***The Heights of Macchu Picchu* (1945)**
Pablo Neruda (1904-1971)

Introduction

William Little©

Neruda's Biography in Brief

The poet's birth name was not Pablo Neruda, but this is the name by which he chose to identify himself, and this is the name by which he has been known since the 1920s when he chose his most sonorous pseudonym.[1]

Ricardo Eliecer Neftalí Reyes Basoalto was born in 1904 in Parral, which is roughly in the geographical center of Chile. He spent his childhood in Temuco, 670 km south of Chile's capital, Santiago. In 1924, he published his first major book of poetry, *Veinte poemas de amor y una canción desesperada*, (Twenty love poems and a song of desperation). The poetry in this collection has often been classified as belonging to the Latin American pseudo-movement known as *posmodernismo*, which is not to be confused with the Post-Modernism of the late 20th century. For the following ten years he occupied various Chilean consular posts in Europe and Asia, including a life-affecting posting to Rangoon, Burma (today's Myanmar).

Between 1933 and 1935, he published a monumental work of *vanguardista*[2] poetry titled *Residencia en la tierra* (Residence on earth). Two years before the Spanish Civil War (1936-1939), he served as the Chilean consul in Madrid, Spain, and just before the outbreak of war, he founded a *vanguardista* literary journal, *Caballo verde para la poesía*. He was a strong supporter of the Republican cause in this conflict, which was a precursor to World War II. In 1937, he published a book about the Spanish Civil War, *España en el corazón*. From 1937 to 1939, he returned to Chile, and for the following four years he served a Chile's consul in México. In May, 1940, Leon Trotsky, the Communist opponent to the Soviet dictator Joseph Stalin, survived an assassination attempt organized by a Russian agent, an Italian, and the Mexican muralist painter David Alfaro Siqueiros. Neruda then arranged a Chilean visa for Siqueiros, who, freed from jail, and then left for Chile, where he lived at Neruda's home. Siqueiros spent the next year painting a mural in a school in the Chilean city of Chillán, home to one of Chile's most beloved poets, Pedro Lastra. (Two months later, a Mexican Stalinist agent, Ramón Mercader, successfully assassinated Trotsky.)

In 1943 Neruda traveled by plane from Mexico to Chile via Colombia and Perú. It was during this trip that he visited the pre-Columbian Andean Inca ruins of Machu Picchu.[3] The same year he joined the Communist Party, a political affiliation he maintained for the rest of his life. He finished his twelve-canto poem, *Las alturas de Macchu Picchu* (*The Heights of Macchu Picchu*) in 1946, was published in 1950 in his monumental socio-political collection of poems, *Canto General*. Due to Neruda's political affiliation, this monumental collection of nearly twenty thousand verses was published in Mexico rather than Chile, where it was banned. Not coincidentally, perhaps, Octavio Paz's seminal analysis of Mexican—and by extension, Latin American—society and culture also appeared in Mexico in 1950 (see the last line of Canto VI and fn. 34). In his comprehensive analysis of Neruda's poetry, René de Costa classifies *Canto general*, and the poems in it, as epic poetry.[4] *The Heights of Macchu Picchu*, which is identified as the twelve-part Canto II in the *Canto general*, is indeed a small-scale epic masterpiece. While

the larger work contains overtly (leftist) political poems, *The Heights* in itself is more evocative, reflective, poetical, and personal than political. In other words it is anything but propagandistic.

The *Heights* marked Neruda's increasing awareness and interest in the pre-contact civilizations of the Americas, themes he explored further in in the *Canto general*, in which Neruda explores the complex relationship between himself as a poet and both Machu Picchu and America's poor and disinherited. After having spent years in Asia, Spain, and Mexico, Neruda realized that he barely knew the people and place of his own continent. For him, setting foot on the ancient site high in the Andes was a personal and intellectual imperative. As Volodia Teitelboim says, "there had been growing in him the idea that under his feet there was a buried universe on which he had been treading while practically ignoring it. There were his roots, which were not individual, but rather were the origins of all those peoples to which he belonged."[5] Teitelboim goes on to add that, just as Simón Bolívar considered the German naturalist Alexander von Humboldt the second discoverer of the Americas, so, too, Pablo Neruda can well be considered the second discoverer of Machu Picchu, after Hiram Bingham's anthropological expedition "discovered" the ruins in 1911. Unlike either von Humboldt or Bingham, however, Neruda gives himself a bigger, perhaps epic, task. He expresses this task eloquently in *The Heights'* concluding Canto XII, when he calls upon the dead of many centuries in the Americas to be reborn and to speak through him. In this sense, Neruda attempts to become the "people's poet", a voice and role he takes up again in his 1947 publication of the *Tercera residencia* (Third Residence).

During Neruda's tour of the ruins, a journalist reported a brief conversation with the poet, which is worth recounting, because, in a seemingly incidental way, it would seem to illuminate a way to approach this poem, which can seem fairly impenetrable. The journalist asked him: "Poet, what do you feel standing here looking at this centuries-old scene?" And Neruda answered: "I feel it is the perfect place to eat some roast beef". (In contemporary United States parlance, he would have said "hamburger" instead of the literal roast beef or roast pork—*asado*.) When the poet was asked later whether he actually said that, he is accurately quoted as saying: "I don't know if I said it. But, perhaps, when you feel dumbstruck before a colossal mystery and someone asks you a transcendent question, the first psychological defense of a man who is faced with a moment of eternity is to seize on the most rudimentary thing possible just to reaffirm one earthiness."[6] The point is that, I think, below or beyond all *The Heights'* transcendent *vanguardista* poetry, there is an immediate, first-person realism to the work that allows all readers, no matter how inexperienced they may be in reading poetry, to be "present" with the poet in the very real place that is Machu Picchu.

Between 1949 and 1953, Neruda lived in exile from Chile. In 1959, again as the people's poet, he published another collection of poems, *Extravagaria*. In 1966, he published *Fulgor y muerte de Joaquín Murieta* (Passion and Death of Joaquín Murieta), which is a melodramatic play about California's version of Robin Hood, and in which Neruda makes the claim that California's (Mexican) hero was actually Chilean. In 1971, Neruda was awarded the Nobel Prize for literature, and on September 23, 1973, he died of heart failure following complications related to prostate cancer in a hospital in Santigo, Chile, during the first few days of General Augusto Pinochet's *golpe de estado* against the democratically-elected government of Salvador Allende. Shortly before his death, the Chilean armed forces, doing Pinochet's dirty work, searched Neruda's home at Isla Negra (now a public museum). Reacting to the search, he is reported to have exclaimed: "Look around. There's only one dangerous thing for you here:

poetry." Neruda's poetry was outlawed in Chile by the Pinochet's junta until democracy was restored in 1990.

For the past sixty years, Neruda has been almost universally considered one of the two greatest Latin American poets of the twentieth century, the other being Rubén Darío at the start of that century. He was the subject of the novel *Ardiente paciencia* (1985; retitled as *El cartero de Neruda*) by Chilean writer Antonio Skármeta (1940-present). When this novel was made into a movie in 1994, Neruda attained even greater international recognition. This now famous Italian-language film titled *Il Postino* was directed by Michael Radford. As a sign of the international popularity of both the film and Neruda, *(The Postman) Il Postino*, as it is known in its English-language release, was nominated for five (American) Academy Awards in 1995. *Il Postino* tells a fictional story in which Pablo Neruda forms a relationship with an Italian postman who learns about love poetry and metaphor when delivering mail to the exiled poet. It stars Philippe Noiret (1930-2006), Massimo Troisi (1953-1994), and Maria Grazia Cucinotta (1969-present). Massimo Troisi postponed heart surgery so that he could complete the film, but he died of a heart attack the day after filming was completed.

In order to let Neruda speak for himself about himself, here is a quotation from "Viaje por las costas del mundo" (Trip Along the Coasts of the World; 1942): "Well, then, I am a natural poet of war and cities, of machines and dwellings, of love, wine, death, and liberty. But I am also a natural poet of distant dark forests, whose soaking power I still recall. I began to write due to a vegetable impulse, and my first contact with what is grandiose in existence were my dreams about moss and my long sleepless nights pondering humus" (Hernán Loyola, *Neruda; la biografía literaria*, I, Barcelona: Seix Barral, 2006, 15).

Chilean Poetry in Spanish

While Chile has and has had many notable and even great humanists, above all, Chile is known for its long, deep, and rich tradition of poetry. In addition to the oral poetry produced by the noble and proud precontact inhabitants of Chile—the Araucanians, Mapuche, Aymara, Kawesqar, Aonikenk, Selk'nam, Pikunches, Changos, Chonos, and more—the first major Western-style poetry is Alonso de Ercilla's (1533-1594) Renaissance epic poem about the Spanish conquest of Chile, *La Araucana* (1569-1589). In the twentieth century, Chile boasts the Nobel Prize winner, Gabriela Mistra (1889-1957), Vicente Huidobro (1893-1948), Pablo de Rokha (1894-1968), Nicanor Parra (1914-present), Gonzalo Rojas (1917-present), Enrique Lihn (1929-1988), Pedro Lastra (1932-present), **Hernán Castellano-Girón** (1937-present), Raúl Zurita (1951-present), and, of course, Pablo Neruda.

From the Renaissance to the twenty-first century, Chilean poets have worked in and around all of the major periods and movements, and they have pushed the frontiers of poetical expression. Huidobro, Neruda, Parra, and Zurita are notable cases of Chilean poets who have been in the vanguard of successful poetical experimentation. *The Heights of Macchu Picchu* was written within the general spirit of Latin American *vanguardismo*, yet, as can be said about Chilean poetry in general, it contains elements that escape such rigid classification. For example, Neruda anchors the whole poem on an experience of the depths of the earth—the specific physical qualities of Latin American earth—in a way that anticipates the exposition of the same theme by Alejo Carpentier in 1949. In the introduction to his novel *El reino de este mundo*, Carpentier identifies and defines *lo ctónico*,[7] which, for him is the key to understanding Latin American reality; it follows, therefore, that *lo ctónico* (< a pre-Classical Greek earth-mother

goddess) is also the key to writing about Latin America. And if Neruda is doing anything in *The Heights of Machu Picchu*, he is attempting to write about all of Latin America, from the entire continent's geological origins to pre-contact civilizations to the contemporary suffering masses. In his essay, Carpentier gives the first ideological and aesthetic outlines of the largest literary movement that chronologically follows Latin American *vanguardismo*, *lo real maravilloso*, which is known by the misnomer in English as Magical Realism.

The Twelve Cantos

As a guide to following the poetical journey the reader experiences in *The Heights of Macchu Picchu* from a low-lying, perhaps coastal Latin American, city, up to the site of ancient Inca ruins, here is a brief synopsis of some salient features in each of the twelve Cantos.

I. The Poet Drained by Surface Experience

In this Canto, the poet, speaking in the first person, finds himself in a cityscape remembering some standard hopeful qualities we often identify with springtime while he seaches in vain for that which does not perish as autumn's leaves do. This canto's vector is literally and figuratively downward (e.g., "I went down like a drop…"; "I plunged my … hand", etc.), and the tone is negative. In it we experience the ancient Latin American theme of *lo ctónico*.

II. Contrast Between Nature and Human Beings

In this canto the poet asks a question somewhat like this one: Where does the unfathomable of unspoiled life exist? The poem's vector continues downward ("the sunken table", "beneath the sound", "in the same grotto", etc.), and its tone and content remain negative.

III. Humiliating Process of Wasting Death

In this short Canto of only thirteen lines, the poet focuses on the slow, humiliating death of the bourgeoisie (the dull conformist aspect of the middle class). Without referring to either "I" or "You" he generalizes about everyone (*todos*): those seen by the poet, his experience of bourgeois death (i.e., a downward or negative poetical vector).

IV. The Poet Wooed by Greater Death

The vector in this Canto, whose theme is the great death, is downward toward the work's overall lowest point. The poet is separated from other human beings by his own small bourgeois death. He speaks about his own personal death by personifying it as "she". This Canto's tone is negative.

V. The Poet Experiences a Dark Night of the Soul

In another short Canto of only thirteen lines (See Canto III), the poet reaches an absolute nadir in which he apostrophizes death as a feminine figure, as he began to do in Canto III. Here we find death herself defined in quintessentially *vanguardista* language (e.g., "a poor petal of exterminated rope"), and here we coldest and lowest place in the entire work. Once again the vector is downward.

VI. Permanence Behind Death

As the poet approaches Machu Picchu, this Canto's tone alternates between rising and falling; in other words, the poet begins his ascent to the mountain redoubt where he finds the great Inca ruins. Generally, the overall vector is upward. There is also a dialogic shift in which the poet, speaking in the first person, speaks familiarly (Spanish = *tú*) to the the ruins as a place of death, humanity and humanism, precontact culture, (American) spiritual origins, stone, and *lo ctónico* (i.e., the Earth Mother goddess of Latin America's Magical Realism).

VII. Collective Experience

Once again the poet refers to death (now simultaneously an ascending and descending vector) by apostrophizing the long since dead in the ruins of Machu Picchu. He sees the collection of many dead as one, single, collective death.

VIII. Evocation of Surging Nature Fusing with Pre-Contact Humans

This Canto, with sixty-three lines, is the longest in *The Heights of Machu Picchu*. It is an elegiac apostrophe to what the poet calls "(Latin) American love". In it the poet speaks in the first person to a familiar second person he calls Wilkamayu. The theme of this Canto is the evocation of nature in and around Machu Picchu itself as if it is or it represents the origins of Latin America. This Canto's vector is clearly upward.

IX. Incantatory Chant

The 43 lines in this poem are dazzling metaphorical display designed to engage the reader in a chant as perhaps a religious or spiritual—surely, poetical—exercise in order to invoke or to chant into existence the ruins of Machu Picchu and their buried dead. Of all twelve Cantos this is the one most designed to be read aloud and/or chanted.

X. Apostrophe to Hunger with Questions

In this intense Canto the poet asks if the men and women of the past were like new living people? That is, were they hungry, too? The poet speaks familiarly to a silent interlocutor who is at once hunger and/or Machu Picchu personified. Despite the interrogation of the dead in this Canto, its vector is upward (e.g., "these high, detached, open-aired towers").

XI. Humans Are What Matter Becomes

This Canto's vector is upward (e.g., "rise up with me"). It is composed of two stanzas of nearly equal length and matching content. The poet has to descend into the human heart, and when the condor flies, the poet sees the masses of humanity's poor who have been abandoned and whom he then invites, in the last line, to rise with him.

XII. Neruda as Poet-Spokesman (*tlatoani*) for the Dead

The vector in this Canto is triumphantly upward (e.g., "Rise up with me, my brother"). It continues at the same place where Canto XI ends. The poet returns to the quasi-biblical form of address with which he began the *Heights*.

Notes on This American English Translation

The principal Spanish from which I have worked is: Pablo Neruda, *Obras Completas*, I. Barcelona: Galaxia Gutenberg, Círculo de Lectores, 1999. *Alturas de Macchu Picchu* is found in this edition on pages 434 through 447. These poems were written in 1945-1946. Originally, the collection of 12 poems or cantos was published by Talleres Gráficos de la Nación in 1950 in Mexico as the second section in Neruda's seminal work, *Canto general*.

In addition, I consulted the Spanish side of the fine bilingual edition *Alturas de Macchu Picchu / The Heights of Macchu Picchu* (New York: Garrar, Straus & Giroux, 1966) which contains the original text and the universally known and acclaimed English translations by Nathaniel Tarn. Another superb translation of the complete work is by Jack Schmitt in his edition of Neruda's Canto general (1991). The Heights appears in this edition on pages 29 through 42. In addition, many others, including Ben Belitt and Willis Barnstone, have published marvelous translations of various parts of the larger work. While my own reading and experience of Neruda's work is in and through Spanish, I have known these and other translations since they first appeared, but I have not worked from them directly or indirectly. My approach to translation is rather different from that of other English translators, but there are bound to be some echoes of their canonical translations in my own versions. Tarn's version contains wonderful poetical phrasing, and one has a clear feel for his own poetical talents. Plus he consulted Neruda during the translation process, an clear advantage for a translator; yet, in my view, such an advantage has disadvantages because one wants so much to "understand" the poet and what she/he wanted to say, meant, felt, etc. All I have to go on is the printed text, my knowledge of Spanish and Hispanic cultures, my poetical talents in English, such as they may be, and my life-long Anglo-Hispanic biculturalism and bilingualism. The translations by Jack Schmitt, also a Spanish professor like me, are closer to mine than those of others in that he sticks closer to the original Spanish than other translators, most of whom are acclaimed English-language poets in their own right.

In his well-known essay on "The Task of the Translator",[8] Walter Benjamin asks this question: does an original literary work have sufficient "translatability" to call for translation? Part of the answer to this question resides in a work's "afterlife", because, this philosopher says, literary works' translations, coming, logically, after the original works appear, "marks their stage of continued life" (77). *The Heights* clearly has both translatability and continued life. I personally tend to agree with Benjamin when he asserts that literary criticism is a lower level of the continued life of a work than translation. He bases this assertion on the notion that successful, satisfying translation uses the original's mode of encoding meaning by making "both the original and the translation recognizable as fragments of a greater language" (78). The idea of a "greater language", one beyond the original work—and obviously beyond a translation, too—suggests that the original ($L1^9$) seeks linguistic complementation in the translation language (L2). For Benjamin, all linguistic creations convey "something that cannot be communicated" (79), and this "something" is what he calls the "nucleus of pure language". In order to be successful, in order to aim toward this second (higher?) level of communication—which is the goal of translation—a translation must find the "foreignness" (i.e., translatability) in the original text

(L1) and must then allow the L1 foreignness to appear ever so subtly in the translation itself. Because of the prophetic or biblical tone and sense of Neruda's work, it is a perfect example of a work of literature that attempts to express, as Benjamin says, "that which is meant in all languages" (i.e., the nucleus of pure language, 80).

One outstanding example of original text's invitation to find "something that cannot be communicated" is found in the opening to Canto VIII and the middle of Canto XII. In these two places, Neruda uses a plural familiar form of address (*vosotros*) that is hard to render in modern American English because, literally, it is the equivalent person to "Ye" as found in the King James translation of the bible. Likewise, the standard singular familiar form (*tú*) would be equivalent to "Thou". The *vosotros* form of address remains totally common, everyday usage for plural familiar *you* in Spain, while most—though not all Latin American Spanish—conflates familiar and formal (respectful) you into *usted/ustedes*. Since Spanish-American speakers and readers are his first intended audience, and since the normal Chilean form of plural *you* (either familiar or formal) was and is *ustedes*, why does Neruda use *vosotros* in Cantos VII and XII even though it is highly unusual usage in everyday Latin American and Chilean speech? In this regard, it is important to remember that until the modernized versions of the bible in Spanish did not appear until the late 20th century, Chileans and most Latin Americans raised in almost any Christian tradition (i.e., Catholic or most Protestant sects) were completely used to hearing various forms of *vosotros* (pronouns, adjectives, etc.) in church. Priests from northern Spain, of whom there were once very many in Latin America, used the *vosotros* forms that seemed archaic, exotic, or spiritual/religious to Latin American ears. Hence, Neruda uses *vosotros* deliberately to change or elevate to some kind of spiritual level the register of his poetical register starting when *The Heights* turns from a downward to an upward vector. Hence, by using "ye" very sparingly in this translation, the translator exposes the foreignness that is at the core of the original work's translatability.

In his recent book on the theory and practice of translation, *Dire quasi la stessa cosa*[10] (To Say Almost the Same Thing), Umberto Eco says that translation is a "negotiation" the translator makes between the text of L1 and the translated text of L2. While never using translation as a vehicle for interpreting the original text, nevertheless, for Eco, translation means polishing some of the multiple consequences implied in the original words and phrases. Polishing, however, does not imply improving, which is a translator's constant—and fatal—temptation. In many translations you will find what seems to be paraphrases or attempts to explain the original or to make the text seem more poetical or rhetorical than the original. In my translations, I aim to let the seeming simplicity of Neruda's expressions and ideas shine through with as few deviations from what I see as his poetical universe. What is, in my view, the poetical universe I have attempted to translate? I have long avoided attempting translations of twentieth-century Latin American *vanguardista* poetry, a movement of which Neruda was to some extent a part, because I was intimidated by what I thought of as were its "baroque" qualities, difficult metaphors, syntactical freedom, and psychological idiosyncrasies. However, when I fully engaged in the task of searching for, communing with the "translatability" embedded in Neruda's *Alturas*, I found a surprisingly accessible prosaic quality to what at a superficial glance seem like the text's *vanguardista* or modern baroque qualities. Certainly, given the text's overall arc, its tone, content, and technique become increasingly complex, metaphoric, poetical, and rhetorical beginning in Canto VII and continuing through to its conclusion. Still, I found my translator's voice accepting the original text's (i.e., Neruda's) poetical voice's invitation to communicate

urgently with a multitude of "regular" readers (i.e., my wonderfully regular American students) rather than with a small elite audience of admirably sophisticated readers.

Let one example suffice by way of illustrating the foregoing translation issues relating to translatability, intertextual negotiation, and foregrounding the so-called prosaic qualities of Neruda's tempered *vanguardista* phrasing. As a modern male translator who supports the movement to find gender equity in both social roles and linguistic expression, the most challenging term of all is finding a suitable, accurate, and elegant term for the Spanish word *hombre* ("man," singular and probably generic, yet inevitably masculine), a term that permeates all of Neruda's poetry. On the one hand, one wants to respect the original term as a product of its time, place, and culture. In Neruda's circumstances—as indubitably in all other contexts at that time—the term *hombre* and its literal equivalent "man" could mean both the male half of the human species as well as multiple-gendered humankind; that is, men and women of all kinds. Which of these senses did Neruda mean or intend? It is useless to parse the question too finely. Neruda almost never used any term more inclusive than *hombre* (man). No matter how modernly generous or understanding or gender-neutral we may wish to be, as is known now beyond any doubt whatsoever, these terms, and others like them, privileged the male gender. So, negotiating the translation highway between a great poet's Latin American social and linguistic parameters of sixty years ago and a modern generation of gender-generous English-speaking men and women students is a daunting task. For this reason, depending on the sound, sense, and rhythm of each instance in which Neruda writes *hombre*, I have used a variety of terms that are hopefully faithful to the beauty and dignity of both texts, the original Spanish one and the new English one: mankind, persons, people, men and women, and modern generic English pronouns such as "they" and even the less satisfying "one".

Brief Student Bibliography

The complete bibliography of criticism on Neruda's life, times, and works includes thousands upon thousands of items. What follows is merely a very brief guide or undergraduate students who wish to read further.

Alonso, Amado. *Poesía y estilo de Pablo Neruda.* 2nd ed. Buenos Aires: Losada, 1940.

Concha, Jaime. *Tres ensayos sobre Pablo Neruda.* Columbia, South Carolina: The University of South Carolina Hispanic Studies, 1974.

Dawes, Greg. *Verses Against the Darkness: Pablo Neruda's Poetry and Politics.* Lewisburg, Pennsylvania: Bucknell University Press, 2006.

De Costa, René. *The Poetry of Pablo Neruda.* Cambridge, Massachussets: Harvard University Press, 1979.

Feinstein, Adam. *Pablo Neruda: a Passion for Life.* London: Bloomsbury, 2004.

Gallagher, David. "Pablo Neruda", *Modern Latin American Literature.* London: Oxford University Press, 1973, 39-66.

Jofré, Manuel. *Pablo Neruda: de los mitos y el ser americano.* Santo Domingo, Dominican Republic: Serilibros, 2004.

Lafourcade, Enrique. *Neruda en el país de las maravillas.* Bogotá, Norma, 1994.

Loyola, Hernán. *Neruda: la biografía literaria: I: la formación de un poeta (1904-1932).* Barcelona: Seix Barral Biblioteca Breve, 2006.

Neruda, Pablo. *Canto General.* Trans. Jack Schmitt. Berkeley, University of California Press, 1991.
Neruda, Pablo. *The Captain's Verses: los versos del Capitán.* 2 vols. Trans. Donald D. Walsh. New York: New Directions Book, 1972.
Neruda, Pablo. *Five Decades: A Selection (Poems 1925-1970).* Trans. Ben Belitt. New York: Grove Press, 1974.
Neruda, Pablo. *The Heights of Macchu Picchu*. Trans. Nathaniel Tarn. New York: Farrar, Straus, and Giroux, 1966.
Neruda, Pablo. *Obras completas.* 2 vols. Barcelona: Galaxia Gutenberg, 1999.
Neruda, Pablo. *Obras completas.* 2 vols. 3rd edition. Buenos Aires: Editorial Losada, 1957.
Rodríguez Monegal, Emir. *El viajero inmóvil.* 2nd ed. Buenos Aires: Editorial Losada, 1977.
Santí, Enrico Mario. *Pablo Neruda: the Poetics of Prophecy.* Ithaca: Cornell University Press, 1982.
Schidlowsky, David. *Las furias y las penas: Pablo Neruda y su tiempo.* 2 vols. Berlin: Wissenschaftlicher Verlag, 2003.
Sicard, Alain. *El pensamiento poético de Pablo Neruda.* Madrid: Gredos, 1981.
Teitelboim, Volodia. *Neruda.* Madrid: Ediciones Michay, S.A., 1984.
Woodbridge, Hensley C and David S. Zubatsky. *Pablo Neruda: an Annotated Bibliography of Biographical and Critical Studies.* New York: Garland Publishing, Inc., 1989.

---

[1] A Finnish on-line website says this about Neruda's name: "His original name was Neftali Ricardo Reyes Basoalto, but he used the pen name Pablo Neruda for over 20 years before adopting it legally in 1946" (<http://www.kirjasto.sci.fi/neruda.htm>).

[2] My on-line (HUM 2461) definition says that *vanguardismo* is "the early 20th century movement in Latin American humanities that parallels and is similar to, but is not synonymous with, European avant garde movements such as surrealism, dadaism, existentialism, futurism, cubism, etc. This movement began as a specific rejection of Latin American *modernismo*, which *vanguardistas* perceived of as being trite and clichéd. *Vanguardismo* involves experimentation, the rejection of all restraints on expression, form and content; it courts antilogical discourse, the complete autonomy of the humanities, and the exploration of the (Freudian) unconscious mind of the humanist. It asserts the right to rebel, and, in social or political terms, sometimes joins forces with revolutionary movements such as communism. Finally, *vanguardismo* is characterized by extremely daring metaphors in art and literature" (see: **2461 Terminology**).

[3] Note the difference in spelling between *Macchu Picchu* and Machu Picchu. See fn. 25 in the translations below for an explanation.

[4] Here is René de Costa's balanced view of the *Canto general*: "Today few would question the importance of this book in the overall context of Neruda's oeuvre. Yet, fewer still would be in agreement concerning which of its poems are the most representative or significant. This paradoxical situation derives from the fact that critics split into two camps over the contents of this text: those who opposed Neruda's militant politics and those who shared them. For each of these views there arose two Nerudas, one good, one bad. Depending on the critic's political persuasion, the early poetry was either decadent or artistic, the later poetry ennobling or propagandistic. There was no middle ground; both sides forgot that there is an art of propaganda, especially if it is to be effective. And *Canto general*, like *Tercera residencia*, was effective in that it both persuaded and provoked." De Costa, 105-106.

[5] Teitelboim, 220.
[6] Teitelboim, 220.
[7] My on-line (HUM 2461) definition says that *lo ctónico* is "one of the root ideas of so-called Magical Realism [more accurately named in Spanish as *lo real maravilloso*], based on the notion of the original Greek earth modern goddess, *Chthon*. The notion is that all of Latin American reality and expression in language and the arts arises from and is based on what comes specifically and uniquely from the earth of Latin America."
[8] Walter Benjamin, "The Task of the Translator". *Illuminations*. Ed. Hannah Arendt. Trans. Harry Zohn. New York: Schocken Books, 1968.
[9] The symbol L1 (the first language) refers to the original language in which anything is written. The symbol L2 refers to the language used for translation (i.e., the second language).
[10] Umberto Eco, *Dire quasi la stessa cosa*. Milan: R.C.S. Libri S.p.A., 2003.