

JORGE LUIS BORGES
COLLECTED FICTIONS
PENGUIN, 1998

Tuttle
F19

The Aleph

O God, I could be bounded in a nutshell and count myself a King of infinite space.

Hamlet, II:2

But they will teach us that Eternity is the Standing still of the Present Time, a *Nunc-stans* (as the Schools call it); which neither they, nor any else understand, no more than they would a *Hic-stans* for an Infinite greatness of Place.

Leviathan, IV:46

That same sweltering morning that Beatriz Viterbo died, after an imperious confrontation with her illness in which she had never for an instant stooped to either sentimentality or fear, I noticed that a new advertisement for some cigarettes or other (*blondes*, I believe they were) had been posted on the iron billboards of the Plaza Constitución; the fact deeply grieved me, for I realized that the vast unceasing universe was already growing away from her, and that this change was but the first in an infinite series. *The universe may change, but I shall not*, thought I with melancholy vanity. I knew that more than once my futile devotion had exasperated her; now that she was dead, I could consecrate myself to her memory—without hope, but also without humiliation. I reflected that April 30 was her birthday; stopping by her house on Calle Garay that day to pay my respects to her father and her first cousin Carlos Argentino Daneri was an irreproachable, perhaps essential act of courtesy. Once again I would wait in the half-light of the little parlor crowded with furniture and draperies and bric-a-brac, once again I would study the details of the many photographs and portraits of her: Beatriz Viterbo, in profile, in color; Beatriz in a mask at the Carnival of 1921; Beatriz' first communion; Beatriz on the day of her wedding to Roberto Alessandri; Beatriz shortly after the divorce, lunching at the Jockey Club;

Beatriz in Quilmes* with Delia San Marco Porcel and Carlos Argentino; Beatriz with the Pekinese that had been a gift from Villegas Haedo; Beatriz in full-front and in three-quarters view, smiling, her hand on her chin. . . . I would not be obliged, as I had been on occasions before, to justify my presence with modest offerings of books—books whose pages I learned at last to cut, so as not to find, months later, that they were still intact.

Beatriz Viterbo died in 1929; since then, I have not allowed an April 30 to pass without returning to her house. That first time, I arrived at seven-fifteen and stayed for about twenty-five minutes; each year I would turn up a little later and stay a little longer; in 1933, a downpour came to my aid; they were forced to ask me to dinner. Naturally, I did not let that fine precedent go to waste; in 1934 I turned up a few minutes after eight with a lovely confection from Santa Fe; it was perfectly natural that I should stay for dinner. And so it was that on those melancholy and vainly erotic anniversaries I came to receive the gradual confidences of Carlos Argentino Daneri.

Beatriz was tall, fragile, very slightly stooped; in her walk, there was (if I may be pardoned the oxymoron) something of a graceful clumsiness, a *soupçon* of hesitancy, or of palsy; Carlos Argentino is a pink, substantial, gray-haired man of refined features. He holds some sort of subordinate position in an illegible library in the outskirts toward the south of the city; he is authoritarian, though also ineffectual; until very recently he took advantage of nights and holidays to remain at home. At two generations' remove, the Italian *s* and the liberal Italian gesticulation still survive in him. His mental activity is constant, passionate, versatile, and utterly insignificant. He is full of pointless analogies and idle scruples. He has (as Beatriz did) large, beautiful, slender hands. For some months he labored under an obsession for Paul Fort, less for Fort's ballads than the idea of a glory that could never be tarnished. "He is the prince of the poets of *la belle France*," he would fatuously say. "You assail him in vain; you shall never touch him—not even the most venomous of your darts shall ever touch him."

On April 30, 1941, I took the liberty of enriching my sweet offering with a bottle of domestic brandy. Carlos Argentino tasted it, pronounced it "interesting," and, after a few snifters, launched into an *apologia* for modern man.

"I picture him," he said with an animation that was rather unaccountable, "in his study, as though in the watchtower of a great city, surrounded by telephones, telegraphs, phonographs, the latest in radio-telephone and motion-picture and magic-lantern equipment, and glossaries and calendars and timetables and bulletins. . . ."

He observed that for a man so equipped, the act of traveling was supererogatory; this twentieth century of ours had upended the fable of Muhammad and the mountain—mountains nowadays did in fact come to the modern Muhammad.

So witless did these ideas strike me as being, so sweeping and pompous the way they were expressed, that I associated them immediately with literature. Why, I asked him, didn't he write these ideas down? Predictably, he replied that he already had; they, and others no less novel, figured large in the Augural Canto, Prologurial Canto, or simply Prologue-Canto, of a poem on which he had been working, with no deafening hurly-burly and *sans réclame*, for many years, leaning always on those twin staffs Work and Solitude. First he would open the floodgates of the imagination, then repair to the polishing wheel. The poem was entitled *The Earth*; it centered on a description of our own terraqueous orb and was graced, of course, with picturesque digression and elegant apostrophe.

I begged him to read me a passage, even if only a brief one. He opened a desk drawer, took out a tall stack of tablet paper stamped with the letterhead of the Juan Crisóstomo Lafinur Library,* and read, with ringing self-satisfaction:

I have seen, as did the Greek, man's cities and his fame,
The works, the days of various light, the hunger;
I prettify no fact, I falsify no name,
For the *voyage* I narrate is . . . *autour de ma chambre*.

"A stanza interesting from every point of view," he said. "The first line wins the kudos of the learned, the academician, the Hellenist—though perhaps not that of those would-be scholars that make up such a substantial portion of popular opinion. The second moves from Homer to Hesiod (implicit homage, at the very threshold of the dazzling new edifice, to the father of didactic poetry), not without revitalizing a technique whose lineage may be traced to Scripture—that is, enumeration, congeries, or conglobation. The third—baroque? decadent? the purified and fanatical cult of form?—consists of twinned hemistichs; the fourth, unabashedly bilingual, assures me the unconditional support of every spirit able to feel the ample attractions of playfulness. I shall say nothing of the unusual rhyme, nor of the erudition that allows me—without pedantry or boorishness!—to include within the space of four lines three erudite allusions spanning thirty cen-

turies of dense literature: first the *Odyssey*, second the *Works and Days*, and third that immortal bagatelle that regales us with the diversions of the Savoyard's plume. . . . Once again, I show my awareness that truly *modern* art demands the balm of laughter, of *scherzo*. There is no doubt about it—Goldoni was right!"

Carlos Argentino read me many another stanza, all of which earned the same profuse praise and comment from him. There was nothing memorable about them; I could not even judge them to be much worse than the first one. Application, resignation, and chance had conspired in their composition; the virtues that Daneri attributed to them were afterthoughts. I realized that the poet's work had lain not in the poetry but in the invention of reasons for accounting the poetry admirable; naturally, that later work modified the poem for Daneri, but not for anyone else. His oral expression was extravagant; his metrical clumsiness prevented him, except on a very few occasions, from transmitting that extravagance to the poem.¹

Only once in my lifetime have I had occasion to examine the fifteen thousand dodecasyllables of the *Polyalbion*—that topographical epic in which Michael Drayton recorded the fauna, flora, hydrography, orography, military and monastic history of England—but I am certain that Drayton's massive yet limited *œuvre* is less tedious than the vast enterprise conceived and given birth by Carlos Argentino. He proposed to versify the entire planet; by 1941 he had already dispatched several hectares of the state of Queensland, more than a kilometer of the course of the Ob, a gasworks north of Veracruz, the leading commercial establishments in the parish of Concepción, Mariana Cambaceres de Alvear's villa on Calle Once de Setiembre in Belgrano, and a Turkish bath not far from the famed Brighton Aquarium. He read me certain laborious passages from the Australian region of his poem; his long, formless alexandrines lacked the relative agitation of the prologue. Here is one stanza:

I do, however, recall these lines from a satire in which he lashed out vehemently against bad poets:

This one fits the poem with a coat of mail
Of erudition; that one, with gala pomps and circumstance.
Both flail their absurd pennons to no avail,
Neglecting, poor wretches, the factor sublime—its LOVELINESS!

It was only out of concern that he might create an army of implacable and powerful enemies, he told me, that he did not fearlessly publish the poem.

Hear this. To the right hand of the routine signpost
 (Coming—what need is there to say?—from north-northwest)
 Yawns a bored skeleton—Color? Sky-pearly.—
 Outside the sheepfold that suggests an ossuary.

“Two audacious risks!” he exclaimed in exultation, “snatched from the jaws of disaster, I can hear you mutter, by success! I admit it, I admit it. One, the epithet *routine*, while making an adjective of a synonym for ‘highway,’ nods, *en passant*, to the inevitable tedium inherent to those chores of a pastoral and rustic nature that neither georgics nor our own belated *Don Segundo* ever dared acknowledge in such a forthright way, with no beating about the bush. And the second, delicately referring to the first, the forcefully prosaic phrase *Yawns a bored skeleton*, which the finicky will want to excommunicate without benefit of clergy but that the critic of more manly tastes will embrace as he does his very life. The entire line, in fact, is a good 24 karats. The second half-line sets up the most animated sort of conversation with the reader; it anticipates his lively curiosity, puts a question in his mouth, and then . . . *voilà*, answers it . . . on the instant. And what do you think of that coup *sky-pearly*? The picturesque neologism just *hints* at the sky, which is such an important feature of the Australian landscape. Without that allusion, the hues of the sketch would be altogether too gloomy, and the reader would be compelled to close the book, his soul deeply wounded by a black and incurable melancholy.”

About midnight, I took my leave.

Two Sundays later, Daneri telephoned me for what I believe was the first time in his or my life. He suggested that we meet at four, “to imbibe the milk of the gods together in the nearby salon-bar that my estimable landlords, Messrs. Zunino and Zungri, have had the rare commercial foresight to open on the corner. It is a *café* you will do well to acquaint yourself with.” I agreed, with more resignation than enthusiasm, to meet him. It was hard for us to find a table; the relentlessly modern “salon-bar” was only slightly less horrendous than I had expected; at neighboring tables, the excited clientele discussed the sums invested by Zunino and Zungri without a second’s haggling. Carlos Argentino pretended to be amazed at some innovation in the establishment’s lighting (an innovation he’d no doubt been apprised of beforehand) and then said to me somewhat severely:

“Much against your inclinations it must be that you recognize that this place is on a par with the most elevated heights of Flores.”*

Then he reread four or five pages of his poem to me. Verbal ostentation

was the perverse principle that had guided his revisions: where he had formerly written “blue” he now had “azure,” “cerulean,” and even “bluish.” The word “milky” was not sufficiently hideous for him; in his impetuous description of a place where wool was washed, he had replaced it with “lactine,” “lactescent,” “lactoreous,” “lacteal.” . . . He railed bitterly against his critics; then, in a more benign tone, he compared them to those persons “who possess neither precious metals nor even the steam presses, laminators, and sulfuric acids needed for minting treasures, but who can *point out* to others the *precise location* of a treasure.” Then he was off on another tack, inveighing against the obsession for forewords, what he called “prologomania,” an attitude that “had already been spoofed in the elegant preface to the *Quixote* by the Prince of Wits himself.” He would, however, admit that an attention-getting recommendation might be a good idea at the portals of his new work—“an accolade penned by a writer of stature, of real import.” He added that he was planning to publish the first cantos of his poem. It was at that point that I understood the unprecedented telephone call and the invitation: the man was about to ask me to write the preface to that pedantic farrago of his. But my fear turned out to be unfounded. Carlos Argentino remarked, with grudging admiration, that he believed he did not go too far in saying that the prestige achieved in every sphere by the man of letters Alvaro Melián Lafinur was “solid,” and that if I could be persuaded to persuade him, Alvaro “might be enchanted to write the called-for foreword.” In order to forestall the most unpardonable failure on my part, I was to speak on behalf of the poem’s two incontrovertible virtues: its formal perfection and its scientific rigor—“because that broad garden of rhetorical devices, figures, charms, and graces will not tolerate a single detail that does not accord with its severe truthfulness.” He added that Beatriz had always enjoyed Alvaro’s company.

I agreed, I agreed most profusely. I did, however, for the sake of added plausibility, make it clear that I wouldn’t be speaking with Alvaro on Monday but rather on Thursday, at the little supper that crowned each meeting of the Writers Circle. (There are no such suppers, although it is quite true that the meetings are held on Thursday, a fact that Carlos Argentino might verify in the newspapers and that lent a certain credence to my contention.) I told him (half-prophetically, half-farsightedly) that before broaching the subject of the prologue, I would describe the curious design of the poem. We said our good-byes; as I turned down Calle Bernardo de Irigoyen, I contemplated as impartially as I could the futures that were left to me: (a) speak with Alvaro and tell him that that first cousin of Beatriz’ (the explanatory

circumlocution would allow me to speak her name) had written a poem that seemed to draw out to infinity the possibilities of cacophony and chaos; (b) not speak with Alvaro. Knowing myself pretty well, I foresaw that my indolence would opt for (b).

From early Friday morning on, the telephone was a constant source of anxiety. I was indignant that this instrument from which Beatriz' irrecoverable voice had once emerged might now be reduced to transmitting the futile and perhaps angry complaints of that self-deluding Carlos Argentino Daneri. Fortunately, nothing came of it—save the inevitable irritation inspired by a man who had charged me with a delicate mission and then forgotten all about me.

Eventually the telephone lost its terrors, but in late October Carlos Argentino did call me. He was very upset; at first I didn't recognize his voice. Dejectedly and angrily he stammered out that that now unstoppable pair Zunino and Zungri, under the pretext of expanding their already enormous "café," were going to tear down his house.

"The home of my parents—the home where I was born—the old and deeply rooted house on Calle Garay!" he repeated, perhaps drowning his grief in the melodiousness of the phrase.

It was not difficult for me to share his grief. After forty, every change becomes a hateful symbol of time's passing; in addition, this was a house that I saw as alluding infinitely to Beatriz. I tried to make that extremely delicate point clear; my interlocutor cut me off. He said that if Zunino and Zungri persisted in their absurd plans, then Zunni, his attorney, would sue them *ipso facto* for damages, and force them to part with a good hundred thousand for his trouble.

Zunni's name impressed me; his law firm, on the corner of Caseros and Tacuarí, is one of proverbial sobriety. I inquired whether Zunni had already taken the case. Daneri said he'd be speaking with him that afternoon; then he hesitated, and in that flat, impersonal voice we drop into when we wish to confide something very private, he said he had to have the house so he could finish the poem—because in one corner of the cellar there was an Aleph. He explained that an Aleph is one of the points in space that contain all points.

"It's right under the dining room, in the cellar," he explained. In his distress, his words fairly tumbled out. "*It's mine, it's mine*; I discovered it in my childhood, before I ever attended school. The cellar stairway is steep, and my aunt and uncle had forbidden me to go down it, but somebody said you could go around the world with that thing down there in the basement. The

person, whoever it was, was referring, I later learned, to a steamer trunk, but I thought there was some magical contraption down there. I tried to sneak down the stairs, fell head over heels, and when I opened my eyes, I saw the Aleph."

"The Aleph?" I repeated.

"Yes, the place where, without admixture or confusion, all the places of the world, seen from every angle, coexist. I revealed my discovery to no one, but I did return. The child could not understand that he was given that privilege so that the man might carve out a poem! Zunino and Zungri shall never take it from me—never, *never!* Lawbook in hand, Zunni will prove that my Aleph is *inalienable*."

I tried to think.

"But isn't the cellar quite dark?"

"Truth will not penetrate a recalcitrant understanding. If all the places of the world are within the Aleph, there too will be all stars, all lamps, all sources of light."

"I'll be right over. I want to see it."

I hung up before he could tell me not to come. Sometimes learning a fact is enough to make an entire series of corroborating details, previously unrecognized, fall into place; I was amazed that I hadn't realized until that moment that Carlos Argentino was a madman. All the Viterbos, in fact. . . . Beatriz (I myself have said this many times) was a woman, a girl of implacable clear-sightedness, but there were things about her—oversights, distractions, moments of contempt, downright cruelty—that perhaps could have done with a *pathological* explanation. Carlos Argentino's madness filled me with malign happiness; deep down, we had always detested one another.

On Calle Garay, the maid asked me to be so kind as to wait—Sr. Daneri was in the cellar, as he always was, developing photographs. Beside the flowerless vase atop the useless piano smiled the great faded photograph of Beatriz, not so much anachronistic as outside time. No one could see us; in a desperation of tenderness I approached the portrait.

"Beatriz, Beatriz Elena, Beatriz Elena Viterbo," I said. "Beloved Beatriz, Beatriz lost forever—it's me, it's me, Borges."

Carlos came in shortly afterward. His words were laconic, his tone indifferent; I realized that he was unable to think of anything but the loss of the Aleph.

"A glass of pseudocognac," he said, "and we'll duck right into the cellar. I must forewarn you: dorsal decubitus is essential, as are darkness, immobility, and a certain ocular accommodation. You'll lie on the tile floor and

fix your eyes on the nineteenth step of the pertinent stairway. I'll reascend the stairs, let down the trap door, and you'll be alone. Some rodent will frighten you—easy enough to do! Within a few minutes, you will see the Aleph. The microcosm of the alchemists and Kabbalists, our proverbial friend the *multum in parvo*, made flesh!

"Of course," he added, in the dining room, "if you don't see it, that doesn't invalidate anything I've told you. . . . Go on down; within a very short while you will be able to begin a dialogue with *all* the images of Beatriz."

I descended quickly, sick of his vapid chatter. The cellar, barely wider than the stairway, was more like a well or cistern. In vain my eyes sought the trunk that Carlos Argentino had mentioned. A few burlap bags and some crates full of bottles cluttered one corner. Carlos picked up one of the bags, folded it, and laid it out very precisely.

"The couch is a humble one," he explained, "but if I raise it one inch higher, you'll not see a thing, and you'll be cast down and dejected. Stretch that great clumsy body of yours out on the floor and count up nineteen steps."

I followed his ridiculous instructions; he finally left. He carefully let down the trap door; in spite of a chink of light that I began to make out later, the darkness seemed total. Suddenly I realized the danger I was in; I had allowed myself to be locked underground by a madman, after first drinking down a snifter of poison. Carlos' boasting clearly masked the deep-seated fear that I wouldn't see his "miracle"; in order to protect his delirium, in order to hide his madness from himself, *he had to kill me*. I felt a vague discomfort, which I tried to attribute to my rigidity, not to the operation of a narcotic. I closed my eyes, then opened them. It was then that I saw the Aleph.

I come now to the ineffable center of my tale; it is here that a writer's hopelessness begins. Every language is an alphabet of symbols the employment of which assumes a past shared by its interlocutors. How can one transmit to others the infinite Aleph, which my timorous memory can scarcely contain? In a similar situation, mystics have employed a wealth of emblems: to signify the deity, a Persian mystic speaks of a bird that somehow is all birds; Alain de Lille speaks of a sphere whose center is everywhere and circumference nowhere; Ezekiel, of an angel with four faces, facing east and west, north and south at once. (It is not for nothing that I call to mind these inconceivable analogies; they bear a relation to the Aleph.) Perhaps the gods would not deny me the discovery of an equivalent image, but then this report would be polluted with literature, with falseness. And besides, the central problem—the enumeration, even partial enumeration, of infinity—is irresolvable. In that unbounded moment, I saw millions of delightful and

horrible acts; none amazed me so much as the fact that all occupied the same point, without superposition and without transparency. What my eyes saw was *simultaneous*; what I shall write is *successive*, because language is successive. Something of it, though, I will capture.

Under the step, toward the right, I saw a small iridescent sphere of almost unbearable brightness. At first I thought it was spinning; then I realized that the movement was an illusion produced by the dizzying spectacles inside it. The Aleph was probably two or three centimeters in diameter, but universal space was contained inside it, with no diminution in size. Each thing (the glass surface of a mirror, let us say) was infinite things, because I could clearly see it from every point in the cosmos. I saw the populous sea, saw dawn and dusk, saw the multitudes of the Americas, saw a silvery spiderweb at the center of a black pyramid, saw a broken labyrinth (it was London), saw endless eyes, all very close, studying themselves in me as though in a mirror, saw all the mirrors on the planet (and none of them reflecting me), saw in a rear courtyard on Calle Soler the same tiles I'd seen twenty years before in the entryway of a house in Fray Bentos, saw clusters of grapes, snow, tobacco, veins of metal, water vapor, saw convex equatorial deserts and their every grain of sand, saw a woman in Inverness whom I shall never forget, saw her violent hair, her haughty body, saw a cancer in her breast, saw a circle of dry soil within a sidewalk where there had once been a tree, saw a country house in Adrogué, saw a copy of the first English translation of Pliny (Philemon Holland's), saw every letter of every page at once (as a boy, I would be astounded that the letters in a closed book didn't get all scrambled up together overnight), saw simultaneous night and day, saw a sunset in Querétaro that seemed to reflect the color of a rose in Bengal, saw my bedroom (with no one in it), saw in a study in Alkmaar a globe of the terraqueous world placed between two mirrors that multiplied it endlessly, saw horses with wind-whipped manes on a beach in the Caspian Sea at dawn, saw the delicate bones of a hand, saw the survivors of a battle sending postcards, saw a Tarot card in a shopwindow in Mirzapur, saw the oblique shadows of ferns on the floor of a greenhouse, saw tigers, pistons, bisons, tides, and armies, saw all the ants on earth, saw a Persian astrolabe, saw in a desk drawer (and the handwriting made me tremble) obscene, incredible, detailed letters that Beatriz had sent Carlos Argentino, saw a beloved monument in Chacarita,* saw the horrendous remains of what had once, deliciously, been Beatriz Viterbo, saw the circulation of my dark blood, saw the coils and springs of love and the alterations of death, saw the Aleph from everywhere at once, saw the earth in the Aleph, and the Aleph

once more in the earth and the earth in the Aleph, saw my face and my viscera, saw your face, and I felt dizzy, and I wept, because my eyes had seen that secret, hypothetical object whose name has been usurped by men but which no man has ever truly looked upon: the inconceivable universe.

I had a sense of infinite veneration, infinite pity.

"Serves you right, having your mind boggled, for sticking your nose in where you weren't wanted," said a jovial, bored voice. "And you may rack your brains, but you'll never repay me for this revelation—not in a hundred years. What a magnificent observatory, eh, Borges!"

Carlos Argentino's shoes occupied the highest step. In the sudden half-light, I managed to get to my feet.

"Magnificent . . . Yes, quite . . . magnificent," I stammered.

The indifference in my voice surprised me.

"You did see it?" Carlos Argentino insisted anxiously. "See it clearly? In color and everything?"

Instantly, I conceived my revenge. In the most kindly sort of way—manifestly pitying, nervous, evasive—I thanked Carlos Argentino Daneri for the hospitality of his cellar and urged him to take advantage of the demolition of his house to remove himself from the pernicious influences of the metropolis, which no one—believe me, no one!—can be immune to. I refused, with gentle firmness, to discuss the Aleph; I clasped him by both shoulders as I took my leave and told him again that the country—peace and quiet, you know—was the very best medicine one could take.

Out in the street, on the steps of the Constitución Station, in the subway, all the faces seemed familiar. I feared there was nothing that had the power to surprise or astonish me anymore, I feared that I would never again be without a sense of *déjà vu*. Fortunately, after a few unsleeping nights, forgetfulness began to work in me again.

Postscript (March 1, 1943): Six months after the demolition of the building on Calle Garay, Procrustes Publishers, undaunted by the length of Carlos Argentino Daneri's substantial poem, published the first in its series of "Argentine pieces." It goes without saying what happened: Carlos Argentino won second place in the National Prize for Literature.² The first prize went

²"I received your mournful congratulations," he wrote me. "You scoff, my lamentable friend, in envy, but you shall confess—though the words stick in your throat!—that this time I have crowned my cap with the most scarlet of plumes; my turban, with the most caliphal of rubies."

to Dr. Aita; third, to Dr. Mario Bonfanti; incredibly, my own work *The Sharper's Cards* did not earn a single vote. Once more, incomprehension and envy triumphed! I have not managed to see Daneri for quite a long time; the newspapers say he'll soon be giving us another volume. His happy pen (belabored no longer by the Aleph) has been consecrated to setting the compendia of Dr. Acevedo Díaz to verse.*

There are two observations that I wish to add: one, with regard to the nature of the Aleph; the other, with respect to its name. Let me begin with the latter: "aleph," as well all know, is the name of the first letter of the alphabet of the sacred language. Its application to the disk of my tale would not appear to be accidental. In the Kabbala, that letter signifies the En Soph, the pure and unlimited godhead; it has also been said that its shape is that of a man pointing to the sky and the earth, to indicate that the lower world is the map and mirror of the higher. For the *Mengenlehre*, the aleph is the symbol of the transfinite numbers, in which the whole is not greater than any of its parts. I would like to know: Did Carlos Argentino choose that name, or did he read it, *applied to another point at which all points converge*, in one of the innumerable texts revealed to him by the Aleph in his house? Incredible as it may seem, I believe that there is (or was) another Aleph; I believe that the Aleph of Calle Garay was a *false* Aleph.

Let me state my reasons. In 1867, Captain Burton was the British consul in Brazil; in July of 1942, Pedro Henríquez Ureña* discovered a manuscript by Burton in a library in Santos, and in this manuscript Burton discussed the mirror attributed in the East to Iskandar dhu-al-Qarnayn, or Alexander the Great of Macedonia. In this glass, Burton said, the entire universe was reflected. Burton mentions other similar artifices—the sevenfold goblet of Kai Khosru; the mirror that Tāriq ibn-Ziyād found in a tower (*1001 Nights*, 272); the mirror that Lucian of Samosata examined on the moon (*True History*, I:26); the specular spear attributed by the first book of Capella's *Satyricon* to Jupiter; Merlin's universal mirror, "round and hollow and . . . [that] seem'd a world of glas" (*Faerie Queene*, III:2, 19)—and then adds these curious words: "But all the foregoing (besides sharing the defect of not existing) are mere optical instruments. The faithful who come to the Amr mosque in Cairo, know very well that the universe lies inside one of the stone columns that surround the central courtyard. . . . No one, of course, can see it, but those who put their ear to the surface claim to hear, within a short time, the bustling rumour of it. . . . The mosque dates to the seventh century; the columns were taken from other, pre-Islamic, temples, for as ibn-Khaldūn has written: *In the*

republics founded by nomads, the attendance of foreigners is essential for all those things that bear upon masonry."

Does that Aleph exist, within the heart of a stone? Did I see it when I saw all things, and then forget it? Our minds are permeable to forgetfulness; I myself am distorting and losing, through the tragic erosion of the years, the features of Beatriz.

For Estela Canto

Afterword

Aside from "Emma Zunz" (whose wonderful plot—much superior to its timid execution—was given me by Cecilia Ingenieros) and "Story of the Warrior and the Captive Maiden" (which attempts to interpret two supposedly real occurrences), the stories in this book belong to the genre of fantasy. Of them, the first is the most fully realized; its subject is the effect that immortality would have on humankind. That outline for an ethics of immortality is followed by "The Dead Man"; in that story, Azevedo Bandeira is a man from Rivera or Cerro Largo and also an uncouth sort of deity—a mulatto, renegade version of Chesterton's incomparable Sunday. (Chapter XXIX of *The Decline and Fall of the Roman Empire* tells of a fate much like Otálora's, though considerably grander and more incredible.) About "The Theologians," suffice it to say that they are a dream—a somewhat melancholy dream—of personal identity; about the "Biography of Tadeo Isidoro Cruz," that it is a gloss on the *Martín Fierro*. I owe to a canvas painted by Watts in 1896 the story called "The House of Asterion" and the character of its poor protagonist. "The Other Death" is a fantasy about time, which I wove under the suggestion of some of Pier Damiani's arguments. During the last war, no one could have wished more earnestly than I for Germany's defeat; no one could have felt more strongly than I the tragedy of Germany's fate; "*Deutsches Requiem*" is an attempt to understand that fate, which our own "Germanophiles" (who know nothing of Germany) neither wept over nor even suspected. "The Writing of the God" has been judged generously; the jaguar obliged me to put into the mouth of a "priest of the Pyramid of Qaholom" the arguments of a Kabbalist or a theologian. In "The Zahir" and "The Aleph," I think I can detect some influence of Wells' story "The Cristal Egg" (1899).

J.L.B.

Buenos Aires, May 3, 1949