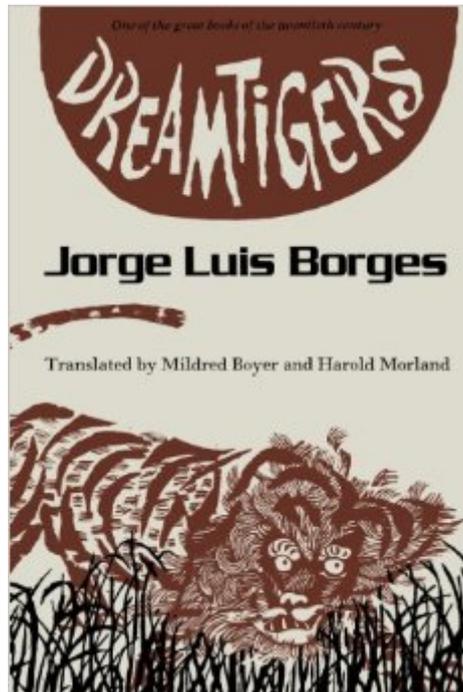


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# Dreamtigers (Texas Pan American Series)



## Synopsis

Dreamtigers has been heralded as one of the literary masterpieces of the twentieth century by Mortimer J. Adler, editor of Great Books of the Western World. It has been acknowledged by its author as his most personal work. Composed of poems, parables, and stories, sketches and apocryphal quotations, Dreamtigers at first glance appears to be a sampler "albeit a dazzling one" of the master's work. Upon closer examination, however, the reader discovers the book to be a subtly and organically unified self-revelation. Dreamtigers explores the mysterious territory that lies between the dreams of the creative artist and the "real" world. The central vision of the work is that of a recluse in the "enveloping serenity" of a library, looking ahead to the time when he will have disappeared but in the timeless world of his books will continue his dialogue with the immortals of the past "Homer, Don Quixote, Shakespeare. Like Homer, the maker of these dreams is afflicted with failing sight. Still, he dreams of tigers real and imagined and reflects upon of a life that, above all, has been intensely introspective, a life of calm self-possession and absorption in the world of the imagination. At the same time he is keenly aware of that other Borges, the public figure about whom he reads with mixed emotions: "It's the other one, it's Borges, that things happen to."

## Book Information

Series: Texas Pan American Series

Paperback: 96 pages

Publisher: University of Texas Press; 13th ed. edition (January 1, 1985)

Language: English

ISBN-10: 0292715498

ISBN-13: 978-0292715493

Product Dimensions: 5.9 x 0.3 x 9 inches

Shipping Weight: 3.2 ounces (View shipping rates and policies)

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Best Sellers Rank: #398,093 in Books (See Top 100 in Books) #93 in [Books > Literature & Fiction > Poetry > Regional & Cultural > European > Spanish](#) #94 in [Books > Literature & Fiction > Poetry > Regional & Cultural > Caribbean & Latin American](#) #121 in [Books > Literature & Fiction > World Literature > Caribbean & Latin American](#)

## Customer Reviews

Jorge Luis Borges will be remembered as one of the outstanding writers of the twentieth century. I am continually awed by his imagination, by his incredible breadth, and by his command of

language. At one point Borges considered this particular collection of miscellany - odd poems, stories, parables, sketches, fragments, and fictional quotations - to be a mirror of his life, and even possibly a work that would outlast his widely admired *Ficciones* and *El Aleph*. *Dreamtigers* is indeed fascinating, but it is likely to be more fully appreciated by readers already familiar with Borges. A reader new to Jorge Luis Borges might begin with *Ficciones*, *The Aleph*, *Labyrinths*, or *Seven Nights*. The prose was translated by Mildred Boyer and the poetry by Harold Morland. The arrangement is by Borges himself, and reflects an association of ideas, not a chronological grouping. Any reader acquainted with his works undoubtedly recognizes that Borges often returns to favorite themes in various guises, sometime deliberately, other times unintentionally. This collection seems more personal and biographical than his better known works. The dedication is to an Argentine poet, long dead, that Borges once unreservedly criticized. The essay *Dreamtigers* is a personal reflection on the limits of creativity. *The Draped Mirrors* is a haunting recollection about a friend that suffered a uniquely personal (from Borges perspective) mental illness. *Borges and I* explores the confused identity of Borges the writer and Borges the man. Other essays are less biographical, and reveal his deep fascination with the thoughts and ideas of other writers, especially Homer, Dante, Plato, Coleridge, and Cervantes. *Dreamtigers* is evenly divided between prose and poetry.

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