I remember him (I have no right to utter this sacred verb, only one man on earth had that right and he is dead) with a dark passion flower in his hand, seeing it as no one has ever seen it, though he might look at it from the twilight of dawn till that of evening, a whole lifetime. I remember him, with his face taciturn and Indian-like and singularly remote, behind the cigarette. I remember (I think) his angular, leather-braiding hands. I remember near those hands a maté gourd bearing the Uruguayan coat of arms; I remember a yellow screen with a vague lake landscape in the window of his house. I clearly remember his voice: the slow, resentful, nasal voice of the old-time dweller of the suburbs, without the Italian sibilants we have today. I never saw him more than three times; the last was in 1887... I find it very satisfactory that all those who knew him should write about him; my testimony will perhaps be the shortest and no doubt the poorest, but not the most impartial in the volume you will edit. My deplorable status as an Argentine will prevent me from indulging in a dithyramb, an obligatory genre in Uruguay whenever the subject is an Uruguayan. Highbrow, city slicker, dude: Funes never spoke these injurious words, but I am sufficiently certain I represented for him those misfortunes. Pedro Leandro Ipuche has written that Funes was a precursor of the supermen, "a vernacular and rustic Zarathustra"; I shall not debate the point, but one should not forget that he was also a kid from Fray Bentos, with certain incurable limitations.

My first memory of Funes is very perspicuous. I can see him on an afternoon in March or February of the year 1884. My father, that year, had taken me to spend the summer in Fray Bentos. I was returning from the San Francisco ranch with my cousin Bernardo Haedo. We were singing as we rode along and being on horseback was not the only circumstance determining my happiness. After a sultry day, an enormous slate-colored storm had hidden the sky. It was urged on by a southern wind, the trees were already going wild; I was afraid (I was hopeful) that the elemental rain would take us by surprise in the open. We were running a kind of race with the storm. We entered an alleyway that sank down between two very high brick sidewalks. It had suddenly got dark; I heard some rapid and almost secret footsteps up above; I raised my eyes and saw a boy running along the narrow and broken path as if it were a narrow and broken wall. I remember his baggy gaucho trousers, his rope-soled shoes, I remember the cigarette in his hard face, against the now limitless storm cloud. Bernardo cried to him unexpectedly: "What time is it, Ireneo?" Without consulting the sky, without stopping, he replied: "It's four minutes to eight, young Bernardo Juan Francisco." His voice was shrill, mocking.

I am so unperceptive that the dialogue I have just related would not have attracted my attention had it not been stressed by my cousin, who (I believe) was prompted by a certain local pride and the desire to show that he was indifferent to the other's tripartite reply.

He told me the fellow in the alleyway was one Ireneo Funes, known for certain peculiarities such as avoiding contact with people and always knowing what time it was, like a clock. He added that he was the son of the ironing woman in town, María Clementina Funes, and that some people said his father was a doctor at the meat packers, an Englishman by the name of O'Connor, and others that he was a horse tamer or scout from the Salto district. He lived with his mother, around the corner from the Laureles house.

During the years eighty-five and eighty-six we spent the summer in Montevideo. In eighty-seven I returned to Fray Bentos. I asked, as was natural, about all my acquaintances and, finally, about the "chronometrical" Funes. I was told he had been thrown by a half-tamed horse on the San Francisco ranch and was left hopelessly paralyzed. I remember the sensation of uneasy magic the news produced in me: the only time I had seen him, we were returning from San Francisco on horseback and he was running along a high place; this fact, told me by my cousin Bernardo, had much of the quality of a dream made up of previous elements. I was told he never moved from his cot, with his eyes fixed on the fig tree in the back or on a spider web. In the afternoons, he would let himself be brought out to the window. He carried his pride to the point of

acting as if the blow that had felled him were beneficial ... Twice
I saw him behind the iron grating of the window, which harshly
emphasized his condition as a perpetual prisoner: once, motionless,
with his eyes closed; another time, again motionless, absorbed in
the contemplation of a fragrant sprig of santonica.

Not without a certain vaingloriousness, I had begun at that
time my methodical study of Latin. My valise contained the
De viris illustribus of Lhomond, Quicherat’s Thesaurus, the
commentaries of Julius Caesar and an odd volume of Pliny’s Naturalis
historia, which then exceeded (and still exceeds) my moderate
virtues as a Latinist. Everything becomes public in a small town;
Ireneo, in his house on the outskirts, did not take long to learn of
the arrival of these anomalous books. He sent me a flowery and
ceremonious letter in which he recalled our encounter,
with his eyes closed; another time, again

De viris illustribus

Ireneo, in his house on the outskirts, did not take long to learn of
the arrival of these anomalous books. He sent me a flowery and
ceremonious letter in which he recalled our encounter, unfortunately brief, “on the seventh day of February of the year 1884,”
praised the glorious services my uncle Gregorio Haedo, deceased
that same year, “had rendered to our two nations in the valiant battle of Ituzaingó” and requested the loan of any one of my
volumes, accompanied by a dictionary “for the proper intelligence
of the original text, for I am as yet ignorant of Latin.” He
promised to return them to me in good condition, almost immedi­ately. His handwriting was perfect, very sharply outlined; his
orthography, of the type favored by Andrés Bello: i for y, j for g.
At first I naturally feared a joke. My cousins assured me that was
not the case, that these were peculiarities of Ireneo. I did not know
whether to attribute to insolence, ignorance or stupidity the idea
that the arduous Latin tongue should require no other instrument
than a dictionary; to disillusion him fully, I sent him the Gradus
ad Parnassum of Quicherat and the work by Pliny.

On the fourteenth of February, I received a telegram from
Buenos Aires saying I should return immediately, because my
father was “not at all well.” May God forgive me; the prestige of
being the recipient of an urgent telegram, the desire to communicate
to all Fray Bentos the contradiction between the negative
form of the message and the peremptory adverb, the temptation to
dramatize my suffering, affecting a virile stoicism, perhaps
distracted me from all possibility of real sorrow. When I packed my
valise, I noticed the Gradus and the first volume of the Naturalis
historia were missing. The Saturn was sailing the next day, in the
morning; that night, after supper, I headed toward Funes’ house.
I was astonished to find the evening no less oppressive than the
day had been.

At the respectable little house, Funes’ mother opened the door
for me.

She told me Ireneo was in the back room and I should not be
surprised to find him in the dark, because he knew how to pass the
We, at one glance, can perceive three glasses on a table; Funes, all the leaves and tendrils and fruit that make up a grape vine. He knew by heart the forms of the southern clouds at dawn on the 30th of April, 1882, and could compare them in his memory with the mottled streaks on a book in Spanish binding he had only seen once and with the outlines of the foam raised by an oar in the Río Negro the night before the Quebracho uprising. These memories were not simple ones; each visual image was linked to muscular sensations, thermal sensations, etc. He could reconstruct all his dreams, all his half-dreams. Two or three times he had reconstructed a whole day; he never hesitated, but each reconstruction had required a whole day. He told me: "I alone have more memories than all mankind has probably had since the world has been the world." And again: "My dreams are like you 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 lozenge—all these are forms we can fully and intuitively grasp; Ireneo could do the same with the stormy mane of a pony, with a herd of cattle on a hill, with the changing fire and its innumerable ashes, with the many faces of a dead man throughout a long wake. I don’t know how many stars he could see in the sky.

These things he told me; neither then nor later have I ever placed them in doubt. In those days there were no cinemas or phonographs; nevertheless, it is odd and even incredible that no one ever performed an experiment with Funes. The truth is that we live out our lives putting off all that can be put off; perhaps we all know deep down that we are immortal and that sooner or later all men will do and know all things.

Out of the darkness, Funes’ voice went on talking to me. He told me that in 1886 he had invented an original system of numbering and that in a very few days he had gone beyond the twenty-four-thousand mark. He had not written it down, since anything he thought of would never be lost to him. His first stimulus was, I think, his discomfort at the fact that the famous thirty-three gauchos of Uruguayan history should require two signs and two words, in place of a single word and a single sign. He then applied this absurd principle to the other numbers. In place of seven thousand thirteen, he would say (for example) Máximo Pérez; in place of seven thousand fourteen, The Railroad; other numbers were Luis Melián Lafinur, Olimar, sulphur, the reins, the whale, the gas, the caldron, Napoleon, Agustín de Vedia. In place of five hundred, he would say nine. Each word had a particular sign, a kind of mark; the last in the series were very complicated... I tried to explain to him that this rhapsody of incoherent terms was precisely the opposite of a system of numbers. I told him that saying 365 meant saying three hundreds, six tens, five ones, an analysis which is not found in the “numbers” The Negro Timoteo or meat blanket. Funes did not understand me or refused to understand me.

Locke, in the seventeenth century, postulated (and rejected) an impossible language in which each individual thing, each stone, each bird and each branch, would have its own name; Funes once projected an analogous language, but discarded it because it seemed too general to him, too ambiguous. In fact, Funes remembered not only every leaf of every tree of every wood, but also every one of the times he had perceived or imagined it. He decided to reduce each of his past days to some seventy thousand memories, which would then be defined by means of ciphers. He was dissuaded from this by two considerations: his awareness that the task was interminable, his awareness that it was useless. He thought that by the hour of his death he would not even have finished classifying all the memories of his childhood.

The two projects I have indicated (an infinite vocabulary for the natural series of numbers, a useless mental catalogue of all the images of his memory) are senseless, but they betray a certain stammering grandeur. They permit us to glimpse or infer the nature of Funes’ vertiginous world. He was, let us not forget, almost incapable of ideas of a general, Platonic sort. Not only was it difficult for him to comprehend that the generic symbol dog embraces so many unlike individuals of diverse size and form; it bothered him that the dog at three fourteen (seen from the side) should have the same name as the dog at three fifteen (seen from the front). His own face in the mirror, his own hands, surprised him every time he saw them. Swift relates that the emperor of Lilliput could discern the movement of the minute hand; Funes could continuously discern the tranquil advances of corruption, of decay, of fatigue. He could note the progress of death, of dampness. He was the solitary and lucid spectator of a multiform, instantaneous and almost intolerably precise world. Babylon, London and New York have overwhelmed with their ferocious splendor the imaginations of men; no one, in their populous towers or their urgent avenues, has felt the heat and pressure of a reality as indefatigable as that which day and night converged upon the hapless Ireneo, in his poor South American suburb. It was very difficult for him to sleep. To sleep is to turn one’s mind from the world; Funes, lying on his back on his cot in the shadows, could imagine every crevice and every molding in the sharply defined houses surrounding him. (I repeat that the least important of his memories was more minute and more vivid than our perception of physical pleasure or physical torment.) Towards the east, along a stretch not yet divided into blocks, there
were new houses, unknown to Funes. He imagined them to be black, compact, made of homogeneous darkness; in that direction he would turn his face in order to sleep. He would also imagine himself at the bottom of the river, rocked and annihilated by the current.

With no effort, he had learned English, French, Portuguese and Latin. I suspect, however, that he was not very capable of thought. To think is to forget differences, generalize, make abstractions. In the teeming world of Funes, there were only details, almost immediate in their presence.

The wary light of dawn entered the earthen patio.

Then I saw the face belonging to the voice that had spoken all night long. Ireneo was nineteen years old; he had been born in 1868; he seemed to me as monumental as bronze, more ancient than Egypt, older than the prophecies and the pyramids. I thought that each of my words (that each of my movements) would persist in his implacable memory; I was benumbed by the fear of multiplying useless gestures.

Ireneo Funes died in 1889, of congestion of the lungs.

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**Ilse Aichinger**

novelist, short-story writer, and poetess was born in 1921 in Vienna. She spent her childhood in Vienna and Linz and, after the war, studied medicine for several semesters. Her first novel, *Die grösere Hoffnung*, was published in 1948. She now resides in Upper Bavaria with her husband, German poet Günter Eich. In 1952 she received the prize of the “Group 47.”


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**Isaac Babel**

playwright and short-story writer, was born in Odessa in 1894. He studied at the University of Saratov, and moved to St. Petersburg in 1915. Babel’s first short stories, influenced by de Maupassant and Flaubert, were written in French. In 1916 he met Maxim Gorky, who arranged for the publication of two of his stories. During the Revolution, Babel served for a while with Budyonny’s cavalry. His best-known collection of short stories about life in the cavalry appeared in 1926. Babel was arrested in 1939 and it is believed that he died in a concentration camp in 1941.

**Major Works:** *Odessa Tales*, 1924; *Benya Krik*, 1926; *Red Cavalry*, 1926.


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**Albert Camus**

novelist, playwright, and essayist, was born in Mondovi, Algeria in 1913. He graduated from the University of Algiers in 1936 with a degree in philosophy. For several years he directed an Algerian theater company. In 1942 he joined the French Resistance move-