges se defiende." Gente 6 Jan. 1977: 74-75.

Borges replies to two questions in this article, which was written in response to Monseñor Mallagaray who accused Borges of being atheist and vain. Borges relates his view on immortality, God, and how to define things.

Calistro, Julio César. "Borges, el eterno." Espéculo 6 (1997). 17 Mar. 2008
<<http://www.ucm.es/OTROS/especulo/numero6/borges83.htm>>.

This 1983 interview records what Borges states humbly about himself, his literary work, his past, what literature represents for him, immortality, who he considers the best Argentine author, poetry, the change that results from a dictator, who he admires, and war.

Calveyra, Arnaldo. "Último encuentro con Borges." Variaciones Borges: Revista del Centro de Estudios y Documentación 'Jorge Luis Borges' 4 (1997): 213-14.

Recounts Calveyra's last experience with Borges and includes sparse quotes from the interview. Not of much interest or value.

Camp, André. "Habla Jorge Luis Borges." Trans. Ramón Luis Chao Triunfo [Dec.] 1969. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008

<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=VXRUDkdePQk%3d>>

This is the second part of the interview taken from a French television program. Borges speaks philosophically on the universe, death, civilization, and tells how he felt when he was named director of the National Library. The discussions are especially meaningful and well thought out in this interview.

Camp, André, and José María Berzosa. "Las respuestas del oráculo." Periscopio 2 Dec. 1969: 50-51. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 25 Mar. 2008 <<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=9NuvdMQReQc%3d>>. Rpt. of "Habla Jorge Luis Borges." Trans. Ramón Luis Chao. Triunfo [Nov.] 1969. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008 <<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=UEnBcDPk%2b%2fc%3d>>.

Taken from a French television program, Borges makes statements on progress, violence, war, democracy, dictatorship, excess of information, Israel and Greece, eternity, and immortality. Borges's statements on violence and war are especially witty.

Canto, Estela. "Entrevista con Jorge Luis Borges." Cabalgata 1.4 [Quincenario Popular. Espectáculos, Literatura, Noticias, Ciencias, Artes, Buenos Aires] 19 Nov. 1946. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1931-1955. Buenos Aires: Emecé, 2001. 361-64.

This short interview shows how Borges controls the topic of the interview as he talks about the Argentine novel, Argentine cinema, and popular Argentine music.

Carrizo, Antonio. Borges el memorioso. Mexico: FCE, 1982.

This collection of 11 interviews was recorded in 1979 for a radio program in Buenos Aires called *La vida y el canto* and was transcribed to form this book of over 300 pages and especially focuses on Borges's own publications. It covers a wide range of topics that include: language, literature, Borges's literary works, and especially Borges's poems.

"El caso 'Lolita.'" Sur Sept.-Oct. 1959. Rpt. in Borges en Sur (1931-1980). Barcelona: Emecé, 1999. 308-09.

Borges's answer to this survey elaborates on why he does not read novels, as well as on the morality of literature.

Chao, Ramón. "L'idée de frontières et de nations me paraît absurde." Le Monde Diplomatique Aug. 2001: 24-25. 18 Mar. 2008 <<http://www.monde-diplomatique.fr/2001/08/CHAO/15501>>.

Borge converses about his history, the Spanish language, Neruda, communism, *los desaparecidos*, his literary work, God, his travels, and death.

Charbonnier, Georges. El escritor y su obra: entrevistas de Georges Charbonnier con Jorge Luis Borges. Trans. Martí Soler. 2nd ed. México: Siglo veintiuno, 1970. Trans. of Entretiens avec Jorge Luis Borges. Paris: Gallimard, 1967.

This little book of 92 pages contains 8 interviews that were recorded for a French radio program. Borges begins the first interview with humility and humor; they focus their conversation on Borges's books that are available in French, translation, and mathematics. The second interview covers Ultraism, the metaphor, and modern literary movements. The third and fourth interviews study the question: *what is literature?* and evaluate aspects of poetry. The fifth continues their general discussion on literature by focusing on the problems of literature and by examining Shakespeare. The sixth, seventh, and eighth interviews explore Borges's stories.

Childress, Mark, and Charles C. McNair, Jr. "The Dark Riddle of Jorge Luis Borges." Saturday Review Mar.-Apr. 1983: 32-34.

This 1983 interview briefly touches on several topics, including: dreams, Shakespeare, blindness, writing, language, inspiration, psychology, ethics, death, fame, and travel.

Christ, Ronald. "Entrevista con Jorge Luis Borges." Trans. Jorge Luis Borges. Facetas 3.1 (1970): 104-20. Rpt. of "Jorge Luis Borges, an interview." Paris Review 40 (1967): 116-64. Rpt. in "Jorge Luis Borges." Writers at Work: The Paris Review Interviews. Ed. George Plimpton. Ser. 4. New York: Viking, 1976. 109-46.

Borges talks about the epic, cinema, his stories, numbers and colors that repeat in his literary work, metaphors, English language literature, and his timidity.

"Cocktail Soto y Calvo." La Gaceta del Sur [Rosario] June-July 1928. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos recobrados 1919-1929. Buenos Aires: Emecé, 1997. 394-95.

Borges responds with humor to this survey that asked his opinion on Francisco Soto y Calvo.

Coleman, Alexander, and Norman Thomas di Giovanni. "Borges at N.Y.U." Ed. Ronald Christ. TriQuarterly 25 (1972): 444-59. Rpt. in Prose for Borges. Ed. Charles Newman and Mary Kinzie. Evanston: Northwestern UP, 1974. 396-411. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Conversations. Ed. Richard Burgin. Jackson: UP of Mississippi, 1998. 118-37.

A 1971 question and answer period in which Borges responds to questions on his stories, morality in literature, space, time, the south, death, God, English, mysticism, being Argentine, translation, English language literature, and Perón.

“Cómo y cuándo escribe un escritor.” La Prensa 30 Jan. 1966. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=ueyztVUVPoA%3d?>>

Borges and six other authors answer questions on their writing process.

Conde, Perfecto. “Borges: ‘Yo no merezco el Nobel.’” Interviú [Madrid] 1984: 32-34. Rpt. in Borges, Jorge Luis. El otro Borges: Entrevistas (1960 – 1986). Comp. Fernando Mateo. Buenos Aires: Equis, 1997. 185-92.

An interview typical of Borges in which he converses about a free Argentina under Alfonsín, Perón, literature and authors from Spain, the Nobel Prize, women, and death.

“Contesta Jorge Luis Borges.” Latitud [Buenos Aires] Feb. 1945. Rpt. in Borges por él mismo. Ed. Emir Rodríguez Monegal. Barcelona: Laia, 1984. 151-53. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1931-1955. Buenos Aires: Emecé, 2001. 352-54.

In this brief interview Borges explains why he writes, his literary ambitions, and his current projects.

Cortínez, Carlos. “Jorge Luis Borges: La literatura de mis días.” Fractal 7. Oct.-Dec. 1997: 63-88. 13 Oct. 2004 <<http://www.fractal.com/mx/F7borges.html>>.

Cortínez reproduces in the original Spanish sections of the interview “Jorge Luis Borges Discusses Hispanic Literature” published in Borges the Poet.

Costa, Pablo. “El tiempo es el mejor antologista, o el único, tal vez....” La Nación [Buenos Aires] 2 Sept. 1989: 9.

Borges answers questions from three students in this 1983 interview. He speaks about being a professor, democracy, culture, encyclopedias, literature, publishing, and multiple Borgeses.

“Cree usted en Dios?” Mundo argentino 11 July 1956. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1956-1986. Buenos Aires: Emecé, 2001. 319-20. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=5PP5FOLOiIM%3d>>.

Borges is one of six people interviewed for this article and is asked: “Do you believe in God?” “Why do you believe in God this manner?” and “How do you apply your belief in practical everyday life?”

Cruz, Jorge. “Mis libros.” La Nación 28 Apr. 1985: 1-2.

Borges discusses his literary work, literature, free verse, Lugones, themes he repeats, labyrinths, tigers, and the novel.

“Cuentos de Borges.” Siete días 10 Feb. 1969: 33-34. Rpt. in Borges, Jorge Luis. El otro Borges: Entrevistas (1960 – 1986). Comp. Fernando Mateo. Buenos Aires: Equis, 1997. 31-37. Facsim. ed. “(Diálogo con Borges).” The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=qLVuATF3qf0%3d>>.

This article is a series of quotes taken from Borges during an interview, but does not include the questions. Borges is quoted on knife fights, the National Library, British humor, nouveau roman, his writing with Bioy Casares, and contemporary literature.

“Culturalmente somos un país atrasado.” Chaú: Periódico de Artes y Letras [Buenos Aires] Dec. 1960. Rpt. in Jorge Luis Borges: Textos Recorbrados 1956-1986. Buenos Aires: Emecé, 2001. 330-32.

Borges answers questions on Argentine culture, young Argentine authors, critics, and Argentine literature.

“Debates de Sur: Moral y literature.” Sur Apr. 1945. Rpt. in Borges en Sur (1931-1980). Barcelona: Emecé, 1999. 297-99.

In this short article Borges addresses the topics of moral vs. immoral literature and ethics.

Delgado Aparain, Mario. “A 12 años de la muerte de Jorge Luis Borges, reportaje inédito.” Revista Tres [Montevideo] 19 June 1998. 13 Oct. 2004 <<http://letras-uruguay.espaciolatino.com/aaa/borges/pesadillas.htm>>.

In this 1979 interview Borges addresses his history, writing, his literary works, contemporary authors, cinema, nightmares, surrealism, religion, and liberty.

Dembo, L. S. “Jorge Luis Borges.” The Contemporary Writer. Ed. L.S. Dembo and Cyrena N. Pondrom. Madison: U of Wisconsin P, 1972. 113-21. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Conversations. Ed. Richard Burgin. Jackson: UP of Mississippi, 1998. 85-91.

In this 1969 interview Borges talks about himself as a symbol, idealistic philosophy, the labyrinth, the Minotaur, his literary works, and dreams.

“Dialogo con Jorge Luis Borges.” Presencia [Chile] July/Aug. 1985.

In this interview Borges’s humility and humor are readily apparent. Borges answers questions on a wide range of topics, including: the Nobel Prize, South America, dictators, liberty, politics, the history of philosophy, religion, and death.

Diamant, Mario. “Borges y los judíos.” Borges: Dos palabras ante de morir y otras entrevistas. Comp. Fernando Mateo. Buenos Aires: LC Editor, 1994. 43-51. Rpt. of “Una conversación con Jorge L. Borges.” Plural 3.19 (1974): 4-7.

Diamant provides a valuable interview due to its unique major theme of Judaism. Borges comments on his stories “Emma Zunz” and “El Zahir,” Judaism, Israel, and the Orient.

Días Usandivaras, Julio C. “Jorge Luis Borges, un genio al natural.” Nueva Estafeta 15 (1980): 45-51.

This article is not much of an interview, though it does quote Borges on several topics, which include: literature as art, his literary works, and tango.

Dido, Juan Carlos. “La última conferencia de Borges.” Cuadernos Hispanoamericanos: Revista Mensual de Cultura Hispánica 539-540 (1995): 171-75.

Dido gives a transcription of a 1985 question and answer period in a Buenos Aires English language high school. Borges’s answers are arranged by topic and do not include the question posed. Topics include: why Borges writes, creating literature, literature, dreams, reality, God, death, and politics.

di Giovanni, Norman Thomas, Daniel Halpern, and Frank MacShane. Borges on Writing. New York: E. P. Dutton, 1973.

This 160+ page book is the result of a 1971 seminar with Borges. It commences with Borges making detailed comments on passages from his story, “The End of the Duel,” and he continues by answering questions about it, his other works, the novel, and fame. The second section deals with Borges’s poetry. Borges makes comments on his poems after they are read and then answers questions. In the third section Borges answers questions on translation.

“Dijo Borges: Dos regalos que coronan mi vida: el viaje a Japón y este premio...” La Prensa 27 Jan. 1980. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008 <<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=yZuljy4sOM%3d>>.

The occasion for this interview was Borges’s awarding of the Premio Cervantes. He speaks positively about Japan, which he had recently visited for a month. Borges also talks about Gerardo Diego, surprise, and his writing.

Duelo Cavero, C. "El ingenioso Jorge Luis Borges." El Libro Español 188 (1973): 453-55.

This article was written while Borges was in Spain and quotes him on Spanish authors, *Don Quijote*, Spain, the Nobel Prize, death, fame, and psychoanalysis.

Echagüe, Selva. "Borges frente a los aprendices de escritor." Clarín [sec. Cultura y Nación] 3 Sept. 1981: 2-3.

A very brief but excellent interview in which Borges gives answers on how he writes, the themes of his writing, love, and life after death.

"Ecos de la conquista de la luna en nuestro país." [unknown] 20 July 1969. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=eWSzF0kBGm4%3d>>

Borges gives his view of the eminent moon landing of Apollo 11.

Elenberg, Fernando. "Uriburu inició el camino de Campo de Mayo a Plaza de Mayo." Siete Días 24 Oct. 1984.

This interview took place while Borges was in Italy to be conferred the title "Doctor Honoris Causa" in Literature from the University of Rome. In the interview Borges comments on when he worked in the newspaper *Crítica*, the Nobel Prize, Italy, Rome, his fame, how he feels "gringo," and on the culture of the Americas.

"Encuesta sobre la novela." Gaceta de Buenos Aires, Letras, Arte, Ciencia, Crítica 6 Oct. 1934. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1931-1955. Buenos Aires: Emecé, 2001. 346-47.

Borges praises certain authors by name in his written response to this survey on the Argentine novel.

"Entre recuerdos, fama y soledad." Revista Familia Cristiana [Buenos Aires] Jan. 1976: 24-28. Rpt. in Borges, Jorge Luis. Borges: Dos palabras antes de morir y otras entrevistas. Comp. Fernando Mateo. Buenos Aires: LC Editor, 1994. 159-71.

This interview begins with Borges explaining why he gives interviews. He also tells about a knife fights in Palermo, movies that have been made from his stories, his training as a writer, his style, reflections on his life, his first love, death, and fame.

"Entrevista a Jorge Luis Borges (1963): La novela policial." Contratiempo: Revista de Pensamiento y Cultura [3.6] Otoño-invierno 2003. 12 Dec. 2006
<<http://www.revistacontratiempo.com.ar/borges2.htm>>.

This interview offers a detailed but brief explanation of the detective novel and how Poe's novels define the genre.

“Entrevista en ‘La Literatura Argentina.’” La Literatura Argentina [Buenos Aires] 10 June 1929. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos recobrados 1919-1929. Buenos Aires: Emecé, 1997. 396-98.

The occasion for this 1929 interview was Borges's winning of the *Segundo Premio Prosa*. Borges comments on prizes, poetry, and his formation.

Enguídanos, Miguel, et al. “Now I am More or Less Who I am.” Ed. and trans. Willis Barnstone. Jorge Luis Borges: Conversations. Ed. Richard Burgin. Jackson: UP of Mississippi, 1998. 164-75. Rpt. of “A Conversation with Jorge Luis Borges.” Boulevard 14.40-41 (1998): 20-32.

This is the edited transcript of a colloquium held at the University of Indiana on April 1, 1976. Borges comments on his writing, himself as a character in his stories, Rio de la Plata literature, ethics, his influences, Spanish authors, God, and literary criticism.

“Los escritores y la palabra.” La Prensa [Buenos Aires] 10 Apr. 1983. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1956-1986. Buenos Aires: Emecé, 2001. 368-69.

Borges responds to questions regarding the written word.

“Es más raro un político que un centauro.” Noreste [Chile] Apr. 1986: 11-12.

Noreste reproduces some of the questions that Borges was asked when he spoke at the *Universidad Nacional de Córdoba*. Borges's captivating responses deal with his personal beliefs on: love for literature, art, power, God and religion, immortality, *la locura*, love, communication, surprise, feminism, thought, the west, and children.

Espejo, Miguel, and Carlos Dámaso Martínez. “Jorge Luis Borges: ‘Soy un escritor y quizás un poeta.’” La Palabra y el Hombre [Xalapa, Mexico] 18 (1976): 14-22. Rpt. in Clarín [sec. Cultura y Nación] 16 Jun 1988: 8.

In this short interview Borges's modesty is apparent. He answers questions regarding art, knowledge, his fame, science, and language.

“Estaba seguro de mi fervor por la causa de Israel.” Borges, Jorge Luis. Borges: El judaísmo e Israel. 2nd ed. Buenos Aires: Centro de Investigación y Difusión de la Cultura Sefardí, 1999. 172-75. Rpt. of “Diálogo con Jorge Luis Borges.” Tierra de Israel: Testimonios Argentinos. (1971): 13-14.

In this interview Borges describes his feelings for Israel, what the current Israeli state means to him, and what he knows about Israeli literature.

Estrázulas, Enrique. "Borges y los orientales." La Opinión Cultural [Buenos Aires] 3 June 1977: 6-8. Rpt. in Borges: Dos palabras antes de morir y otras entrevistas. Comp. Fernando Mateo. Buenos Aires: LC Editor, 1994. 21-42.

"Los orientales" refers to los uruguayos and in this interview Borges offers insight into some of his stories, but little else is of interest.

"Este es Jorge Luis Borges." Quijote 1.2 (1968): 14-16. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=YGggn9Nh79c%3d>>.

Borges is asked questions about writing in general, his writing, the metaphor, Buenos Aires, and his most recent trip to the United States.

"Los fantasmas de un genio." Claudia Aug. 1967: 56-59. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=SEg7hhtQstQ%3d>>. Rtp. in Somos así. Comp. Rodolfo Alonso. Buenos Aires: Días escritos, 1970.

In this interview Borges recounts his youth and his fears. The interview provides insight into Borges's fascination with (or fear of) mirrors and how he has dealt with shyness.

Fermosel, José Luis A. "El premio Cervantes para Boges: 'Una generosa equivocación.'" Pájaro de Fuego Feb. 1980: 8-13. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 25 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=yB81fB%2fpcmQ%3d>>.

This interview was conducted after the announcement that Borges and Gerardo Diego had won the *Premio Cervantes*. Borges humbly accepts the award and reminisces about when he met Diego in 1920. He also mentions his blindness and his plans to travel with the prize money.

Fernández Moreno, César. "Harto de los laberintos." Mundo Nuevo 18 (1967): 5-29. Rpt. as "Weary of labyrinths: an interview with Jorge Luis Borges." Encounter 32.4 (1969): 3-14. Rpt. as "Harto de labenintos." Borges por él mismo. Ed. Emir Rodríguez Monegal. Barcelona: Laia, 1984. 175-224.

This extensive interview discusses Borges's childhood, his views on several authors, and on his own literary work. His observations include comments on Macedonio Fernández,

Lugones, music, *Don Segundo Sombra*, *Martín Fierro*, the poet Manuel Machado, Argentine cinema, and his current projects.

Fornaro, Milton. "El otro, el mismo Borges." Texto Critico 8 [Xalapa, México] (1977): 108-16. Rpt. in Borges: Obra y personaje. Ed. Washington Bernavides, et al. Montevideo: Acali, 1978. 103-14.

In this interview Fornaro recreates the interview experience by including extra details of his visit with Borges. Borges comments on the tango and milonga, Santiago Dabove, nationalism, Spain, literature, *La intrusa*, his literary works, his ancestors, and poetry.

Gainza, Máximo, hijo. "Borges: intraducible como una música." La Prensa [Buenos Aires] 23 Oct. 1983 [Panorama cultural]: 8.

Gainza recounts a 1983 interview in London where Borges went as a guest of the Sociedad Anglo-Argentina to inaugurate a scholarship in Oxford that carries his name. Borges comments on being a famous writer, the Nobel Prize, Lugones, the Falkland Islands war, England as his home, English literature, and Argentine identity.

Galasso, Norberto. La búsqueda de la identidad nacional en Jorge Luis Borges y Raúl Scalabrini Ortiz. Rosario: Homo Sapiens, 1998.

While this 177-page book does not include whole interviews, it uses several well-known interviews with Borges to quote his opinion on a variety of topics.

Galvez, Raul. "Borges: Buenos Aires, 1985." From the Ashen Land of the Virgin: Conversations [...]. Oakville, ON: Mosaic, 1989. 51-83.

Borges, Galvez, and Osvaldo Ferrari in this 1985 conversation discuss historical events in several countries and changes that have occurred, including: name changes, American Indians, Parkman Francis, Canada, immigration, English, the monetary system, and Argentina.

García Nieto, José. "Jorge Luis Borges en España." Mundo Hispánico [16] ([Mar.] 1963): 8-12.

On the occasion of this interview, Borges was in Spain by invitation of the *Instituto de Cultura Hispánica*. He praises Spain as well as some Spanish authors, such as Unamuno. He mentions his study of Old English, the publication and sale of his books, and expresses his admiration for Rubén Darío.

Garramuño, Carlos A. "La vigilia con los ojos abiertos." Pájaro de Fuego. [Buenos Aires] Apr.-May 1978: 39-49. Rpt. in Borges, Jorge Luis. El otro Borges: Entrevistas (1960 – 1986). Comp. Fernando Mateo. Buenos Aires: Equis, 1997. 75-105.

This interview covers an extensive number of topics. Many of Borges's answers reveal his humility and shyness. Topics of conversation include: the body, Picasso, Argentina,

fútbol, his blindness, the future, Victoria and Silvina Ocampo, Nietzsche, what people read in the United States, his poems and stories, literature, bestsellers, how well his books sell, Blacks, his opinion on several authors, and the Nobel Prize.

Geisse, William. "Tengo miedo de no morir." Paula [Santiago, Chile] 482 (1986): 24-26.

Paula claims to have been the last to interview Borges in 1986 before his death. The article begins by discussing Borges's view on death and why his marriage to María Kodama was legalized in Paraguay and then continues with topics such as death, old age, blindness, books, how to be a writer, and politics.

Geneson, Paul. "Interview with Jorge Luis Borges." Michigan Quarterly Review 16 (1977): 243-55.

A thorough 1976 interview that touches on a wide range of literary topics, including: literary genre, poetry, novel, film, Spanish and English authors and works, literary criticism, science fiction, and his views on teaching and writing.

Gilio, María Esther. "Una entrevista de los 70: Uno no elige ser Shakespeare." Página 12 14 June 1996: 3-4.

An abbreviated version of "Yo quería ser el hombre invisible" published in *Crisis*.

---. "Yo quería ser el hombre invisible." Crisis [Buenos Aires] May 1974: 40-50. Rpt. in Conversaciones. Buenos Aires: IMFC, 1993. 21-43.

An entertaining interview because of its breadth and especially because of Borges's reactions and answers. Their topics of conversation include: tango, his youth, religion, death, love, his literary works, critics, language, Buenos Aires, writing, nightmares, and the detective novel.

Giménez Zapiola, Emilio. "Informe de mí mismo por Jorge Luis Borges." Atlántida [Buenos Aires] Dec. 1970: 26-40.

Borges gives straightforward answers in this 1970 interview. He touches on several topics, such as: his own writing, death, Lugones, courage, the detective novel, James Bond, surrealism, Bioy Casares, Cortázar, and politics.

---. "Toda mi vida y toda mi obra (por Jorge Luis Borges)." Gente 4 July 1974: 56-59.

This is the first part of a three part series. Borges remembers his childhood, how he learned about philosophy, his grandmothers, death, religion, and the Buenos Aires of his youth.

---. "Toda mi vida y toda mi obra (por Jorge Luis Borges): Segunda parte." Gente 11 July 1974: 80-84.

In the second part of this three part series Borges remembers Macedonio Fernández, authors he enjoys, Evaristo Carriego, his youth in Europe, his literary works, love, Argentina and/or himself in the 1920s, 1930s, 1940s, and 1950s, his blindness, and what has influenced him.

---. "Toda mi vida y toda mi obra (por Jorge Luis Borges): Última parte." Gente 18 July 1974: 30-35.

In the third and last section of this interview Borges discusses many themes, including: his literary works, reality vs. unreality, courage, play in literature, death, the cinema, Adolfo Bioy Casares, the future, music, writing, Old English, Buenos Aires, and what he dislikes about humankind.

Goñi, Joseph Uki. "Executions Have Replaced Bombs." Ukinet. Ukinet. 6 Feb. 1981. 14 Oct. 2004 <<http://ukinet.com/media/text/borges.htm>>.

This short interview took place on January 21, 1981 and was first published in the *Buenos Aires Herald* on February 6, 1981. Goñi records a rare instance when Borges willingly speaks of political events, such as: Mothers of the Plaza de Mayo, democracy, nationalism, and government.

---. "A Life-long Love Affair." Buenos Aires Herald. [Centennial Special] 15 Sept. 1976: 25-27.

While not in interview format, Goñi recounts and freely quotes an interview he had with Borges on literature.

Graham-Yooll, Andrew. "Breakfasting with Borges." The Antioch Review 47.4 (1989): 389-401.

This 1982 interview in prose format occurred while Borges's ate corn flakes for breakfast and touches on topics such as: war, religion, death, Borges's ancestry, tango, Buenos Aires, gringos, race, and literature.

Guibert, Rita. "Jorge Luis Borges." Seven Voices: Seven Latin American Writers Talk to Rita Guibert. New York: Knopf, 1973. 75-117. Rpt. in Siete voces. Mexico: Novaro, 1974. 93-137. Rpt. in "Borges habla de Borges." Jorge Luis Borges Ed. Jaime Alazraki. Madrid: Taurus, 1976: 318-55. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Conversations. Ed. Richard Burgin. Jackson: UP of Mississippi, 1998. 42-75.

In this extensive interview Borges gives paragraph-length responses. His answers towards the end are typical of Borges when he assumes control of the conversation. He speaks on many themes, such as: the United States, hippies, capitalism, nationality, milongas, gauchos, film, the Nobel Prize, Latin American writers, Spanish literature, politics, and Russia.

Guillen Castro, Luis. “¿Cómo ve usted el año 1956?” El Hogar 6 Jan. 1956: 30+. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 25 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=SnQgbyxJd3Q%3d>>.

Borges declares enthusiastically his hopes and aspirations for the year 1956. He affirms that it will be a good year due to the revolution that occurred on September 16, 1955 in Argentina. Borges relates some of his projects that he hopes will be published and the type of literary work he hopes for his country.

Guasta, Eugenio. “Un cuestionario para tres escritores argentinos.” Señales [Buenos Aires] Jan.-Feb. 1958. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1956-1986. Buenos Aires: Emecé, 2001. 322-24.

Borges responds to questions on his vocation and formation as a writer.

“Habla Borges sobre la filmación de ‘Hombre de la esquina rosada.’” La Prensa 2 July 1961. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=%2f2Vqp6OhgrM%3d>>.

Borges comments on two other stories he had written with Bioy Casares that were to be filmed, but were rejected. He then talks about the filming of “El hombre de la esquina rosada” and censorship.

Heaney, Seamus, and Ricard Kearney. “Jorge Luis Borges: El mundo de la ficción: Una entrevista con Seamus Heaney y Richard Kearney.” Cuadernos Hispanoamericanos 564 (1997): 55-68.

This 1982 interview took place in Ireland when Borges was there for the hundredth anniversary of James Joyce’s birth. He speaks mainly of Irish authors and philosophers.

Hildebrandt, César. “Jorge Luis Borges.” Cambio de palabras: 26 entrevistas. Lima: Mosca Azul, 1981. 107-15.

This interview is a superb example of the put-on because Borges refuses to truthfully answer questions he dislikes. It includes the following topics: democracy, Perón, God, the Oedipus complex, Pinochet, plagiarism, bravery, and books.

H., O. “Habla para Cabalgata Jorge Luis Borges: Sobre el mundo de lo fantástico y lo gauchesco.” Cabalgata Jan. 1948: 11. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 25 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=mB0beCcV8ZA%3d>>

Borges talks about his own current projects, his projects with Bioy Casares, gaucho poetry, and who he considers to be the best of the new generation of Argentine authors.

Hughes, James M. "Jorge Luis Borges Discusses Emily Dickinson." Borges the Poet. Ed. Carlos Cortínez. Fayetteville: U of Arkansas P, 1986. 4-32. Rpt. in "Sur Emily Dickinson." Jorge Luis Borges: Entretien sur la poésie et la littérature. Paris: Gallimard, 1990. 15-50.

In the first section of this interview Borges speaks about Emily Dickinson, and is then asked questions from the audience on English language literature, Spanish language literature, his own literary works, and God.

"An Interview with Jorge Luis Borges: '...Merely a Man of Letters.'" Philosophy and Literature 1.3 (1977): 337-41.

Borges discusses how philosophers and philosophical methods are employed in his writings in this 1976 interview.

Irby, James E. "Entrevista con Borges." Revista de la Universidad de México 16.10 (1962): 4-10. Rpt. in "Encuentro con Borges." Vida Universitaria [Monterrey, México] 12.4 (1964): 7-16. Rpt. as "Entretien avec James E. Irby: Rencontre avec Borges." Jorge Luis Borges : des témoins [...]. Ed. Dominique de Roux. L'Herne. 4. Paris : L'Herne, 1964. 388-403. Rpt. in Irby, James, Napoleón Murat, and Carlos Peralta. Encuentro con Borges. Buenos Aires: Galerna, 1968. 7-53.

In this 1962 interview Irby gives a four and a half page detailed description of Borges before the interview. Borges speaks of literature, his stay in Europe, many of his own literary works and the Minotaur.

Jaunarena, José. "El viajero y sus sombras." Siete Días Ilustrados [Buenos Aires] 24-30 Aug. 1970: 94-95.

A thought-provoking interview in which Borges talks about "El evangelio según Marcos," his writing style, his literary works, love, and the Nobel Prize.

"Jorge Luis Borges." Ambiente [Buenos Aires] Feb. 1984: 27-32. Rpt. in Borges, Jorge Luis. El otro Borges: Entrevistas (1960 – 1986). Comp. Fernando Mateo. Buenos Aires: Equis, 1997. 173-83.

This interview begins comically with Borges recounting why he wore a costume for Halloween while in Wisconsin. He then talks about the recent Argentine elections, Argentina, race, landscape, language, architecture, Buenos Aires, and Lugones.

"Jorge Luis Borges, encrucijada de admiraciones y negaciones, nos habla de su labor futura." Noticias Gráficas [Buenos Aires] 19 July 1955. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1931-1955. Buenos Aires: Emecé, 2001. 367-71.

Borges answers questions on his literary work and on *Martín Fierro*.

“Jorge Luis Borges: Rechazó el ‘salario del miedo’ de la dictadura.” Crítico [Buenos Aires] 1 Oct. 1955. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1931-1955. Buenos Aires: Emecé, 2001. 372-73.

In this two-paragraph dialogue Borges explains how he survived economically during Perón’s rule and gives a metaphor for Perón’s overthrow.

“Jorge Luis Borges: Reportaje exclusivo.” El Día 14 Dec. 1969: 12-13. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=zpVqYH2WEtI%3d>>.

An interview about Borges’s concept of time, death, and God.

Jotabea. “Dice Borges: ‘El conocimiento del idioma en que se expresa crea un sentimiento pudoroso y casi reverencial en el escritor.’” El Hogar July 1956: 36+. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 25 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=tz4FQED7Aji%3d>>.

In this interview Borges describes his literary abilities, including his gift of idiomatic exactness and the ideas he addresses in his works.

Kason, Nancy. “A Conversation with Borges.” Hispania 70.1 (1987): 135-36.

In this 1984 conversation Borges comments on the influence of English language literature on Latin American literature, science fiction, voodoo, and religion.

Kearney, Richard. “L’Essence onirique de la vie: Entretien avec Jorge Luis Borges.” Trans. Michel Crépu. Esprit Apr. 1984: 53-60.

An interview originally in English and published in the Irish magazine *Crane Bag*. Borges responds to questions on the writers who have influenced him, the Latin American literary tradition, the Argentine literary tradition, Buddhism, philosophy, and Catholicism.

Korembli, Bernardo Ezequiel. “Catorce opiniones exhaustivas de Jorge Luis Borges, Premio Internacional de los Editores 1961.” Ficción [Buenos Aires] 33-34 (1961): 161-65.

Borges gives his opinion on poetry, language, writing, literature without manifestos, laws, mystical numbers, politics, literature and ethics and novelists.

Kosice, Gyula. “Diálogo hidraulizado con Jorge Luis Borges.” La Nación 30 Dec. 1984: 2.

A short interview in which Borges talks about the magazine *Arte Mardi*, his current state at 84 years, technology, and eternity.

Kratochwil, H. "Interview mit Jorge Luis Borges." Blätter & Bilder: Eine Zeitschrift für Dichtung, Musik und Malerei 12 (1961): 14-22.

In this article translated into German, Kratochwil introduces the interview by describing Borges's physical state. In the interview Borges talks about his employment at the National Library, how blindness affects his work, "El hacedor," his poetry, his memory, the detective novel, Old English, his relationship with the German language, *Golem* by Meyrinck, the Kabbalah, his literary works, film, the film manuscripts he wrote with Bioy Casares, the novel, why he writes, his ancestors, Argentine literature, *Martín Fierro*, Latin American literature, Alfonso Reyes, Argentine culture, and death.

Krauze, Enrique. "Jorge Luis Borges: Desayuno *more geométrico*." Vuelta 29 (1979): 28-31.

Borges discusses his interest in the philosophers Spinoza and Descartes, the Kabbalah, and God.

Kunis, Ricardo. "La Argentina, la vejez y el testimonio de Borges, un escritor ilustre y solo." Clarín [sec. Cultura y Nación] 2 Aug. 1984: 1-2.

The excerpts of this dialogue come from an interview Borges had with 4 people, 2 of whom were psychologists. Borges speaks of his age, loneliness, honorary doctorate degrees he has received, Argentina, and his youth.

---. "Conversación con Jorge Luis Borges: Por la razón no cesará de soñar..." Clarín [sec. Cultura y Nación] 19 June 1986: 4-7.

An interview that discusses philosophy, knowledge, the adjective, poetry, the short story, translation, literature, the Nobel Prize, and concludes on a personal note.

"La literatura fantástica: Coloquio con Jorge Luis Borges." El Mercurio [Chile] 17 Jan. 1988, sec. E: 1+.

This interview is part of a 1984 conference that occurred in Seville. Borges explains that a writer must dream and answers questions about his poetry, his experience as an English professor, his fame, fantastic literature, the labyrinth, his literary works, and his blindness.

López Lecube, Gloria. "Borges íntimo, un reportaje de Gloria Lopez Lecube." FM La Isla, Buenos Aires. 1985. Audiovideoteca de Buenos Aires. 2008. Gobierno de la Ciudad de Buenos Aires. 10 Apr. 2008
<http://www.audiovideotecaba.gov.ar/areas/com_social/audiovideoteca/literatura/borges_audio_es.php>.

This radio interview conducted in 1985 records Borges's comments on love, women, fame, his current project, his retirement, pornography, death, immortality, Ulysses, not taking himself seriously, and his literary destiny.

Louit, Robert. "Jorge Luis Borges: Le gout de l'épopée." Magazine Litteraire. 125 (June 1977). 13 Oct. 2004 <http://www.magazine-litteraire.com/archives/ar_376.htm>.

In the interviewer's commentary he states that Borges speaks an impeccable French. Borges discusses his work, a project he is doing with editor Franco Maria Ricci, his milongas, the films of his stories, the cinema, his books with Bioy Casares, literature, and identity.

Lyon, Jr., Thomas Edgar. "An Interview with Jorge Luis Borges: Conversation and Commentary on Art, Strength, and Religion." BYU Studies 34:1 (1994): 74-93.

In this 1968 interview Borges comments on the word 'Oklahoma,' North American literature, Utah, Mormonism, the Book of Mormon, God, religion, and Beowulf.

Madrazo, Jorge Ariel. "Recuerdos de Borges en Caracas: Un desayuno memorable." La Prensa [sec. Cultura] 9 June 1996: 4-5.

In this 1982 interview Borges explains why it is strange to be Borges and talks about the themes in his literary works.

Majián, Rosa. Conversando con Jorge Luis Borges de Armenia y de los Armenios. Buenos Aires: R. M. Ediciones Culturales, 1985.

In this 1981 interview Borges comments on Armenia, language, nationalism, and war.

"Marinetti fue una media profiláctica." Diario Crítica [Buenos Aires] 20 May 1926. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos recobrados 1919-1929. Buenos Aires: Emecé, 1997. 391-92.

Borges responds to this survey just three years after publishing *Fervor de Buenos Aires*. Borges gives his opinion on Marinetti and his influence.

Martínez, Ezequiel. "El psicoanalista de Borges revela el trauma sexual que marcó su vida." Clarín 15 Aug. 1991: 34-35.

This is not an interview with Borges, but with Dr. Kohan Miller who was Borges's psychologist from 1944-1947. He relates how a forced sexual encounter when Borges was 19 affected his life.

Marx, Patricia, and John Simon. "Jorge Luis Borges: An Interview." Commonweal 89.4 (1968): 107-10. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Conversations. Ed. Richard Burgin. Jackson: UP of Mississippi, 1998. 76-83.

This interview deals specifically with art and literature. Borges responds to questions on Harvard students, literary genre, his writing process, the real vs. the unreal, fantastic literature, the purpose of his writing, religion, German authors, Ultraism, music, why sex is not prevalent in his literary work, his audience, art, and his current projects.

Mazas, Luis. "Borges: Esto es lo que pienso." Somos 23 Dec. 1977: 34-37. Rpt. in Borges, Jorge Luis. El otro Borges: Entrevistas (1960 – 1986). Comp. Fernando Mateo. Buenos Aires: Equis, 1997. 65-73.

Borges speaks on topics organized under the following headings: "Sentir," "Amar," "Los sueños," "Francia," "Definiciones," "Los amigos," "Las conferencias," "La fama," "Los contemporáneos," "Un mundo gris," "Las opiniones," "Seguir siendo," "El futuro," "Los interrogantes," and "Un deseo, una esperanza."

Mazza Leiva, Francisco. "Jorge Luis Borges, Director de la Biblioteca Nacional, aprendió el abece del bibliotecario en Boedo." ¡Aquí Boedo! Nov. 1955: 2-3. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 25 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=UF5TmyHsLhc%3d>>.

During this visit in the National Library, Borges is asked about what new literature will be like and what will happen to poetry.

"Las memorias de Borges." La Opinión 17 Sept. 1974: 1+.

Borges recounts his memories of his family and childhood, when he lived in Europe beginning in 1914, what he did after he returned to Buenos Aires in 1921, Macedonio Fernández, his literary works, his friendships, what he read, when he worked in the library, his blindness, his fame, and his travels.

Menotti, César Luis. "Borges y el fútbol." Borges: Dos palabras antes de morir y otras entrevistas. Comp. Fernando Mateo. Buenos Aires: LC Editor, 1994. 173-84. Rpt. of "Reportaje de Menotti a Borges." VSD 1 Sept. 1978: 6-7.

In this interview Borges defends his reasons for not liking fútbol and he also responds to questions on chess, smoking, fame, what he reads, how he writes, and the Nobel Prize.

Milleret, Jean de. "Borges x Borges." Adán Sept. 1967: 40-41. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 25 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=Yz8sTP90QqU%3d>>.

Taken from the book of interviews by Jean de Milleret, this article quotes Borges on “El hombre de la esquina rosada,” cocktails, theater, the novel, translating names, money, the gaucho, the human condition, and the pampa.

- . Entrevistas con Jorge Luis Borges. Trans. Gabriel Rodríguez. [Caracas]: Monte Avila, 1970. Rpt. of Entretiens avec Jorge Luis Borges. París: Pierre Belfond, 1967.

This collection of five interviews originally in French fills a book of 186 pages. As with any extensive interview between Borges and a friend, the topics discussed range from the literary and the personal to the public and the political.

- Montagnaro, Jorge. “Borges secreto.” Siete Días [Buenos Aires] 30 Sept. 1980. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1956-1986. Buenos Aires: Emecé, 2001. 359-62.

This interview explores the mystical side of Borges. The conversation discusses the decline of the western world, magic, eastern mysticism, talismans, telepathy, dreams, and the Kabbalah.

- Monzón, Florencio. “El universo: una serie de sueños.” Tiempo Argentino [Buenos Aires] 16 Sept. 1984: 2-3.

After giving a philosophy exam Borges discusses philosophy and literature, language, death, agency, God, love, and time.

- Moreira, Julio. “A propósito de uma entrevista com Borges.” Cadernos Brasileiros 59 (1970): 17-24.

Moreira makes many commentaries on an interview he had with Borges and includes some short quotes from their dialogue on politics, time, and being.

- Moreira Rojas, Alberto A. “Una entrevista con Jorge Luis Borges.” Boletín del Instituto Amigos del Libro Argentino Jan.-Feb. 1956: 8-10. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 25 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=IBN8zSdJc3k%3d>>.

Borges responds to questions about his position in the *Academia de Letras*.

- Mosquer, Nélide, and Alejandro Salas. “Borges (entrevista).” Poesía [Universidad de Carabobo, Venezuela] 11.6 (1986): 11-20.

Borges offers page-long responses to questions on his travels, his ancestry, his literary work, and literature.

Mover, Rubén Carlos. "Borges y su origen sefardí." La Luz [Buenos Aires] 26 Oct. 1985. Fragment rpt. in Borges, Jorge Luis. Borges: El judaísmo e Israel. 2nd ed. Buenos Aires: Centro de Investigación y Difusión de la Cultura Sefardí, 1999. 185.

In this fragment of the original interview, Borges states what Israel represents to him and his concept of time and space in *El Aleph*.

Moyano, María Clara. "Portrait of a Man Reading." The Washington Post. 12 Jan. 1969: 2.

Borges gives straightforward answers about reading and writing, American and Hispanic literature, and his writing process.

Murat, Napoleon. "Entretiens avec Napoleón Murat." Jorge Luis Borges : des témoins [...]. Ed. Dominique de Roux. L'Herne. 4. Paris : L'Herne, 1964. 371-387. Rpt. in Irby, James, Napoleón Murat, and Carlos Peralta. Encuentro con Borges. Buenos Aires: Galerna, 1968. 55-102.

This interview is divided into three topics. First, Borges speaks about his childhood, his literary work, Ultraism, his work with Bioy Casares, and writing. Second, he comments on language, literature, and film. Third, he offers brief remarks on politics and war.

Nakamura, Kenji. "Obsequio para un viajero." Kokusai Koryu 15 Apr. 1980. Rpt. in Gasió, Guillermo. Borges en Japón: Japón en Borges. Buenos Aires, Eudeba, 1988. 95-103.

An interview translated from the Japanese since the original Spanish has been lost. The interview begins with Borges recounting his impressions of Japan and of his experiences there. Borges and Nakamura then converse with Japan in mind about Borges's literary works, reality, labyrinths, tango, courage, and ethics.

Nayarález, O. "Borges y Joyce, 50 años después." Referente [Buenos Aires] 1.1 (1981). Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1956-1986. Buenos Aires: Emecé, 2001. 363-67.

Borges critiques and praises James Joyce.

Neustadt, Bernardo. "Reportaje 'Al día siguiente.'" [unknown] 17 Jan. 1963. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 25 Mar. 2008 <<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=FFVIIIPVpx1c%3d>>.

Borges responds with humor to three questions on *literatura comprometida*, popular culture, and nationalism.

---. "Se llama Borges: se le perdona todo...hasta su racismo." Revista Extra 12.133 (1976). 10 March 2008 <http://www.bernardoneustadt.org/contenido_150.htm>.

Veteran interviewer Neustadt cannot seem to get the upper hand on Borges, who offers witty answers to intentionally provocative questions. Borges responds to his questions, but leaves the reader asking if he is serious. Topics include Blacks, race, democracy, love, liberty, friendship, and the languages Borges knows.

---. “¿Un nuevo Borges?” Revista Extra 16.187 (1981). 10 March 2008
<http://www.bernardoneustadt.org/contenido_458.htm>.

Neustadt interviews Borges with greater skill and knowledge than he previously had. He reflects on the year 1980, the USA and the Soviet Union, change, elections in the USA, contemporary writers, and the pope.

Nogués, Germinal. “Frente a Jorge Luis Borges: El Cuestionario Proust.” Argencard Internacional [Buenos Aires] 3 Apr. 1979: 8-9. Rpt. in Borges, Jorge Luis. Borges: Dos palabras antes de morir y otras entrevistas. Comp. Fernando Mateo. Buenos Aires: LC Editor, 1994. 83-88. Rpt. in Borges, Jorge Luis. El otro Borges: Entrevistas (1960 – 1986). Comp. Fernando Mateo. Buenos Aires: Equis, 1997. 145-49. Rpt. in Jorge Luis Borges: Textos Recobrados 1956-1986. Buenos Aires: Emecé, 2001. 344-48.

Borges replies to 34 short personal questions about his preferences.

“Nuestra encuesta.” La Campana de Palo [Buenos Aires] Dec. 1926. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos recobrados 1919-1929. Buenos Aires: Emecé, 1997. 393.

Borges is asked what was the worst book of the year and in a short paragraph he responds *Zogoibi* by Enrique Larreta.

“Nuestra encuesta sobre la nueva generación literaria.” Nosotros [Buenos Aires] May 1923. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1919-1929. Buenos Aires: Emecé, 2001. 389-90.

A young Borges offers written responses to a survey on his (the new) generation of Argentine authors and on himself as a writer.

Núñez, Antonio. “El perfil humano de Jorge Luis Borges.” Ínsula 195 (1963): 5.

A short interview that offers few insights into the life of Borges. Borges recounts basic known facts about himself and his family.

Obligado, Alberto, and César Fernández Moreno. “Entrevista con Jorge Luis Borges.” Cuadernos Hispanoamericanos 201 (1966): 729-744.

In this 1965 interview Borges denies that he has an oeuvre and speaks of his life, a film version of “Hombre de la esquina rosada,” poetry and why he currently writes poetry, his first years in Spain, and Macedonio Fernández.

Ocampo, Victoria. Diálogo con Borges. Sur: Buenos Aires, 1969.

This 85-page book contains a dialogue between Borges and his friend Victoria Ocampo, with whom he collaborated in the publication of the magazine *Sur*. In this intimate interview topics are introduced as Ocampo questions Borges about photographs in his album. Their conversation addresses his ancestry, his childhood, how his personal history appears in his literary works, why he writes, his father, fame, literature, words such as “haunted” and “uncanny,” *Westerns*, and Adolfo Bioy Casares.

O’Grady, Desmond. “An Encounter with Jorge Luis Borges.” Quadrant 28.12-207 (Dec. 1984): 50-51.

This article is more of a short narration than an interview. Borges is quoted as saying he does not find Argentina’s plains to be boring.

Olaso, Ezequiel de. “El arte de la conversación.” Diners [Buenos Aires] July 1978: 50-54. Rpt. in Borges, Jorge Luis. El otro Borges: Entrevistas (1960 – 1986). Comp. Fernando Mateo. Buenos Aires: Equis, 1997. 107-17.

An informative interview because it conveys something of Borges’s personality. The interview covers: authors Borges reads, surrealism, literature, various Argentine authors, evolution of English, Old English, Xul Solar, and the adverb.

“La opinión de Jorge Luis Borges.” Redacción May 1981. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=M1Nzq7yv%2fi4%3d>>.

Borges gives his opinion on censorship and self-censorship, and mentions his political beliefs.

Oppenheimer, Andrés, and Jorge Lafforgue. “El pensamiento vivo de Jorge Luis Borges.” Siete Días [Buenos Aires] 29 April 1973: 55-59. Rpt. in Borges, Jorge Luis. El otro Borges: Entrevistas (1960 – 1986). Comp. Fernando Mateo. Buenos Aires: Equis, 1997. 49-63.

A very witty interview in which Borges purposefully gives preposterous answers and plays with the interviewer. He discusses recent elections in Argentina, Perón, suffrage, Cortázar, Marechal, Indians, the conquest, Blacks, the role of women, psychoanalysis, and money. Borges ends the interview by commenting that the interviewers take him too seriously.

Otamendi, Armando. “Borges y los juegos de azar.” La Razón [Buenos Aires] 28 Nov. 1985: 37. Rpt. in Borges, Jorge Luis. El otro Borges: Entrevistas (1960 – 1986). Comp. Fernando Mateo. Buenos Aires: Equis, 1997. 193-98.

Borges explains why he dislikes the racetrack, gambling, his age, *fútbol*, tango, and nationalism.

Pazos, Luis. "Jorge Luis Borges: 'La culpa de todo la tiene Gardel.'" Somos 23 June 1978: 54-56. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 25 Mar. 2008 <<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=M1R2USKNB6E%3d>>.

Borges unabashedly gives his opinion about Argentines and their passions, virtues, frivolousness, future, and defects. Borges blames Carlos Gardel for Argentines' defects. He also explains why *fútbol* is absurd.

Peicovich, Esteban. "Me voy a vivir a Japón. Me prometieron que puedo volver a ver." Gente 25 Oct. 1984: 18-22.

In this interview held in Morocco Borges comments on the state of Argentina and mentions he may move to Japan. The interview ends with a conversation between Peicovich and Dr. Virgilio Olano on Borges's eyesight and the possibility that Borges will see again.

Peralta, Carlos. "La electricidad de las palabras." Marcha [Montevideo] Aug. 1963. Rpt. in "L'électricité des mots." Jorge Luis Borges : des témoins [...]. Ed. Dominique de Roux. L'Herne. 4. Paris : L'Herne, 1964. 409-13. Rpt. in Irby, James, Napoleón Murat, and Carlos Peralta Encuentro con Borges. Buenos Aires: Galerna, 1968. 103-12.

A unique interview because Peralta reads a list of 23 words and Borges responds with what first comes to mind for each one. The words are: "individual," "species," "God," "poetry," "communication," "simplicity," "solemnity," "Buenos Aires," "women," "death," "sun," "celebrity," "Uruguay," "time," "the West," "kindness," "hunger," "fiction," "science fiction," "magic," "Latin America," "politics," and "projects."

Piquet, Adriana. "De Jorge Luis Borges (soltero): 'La mujer tiene la culpa de la crisis del matrimonio y de la crisis económica.'" Mundo argentino 20 Apr. 1932: 42. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 25 Mar. 2008 <<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=G2c01wTkXco%3d>>.

This interview addresses a unique topic. In it Borges declares that women are enemies to men and society; however, it is unclear what his true feelings are.

Pizarnik, Alejandra and Ivonne A. Bordelois. "Entrevista con Jorge Luis Borges ...la literatura participa de la declinación general de esta época." Zona Franca 1.2 [Caracas] (1964): 8-9.

In his characteristic style, Borges speaks humbly about himself. He gives his opinion on Argentine literature, Ultraism, literature, poetry, English, and his own literary work.

Poniachik, Jaime. "Reportaje: Jorge Luis Borges." El Acertijo: La Revista de los Juegos de Ingenio June-July 1995: 11-13.

This 1981 interview has the unique theme of games. Borges talks about *truco*, *los malevos*, sports, chess, number games, and why he thinks *fútbol* is stupid.

"¿Por qué me siento europeo?" El País 17 Oct. 1985. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1956-1986. Buenos Aires: Emecé, 2001. 370-71.

Taken from a survey, this article records Borges's response to the question in the title.

Pueyrredón, Victoria. "Cuestionario." El País [?] May 1969. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 25 Mar. 2008

<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=lkdIYvT2aNY%3d>>.

Borges offers short and plain answers to questions on his literary works, literature, and literary criticism.

Queralt, Joan. "Conversación con Borges: palabras y algunos cuentos." Revista de Occidente 96 [2da época] (1971): 267-284.

Queralt organizes Borges's responses under categories, but does not include the questions asked. Borges talks about literature from the American continent, the interaction of his grandparents with the Argentine Indians, violence, the Nobel Prize, and some of his stories.

"¿Qué soluciones propone usted para los problemas del país?: Apoyar la obra de la revolución: Expresa Jorge Luis Borges, Director de la Biblioteca Nacional." El Hogar 2 Nov. 1956. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=v%2f9R6MIxsYI%3d>>.

Borges responds to questions on the state of the revolutionary government, the state of the country, and the role and state of the writer during the transition.

"¿Recuerda Ud. quién le enseñó las primeras letras?" La Razón [Buenos Aires] 31 Aug. 1931. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1931-1955. Buenos Aires: Emecé, 2001. 18-19.

Borges recounts his earliest experience learning to read as well as his early school years.

"Regresa Borges." La Razón 29 Jan. 1969. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación

San Telmo. 24 Mar. 2008

<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=%2bn0uLnUqs8U%3d>>.

A short interview about Borges's trip to Israel. A photo in the article shows Borges with Elsa, his first wife.

Reid, Alastair. "Jorge Luis Borges." Jorge Luis Borges: Conversations. Ed. Richard Burgin. Jackson: UP of Mississippi, 1998. 213-20. Rpt. of "Jorge Luis Borges: Kafka: The Writer's Writer. Conversations with a Writer." Journal of the Kafka Society of America 7.2 (1983): 20-27.

Borges speaks extensively on Kafka and then answers questions on translation, German, and English.

Requeni, Antonio. "Jorge Luis Borges habla de Leopoldo Lugones." La Prensa [Buenos Aires] 17 June 1979. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1956-1986. Buenos Aires: Emecé, 2001. 349-52.

Lugones, according to Borges, had a great influence on Argentine literature and on literature in general.

Rodman, Selden. "Jorge Luis Borges." Tongues of Fallen Angels. New York: New Directions, 1974. 5-37. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Conversations. Ed. Richard Burgin. Jackson: UP of Mississippi, 1998. 92-117.

This interview is the result of a number of visits Rodman made to Argentina between 1969 and 1972. He includes many details of his experiences with Borges, as well as what Borges said. They converse on a number of topics, including: Perón, Latin American authors, North American authors, several of Borges's experiences, and several of Borges's stories.

Rodríguez, Leandro. "Conversation with Jorge Luis Borges." Southerly 62.1 (2002) 9-20.

This 1984 interview shows one of Borges's virtues: his ability to trust others. Rodríguez returns to Argentina after many years and seeks audience with Borges. They discuss a wide range of topics, including: Argentine authors, English language authors, Australia, and languages (English, Spanish).

Roffé, Reina. "Jorge Luis Borges: El memorioso." Espejo de escritores. Hanover, NH: Ediciones del Norte, 1985. 1-20.

This 1982 interview is rich in information that Borges gives on his own stories and poems. He also speaks about *Martín Fierro*, *Don Segundo Sombra*, his education, his universality, and democracy.

---. "Entrevista a Jorge Luis Borges." Cuadernos Hispanoamericanos 585 (1999): 7-18.

This is an edited version of the interview "Jorge Luis Borges: El memorioso" that appeared in Espejo de escritores.

Saer, Juan José. "El patetismo de la novela." Comp. Jorge Conti. Crisis [Buenos Aires] Aug. 1968: 46-49. Rpt. in Borges, Jorge Luis. El otro Borges: Entrevistas (1960 – 1986). Comp. Fernando Mateo. Buenos Aires: Equis, 1997. 17-29.

This interview focuses on literature. It first deals with literature in general (Chaucer, Joyce, etc.), and then with Borges's *El hacedor*. Borges speaks of his own literary works with characteristic humility by first "forgetting" and then "remembering" details. He also states his political persuasions.

Sallas, Renée. "El invisible escritor H. Bustos Domecq: El otro yo de Borges y Bioy." Gente 11 Aug. 1977. Rpt. in Borges, Jorge Luis, and Adolfo Bioy Casares. Museo: Textos inéditos. Buenos Aires: Emecé, 2002. 234-42.

Borges and Bioy Casares respond to questions about H. Bustos Domecq as if he were a real person.

Sánchez, Nestor. "Borges igual a Borges." Artiempo [Buenos Aires] 4 May 1969: 8-9. Rpt. in Borges: Dos palabras antes de morir y otras entrevistas. Comp. Fernando Mateo. Buenos Aires: LC Editor, 1994. 89-96.

This interview addresses Borges's literary work and influences, including: Macedonio Fernández, Victoria Ocampo, and Marcel Schwob.

Sánchez Sorondo, Fernando. "El oficio de traducir." La Opinión Cultural 21 Sept. 1975. Rpt. in Sur Jan.-Dec. 1976: 116-26. Rpt. in Borges en Sur (1931-1980). Barcelona: Emecé, 1999. 321-25.

Borges provides a written response to a survey on translation.

Santana, Lázaro. "La vida y la brújula: (Conversación con Borges)." Ínsula 258 (1968): 1+.

In this 1967 interview Borges talks about the metaphor, the fantastic, how he writes, Argentine literature, the novel, North American literature, Spanish authors, the United States, and censorship.

Schmidt, Mirta. "Borges, la mujer...el sexo." Entrevista 10 Apr. 1984: 14-18. Rpt. in Borges: Dos palabras antes de morir y otras entrevistas. Comp. Fernando Mateo. Buenos Aires: LC Editor, 1994. 71-82.

An in-depth exploration into Borges's views on love and sex; however, his responses are more general than personal. They talk about his youth, brothels, love, prostitutes, falling

in love, massage parlors, virginity, homosexuality, pornography, “La intrusa,” the Argentine woman, and his greatest pains.

“Se divorcia Jorge Luis Borges.” La Razón [Buenos Aires] 29 Oct. 1970: 10. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008 <<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=%2bz5gcMGjx1I%3d>>.

The sad incident that provoked this interview was Borges’s divorce from his first wife Elsa Astete. Borges refuses to talk about the divorce; however, Elsa does not. Borges talks instead about his new film *Los otros*, his plans to travel to Utah and then to England, and his new story “El congreso.”

Serra, Alfredo. “Borges y Sábato, juntos, hablan de la vida, del país, del ayer, del hoy.” Gente 13 Feb. 1975: 4-13.

This summer of 1975 conversation between Borges and Sábato covers the topics: fame, translation, proverbs, authors, literature, and *Martín Fierro*.

---. “Defectos y virtudes de los argentinos por Jorge Luis Borges.” Gente 13 Nov. 1975: 84-89.

In this interview Borges briefly reviews the history of Argentine wars and also details attributes he considers to be Argentine.

Sery, Patrick. “Soy fundamentalmente un anarquista.” La Gazeta del Fondo de Cultura Económica [México D.F.] Aug. 1986: 92. Rpt. in Borges, Jorge Luis. El otro Borges: Entrevistas (1960 – 1986). Comp. Fernando Mateo. Buenos Aires: Equis, 1997. 199-203. Rpt. of “Soy fundamentalmente un anarquista.” L’Evenement du Jeudi [Paris] 85 (1986). Fragment rpt. as “Tengo también una gota de sangre judía, como todo el mundo.” Borges, Jorge Luis. Borges: El judaísmo e Israel. 2nd ed. Buenos Aires: Centro de Investigación y Difusión de la Cultura Sefardí, 1999. 180.

Borges sharply criticizes politics, Perón, Argentines, and God. He explains why he likes Alfonsín and also spells out his ancestral roots.

Shenker, Israel. “Borges, a Blind Writer with Insight.” The New York Times. 6 April 1971. 13 Oct. 2004 <<http://www.nytimes.com/books/97/08/31/reviews/borges-insight.html?oref=login>>.

Borges was in New York on the occasion of this interview to receive an Honorary Doctorate of Letters degree from Columbia University. He speaks about himself humbly, his blindness, his writing, Buenos Aires, politicians, God, and death.

Sierra, Malú. “La guerras son absurdas.” El Mercurio [Santiago, Chile] 11 May 1981. Rpt. in Borges: Dos palabras antes de morir y otras entrevistas. Comp. Fernando Mateo. Buenos Aires: LC Editor, 1994. 119-32.

Borges speaks frankly on why he writes, war, the conflict between Argentina and Chile, spies, military rule, Blacks, and democracy.

“Si le quedaran cinco minutos de vida, ¿qué haría usted?” Leoplán [Buenos Aires] 1 Apr. 1957. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1956-1986. Buenos Aires: Emecé, 2001. 321.

Borges answers this question and relates what his grandfather did during his last five minutes of life.

Simon, Herbert A. “Mazes Without Minotaurs.” Models of My Life. New York: Basic, 1991. 175-79.

Simon reproduces the portion of his 1970 conversation with Borges that deals with labyrinths.

Sobejano, Gonzalo and Carlos Cortínez. “Jorge Luis Borges Discusses Hispanic Literature.” Borges the Poet. Ed. Carlos Cortínez. Fayetteville: U of Arkansas P, 1986. 35-63. Rpt. as “Sur la littérature hispanique.” Jorge Luis Borges: Entretiens sur la poésie et la littérature. Paris: Gallimard, 1990. 51-89.

Borges answers a wide array of questions that deal with various Spanish language authors and literatures, including questions on his own stories.

“Sobre textos y misterios.” Clarín [sec. Cultura y Nación] 26 Jan. 1989: 2-4.

A minor interview in which Borges speaks of happiness, the two types of books: one that is written and one that is nature, Macedonio Fernández, and the double.

“Sobrevalorados y subestimados en la literatura argentina e hispanoamericana.” La Nación [Buenos Aires] 8 May 1977. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1956-1986. Buenos Aires: Emecé, 2001. 341-43.

Borges responds to a survey that follows the theme of the title of this article.

Solares, Ignacio. “Un reportaje poco conocido a Jorge Luis Borges.” La Paz 30 May 1976. Rpt. of “Borges: he renunciado a las bondades del cielo.” Diorama Excelsior [Mexico D.F.] 9 Dec. 1973: 1-5.

Borges begins the interview by complaining about the types of questions he is always asked, namely, politics, contemporary literature, the Nobel Prize, and Perón. Borges comments on his belief in the individual but not the group, heroes in literature, his only mystical experience, God, Christ, writing, Don Quijote, and Shakespeare.

Soler Serrano, Joaquin. "Jorge Luis Borges: Simplemente Borges." Escritores a fondo. Barcelona: Planeta, 1986. 57-70.

Borges's wit and humility come out in this interview as he speaks about his feelings, mathematics, dreams, errors, baroque writing, his ancestry, poetry, *Don Quijote*, death, fame, culture, democracy, government, Spain, and literature.

Sorrentino, Fernando. Siete Conversaciones con Jorge Luis Borges. Buenos Aires: Casa Pardo, 1974. Buenos Aires: Sudamericana, 1993. Buenos Aires: El Ateneo, 1996. Buenos Aires: Losada, 2007. Rpt. as Seven Conversations with Jorge Luis Borges. Trans. Clark M. Zlotchew. Troy, NY: Whitston, 1982.

Sorrentino in 1972 states in the introduction to this book that the Borges revealed in these seven dialogues is different from the Borges manifested in fiction. Sorrentino does an excellent job recording these interviews and providing a list of themes addressed at the beginning of each conversation.

Sosnowski, Saul. "Jorge Luis Borges." Hispanamérica 3.8 (1974): 55-60.

Borges gives his answers in *Spanglish* in this fine discussion on *Libro de arena* and "Borges y yo."

Stefano, Rafael. "Flamante director de la biblioteca." Propósitos [Buenos Aires] 3 Nov. 1955. Rpt. in Borges: Dos palabras antes de morir y otras entrevistas. Comp. Fernando Mateo. Buenos Aires: LC Editor, 1994. 374-77.

Borges discusses some changes that will be made at the National Library.

Stern, Richard. "Borges on Borges." American Scholar 38.3 (1969): 452-458. Rpt. in The Invention of the Real. Athens: U of Georgia P, 1982. 27-45. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Conversations. Ed. Richard Burgin. Jackson: UP of Mississippi, 1998. 1-13.

This 1966 interview is unique because it details Borges's view on writing and his writing process.

Suárez, José María. "Jorge Luis Borges y el Mundial 78." Infutbol [6.2053] 12 Oct. 2004. 13 Oct. 2004 <<http://www.infutbol.com.ar/opinion5.shtml>>.

This is a short reproduction of part of an interview conducted on July 26, 1978. Borges gives his opinion of *fútbol* and also briefly mentions politics and fame.

Sugiyama, Akira. "Errando por el bosque del laberinto." Umi Feb. 1980. Rpt. in Gasió, Guillermo. Borges en Japón: Japón en Borges. Buenos Aires, Eudeba, 1988. 82-95.

An interview translated from the Japanese since the original Spanish is lost. Borges elaborates humbly on his numerous literary works, Macedonio Fernández, various authors, religion, Borges's "obsessions" that appear in his work, and dreams.

---. "Preguntas a Borges." Información Latinoamericana 1 Jan. 1980. Rpt. in Gasió, Guillermo. Borges en Japón: Japón en Borges. Buenos Aires, Eudeba, 1988. 65-72.

An interview translated from the Japanese since the original Spanish no longer exists. Borges shares his impressions of Japan, the joy of traveling, active learning, interest in the East, memories of his mother, his literary works, and loneliness.

Sverdlik, Oded. "Mi preocupación por la existencia de Israel." Borges, Jorge Luis. Borges: El judaísmo e Israel. 2nd ed. Buenos Aires: Centro de Investigación y Difusión de la Cultura Sefardí, 1999. 176-78. Rpt. of "Borges habla de Israel y los judíos." Nuevo Mundo Israelita 190 (1977).

This interview clarifies Borges's relationship to Judaism.

"El taller del escritor." La Prensa [Buenos Aires] 26 Aug. 1979. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1956-1986. Buenos Aires: Emecé, 2001. 353-58.

Borges comments on what he likes to read, what he is currently writing, how he writes, and also critiques himself.

"Todos, de alguna manera somos griegos y judíos." Revista Raíces. Feb. 1971: 36-37. Rpt. in Borges: El judaísmo e Israel. 2nd ed. Buenos Aires: Centro de Investigación y Difusión de la Cultura Sefardí, 1999. 167-71.

This interview was conducted on the occasion that Borges received the Jerusalem Prize. Borges explains why he feels joined to Israel, what Jerusalem means to him, his view of new Israeli literature, Jews, and the Kabbalah.

Tyler, Joseph. "Borges--sobre el cine: entrevista bilingüe." The Bilingual Review: La Revista Bilingüe 5.1-2 (1978): 131-37.

Borges responds in *Spanglish* during this conversation that focuses on film. Among other topics, they discuss *Citizen Kane* and Borges stories that have been made into movies.

Tyre, Carl A. "Jorge Luis Borges." Hispania 45.1 (1962): 80-82.

This is a summary of a visit Tyre had with Borges and offers no new insights.

Uchida, Mie. "La siesta del Aleph." Yu 10 Feb. 1980. Rpt. in Gasió, Guillermo. Borges en Japón: Japón en Borges. Buenos Aires, Eudeba, 1988. 72-82.

An interview in Tokyo that was translated from the Japanese as the original Spanish has been lost. Borges discusses the Orient, civilization, nationalism, anarchism, God, and eternity.

Ulanovsky, Carlos. "Una conversación con Jorge Luis Borges: 'Para la poesía conviene más la desdicha.'" El Sur [Concepción, Chile] 21 April 1985.

In this interview Borges talks of his old age, his blindness, feminism, happiness, and Borgesian thought.

"Una palabra propia: Jorge Luis Borges." Cine argentino. Apr. 1940. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 24 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=pRBCEdoHg3E%3d>>.

Borges gives information on *Suburbio*, a film being made from a script he wrote titled *Prisioneros de la tierra* in collaboration with Ulyses Petit de Murat.

Urrero Peña, Guzmán. "Borges Oral: Testimonios conservados en el Archivo Sonor de RNE." Cuadernos Hispanoamericanos 620 [Feb.] (2002): 103-14.

This article is a collection of excerpts from interviews recorded for a Madrid radio program. Borges makes remarks on the novel, labyrinths, his literary works, detective stories, his fame, poetry, Chesterson, and Spain.

Valbona, Rima de. "Por los pasillos de Jorge Luis Borges." Ínsula 275/276 (1969): 4.

Borges talks with students about literature. Borges discusses the novel, his own literary works, "La escritura del dios," and his influences.

Vázquez, María Esther. "Borges igual a sí mismo." Veinticinco agosto 1983 y otros cuentos de Jorge Luis Borges: volumen en honor de J. L. Borges. By Jorge Luis Borges. Madrid: Siruela, 1983. 53-106.

This April 1973 interview took place in the Biblioteca Nacional in Buenos Aires and this printing of it is "una transcripción directa de la grabación magnetofónica" (55). A gripping interview that touches on Borges's early years, his early contact with literature, his adolescence in Europe, German literature, his work, themes typical in Borges (labyrinths, mirrors, tigers, etc.), politics, awards he has received, Nordic languages, his virtues, defects, music, paintings, and death.

---. "La violencia: Miradas opuestas." La Nación [Buenos Aires] 6 Aug. 1972. Rpt. in Borges: imágenes, memorias, diálogos. 2nd ed. Caracas: Monte Avila, 1977. 207-25.

An interview with typical Borges responses; at times he answers clearly and at times he appears to play with his interviewers by contradicting them. They discuss violence,

Blacks, politics, fame, utopias, death, nationalism, and news. The more complete edition of this interview is found in Vázquez's book.

- . "Nuestro tiempo: miradas paralelas." La Nación [Buenos Aires] 24 Nov. 1974. Rpt. in Borges: imágenes, memorias, diálogos. 2nd ed. Caracas: Monte Avila, 1977. 227-39.

Francisco Luis Bernárdez and Borges answer questions on the characteristics and state of the world and of Argentina.

- . "La pasión literaria." La Nación [Buenos Aires] 13 Feb. 1977. Rpt. in Borges: imágenes, memorias, diálogos. 2nd ed. Caracas: Monte Avila, 1977. 241-56. Rpt. in Diálogos. Buenos Aires: Emecé, 1978. 427-47.

Borges and Raimundo Lida respond to questions on classical Spanish literature and literature in general.

- . "El amor por Buenos Aires." La Nación [Buenos Aires] 3 Apr. 1977. Rpt. in Borges: imágenes, memorias, diálogos. 2nd ed. Caracas: Monte Avila, 1977. 257-68. Rpt. in Diálogos. Buenos Aires: Emecé, 1978. 449-65.

Borges and Manuel Mujica Lainez are asked about the differences between the Buenos Aires of their youth and contemporary Buenos Aires. They are also asked about being Argentine and how Buenos Aires has influenced their work.

- . "El autor frente a sus lectores." La Nación [Buenos Aires] 9 Mar. 1975. Rpt. in Borges: imágenes, memorias, diálogos. 2nd ed. Caracas: Monte Ávila, 1977. 269-73.

Borges and four youth participate in this discussion in a Buenos Aires bookstore. They are asked if Borges represents Argentine reality, if a writer should be in the public eye, if Argentines follow fads, what readers look for, if Borges has obligations to the public, and what they think about Borges's personality.

Verdugo-Fuentes, Waldermar. En voz de Borges. Tepepan, Mex.: Offset, 1986.

A book of 215 pages that quotes Borges on fifteen topics that frequently appear in his interviews. The quotations are in typical question and answer format and are of unspecified origin.

Williams, Miller and Kenneth Rosen. "Jorge Luis Borges Discusses North American Literature." Borges the Poet. Ed. Carlos Cortínez. Fayetteville: U of Arkansas P, 1986. 67-92. Rpt. as "Sur la littérature nord-américaine." Jorge Luis Borges : Entretien sur la poésie et la littérature. Paris: Gallimard, 1990, 90-125.

Borges's discussion on North American literature in this interview is extensive.

Yates, Donald, et al. "A Colloquy With Jorge Luis Borges." The Gypsy Scholar [Michigan State] 3.3 (1976): 65-76. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Conversations. Ed. Richard Burgin. Jackson: UP of Mississippi, 1998. 149-63.

This 1976 discussion is moderated by Yates and questions are asked by the audience. Borges speaks of English language authors and literature, reading, literary criticism, the allegory, writing, and the English language.

"Y esto ocurrió en Buenos Aires en 1946: Jorge Luis Borges, escritor que enorgullece a la Argentina fue enviado a inspeccionar gallinas." El Plata [Montevideo] 25 July 1946. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1931-1955. Buenos Aires: Emecé, 2001. 358-60.

Borges recounts how he was forced to resign his position as librarian.

"Yo...yo: ¿Qué opina Ud. de sí mismo?" Leoplán [Buenos Aires] 11 Dec. 1935. Rpt. in Borges, Jorge Luis. Jorge Luis Borges: Textos Recobrados 1956-1986. Buenos Aires: Emecé, 2001. 131-32.

With characteristic humility Borges briefly gives his opinion of himself.

Yunge, Guillermo. "Borges: vigor intelectual múltiple." PEC 26 Oct. 1965: 10. Facsim. ed. The Life and Times of Jorge Luis Borges. 2005. Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. 25 Mar. 2008
<<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=bdu0WGMuA0A%3d>>.

A short interview in which Borges states he is not political, questions the ideas of Miguel Ángel Asturias, and explains why he thinks Perón will not return to Argentina.

Verbitsky, Bernardo. "Borges nos habla sobre verso libre y formas clásicas." Noticias Gráficas [Buenos Aires] 9 June 1959: 15.

A news article that summarizes an interview with Borges on poetry.

Zelarayán, Richard. "Yo no me admiro, hago lo que puedo." Clarín [sec. Cultura y Nación] 3 Apr. 1975: 1+.

An insightful interview because the interviewer recognizes that Borges has turned the interview into a literary genre. They converse about Macedonio Fernández, literature, Lugones, Groussac, Borges's family history and literary work. Borges states that "La intrusa" is his best story.

Zito Lema, Vicente. "Jorge Luis Borges y su último libro: 'El congreso que yo soñé.'" Semana Gráfica [Buenos Aires] 12 Mar. 1971: 42-45. "Rpt. in Borges, Jorge Luis. El otro

Borges: Entrevistas (1960 – 1986). Comp. Fernando Mateo. Buenos Aires: Equis, 1997. 31-48.

While Borges visits a printing press he remembers Buenos Aires and replies to questions on: “El congreso,” why he does not write novels, surrealism, his political beliefs, violence, revolutions, and death.

Zlotchew, Clark M. “Jorge Luis Borges: An Interview.” American Poetry Review 17.5 (1988): 22-26. Rpt. in Voices of the River Plate: Interviews with Writers of Argentina and Uruguay. San Bernardino: Borgo, 1995. 23-39. Rpt. in Jorge Luis Borges: Conversations. Ed. Richard Burgin. Jackson: UP of Mississippi, 1998. 221-39.

Borges gives information on the time he saw a man killed, women who have attracted him, a BBC film about his life, Castile, the milonga, the film version of “La intrusa,” Borges’s Jewish ancestry, his literary works, truco, detective novels, revelation and the muse, and *Kubla Khan*.