

Schopenhauer, de Quincey, Stevenson, Mauthner, Shaw, Chesterton, León Bloy—this is the heterogeneous list of the writers I am continually rereading. In the Christological fantasy titled "Three Versions of Judas," I think I can perceive the remote influence of the last of these.

J.L.B.

Buenos Aires, August 29, 1944/1956

## Funes, His Memory\*

I recall him (though I have no right to speak that sacred verb—only one man on earth did, and that man is dead) holding a dark passionflower in his hand, seeing it as it had never been seen, even had it been stared at from the first light of dawn till the last light of evening for an entire lifetime. I recall him—his taciturn face, its Indian features, its extraordinary remoteness—behind the cigarette. I recall (I think) the slender, leather-braider's fingers. I recall near those hands a *mate* cup, with the coat of arms of the Banda Oriental.\* I recall, in the window of his house, a yellow straw blind with some vague painted lake scene. I clearly recall his voice—the slow, resentful, nasal voice of the toughs of those days, without the Italian sibilants one hears today. I saw him no more than three times, the last time in 1887. . . . I applaud the idea that all of us who had dealings with the man should write something about him; my testimony will perhaps be the briefest (and certainly the slightest) account in the volume that you are to publish, but it can hardly be the least impartial. Unfortunately I am Argentine, and so congenitally unable to produce the dithyramb that is the obligatory genre in Uruguay, especially when the subject is an Uruguayan. *Highbrow, dandy, city slicker*—Funes did not utter those insulting words, but I know with reasonable certainty that to him I represented those misfortunes. Pedro Leandro Ipuche\* has written that Funes was a precursor of the race of supermen—"a maverick and vernacular Zarathustra"—and I will not argue the point, but one must not forget that he was also a street tough from Fray Bentos, with certain incorrigible limitations.

My first recollection of Funes is quite clear. I see him one afternoon in March or February of '84. That year, my father had taken me to spend the summer in Fray Bentos.\* I was coming back from the ranch in San Francisco

with my cousin Bernardo Haedo. We were riding along on our horses, singing merrily—and being on horseback was not the only reason for my cheerfulness. After a sultry day, a huge slate-colored storm, fanned by the south wind, had curtailed the sky. The wind flailed the trees wildly, and I was filled with the fear (the hope) that we would be surprised in the open countryside by the elemental water. We ran a kind of race against the storm. We turned into the deep bed of a narrow street that ran between two brick sidewalks built high up off the ground. It had suddenly got dark; I heard quick, almost secret footsteps above me—I raised my eyes and saw a boy running along the narrow, broken sidewalk high above, as though running along the top of a narrow, broken wall. I recall the short, baggy trousers—like a gaucho's—that he wore, the straw-soled cotton slippers, the cigarette in the hard visage, all stark against the now limitless storm cloud. Unexpectedly, Bernardo shouted out to him—*What's the time, Ireneo?* Without consulting the sky, without a second's pause, the boy replied, *Four minutes till eight, young Bernardo Juan Francisco*. The voice was shrill and mocking.

I am so absorbed that I would never have given a second thought to the exchange I've just reported had my attention not been called to it by my cousin, who was prompted by a certain local pride and the desire to seem unfazed by the other boy's trinominal response.

He told me that the boy in the narrow street was one Ireneo Funes, and that he was known for certain eccentricities, among them shying away from people and always knowing what time it was, like a clock. He added that Ireneo was the son of a village ironing woman, María Clementina Funes, and that while some people said his father was a doctor in the salting house (an Englishman named O'Connor), others said he broke horses or drove oxcarts for a living over in the department of Salto. The boy lived with his mother, my cousin told me, around the corner from Villa Los Laureles.

In '85 and '86, we spent the summer in Montevideo; it was not until '87 that I returned to Fray Bentos. Naturally, I asked about everybody I knew, and finally about "chronometric Funes." I was told he'd been bucked off a half-broken horse on the ranch in San Francisco and had been left hopelessly crippled. I recall the sensation of unsettling magic that this news gave me: The only time I'd seen him, we'd been coming home on horseback from the ranch in San Francisco, and he had been walking along a high place. This new event, told by my cousin Bernardo, struck me as very much like a dream confected out of elements of the past. I was told that Funes never stirred from his cot, his eyes fixed on the fig tree behind the house or on a spiderweb. At dusk, he would let himself be carried to the window. He

was such a proud young man that he pretended that his disastrous fall had actually been fortunate. . . . Twice I saw him, on his cot behind the iron-barred window that crudely underscored his prisonerlike state—once lying motionless, with his eyes closed; the second time motionless as well, absorbed in the contemplation of a fragrant switch of artemisia.

It was not without some self-importance that about that same time I had embarked upon a systematic study of Latin. In my suitcase I had brought with me Lhomond's *De viris illustribus*, Quicherat's *Thesaurus*, Julius Caesar's commentaries, and an odd-numbered volume of Pliny's *Naturalis historia*—a work which exceeded (and still exceeds) my modest abilities as a Latinist. There are no secrets in a small town; Ireneo, in his house on the outskirts of the town, soon learned of the arrival of those outlandish books. He sent me a flowery, sententious letter, reminding me of our "lamentably ephemeral" meeting "on the seventh of February, 1884." He dwelt briefly, elegiacally, on the "glorious services" that my uncle, Gregorio Haedo, who had died that same year, "had rendered to his two motherlands in the valiant Battle of Ituzaingó," (and) then he begged that I lend him one of the books I had brought, along with a dictionary "for a full understanding of the text, since I must plead ignorance of Latin." He promised to return the books to me in good condition, and "straightway." The penmanship was perfect, the letters exceptionally well formed; the spelling was that recommended by Andrés Bello: *i* for *y*; *j* for *g*. At first, of course, I thought it was some sort of joke. My cousins assured me it was not, that this "was just . . . just Ireneo." I didn't know whether to attribute to brazen conceit, ignorance, or stupidity the idea that hard-won Latin needed no more teaching than a dictionary could give; in order to fully disabuse Funes, I sent him Quicherat's *Gradus ad Parnassum* and the Pliny.

On February 14, I received a telegram from Buenos Aires urging me to return home immediately; my father was "not at all well." God forgive me, but the prestige of being the recipient of an urgent telegram, the desire to communicate to all of Fray Bentos the contradiction between the negative form of the news and the absoluteness of the adverbial phrase, the temptation to dramatize my grief by feigning a virile stoicism—all this perhaps distracted me from any possibility of real pain. As I packed my bag, I realized that I didn't have the *Gradus ad Parnassum* and the first volume of Pliny. The *Saturni* was to sail the next morning; that evening, after dinner, I walked over to Funes' house. I was amazed that the evening was no less oppressive than the day had been.

At the honest little house, Funes' mother opened the door.

She told me that Ireneo was in the back room. I shouldn't be surprised if I found the room dark, she told me, since Ireneo often spent his off hours without lighting the candle. I walked across the tiled patio and down the little hallway farther on, and came to the second patio. There was a grapevine; the darkness seemed to me virtually total. Then suddenly I heard Ireneo's high, mocking voice. The voice was speaking Latin; with morbid pleasure, the voice emerging from the shadows was reciting a speech or a prayer or an incantation. The Roman syllables echoed in the patio of hard-packed earth; my trepidation made me think them incomprehensible, and endless; later, during the enormous conversation of that night, I learned they were the first paragraph of the twenty-fourth chapter of the seventh book of Pliny's *Naturalis historia*. The subject of that chapter is memory; the last words were *ut nihil non iisdem verbis redderetur auditum*.

Without the slightest change of voice, Ireneo told me to come in. He was lying on his cot, smoking. I don't think I saw his face until the sun came up the next morning; when I look back, I believe I recall the momentary glow of his cigarette. His room smelled vaguely musty. I sat down; I told him about my telegram and my father's illness.

I come now to the most difficult point in my story, a story whose only *raison d'être* (as my readers should be told from the outset) is that dialogue half a century ago. I will not attempt to reproduce the words of it, which are now forever irrecoverable. Instead, I will summarize, faithfully, the many things Ireneo told me. Indirect discourse is distant and weak; I know that I am sacrificing the effectiveness of my tale. I only ask that my readers try to hear in their imagination the broken and staccato periods that astounded me that night.

Ireneo began by enumerating, in both Latin and Spanish, the cases of prodigious memory cataloged in the *Naturalis historia*: Cyrus, the king of Persia, who could call all the soldiers in his armies by name; Mithridates Eupator, who meted out justice in the twenty-two languages of the kingdom over which he ruled; Simonides, the inventor of the art of memory; Metrodorus, who was able faithfully to repeat what he had heard, though it be but once. With obvious sincerity, Ireneo said he was amazed that such cases were thought to be amazing. He told me that before that rainy afternoon when the blue roan had bucked him off, he had been what every man was—blind, deaf, befuddled, and virtually devoid of memory. (I tried to remind him how precise his perception of time, his memory for proper names had been—he ignored me.) He had lived, he said, for nineteen years as though in a dream: he looked without seeing, heard without listening,

forgot everything, or virtually everything. When he fell, he'd been knocked unconscious; when he came to again, the present was so rich, so clear, that it was almost unbearable, as were his oldest and even his most trivial memories. It was shortly afterward that he learned he was crippled; of that fact he hardly took notice. He reasoned (or felt) that immobility was a small price to pay. Now his perception and his memory were perfect.

With one quick look, you and I perceive three wineglasses on a table; Funes perceived every grape that had been pressed into the wine and all the stalks and tendrils of its vineyard. He knew the forms of the clouds in the southern sky on the morning of April 30, 1882, and he could compare them in his memory with the veins in the marbled binding of a book he had seen only once, or with the feathers of spray lifted by an oar on the Río Negro on the eve of the Battle of Quebracho. Nor were those memories simple—every visual image was linked to muscular sensations, thermal sensations, and so on. He was able to reconstruct every dream, every daydream he had ever had. Two or three times he had reconstructed an entire day; he had never once erred or faltered, but each reconstruction had itself taken an entire day. "I, myself, alone, have more memories than all mankind since the world began," he said to me. And also: "My dreams are like other people's waking hours." And again, toward dawn: "My memory, sir, is like a garbage heap." A circle drawn on a blackboard, a right triangle, a rhombus—all these are forms we can fully intuit; Ireneo could do the same with the stormy mane of a young colt, a small herd of cattle on a mountainside, a flickering fire and its uncountable ashes, and the many faces of a dead man at a wake. I have no idea how many stars he saw in the sky.

Those are the things he told me; neither then nor later have I ever doubted them. At that time there were no cinematographers, no phonographs; it nevertheless strikes me as implausible, even incredible, that no one ever performed an experiment with Funes. But then, all our lives we postpone everything that can be postponed; perhaps we all have the certainty, deep inside, that we are immortal and that sooner or later every man will do everything, know all there is to know.

The voice of Funes, from the darkness, went on talking.

He told me that in 1886 he had invented a numbering system original with himself, and that within a very few days he had passed the twenty-four thousand mark. He had not written it down, since anything he thought, even once, remained ineradicably with him. His original motivation, I think, was his irritation that the thirty-three Uruguayan patriots\* should require two figures and three words rather than a single figure, a single

word. He then applied this mad principle to the other numbers. Instead of seven thousand thirteen (7013), he would say, for instance, "Máximo Pérez"; instead of seven thousand fourteen (7014), "the railroad"; other numbers were "Luis Melián Lafinur," "Olimar," "sulfur," "clubs," "the whale," "gas," "a stewpot," "Napoleon," "Agustín de Vedia." Instead of five hundred (500), he said "nine." Every word had a particular figure attached to it, a sort of marker; the later ones were extremely complicated. . . . I tried to explain to Funes that his rhapsody of unconnected words was exactly the opposite of a number system. I told him that when one said "365" one said "three hundreds, six tens, and five ones," a breakdown impossible with the "numbers" *Nigger Timoteo* or a *ponchoful of meat*. Funes either could not or would not understand me.

In the seventeenth century, Locke postulated (and condemned) an impossible language in which each individual thing—every stone, every bird, every branch—would have its own name; Funes once contemplated a similar language, but discarded the idea as too general, too ambiguous. The truth was, Funes remembered not only every leaf of every tree in every patch of forest, but every time he had perceived or imagined that leaf. He resolved to reduce every one of his past days to some seventy thousand recollections, which he would then define by numbers. Two considerations dissuaded him: the realization that the task was interminable, and the realization that it was pointless. He saw that by the time he died he would still not have finished classifying all the memories of his childhood.

The two projects I have mentioned (an infinite vocabulary for the natural series of numbers, and a pointless mental catalog of all the images of his memory) are foolish, even preposterous, but they reveal a certain halting grandeur. They allow us to glimpse, or to infer, the dizzying world that Funes lived in. Funes, we must not forget, was virtually incapable of general, platonic ideas. Not only was it difficult for him to see that the generic symbol "dog" took in all the dissimilar individuals of all shapes and sizes, it irritated him that the "dog" of three-fourteen in the afternoon, seen in profile, should be indicated by the same noun as the dog of three-fifteen, seen frontally. His own face in the mirror, his own hands, surprised him every time he saw them. Swift wrote that the emperor of Lilliput could perceive the movement of the minute hand of a clock; Funes could continually perceive the quiet advances of corruption, of tooth decay, of weariness. He saw—he *noticed*—the progress of death, of humidity. He was the solitary, lucid spectator of a multiform, momentaneous, and almost unbearably precise world. Babylon, London, and New York dazzle mankind's imagination

with their fierce splendor; no one in the populous towers or urgent avenues of those cities has ever felt the heat and pressure of a reality as inexhaustible as that which battered Ireneo, day and night, in his poor South American hinterland. It was hard for him to sleep. To sleep is to take one's mind from the world; Funes, lying on his back on his cot, in the dimness of his room, could picture every crack in the wall, every molding of the precise houses that surrounded him. (I repeat that the most trivial of his memories was more detailed, more vivid than our own perception of a physical pleasure or a physical torment.) Off toward the east, in an area that had not yet been cut up into city blocks, there were new houses, unfamiliar to Ireneo. He pictured them to himself as black, compact, made of homogeneous shadow; he would turn his head in that direction to sleep. He would also imagine himself at the bottom of a river, rocked (and negated) by the current.

He had effortlessly learned English, French, Portuguese, Latin. I suspect, nevertheless, that he was not very good at thinking. To think is to ignore (or forget) differences, to generalize, to abstract. In the teeming world of Ireneo Funes there was nothing but particulars—and they were virtually *immediate* particulars.

The leery light of dawn entered the patio of packed earth.

It was then that I saw the face that belonged to the voice that had been talking all night long. Ireneo was nineteen, he had been born in 1868; he looked to me as monumental as bronze—older than Egypt, older than the prophecies and the pyramids. I was struck by the thought that every word I spoke, every expression of my face or motion of my hand would endure in his implacable memory; I was rendered clumsy by the fear of making pointless gestures.

Ireneo Funes died in 1889 of pulmonary congestion.

p. 72: *Néstor Ibarra*: (b. 1908) "Born in France of an Argentine father who was the son of a French Basque émigré, NI went to the University of Buenos Aires around 1925 to complete his graduate education. While [there] he discovered Borges' poems and . . . tried to persuade his teachers to let him write a thesis on Borges' ultraist poetry" (Rodríguez Monegal, p. 239). Ibarra's groundbreaking and very important study of JLB, *Borges et Borges*, and his translations of JLB (along with those of Roger Caillois) into French in the 1950s were instrumental in the worldwide recognition of JLB's greatness. Among the other telling associations with this and other stories is the fact that Ibarra and Borges invented a new language ("with surrealist or ultraist touches"), a new French school of literature, Identism, "in which objects were always compared to themselves," and a new review, titled *Papers for the Suppression of Reality* (see "Pierre Menard," in this volume; this information, Rodríguez Monegal, pp. 240–241). The N.R.F. is the *Nouvelle Revue Française*, an extremely important French literary magazine that published virtually every important modern writer in the first three decades of this century.

p. 72: *Ezequiel Martínez Estrada*: Martínez Estrada (1895–1964) was an influential Argentine writer whose work *Radiografía de la pampa* (X-ray of the Pampa) JLB reviewed very favorably in 1933 in the literary supplement (*Revista Multicolor de los Sábados* ["Saturday Motley Review"]) to the Buenos Aires newspaper *Crítica*.

p. 72: *Drieu La Rochelle*: Pierre-Eugene Drieu La Rochelle (1893–1945) was for a time the editor of the *Nouvelle Revue Française*; he visited Argentina in 1933, recognized JLB's genius, and is reported to have said on his return to France that "*Borges vaut le voyage*" (Fishburn and Hughes).

p. 72: *Alfonso Reyes*: Reyes (1889–1959) was a Mexican poet and essayist, ambassador to Buenos Aires (1927–1930 and again 1936–1937), and friend of JLB's (Fishburn and Hughes). Reyes is recognized as one of the great humanists of the Americas in the twentieth century, an immensely cultured man who was a master of the Spanish language and its style ("direct and succinct without being thin or prosaic" [Rodríguez Monegal]).

p. 73: *Xul Solar*: Xul Solar is the nom de plume—turned—name of Alejandro Schultz (1887–1963), a lifelong friend of JLB; JLB compared Xul favorably with William Blake. Xul was a painter and something of a "creative linguist," having invented a language he called creol: a "language . . . made up of Spanish enriched by neologisms and by monosyllabic English words . . . used as adverbs" (Roberto Alifano, interviewer and editor, *Twenty-Four Conversations with Borges*, trans. Nicomede Suárez Araúz, Willis Barnstone, and Noemí Escandell [Housatonic, Mass.: Lascaux Publishers, 1984], p. 119). In another place, JLB also notes another language invented by Xul Solar: "a philosophical language after the manner of John Wilkins" ("Autobiographical Essay," p. 237: *The Aleph and Other Stories: 1933–1969* [New York: Dutton, 1970], pp. 203–260). JLB goes on to note that "Xul was his version of Schultz and Solar of Solari." Xul Solar's painting has often been compared with that of Paul Klee; "strange" and "mysterious" are adjectives often applied to it. Xul illustrated three of JLB's books: *El tamaño de mi esperanza* (1926), *El idioma de los argentinos* (1928), and *Un modelo para la muerte*, the collaboration between JLB and Adolfo Bioy Casares that was signed "B. Suárez Lynch." In his biography of Borges, Emir Rodríguez Monegal devotes several pages to Xul's influence on JLB's writing; Borges himself also talks at length about Xul in the anthology of interviews noted above. Xul was, above all, a "character" in the Buenos Aires of the twenties and thirties and beyond.

p. 80: *Amorim*: Enrique Amorim (1900–1960) was a Uruguayan novelist, related to Borges by marriage. He wrote about the pampas, the gaucho, and gaucho life; Borges thought his *El Paisano Aguilar* "a closer description of gaucho life than Güiraldes' more famous *Don Segundo Sombra*" (Fishburn and Hughes).

#### Pierre Menard, Author of the *Quixote*

p. 93: *Local color in Maurice Barrès or Rodríguez Larreta*: Barrès (1862–1923) was a French writer whose works include a text on bull-fighting entitled *Du sang, de la volupté et de la mort* (Fishburn and Hughes); one can see what the narrator is getting at in terms of romanticizing the foreign. Enrique Rodríguez Larreta (1875–1961) wrote historical novels; one, set in Avila and Toledo in the time of Philip II (hence the reference to that name in the text) and titled *La gloria de Don Ramiro*, used an archaic Spanish for the dialogue; clearly this suggests the archaism of Menard's *Quixote*. (Here I paraphrase Fishburn and Hughes.)

#### A Survey of the Works of Herbert Quain

p. 108: *The Siamese Twin Mystery*: A novel by Ellery Queen, published in 1933. Here the literary critic—narrator is lamenting the fact that Quain's novel was overshadowed by the much more popular Queen's.

#### ARTIFICES

##### Funes, His Memory

p. 131: *Title*: This story has generally appeared under the title "Funes the Memorious," and it must be the brave (or foolhardy) translator who dares change such an odd and memorable title. Nor would the translator note (and attempt to justify) his choice of a translation except in unusual circumstances. Here, however, the title in the original Spanish calls for some explanation. The title is "Funes el memorioso"; the word *memorioso* is not an odd Spanish word; it is in fact perfectly common, if somewhat colloquial. It simply means "having a wonderful or powerful memory," what in English one might render by the expression "having a memory like an elephant." The beauty of the Spanish is that the entire long phrase is compressed into a single word, a single adjective, used in the original title as an epithet: Funes the Elephant-Memorial. (The reader can see that that translation won't do.) The word "memorist" is perhaps the closest thing that common English yields up without inventing a new word such as "memorious," which strikes the current translator as vaguely Lewis Carroll-esque, yet "memorist" has something vaguely show business about it, as though Funes worked vaudeville or the carnival sideshows. The French title of this story is the lovely eighteenth-century-sounding "*Funes ou La Mémoire*"; with a nod to JLB's great admirer John Barth, I have chosen "Funes, His Memory."

p. 131: *The Banda Oriental*: The "eastern bank" of the River Plate, the old name of Uruguay before it became a country, and a name used for many years afterward by the "old-timers" or as a sort of nickname.

p. 131: *Pedro Leandro Ipuche*: The Uruguayan Ipuche was a friend of the young ultraist-period Borges (ca. 1925), with whom (along with Ricardo Güiraldes, author of

the important novel *Don Segundo Sombra*) he worked on the literary magazine *Proa* (Fishburn and Hughes). *Proa* was an influential little magazine, and Borges and friends took it seriously; they were engaged, as Rodríguez Monegal quotes the "Autobiographical Essay" as saying, in "renewing both prose and poetry."

p. 131: *Fray Bentos*: "A small town on the banks of the Uruguay River, famous for its meat-canning industry. In his youth Borges was a regular visitor to his cousins' ranch near Fray Bentos" (Fishburn and Hughes). Haedo was in fact the family name of these cousins.

p. 135: *The thirty-three Uruguayan patriots*: The "Thirty-three," as they were called, were a band of determined patriots under the leadership of Juan Antonio Lavalleja who crossed the River Plate from Buenos Aires to Montevideo in order to "liberate" the Banda Oriental (Uruguay) from the Spaniards. Their feat of bravery, under impossible odds, immortalized them in the mythology of the Southern Cone. For fuller detail, see the note to p. 474, for the story "Avelino Arredondo" in the volume *The Book of Sand*.

### Three Versions of Judas

p. 165 (note): *Euclides da Cunha*: Cunha (1866–1909) was a very well-known Brazilian writer whose famous novel is a fictional retelling of an uprising in the state of Bahia. He was moved by the spiritualism (Fishburn and Hughes note its mystical qualities) of the rebels.

p. 165 (note): *Antonio Conselheiro*: (1828–1897). Conselheiro was "a Brazilian religious dissident who led a rebellion in Canudos, in the northern state of Bahia. The rebels were peasants . . . who lived in a system of communes, working out their own salvation. They rose against the changes introduced by the new Republican government, which they regarded as the Antichrist. . . . Conselheiro's head was cut off and put on public display" (Fishburn and Hughes). His real name was Antonio Maciel; *conselheiro* means "counselor," and so his messianic, ministerial role is here emphasized.

p. 165 (note): *Almafuerte*: The pseudonym of Pedro Bonifacio Palacio (1854–1917), one of Argentina's most beloved poets. A kind of role model and hero to young writers, akin to the phenomenon of Dylan Thomas in Britain and the United States a few years ago, Almafuerte was one of JLB's most admired contemporaries.

### The End

p. 169: "It'd been longer than seven years that I'd gone without seeing my children. I found them that day, and I wouldn't have it so's I looked to them like a man on his way to a knife fight": It is not these words that need noting, but an "intertextual event." It is about here that the Argentine reader will probably realize what this story is about: It is a retelling of the end of José Hernández' famous tale *Martín Fierro*. As Fierro is a knife fighter, and as a black man figures in the poem, and as there is a famous song contest, the reader will put two and two together, no doubt, even before Martín Fierro's name is mentioned a few lines farther on. This is the way Fishburn and Hughes state the situation: "The episode alluded to in 'The End' is the *payada*, or song contest, between Martín Fierro and *el moreno* ['the black man'] who was the brother of the murdered negro. In the contest the gauchos discuss metaphysical themes, but towards the end *el moreno* reveals his identity, and his desire for revenge is made clear.

In keeping with the more conciliatory tone of pt. 2 [of Hernández' original poem] a fight is prevented between the two contestants, each going his own way. "The End" is a gloss on this episode, the fight that might have taken place." By this late in the volume, JLB's Preface to the stories, hinting at the coexistence of a "famous book" in this story, may have dimmed in the reader's memory, but for the Latin American reader, the creeping familiarity of the events, like the echoes of Shakespeare in the assassination of Kilpatrick in "Theme of the Traitor and the Hero," should come into the foreground in this section of the story, and the reader, like Ryan in that other story, make the "connection."

### The South

p. 174: *Buenos Aires*: Here the province, not the city. The reference is to the northern border, near Entre Ríos and Santa Fe provinces, on the Paraná River.

p. 174: *Catriel*: Cipriano Catriel (d. 1874). Catriel was an Indian chieftain who fought against the Argentines in the Indian wars. Later, however, he fought on the side of the revolutionary forces (Fishburn and Hughes).

p. 178: *His gauchito trousers*: This is the *chiripá*, a triangular worsted shawl tied about the waist with the third point pulled up between the legs and looped into a knot to form a rudimentary pant, or a sort of diaper. It is worn over a pair of pantaloons (ordinarily white) that "stick out" underneath. Sometimes, incredible as it strikes Anglo-Saxons that the extraordinarily *machista* gauchos would wear such clothing (but think of the Scots' kilts), the pantaloons had lace bottoms.

### Notes to *The Aleph*, pp. 181–288

#### The Dead Man

p. 196: *Río Grande do Sul*: The southernmost state of Brazil, bordering both Argentina and Uruguay on the north. Later in this story, a certain wildness is attributed to this region; JLB often employed the implicit contrast between the more "civilized" city and province of Buenos Aires (and all of Argentina) and the less "developed" city of Montevideo and nation of Uruguay and its "wilderness of horse country," the "plains," "the interior," here represented by Río Grande do Sul.

p. 196: *Paso del Molino*: "A lower-to-middle-class district outside Montevideo" (Fishburn and Hughes).

#### Story of the Warrior and the Captive Maiden

p. 210: *The Auracan or Pampas tongue*: The Pampas Indians were a nomadic people who inhabited the plains of the Southern Cone at the time of the Conquest; they were overrun by the Araucans, and the languages and cultures merged; today the two names are essentially synonymous (Fishburn and Hughes). English seems not to have taken the name Pampas for anything but the plains of Argentina.

p. 211: *Pulpería*: A country store or general store, though not the same sort of corner grocery-store-and-bar, the *esquina* or *almacén*, that Borges uses as a setting in the