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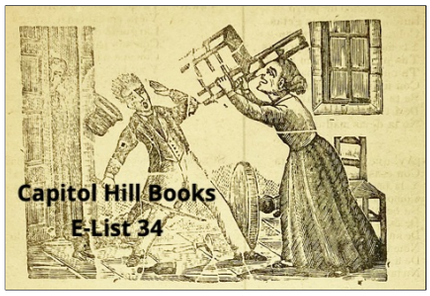
Capitol Hill Books

New Arrivals in Latin Americana:
Posada, Borges, Cartagena Portalatín et al



Dear friends and colleagues,

Find below thirty recently-catalogued books by authors from Mexico, the Caribbean, and the South American continent. Works range from literary to gastronomical, radical to mythological. As usual, please click on the image or title to take you to the full website listing.

Best,
The gang at Capitol Hill Books, ABAA/ILAB

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1. [Angel Bracho, artist] Taller de Grafica Popular

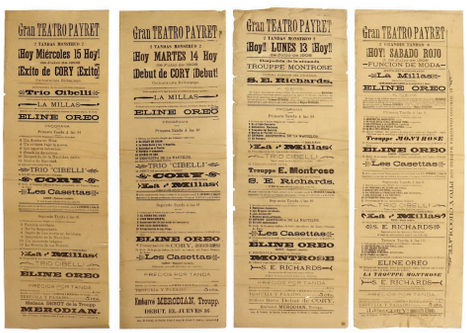
¡Victoria! . . . Destrucción Total del Fascismo

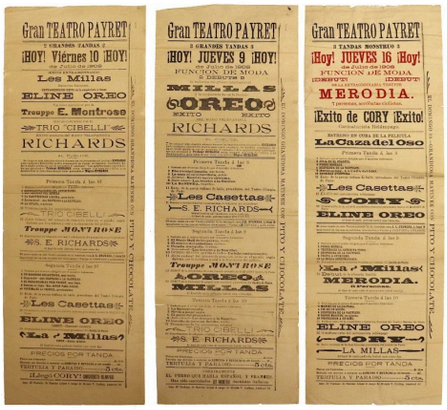
Mexico City: Taller de Grafica Popular, 1945. Original color lithograph (80x59.5cm). Printed in red and black with the image of a bayonet through the eye of a grotesque Hitler, the Nazi war machine in flames, and Allied flags above, with the Soviet Union red star front and center. Mild edgewear and toning, with a few short tears and some creasing along bottom edge; Very Good or better.

The Taller de Grafica Popular was an artists' print collective founded in Mexico City in 1937, drawing inspiration from the likes of Jose Guadalupe Posada and Manuel Manilla, using art to advance revolutionary social causes. Producing handbills, posters, and banners, the workshop became a center for radical political activity and supported anti-militarism, organized labor, and opposition to fascism.

¡Victoria!, executed by former bus driver, butcher's assistant, and Taller founding member Angel Bracho, stands as one of the highlights of the collective. The full text translates as "Victory! The artists of the Popular Graphics Workshop have united to celebrate all of the progressive workers and men of Mexico and of the world for the glorious victory of the Red Army and of the armies of all the nations united against Nazi Germany, the most important step toward the total destruction of fascism." Three holdings found in OCLC at the University of California San Diego, the University of Notre Dame, and the Museum of Fine Arts, Houston; a fourth copy can be found at the Yale University Art Gallery.

Price: $2,500





2. Gran Teatro Payret

Collection of eight consecutive playbills - Thursday July 9th - Thursday July 16th, 1908.

[Havana, Cuba]: Moises V. Codina, 1908. Broadside playbills (55cm x 19cm, with Sunday edition 55cm x 38cm). Black lettering on newsprint, with additional red lettering to the July 16th edition. All show creasing from prior folds, with a few shallow tears along edges, many with tape repair or reinforcement to verso, but with no loss of text.

Once known as "The Cathedral of Spanish Cinema," the theater was built by its namesake Joaquín Payret in 1877 on a corner across from the Villanueva Railway Station, now (since 1929) the Capitolio Nacional de La Habana. The building had five floors and a capacity of 2,300, and initially focused on opera and high-class performing arts, in direct competition with the popular Teatro Tacón and others. The theater's upper floors collapsed in 1882, and as the building changed hands in the following years its offerings became more varied.

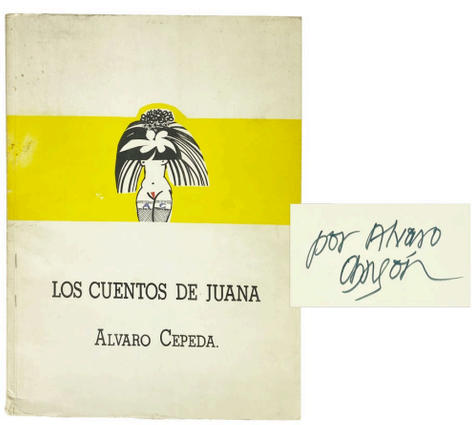
These playbills, spanning eight consecutive days in July 1908, advertise an array of performers: Millas (ballet), Eline Oreo (cabaret dancer), Sidney Richards (magician and telepath), Troupe Montrose (acrobatics), Les Casettas (Italian dance troupe), Pito y Chocolate (clowns), a caricaturist simply known as Cory, and others. The programming notably also includes a heavy rotation of short and features films, such as:

La Electricidad Liquida (Liquid Electricity; or, the Inventor's Galvanic Fluid) (1907), *El Inagarrables Pick Pocket* (Diabolical Pickpocket) (1908), *Un descuido desastroso* (A Disastrous Oversight) (1908), *Victima de la Ciencia* (Victim of Science) (1907), *En Chine: Voyage sur le canal impérial* (1908), *Venganza del Dervich* (Vengeance of the Dervich) (1907)... The playbill for Thursday July 16th, with its headline and date in red, proclaims the debuts of Trouppe Merodia, a seven-person group of acrobats and cyclists, and the Cuban premiere of the film *La Caza del Oso* (The Bear Hunt).

After remaining closed following hurricane damage in 1926 and acting as a hiding place and arsenal for insurgents against President Gerardo Machado, the Payret reopened as a cinema in 1935 and by the 1950s had earned its "Cinematic Cathedral" reputation, but after decades again fell into disrepair, and by 2008 plans were formed to convert the site in to a hotel. As cranes hoisted the iconic Payret sign from the rooftop, Cuban writer and activist Ariel Maceo Tellez wrote on Twitter, "the dictatorship finished destroying the Payret cinema, one of the oldest cinemas in the country and in all of America. A cinema that is a symbol of Havana, but we already know that the socialists do not like authentic symbols, that is why they are responsible for destroying them, in order to impose themselves."

No playbills for the Payret found in OCLC, though Illinois State has digitized two advertising a circus act in 1919 and 1920-21.

Price: $1,000



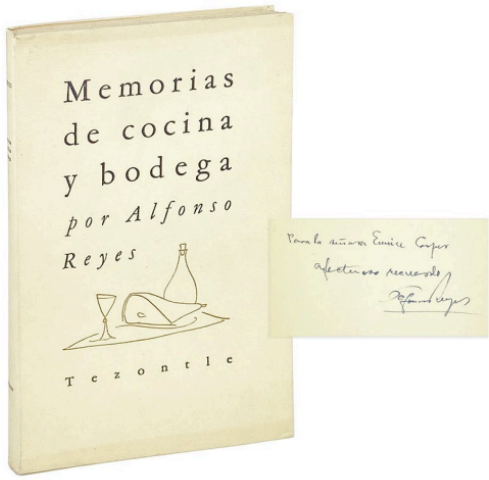
3. Alvaro Cepeda; Alejandro Obregon [illus.]

Los Cuentos de Juana [Limited Edition, Signed by Obregon]

Barranquilla, Colombia: Editorial ACO, [1972]. First Edition, Limited to 999 copies of which this is no. 938. Large slim folio (34cm.); publisher's white and yellow pictorial card wrappers, French flaps; 76pp.; color illus. throughout. Wrappers a bit soiled and rubbed along margins, brief foxing to upper cover, old strip of tape to title page, else a Very Good, internally clean and sound copy. Signed and inscribed "Por Alvaro / Obregon."

Brilliant collaboration between the Colombian artist Alejandro Obregon and the Colombian author and journalist Alvaro Cepeda, issued the last year of the author's short life (Cepeda died of lymphatic cancer in October, 1972, at the age of 46). His final collection of short stories and poems is here enhanced by Obregon's illustrations, many full-page, all printed in bright blocks of color.

Price: $750



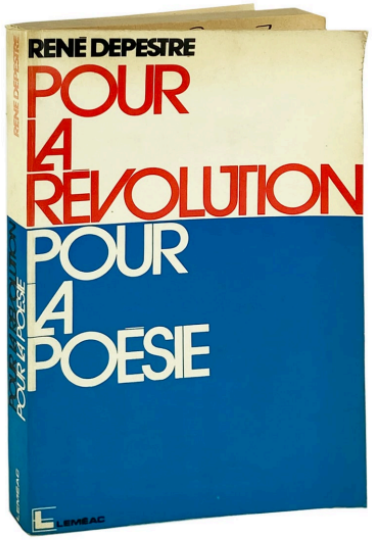
4. Alfonso Reyes

Memorias de Cocina y Bodega [Inscribed and Signed]

[Mexico]: Tezontle, [1953]. First Edition Stated, Limited to 1000 copies. Octavo (19.5cm.); publisher's cream pictorial wrappers printed in brown and black; 177pp.; illus. Light dust-soil and toning to wrapper margins, else a Very Good to Near Fine, internally unopened copy. Inscribed and signed by the author on front free endpaper.

Delightful essay collection on food and eating by the notable Mexican novelist and philosopher Alfonso Reyes (1889-1959).

Price: $450



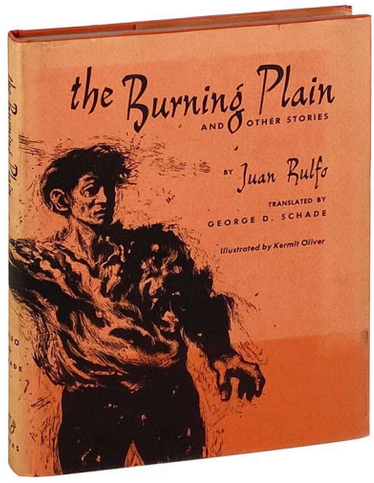
5. Rene Depestre

Pour la Revolution, Pour la Poesie

[Montreal]: Lemeac / Collection Francophonie Vivante, [1974]. First Edition. Octavo; publisher's glossy decorative card wrappers; 225pp. Wrapper margins rubbed and curled, white portions toned, original price sticker to rear cover, textblock uniformly toned, ownership signature to front free endpaper, else a Good to Very Good example.

Essay collection by Haitian poet and activist René Depestre (b. 1926). The work opens with a piece calling for a new identity for post-colonial Haiti and goes on to discuss the responsibilities of the modern Caribbean writer. A late essay is simply titled "Un Orphée des Caraïbes: Aimé Césaire."

Price: $75

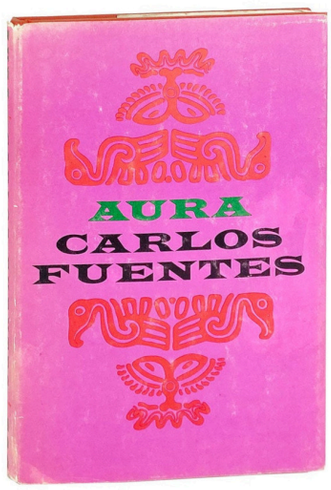


6. Juan Rulfo; George D. Schade [trans.]; Kermit Oliver [illus.]

The Burning Plain and Other Stories

Austin: University of Texas Press, 1967. First English Language Edition. Octavo; publisher's boards in orange pictorial dust jacket; 175 pp.; half-tone illus. throughout. Edges of dust jacket lightly rubbed, spine sunned, bookseller sticker to rear. Touch of soiling to edges of boards; binding is sound. Touch of foxing to edges of text block but pages otherwise unmarked. A Very Good or better copy. The Mexican author's notable short story collection, originally published as *El Llano en Llamas* in 1953.

Price: $200

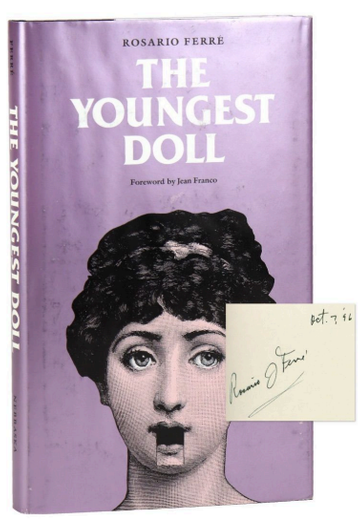


7. Carlos Fuentes; Lysander Kemp [trans.]

Aura

New York: Farrar, Straus and Giroux, [1965]. First American Edition, First Printing. Slim octavo; publisher's cloth in pink pictorial dust jacket retaining original price ($3.95), pink topstain; [10],74pp. Light edge wear to jacket margins, light dust-soil to rear panel, jacket panel very lightly faded, else a Near Fine copy in Very Good jacket.

Price: $75



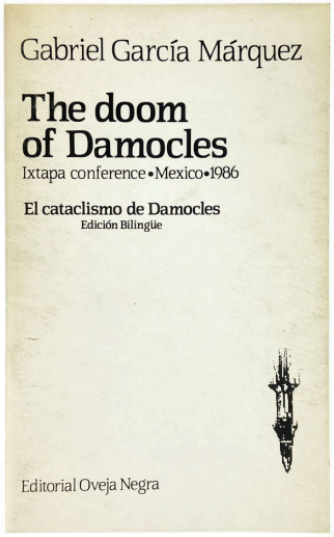
8. Rosario Ferre; Jean Franco [fwd.]

The Youngest Doll [Signed by Ferre]

Lincoln: University of Nebraska Press, 1991. First Edition. Octavo; publisher's cloth in pictorial dust jacket; xiv,[2],169pp. Jacket corners lightly rubbed with some smudges and sparse scuffs to front panel. Boards clean and sharp. Signed and dated by the author on half title.

Short story collection by the late Puerto Rican author forming part of the publisher's series Latin American Women Writers.

Price: $150

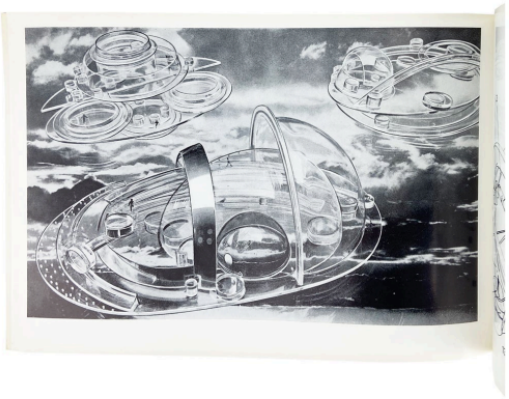


9. Gabriel Garcia Marquez; Marina Castaneda [trans.]

The doom of Damocles / El Cataclismo de Damocles. Ixtapa conference - Mexico - 1986

Bogota, Colombia: Editorial Oveja Negra, 1986. First Thus. 12mo; original staplebound card wrappers; 23pp. Light rubbing and toning to wraps. Binding is sound and pages unmarked. A Very Good copy. Garcia Marquez's speech centers on the issue of nuclear disarmament, the original Spanish text with English translation facing.

Price: $75



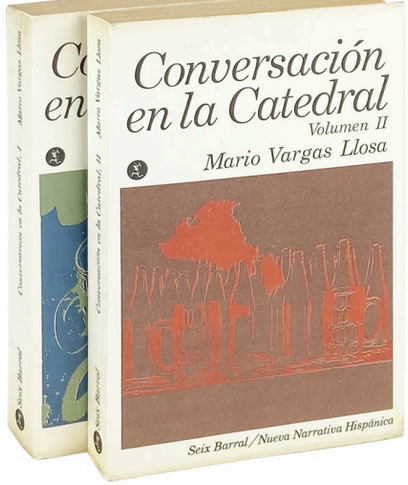
10. Gyula Kosice

La Ciudad Hidroespacial [Limited Edition]

[Buenos Aires]: [Ediciones Anzilotti], [1972.] First Edition Limited to 2000 copies. Slim oblong octavo (17x25.5cm.); original pictorial wrappers; [32]pp.; illus. throughout. Wrappers very slightly toned along margins, else a Fine example.

Exhibition catalog to the Czech-born Argentinian sculptor's space age installation known as the Ciudad Hidroespacial, a series of maquette Plexiglass pods that the designer imagined would be suspended 5000 feet above the earth and powered with the oxygen and hydrogen harnessed from cloud vapor. "The installation combines [Kosice's] critiques of modern functionalist architecture and the human destruction of the environment with his interest in science, technology, and the use of non-traditional materials" (see the Hidden Architecture Journal). First conceived more than 25 years earlier, in 1946, the Ciudad could just as easily be dreamed up today.

Price: $450

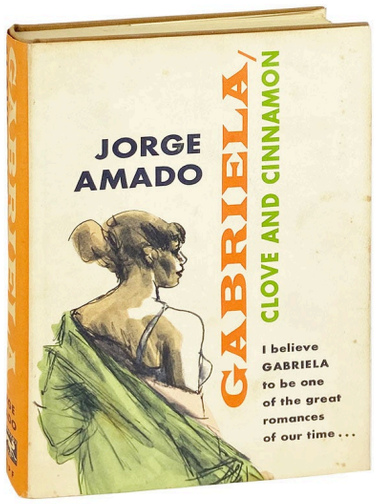


11. Mario Vargas Llosa

Conversacion en la Catedral [Two Volume Set]

Barcelona: Seix Barral / Nueva Narrativa Hispanica, 1969. First Edition. Two volumes; octavos; publisher's white pictorial card wrappers; 368, 307pp. Light rubbing and a touch of toning to edges of wraps; faint vertical creasing to spines. Binding sound. Interiors lightly toned but unmarked. A Very Good or better set of this major, early work from the Peruvian Nobel Prize-winner.

Price: $500

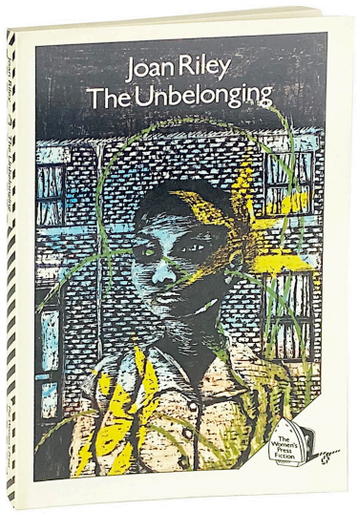


12. Jorge Amado; James L. Taylor & William L. Grossman [trans.]

Gabriela / Clove and Cinnamon

New York: Alfred A. Knopf, 1962. First U.S. Edition. Octavo; publisher's boards in pictorial dust jacket retaining original price ($5.95); 425pp. Dust jacket rubbed along edges with a few minor nicks and general mild spotting. Boards sunned along edges. Binding is sound and pages unmarked. Very Good.

Price: $40



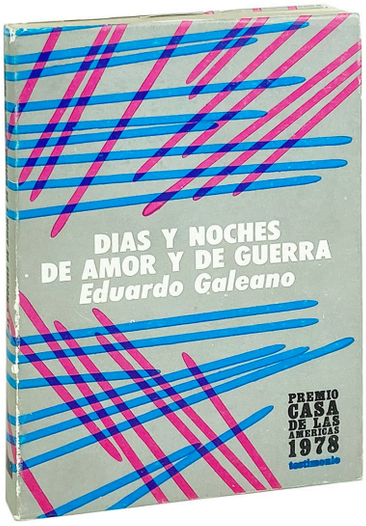
13. Joan Riley

The Unbelonging

London: The Women's Press, 1985. First Edition, wrapper issue. Octavo; publisher's pictorial card wrappers; 144pp. A touch of rubbing to edges of wraps. Binding sound and pages unmarked; Near Fine.

Debut novel by the Jamaican-British writer, following eleven-year-old Hyacinth's experience moving from the warmth and familiarity of Kingston to the harsh realities of living as an immigrant in Britain. Riley was called "the first Afro-Caribbean woman author to write about the experiences of Blacks in England," by *The Literary Encyclopedia*. Scarce in retail.

Price: $150



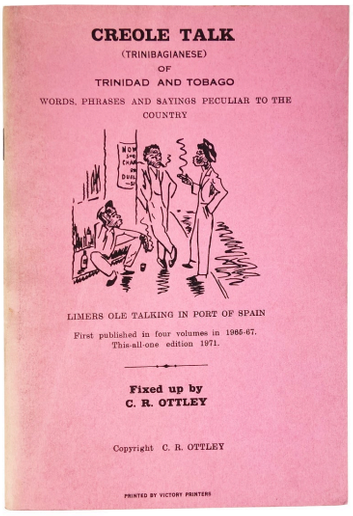
14. Eduardo Galeano

Dias y Noches de Amor y de Guerra

[La Habana, Cuba]: Casa de las Americas, [1978]. First Edition. Octavo (19cm.); publishers's pictorial card wrappers in matching dust jacket; 219pp. Moderate wear to jacket and wrapper margins, contemporary price sticker to rear jacket panel, else Very Good and sound.

One of the Uruguayan author's most important works leading up to his *Memory of Fire* trilogy. *Dias y Noches*, composed during the dictatorial regime of the 1970s, is a series of short stories, expressionistic vignettes, and brief pieces of reportage which garnered the inaugural Casa de las Americas prize.

Price: $75



15. C.R. Ottley

Creole Talk (Trinibagianese): Trinidad and Tobago Words, Phrases and Sayings Peculiar to the Country

[Diego Martin, Trinidad]: Victory Printers, 1971. First "All-in-one" Edition. Octavo; publisher's pink pictorial staplebound wrappers; 96pp. Light fading to wrapper margins, ownership signature at head of first page, else a Very Good and sound example.

Pamphlet collecting four leaflets first published by the author between 1965 and 1967 and compiled in this format for the first time. Each part is organized alphabetically and includes conversation pieces in both Trinibagianese and its English translation. The final section collects "Sayings of Trinidad and Tobago Old and New."

Price: $75

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16. [Jose Guadalupe Posada, illus.]; Antonio Vanegas Arroyo [printer]

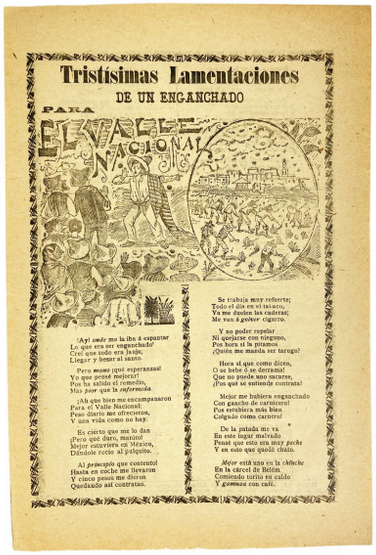
Loa en Honor de la Stma. Virgen de la Soledad. Personajes que hablan, un titiritero ambulante. — Un musico idem.

Mexico: Imp. de A. Vanegas Arroyo, 1903. First Edition. Illustrated broadsheet (30x20cm). Printed on newsprint; text and illustrations both printed within plain border. Illustration depicts a puppet show and a procession of the Virgin Mary of Solitude. Toning and edgewear; loss along top edge but text unaffected; Very Good.

This Posada-illustrated broadside features a *loa*, a short theatrical piece before a longer play, and involves a traveling puppet show. An argument between a musician and two puppets is interrupted by the procession of the Virgin Mary of Solitude, patron saint of Oaxaca, the disagreement is settled, and the parties agree to kneel and praise the Virgin Mary. No copies in retail and we locate holdings at Brigham Young, University of Dayton, Berkeley, and the Ibero-Amerikanisches Institut in Berlin only.

TYLER, p. 78

Price: $250



17. [Jose Guadalupe Posada, illus.]; Antonio Vanegas Arroyo [printer]

Tristisimas Lamentaciones de un Enganchado para El Valle Nacional

Mexico: Imprenta de Antonio Vanegas Arroyo, 1904. First Edition. Original illustrated broadsheet (30x20cm). Printed on newsprint; text and illustrations within a decorative border. Illustration depicts a Mexican worker calling attention to the near-slavery conditions at the Valle Nacional. Additional song, "Te Amo en Secreto" to rear. Mild toning to edges; a few minor nicks; Near Fine.

In Porfirian Mexico, forced labor from kidnapped workers was a "hallowed tradition" at El Valle Nacional, with most never returning. According to Tyler, "The plantations were also used as a place of exile for political prisoners, and when the Yaqui Indians of the northwest were finally subdued by Corral, many of them were sent to work on the plantations in the south of Mexico." This broadside shining a spotlight on the workers' plight was reprinted by Vanegas Arroyo in 1906 and 1908, and would be the subject of a scathing expose by John Kenneth Turner in 1911. No copies of this first printing in retail and only a handful of either printing found in OCLC.

TYLER, p. 141

Price: $350

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18. [Jose Guadalupe Posada, illus.]; Antonio Vanegas Arroyo [printer]

Ya la Vieja de mi Suegra no mas quiere regañar, de a tiro la Corta Verde. No La Deja Madurar

Mexico: Imprenta de A. Vanegas Arroyo, 1907. Original illustrated broadsheet (30x20cm). Printed on newsprint; text and illustrations with decorative border. Illustration depicts a woman attacking a man with a chair. Chipped and creased along edges; trimmed along bottom corner; smudging; image a touch faded; still overall Very Good.

A tour de force of early 20th-century Mexican trash-talking, the mother and son-in-law here trade cutting barbs verse by verse, drawing from deep wells of both biblical and scatalogical source material. Light on prelude or conclusion, the broadsheet serves as a high-spot of poetic insults. OCLC shows earlier copies with earlier publication dates; no copies in retail of any edition and a handful of institutional holdings for any.

Price: $200

CON LAS SUEGRAS POCO Y BUENO
Si no tendrán un infierno.

En ausencia del marido
Madre e hija se reunieron
Pero antes de que él llegara,
ESTA PLATICA TUVIERON:

Hija—Madrecita de mi vida,
Se me parte el corazón,
De no poder socorrerla
En la presente ocasión.
No tengo ahora mi pilón
Porque mi pillo marido
Si un centavo la consiguió
Para que me diga 'coma,
Y si le pido me dice:
Nada, niña, la maroma.

Madre—¡Dios te haga una santa, niña!
Ya parece que lo veo
Que te trae al estrisote
Con trapiento tan feo.
En tu semblante bien leo
Los malos que pasarás,
Pero tú te callarás
Porque eres una paloma,
Yo que tú con cualquier cosa
Le hallaba la maroma.

Hija—Pero ahora ya qué remedio
Si así llegó á suceder,
Que por mi mala fortuna
Vino yo á ser su mujer
Ya no hay más que padecer
Si esta suerte me tocó;
Soy muy desgraciada yo,
Pues no trae toda que coma
Y borracho entra cantando
Nada, niña, la maroma.

Madre—¡Ah! que candorosa el tuyo,
Pero al fin yo te educué,
Y que fuera una santa
Eso es lo que procuré,
De tanto que me esforcé
Hoy me arrepiento de veras
Con tus palabras sinceras
Si te ha de hacer como poma
Más, ¡dale recio y dile:
Toma, niño tu maroma.

Hija—No mamá, eso no es bueno
Porque no lo manda Dios,
Al contrario, El nos enseña
Que nos amemos los dos,
Aunque mi vida es atroz
Yo lo amo de corazón,
El me trata sin razón
Pues no me trae ni que coma
Si le pregunto, ¿traes algo?
Nada, niña, la maroma.

19. [Jose Guadalupe Posada, illus.]; Antonio Vanegas Arroyo [printer]

Con Las Suegras, Poco y Bueno Si no tendran un infierno

Mexico: Imp. de A. Vanegas Arroyo, 1910. Original illustrated broadsheet (27.5x20cm). Printed on pink newsprint; text and illustrations within decorative border to front, plain straight bordering to rear. Illustration depicts a small band in front of two dancers. Trimmed along bottom edge; a few chips to bottom; light toning and edgewear; overall Very Good.

A conversation in verse between a mother and daughter concerning the daughter's abusive and wretched husband. The mother calls her daughter a saint for her restraint and continued devotion, but says she would have pulled down his pants and beat his "hilly buttocks," (our translation). OCLC shows an earlier 1907 copy; no copies in retail of any edition and a handful of institutional holdings for either.

Price: $150

EL FUSILAMIENTO
DE JESUS NEGRETE
(á)"El Tigre de Santa Julia"
El 22 de Diciembre de 1910, á las 6 y 25 de la mañana,
En el Patio del Jardin de la Cárcel de Belem.

ULTIMOS DETALLES

Habiéndose verificado la entrega del reo, que se hallaba confinado en la bartolina N° 67, la misma en que pasó tantos años en Belén, antes de ser trasladado á la Penitenciaría, hubo de procederse á el ensayillamiento, para lo cual se designó la pieza que sirve de descanso á los celadores, y en ella se levantó el altar, donde fué colocada en la parte superior una Virgen de Guadalupe y á sus pies un crucifijo y candeleros de latón con su respectiva cerse.

Había en el interior de la capilla dos camas; una para "El Tigre" y la otra para el presbítero Padre Julián Villalán, que le acompañó hasta el último momento.

Había también dos mesas con sus sillas y demás útiles indispensables, por lo que Negrete veía complacido y con curiosidad todas estas cosas que le rodeaban.

Quiso vestirse de negro y el Sr. Alcaide le charqui un traje de charro de este color y un sombrero de paló también negro, todo lo cual recibió Negrete muy agradecido, y para celebrar el estremo de su indumentaria, brindó con una copa de cognac, manifestando la verdadera serenidad de los hombres valientes.

Durante buena parte de la noche se la pasó platicando con los sentinelas y otras personas que lo acompañaban, como su defensor el Lic. Justo San Pedro, el padre Villalán y otras, que le daban conversación.

20. [José de Jesús Negrete Medina, subject] [Jose Guadalupe Posada, illus.]; Antonio Vanegas Arroyo [printer]

El Fusilamiento de Jesus Negrete (á) "El Tigre de Santa Julia" El 22 de Diciembre de 1910, a las 6 y 25 de la mañana En el Patio del Jardín de la Cárcel de Belem

Mexico: Imprenta de Antonio Vanegas Arroyo, 1910. First Edition. Original illustrated broadsheet (30x20cm). Printed on newsprint; text and illustrations within a plain border. Illustration depicts José de Jesús Negrete Medina, the "Tiger of Santa Julia," seated with soldiers behind him, and a smaller vignette of his execution. Staining and soiling to edges; several short closed tears; mild toning; Very Good.

One of several broadsides Posada illustrated concerning the soldier and bandit, known for killing two policemen during an escape from prison, and later for his notorious arrest. This example gives the details of his final day in prison and last words, "Adios, senores perdonenme! Viva Mexico!" Text concludes with the verses to the ballad, "El Tigre de Santa Julia." No copies in retail and two holdings located in OCLC, at Brigham Young and Princeton.

TYLER, p. 14

Price: $300

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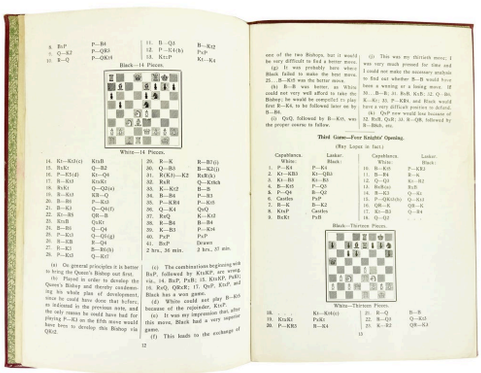
21. [Emiliano and Eufemio Zapata, subjects] [Jose Guadalupe Posada, illus.]; Antonio Vanegas Arroyo [printer]

Cuernavaca Atacada Por Emiliano y Eufemio Zapata

Mexico: Imprenta de Antonio Vanegas Arroyo, [1911]. Original illustrated broadsheet (30.5x20cm). Printed on newsprint; text and illustrations within a plain border though with additional marginal decorations to rear. Illustration depicts Emiliano and Eufemio Zapata in Zapatista revolutionary garb astride their horses. A few short tears and toning to edges; overall Very Good.

A Corrido centering on events during the Battle of Cuernavaca, an important inflection point of the Mexican Revolution. During the period, Emiliano Zapata and Otilio Montaño Sánchez, a former school teacher, formulated the Plan de Ayala, an ambitious plan of land reform that would become the touchstone text of the Zapatistas for years to come. This song tells of the reported ill deeds of Zapata and his men and the area's defense by the Federal Army. OCLC locates two copies, at Southern Methodist and the Ibero-Amerikanisches Institut in Berlin.

Price: $400

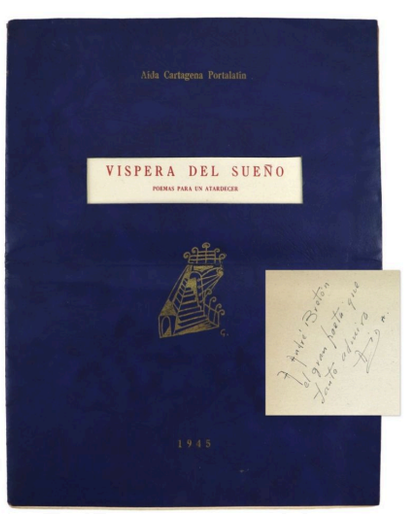


22. [Chess] Jose Raul Capablanca; Emanuel Lasker; Hartwig Cassel [ed.]

The World's Championship Match Played at Havana between Jose Raul Capablanca and Dr. Emanuel Lasker with an introduction, the scores of all the games annotated by the champion, together with statistical matter and the biographies of the two masters

[Havana?]: 1921. First Edition Limited to 600 copies. Octavo; publisher's maroon gilt-lettered boards, decorative endpapers; 39pp.; black and white illus. throughout. Staining and a few paper remnants to boards; light wear to extremities; corners bumped. Binding sound. Touch of spotting to interior; mild dampstaining to fore-edge of text block, with text unaffected; overall a Good to Very Good copy.

Price: $150



23. Aida Cartagena Portalatín; [Eugenio] Fernandez Granell [vignettes]

Vispera del Sueño. Poemas para un Atardecer [Inscribed by Cartagena Portalatin to Andre Breton]

Ciudad Trujillo, Republica Dominicana: Ediciones "La Poesia Soprendida" Coleccion "El Desvelado Solitario," 1944. First Edition. Quarto; publisher's dark blue die-cut wrappers printed in gilt;. [12]pp.; three vignettes by Spanish surrealist artist Grenell, title page printed in red and black. Light edgewear, minor smudging, horizontal fold echoing through interior. Binding sound; toning to edges; Very Good. Inscribed by Cartagena Portalatin to French surrealist Andre Breton with inscription, "el gran poeta que tanto admiro, Aida."

The Dominican author's first work, forming part of the extraordinary output of the Dominican anti-fascist and surrealist avant-garde literary movement known as "La Poesia Soprendida." The movement is all the more remarkable as it prevailed under the brutal regime of Rafael Trujillo. Cartagena Portalatín highlighted and interrogated the struggles of being a Black woman in the Caribbean throughout her career with later poems such as "Una Mujer Esta Sola," and another lamenting the fact that the seven children from her mother's womb will become another racial problem in Dallas, Memphis, or Birmingham, "ni blancos ni negros," (neither white nor black). For decades the author returned to these themes: "For Aída Cartagena Portalatín, the search for psychic wholeness begins with revisiting notions of identity and the entire process of cultural conditioning to change the way in which black women see themselves and in which traditionally they have been seen," (Roberts).

Though praised throughout her lifetime, contemporary editions of Aída Cartagena Portalatín's work are quite uncommon in retail. We locate four copies of this inaugural work in OCLC, at Library of Congress, Northwestern, Notre Dame, and the University of Puerto Rico.

References:

Nicole Roberts, "Racialised Identities, Caribbean Realities: Analysing Black Female Identity in Hispanic Caribbean Poetry." *Caribbean Review of Gender Studies*, Issue I. Retrieved online 12/5/2024

Margaret Busby, *Daughters of Africa* pp, 276-277

Price: $2,500

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24. Aida Cartagena Portalatin

Escalera Para Electra

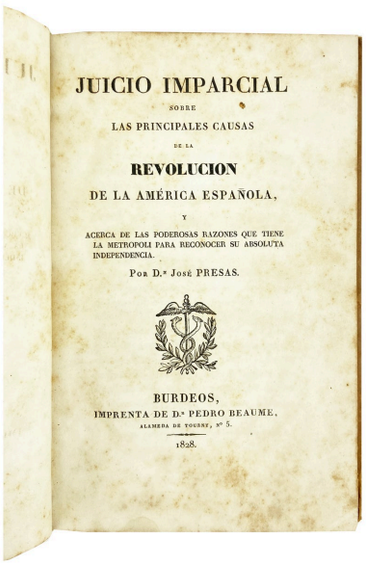
Santo Domingo, Dominican Republic: Editora Taller, 1975. First Authorized Edition. Octavo; original blue pictorial wrappers; 152pp.; errata. Wrappers lightly worn and creased with old dampstain to rear; curling to corners. Binding sound; spotting to front free endpaper; interior else unmarked. A clearly used but still Very Good copy of the first authorized edition of the Dominican author's post-modernist novel, originally published in 1970 but republished here with the author's note: "The author rejects the first edition of this novel due to multiple errors which harmed the text." A gender-reorienting Domican retelling of Sophocles' *Elektra*, *Escalera Para Elektra* is one of Cartagena Portalatin's most studied and celebrated works, though it remains quite uncommon in retail.

References:

Smita Tripathi. "'Electra Nacio en mi Pueblo,'": Alternate Spaces of Dominican National Belonging in the Work of Aida Cartagena Portalatin," *LL Journal*: Volume 19, No. 22, 2024

Lorna V. Williams. "The Inscription of Sexual Identity in Aida Cartagena Portalatin's Escalera Para Electra." *Hispanic Issue*, Volume 112, Number 2, March 1997, pp. 219-231

Price: $200



JUICIO IMPARCIAL
SOBRE
LAS PRINCIPALES CAUSAS
DE LA
REVOLUCION
DE LA AMÉRICA ESPAÑOLA,
Y
ACERCA DE LAS PODEROSAS RAZONES QUE TIENE LA METROPOLI PARA RECONOCER SU ABSOLUTA INDEPENDENCIA.
Por D.n José PRESAS.

BURDEOS,
IMPRENTA DE D.n PEDRO BEAUME,
ALAMEDA DE TOURNY, n.o 5.
1828.

25. Jose Presas

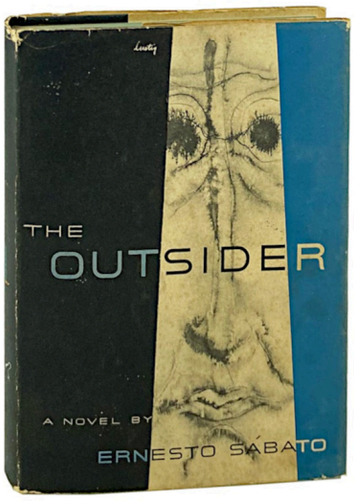
Juicio Imparcial Sobre Las Principales Causas de la Revolucion de la America Espanola, y Acerca de las Poderosas Razones que Tiene la Metropoli para Reconocer su Absoluta Independencia

Burdeos [Bordeaux]: Imprenta de Dn. Pedro Beaume, 1828. First Edition. Octavo; later paper-covered boards, manuscript spine titling, marbled endpapers; iv,182pp. Boards worn with bumping and exposure to edges. Binding sound; mild spotting to interior but text legible throughout; still a Very Good copy.

Presas, formerly an advocate of reconquest, here lays out the political and economic argument for recognizing certain Independence movements in Latin America, though, for instance, he argues that Spain should retain Cuba, Puerto Rico, and the Philippines for trade. An intriguing document for understanding the politics of the era, and Michael P. Costeloe notes its influence at the time. Scarce in retail.

See Michael P. Costeloe, *Response to Revolution (*1986); SABIN 65112

Price: $500



26. Ernesto Sabato; Harriet de Onis [trans.]; Alvin Lustig [dust jacket]

The Outsider

New York: Alfred A. Knopf, [1950]. First American Edition Stated. Octavo; publisher's pictorial boards, blue-green topstain, in pictorial dust jacket designed by Alvin Lustig; [6],177pp. Moderate wear to jacket and board margins, lighter portions of both boards and jacket rather significantly toned, light foxing to textblock margins, else Very Good, internally clean and sound.

The Argentinian author's first novel, originally published in 1948 in the original Spanish as *El Tunel* and re-translated into English in the 1980s as *The Tunnel*.

Price: $65

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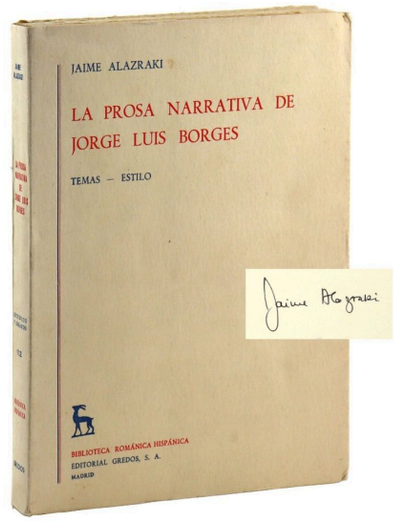
27. Jorge Luis Borges and Margarita Guerrero; Baldessari [illus.]

El Libro de los Seres Imaginarios [Alt. title: Manual de zoologia fantastica] [The Book of Imaginary Beings]

[Buenos Aires]: Editorial Kier, [1967]. First Thus. Quarto (25cm.); publisher's pictorial card wrappers, French flaps 159pp.; two-toned illus. throughout. Moderate wear to wrapper margins, spine very slightly cocked, else a Very Good and sound example.

Expanded and beautifully illustrated edition of Borges and Guerrero's 1957 collaboration, a guide to invented and folkloric beasts first published under the title *Manual de zoología fantástica*.

Price: $175

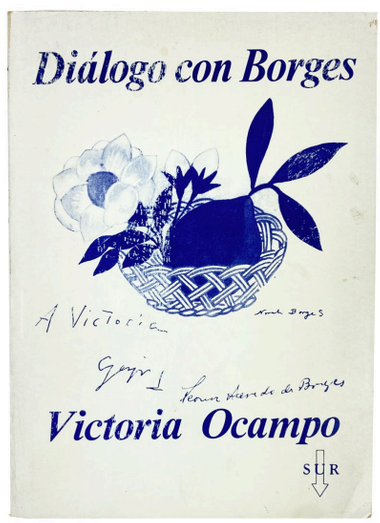


28. [Jorge Luis Borges] Jaime Alazraki

La Prosa Narrativa de Jorge Luis Borges: Temas - Estilo [Inscribed and Signed by Alazraki]

Madrid: Biblioteca Romanica Hispanica / Editorial Gredos, 1968. First Edition. Octavo; publisher's cream wrappers lettered in red and black; 246,[8]pp. Light shelf wear, textblock slightly starting to separate from wrappers, very occasional ink underlining throughout, else a Very Good, still bright and attractive copy. Inscribed and signed by Alazraki on half title page.

Price: $100



29. Victoria Ocampo and Jorge Luis Borges

Dialogo con Borges

Buenos Aires: Sur, 1969. First Edition. Large, slim octavo (26cm.); publisher's white pictorial card wrappers printed in blue; 83pp.; photographic illus. throughout. Moderate wear to wrapper margins, textblock a bit toned, contemporary Buenos Aires bookseller ticket and ownership signature to front free endpaper, else Very Good and sound.

Lovely collaboration between friends Victoria Ocampo and Jorge Luis Borges. The text, a lengthy conversation centering around Borges' childhood family photo album, is charmingly illustrated with examples from the album.

Price: $75

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30. Victoria Ocampo

Emily Bronte (Terra Incognita)

Buenos Aires: Sur, 1938. First Edition. Quarto; publisher's green printed wrappers; 53pp. Wear to edges with some minor chipping and a few stray scuffs. Binding sound. A few smudges and spots but interior else unmarked; overall a Very Good copy.

Book-length essay from the Argentine writer and intellectual analyzing the work and influence of Emily Bronte. Known as the founder and director of Sur, Ocampo, like many Latin American women, used the essay as the primary vehicle for her expression, often promoting female solidarity in the literary world. As Doris Meyer notes in her essay on Ocampo, "Recognizing the male custom of devaluing women's thought and monopolizing speech, Ocampo calls upon her women listeners to shed the inferiority complex to which they have been acculturated and to begin to change the course of history by bearing witness to their own lives and concerns," (*Rereading the Spanish American Essay: Translations of 19th and 20th Century Women's Essays*, p. 120.)

Price: $100

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