Borges Envisions the Library's Future

Lynne S. Vieth

> The theory of psychoanalysis, then, becomes a theory of the archive and not only a theory of memory. ~ Jacques Derrida, *Archive Fever: A Freudian Impression*

For all of the theorizing about libraries and archives over the last two decades, articles placing Argentine Jorge Luis Borges' literary output in this context are relatively few. Borges spent a considerable portion of his adult life working in libraries, first as a cataloger in a branch of the Buenos Aires Municipal Library in the late 1930s and early '40s, subsequently serving as director of the National Library between 1955 and '73.[1] To be sure, essays exploring the postmodernist tendencies in Borges' literary universe began to proliferate in the early 1990s, even before Jacques Derrida's *Archive Fever: A Freudian Impression* was given as a lecture in 1994 and then published in French and English in 1995.[2] Derrida's aligning of psychoanalysis with a theory of the archive has not only generated interest across the disciplines but also expanded postmodernism's influence within the domain of library and information science.[3] Even so, an exemplary literary-critical analysis of one of Borges' texts in light of *Archive Fever* did not appear, to my knowledge, until 2007.[4] Narrative analysis will support my argument as well; but my overarching aim is to demonstrate that two stories composed during Borges' tenure at the Miguel Cane Branch Library—"The Garden of Forking Paths" and "Pierre Menard, Author of Don Quixote"—prefigure, mainly under pressure from *Archive*

Fever, the transition from documental to digital culture in ways that prompt further speculation on the revolution in reading, writing, research, and education impacting libraries today.

From Documental to Virtual Archive in "The Garden of Forking Paths"

The fictional facts, framed by reference to the real fact of World War II, are these: Dr. Yu Tsun, a former English teacher in a German *Hochschule* who currently spies for the Germans in England, approaches the home of Stephen Albert, a former missionary in China who is now a sinologist. Along the way, Yu Tsun explains to the reader that he is the great-grandson of Ts'ui Pên, who relinquished his role as the Governor of Yunnan to compose a novel and create a labyrinth before eventually being killed by a stranger. The sense that this event is about to be repeated grows stronger with Yu Tsun's every step toward the gate, where Albert invites him into a garden of forking paths resembling that of Ts'ui Pên. Hearing the music of his ancestors as he approaches the pavilion at the center, Yu Tsun enters Albert's library containing books and treasures from both East and West. For one hour, this library is the scene of an extraordinary exchange of information between the two. Albert has concluded that "book" and "labyrinth" refer to the same project: what has hitherto appeared to be "a shapeless mass of contradictory rough drafts" actually constitutes a revolutionary paradigm of intertextual narration that embodies a "network of diverging, converging and

Lynne S. Vieth is Instructional and Research Librarian at Penrose Library, Whitman College, e-mail: viethls@whitman. edu

parallel times."[5] In one of these times, notes Albert, he and Yu Tsun are enemies; shortly thereafter, Albert is shot by Yu Tsun, who knows that the sinologist's death will be reported in the newspapers, thereby transmitting to the Germans the town of "Albert" where British divisions are stationed.[6]

The reader might well ask: why does Albert's death—repeating Ts'ui Pên's and predicting Yu Tsun's—occur in the library where he has resurrected an old Chinese text? Even though the archive has traditionally been thought of as the repository of the unique or original document, Derrida hypothesizes throughout *Archive Fever* that the "repetition compulsion" in the form of the "death drive" doubly inhabits the archive, defined here as the private or public institution of a psychic space distinct from memory.[7] First, because the death drive instigates "forgetfulness, amnesia, the annihilation of memory," archival documentation never equates to what Derrida calls "live memory," as either "conscious reserve" or as the "act of recalling."[8] Instead, the archive should be understood as the exterior place or "mnemotechnical supplement" signifying the breakdown of memory while simultaneously ensuring its translation and transmission through techniques "of memorization, of repetition, of reproduction, or of reimpression."[9] Secondly, along the horizon of this reproductive interaction between memory and its archivization, the death drive ultimately threatens to destroy this archiving process by overcoming the necessity for documentation altogether. According to Derrida, the archivist or researcher displays the symptoms of archive fever not only in the scholarly passion to insert himself into the archiving process by classifying, interpreting, and producing more documentation but even more so in "the compulsive, repetitive, and nostalgic desire" to "return to the origin" of live memory,[10] as if he or she could enable the ghostly originator (the *archon*) of the archive to speak for himself–in Derrida's Freudian example, a distinctly paternal figure–thereby rendering the mediating supplement of written documentation irrelevant.[11]

Indeed, Borges' portrayal of archive fever intensifies as Yu Tsun approaches the replica of his ancestral origins, which Albert has produced by restoring and translating "the original" novel-cum-labyrinth-cum-garden envisioned by Ts'ui Pên.[12] Albert's library is accordingly situated on the threshold between live memory and documental repetition where Derrida locates the originary ground of the archive. Ts'ui Pên the patriarch almost speaks for himself through Albert's painstaking resurrection of his project; yet this is a deeply troubling experience for his great grandson, not least of all because the family had wanted the manuscripts to be destroyed upon Ts'ui Pên's death. Murdering Albert accordingly distances Yu Tsun from his near-return to patriarchal origins and destroys his great grandfather's project a second time, reducing it to the fragmentary deposition (which we are reading) dictated by Yu Tsun, who is ultimately arrested and sentenced to hang.[13] Consequently, Borges's story exposes and re-imposes the archival dynamic of documental culture through which Ts'ui Pên's revolutionary project is marginalized by European literary and cultural tradition, repeating its similar exclusion from the Chinese tradition years before. In Derrida's terms, "archivable meaning is also and in advance codetermined by the structure that archives."[14]

And yet: another strand of Derrida's thought in *Archive Fever* explores the failure of archiving systems to maintain absolute political or intellectual authority over content, because a potentially revolutionary remainder or residue of deferred significance resists recuperation: "The archivist produces more archive, and that is why the archive is never closed"; it therefore constitutes "an irreducible experience of the future."[15] If this is true, how does Albert, the archivist-scholar of the past, produce more archive that implodes with what Derrida calls the "energy of virtuality" toward the future?[16]

The double entendre of "virtuality" in *Archive Fever* helps to locate the residue or trace of potential meaning that escapes the over-determined closure of "The Garden of Forking Paths." Albert's virtual recreation of Ts'ui Pên's project makes it clear that this artifact exceeds the economy of the documental archive that otherwise dominates the story. Hardly a novel in any conventional sense, the work lacks the linear, unified plot traditionally associated with contemplative reading and reflection. Instead, Ts'ui Pên's creation consists of loosely interrelated manuscripts describing a hero who is dead in the third chapter and comes alive in the fourth.[17] As creators and critics of hypertext fiction rightly noticed in the 1980s and early '90s, Ts'ui Pên's fictional novel prefigures an electronic web of linked networks. To prove this point, Stuart Moulthrop translated "The Garden of Forking Paths" into hypertextual format and subsequently created his

own Borgesian *Victory Garden* in which the Gulf War is the setting for a story whose narrative threads can be selected by the viewer/reader.[18]

Borges' model of intertextuality as proto-hypertext quickly expands, however, to include the viewer/reader's more active experience of creating conceptual or narrative networks to navigate digital environments. The strategies we frequently use to search databases in particular are uncannily prefigured in Albert's assertion that the reader of Ts'ui Pên's novel "*creates* various futures" when negotiating its labyrinthine temporal structure: in some futures, Albert observes, he AND Yu Tsun converge; in others, one OR the other exists; but in most, both are NOT present.[19] Of these Boolean operators, the AND of convergence best characterizes the communication between Albert and Yu Tsun, whose meeting of minds occurs in the library where the keywords "garden" and "labyrinth" and "novel" converge in a constellation of linguistic concepts or metaphors providing three potential nodes or vantage points for their respective readings of Ts'ui Pên's project. It stands to reason, then, that Pierre Menard's "private archives" should contain "the rough draft of a monograph on the symbolic logic of George Boole."[20]

In "The Garden of Forking Paths," this constellation of metaphors seems at first to reclaim the more immediate ground of memory and the spoken word, complete with the reinsertion of visual, oral, and aural sense experience into Yu Tsun's perceptions–from the visual elegance of his ancestor's calligraphy to the Chinese music he hears in the garden to Albert's efforts to speak in halting Chinese. Albert's desire to enable Ts'ui Pên to virtually speak for himself renders his own discourse almost transparent, making the past seem to come alive. Simultaneously, however, this apparent return to origins in the library reveals its second nature as a new mnemotechnical supplement, which Yu Tsun perceptively characterizes as an expanding simulacrum enveloping history and nature: "I thought of a maze of mazes, of a sinuous, ever growing maze which would take in both past and future and would somehow involve the stars."[21] Indeed, archive fever is hard at work in Borges' fictional library! Albert's passionate desire to resurrect Ts'ui Pên's original vision overcomes and liquidates what Derrida calls "our inherited concept of the archive" by overreaching for the ground of live memory.[22] In its place, Albert raises the archival stakes by construct-

ing a multisensory, hyperreal domain that exceeds the representational possibilities of the written document and of novelistic tradition. Borges thus prefigures in "The Garden of Forking Paths" a remainder in the documental archive that opens onto what Derrida calls "*an archive of the virtual.*"[23]

Virtual Reality in "Pierre Menard, Author of Don Quixote"

This brings us to Borges' story about a recently deceased French writer, Pierre Menard, whose unorthodox views on writing, reading, and literature are communicated through a narrator familiar with his friend's "private archives."[24] If Albert is identified as a sinologist and Yu Tsun as a German spy, Menard is nothing but the sum of the texts in his archives comprising, as Borges points out, the "diagram of his mental history."[25] I have already mentioned Menard's draft of a monograph on George Boole. Similarly, the constellation of other poems, monographs, translations, and manuscripts all confirm Menard's preoccupation with alphanumerical systems and the automatic production of combinations of metaphors or symbols which, as in the monograph on Lully's medieval thinking machine and another on "the metric laws essential to French prose,"[26] identify what Borges elsewhere called the repetitive, mechanical component of "verbal algebra" underlying both thought and language.[27] The narrator itemizes these "*visible*" works in Menard's archives, but its "subterranean" portion–namely, "the ninth and thirty-eighth chapters of Part One of *Don Quixote* and a fragment of the twenty-second chapter"—is the focus of his attentions.[28] A previous letter from Menard to the narrator contains an explanation of the writer's goal "to produce pages which would coincide—word for word and line for line—with those of Miguel de Cervantes."[29] In the terminology of *Archive Fever,* we could say that the logic of repetition in Albert's library has become the logic of the mechanically reproduced copy constitutive of the virtual archive.

Not surprisingly, Menard's initial approach to his unusual undertaking reenacts the Romantic mythos of authorial genius and originality, only to destroy its credibility. At first identifying with Cervantes, Menard attempts "to know Spanish well, to re-embrace the Catholic faith, to fight against Moors and Turks, to forget European history between 1602 and 1918, and to *be* Miguel de Cervantes"; but he eventually re-

jects this option as being "too easy."[30] So completely does Borges disagree with this approach to reading and writing literature that many of his stories and essays could be said to deconstruct this concept of the author as sole creator *ex nihilo* of original works. Instead, Menard and his project exemplify the overcoming of authorial and textual originality altogether by demonstrating that one of the most highly acclaimed works in the Spanish literary tradition–and one that is often said to be the first novel–is mentally and linguistically reproducible by a writer from a different time and cultural context. By implication, this writer/producer outside Spanish literary tradition was Borges himself, who persistently decentered dominant European textual traditions in order to insinuate Argentine and Latin American works into what might well be called the archive of world literature.[31]

Borges' deconstructive strategy of reproduction is prefigured in the Baroque techniques employed by Cervantes to subvert the dominant textual and social traditions of his time. One technique, explains William Egginton, was to imitate prevalent symbols and values, thereby taking the dominant tradition "at its word and letting it work against itself."[32] This is precisely what Menard decides to do: rather than assuming Cervantes' identity, he submits to the linguistic rules of *Don Quixote* by methodically sacrificing all innovation to the law of the "original" text.[33] Not only does reproducing Cervantes' text undermine its glorification as a unique and original work central to the Spanish tradition, but it also alters and equalizes the relationship of Menard's *Quixote* to Cervantes' work in the same way that Cervantes decentered chivalric narrative by placing a fictionalized history at the center of his own novel. Indeed, in the 1939 essay "When Fiction Lives in Fiction," Borges cites Cervantes' novel as his first example of a narrative strategy that produces the "infinity" of a "vertiginous mystery" of mirror images and endless "verbal labyrinths."[34] Such repetitious displacements of an ever-receding original predispose Borges' fiction to alignments with postmodernism, although critics differ on whether or not this representational vertigo was a source of anguish or *jouissance* for Borges.[35] Probably some of both: if "The Garden of Forking Paths" betrays a trace of Derridean nostalgia for an original grounded in speech and memory, "Pierre Menard" appears to celebrate the Barthesian death of the author and the pleasures of intertextuality, including the mechanical substrate

of thought and language that preoccupied pioneers in artificial intelligence during Borges' lifetime.[36]

And yet: just as Borges's description of the scene in Albert's library contains a remainder of deferred significance opening the documental archive onto virtual reality, the narrator's reading of Menard's *Quixote* proposes a "new technique" in the "hesitant and rudimentary art of reading" transcending the merely mechanical.[37] In fact, Menard's reproduction of Cervantes' novel seems designed to emphasize its difference from the narrator's reading of Menard's archives. One result of this ceding of creative and critical power to the narrator-reader is the thorough democratization of the intertwined activities of reading and thinking. "To think, analyze, and invent," wrote Menard to the narrator, "are not anomalous acts but the normal respiration of the intelligence"; consequently, to "glorify" and "treasure" the thoughts of others is "to confess our languor and barbarism," because "every man should be capable of all ideas."[38] Furthermore, Menard's criticism of glorifying great authors and books democratizes the interrelations between the texts themselves, which can be read anachronistically–as if, for example, the *Odyssey* "were written after the *Aeneid*" or *The Imitation of Christ* had been written by James Joyce.[39] The narrator diplomatically identifies these latter observations as his own by noting that Menard, "perhaps without wishing to," had made this new mode of reading possible.[40]

It is the narrator as archivist-reader, then, who also produces more archive–that is, he inserts himself into the archival process by creating new reading strategies that raise Menard's own reproduction of Cervantes' text to a higher power. Derrida asserts that the insertion of the "scene of reading" into the process of archivization is essential, because the "performative" act of reading illuminates "a given inheritance…by opening it and by enriching it enough to have a rightful place in it."[41] Indeed, the narrator enriches Menard's archive while inscribing himself and his innovative techniques into the *Quixote* tradition; yet these strategies of "deliberate anachronism and erroneous attributions" further testify to an economy of the virtual, because they manipulate textual tradition to the point that interchangeable authors, texts, and even historical contexts are no longer anchored in reality.[42] After all, the narrator observes, history in the era of psychologist William James, Menard's contemporary, can no longer be defined as an "investiga-

tion of reality," as it was in Cervantes' time, but only of "what we think took place."[43] The chronological concept of a textual tradition has been transformed by Borges into the intertextual constellation constitutive of the virtual archive.

This remarkable alignment between Borges' and Derrida's articulations of an archival scene of reading does not correspond to the contemplative, intensive, or "deep" modes of reading that educators and librarians still tend to endorse when lamenting the decline of the culture of the book and the electronically-induced distraction ostensibly afflicting college students today.[44] For Derrida and Borges, on the contrary, reading is a rehearsal of the texts canonized by print culture that simultaneously deconstructs them, forever opening the archive to future readings. Reading as inscription in the production of more archive is accordingly performative and deformative at once–the verb *deformar* having been employed by Borges himself in the context of translation.[45] Furthermore, as Borges implies by situating this twofold act of reading in relation to the virtual dynamics in Albert's library and Menard's archives, it becomes a proto-digital activity. Indeed, as digital humanist Rita Raley explains in "Reveal Codes: Hypertext and Performance," the constitutive difference of hypertextuality lies precisely in its performative qualities: "The patterns [links] form are thus those of reiteration, recurrence, and frequency, on the one hand, and dissolution, disintegration, termination, on the other."[46] Clearly, performance reverses into deformance in Raley's analysis of hypertext, which requires an alternative mode of reading open to the reiterative-yet-instable nature of digital textuality.

Digital Archiving: From Tradition to Constellation

I would like to organize the latter part of this paper around three intersections of Borges' and Derrida's articulations of archival reading with developments in the field of digital humanities that are currently impacting–or could impact–the library environment. Textual scholar Jerome McGann and literary critic George P. Landow qualify as two of the first digital humanists, insofar as each spearheaded the creation of groundbreaking virtual-now-digital collections embodying the textual constellation prefigured in "Pierre Menard." Landow's participation in developing *The Victorian Web, Dickens Web,* and others complements his contributions to the critical theory and pedagogy

of hypertext, while McGann's early involvement in constructing *The William Blake Archive* and *The Rossette Archive* (which he still maintains) speaks to the academic imperative, since the 1990s, to develop hypermedia collections. These ever-expanding constellations of documents and images take the Borgesian and Derridean decentering of originals and origins to a higher power by confirming that establishing the definitive edition of a work is becoming an untenable goal, as is delimiting an author's oeuvre when the immediate availability of multiple editions, drafts, and correspondence question the conventional boundaries. Insofar as Landow promotes linking to secondary materials primarily as a pedagogical tool for increasing the research capabilities of students, his sites contribute to the dislodging of categorical distinctions between primary and secondary documents as well.[47] For librarians and archivists, providing digital access to collections of all kinds is certainly a positive development; but for humanities scholars such as McGann and Landow, virtual collections are also significant because they deform traditional concepts of the authoritative text, oeuvre, or canon while democratizing research materials and procedures in ways that empower a global range of students and scholars to inscribe themselves into the world of research as readers and producers of their own archive.

Digital Deformance: Against Textual Materiality

Certain techniques of reading performed by Borges throughout his works depart from the decentering of tradition made manifest in the digital archive and foreshadow a more radical approach to deformance also pioneered by McGann. Both "The Garden of Forking Paths" and "Pierre Menard" depend on the convention of the archival fragment and its similarity to the rhetorical strategy of quotation, both of which deform the texts to which they also refer. McGann advocates the "deformance" of literary texts precisely in order to destabilize their linguistic and graphic materiality for the purpose of opening up new patterns of signification.[48] This idea has been instrumental in shaping one concept in digital humanities that has potential applications in library and information science. Library consultant Eric Lease Morgan of *Infomotions* gave a presentation at the 2010 annual meeting of the American Library Association, for example, in which he called for "services against texts" to be integrated into the "next, next-generation library catalog."

Adopting the language of performance-deformance theory, Morgan bases his approach on the premise that "people want to perform actions against the content they acquire" in libraries: "Whether the content is represented by novels, works of literature, or scholarly journal articles the methods of the digital humanities can provide ways to compare and contrast, analyze, and make more useful any type of content."[49] Morgan shows that submitting works by Plato, Aristotle, and Shakespeare to digital deformation can yield a concordance of words and phrases; similarities in textual content; and the coincidence of central concepts. Agreeing with many LIS professionals today, Morgan asserts that libraries need to expand their mission from helping users locate resources to teaching them how to use them more efficiently and effectively. Shades of Menard's monograph on Lully's thinking machine: Morgan argues that integrating services against texts into the catalog could empower readers by generating combinations of data that would allow them to think more analytically, at least, about the textual material at hand.

Deformation Literacy: Toward a Creative–Critical Pedagogy

For some, however, the postmodernist potential of hypertext, hypermedia, and new media to substantially transform curriculum, pedagogy, and scholarship in the humanities has yet to be realized. Using Derrida's metaphor of archive fever, Marcel O'Gorman has written of the "academic fever for digital archiving" that has rendered "traditional scholarly practices" more technically efficient but without revolutionizing them from within.[50] To be sure, McGann recognized the difficulties of replacing the "informative" paradigm of scholarship, and its emphasis on "information-transmission" through expository writing, with a "deformative" paradigm reincorporating "imaginative work" into the analytical and critical activities performed by students and experienced scholars alike.[51] Similarly, Landow has lamented the conservatism in higher education that has slowed the adoption of hypertext for teaching and research in the humanities: "[At] the very least," he observes, "hypertext enables new forms of the academic essay, book review, and thesis."[52] Indeed, drawing on Gregory Ulmer's efforts to construct a pedagogical model more appropriate to digital culture, O'Gorman wants to rescue the radical potential of hypertext, displaced by the enthusiasm for

digital archiving, to serve "as a forum of a much more complex, multivocal mode of discourse in which figure and ground, text and image, self and other, shift continuously."[53] O'Gorman's belief that the study of visual cognition and the rhetoric of images should be an essential component of this new pedagogy has recently been echoed by humanities scholar Viola Lasmana, who believes that hypermedia programs facilitating the augmentation of text with image, voice, and sound can empower students to achieve multiple literacies while reclaiming the "heightened state of sensual experience" typical of the arts such as storytelling, also the topic of a recent American Library Association technology report.[54] Citing President Sidonie Smith in the Summer 2010 Newsletter of the Modern Language Association, Lasmana consequently calls on "knowledge workers and humanists" to collaborate on instructional methods and assignments that take advantage of hypermedia to engage not only the analytical but also the creative potential of students.[55]

If the goals and statements of the ACRL Instructional Technologies Committee are any indication, we "knowledge workers" are integrating as much multimedia into our information literacy programs as is possible within the political and economic realities of our various institutions.[56] It seems to me, however, that these digital humanists calling for the reinscription of forms of creativity into humanities pedagogy and scholarship are also challenging librarians and archivists to think beyond information delivery to altered modes of teaching and learning that technology can afford. A provocative question for us to entertain is whether or not professionals in library and information science–who are principally committed to a definition of "information literacy" as analytical thinking, expository writing, and information-driven research–could support, promote, and even practice innovative forms of creative-critical discourse that might speak to what these scholars are calling a crisis in the humanities. Already, in Standard Four of the ACRL Information Literacy Standards for Higher Education, kernels of more creative-critical modes of achieving literacy are couched in the language of performance—not only in the performance indicators by which behavior is measured but, more importantly, in students' individual and collaborative "planning and creation of a particular product or performance." Standard Four also suggests that librarians and archivists could enrich students' understanding

of what it means to integrate "new and prior information" by presenting "quotations and paraphrasing" as creative-critical strategies–rather than as plagiarism-avoidance tools addressed in Standard Five–which allow for the insertion of new readings into an intellectual conversation. Finally, articulated in Standard Four are paraphrastic activities—keeping a journal or reflecting on "past successes, failures, and alternative strategies"—which personalize the associative mode of thought identified in Standard Three yet also stress the reiterative performance required for the possibility of understanding to emerge through the "gaps" (Standard Two) in the research process.[57] If we could privilege these traces of creative-critical activity over the rhetoric of objective standardization and begin to expand them into a revisionary pedagogy, we would have taken a step in the right direction.

Notes

1 Paul S. Piper, "For Jorge Luis Borges, Paradise Was Not a Garden but a Library," *American Libraries* 32, no. 7 (2001): 56–58, http://search.ebscohost.com.

2. Jacques Derrida, *Archive Fever: A Freudian Impression,* trans. Eric Prenowitz (Chicago: Univ. of Chicago Press, 1996).

3. For a humanities librarian's overview of this interdisciplinary discussion, see Marlene Manoff, "Theories of the Archive from across the Disciplines," *portal: Libraries & the Academy*, no. 1 (2004): 9–25, http://muse.jhu.edu/journals/portal_libraries_and_the_academy/v004/4.1manoff.html. For an overview of postmodernism's influence on archives theory and practice, see Rachel Hardiman, "En mal d'archive: Postmodernist Theory and Recordkeeping," *Journal of the Society of Archivists*, no. 1 (2009): 27–44, http://search.ebscohost.com.

4. Nataly Tcherepashenets, "Shaping the Word: Repression, Archive, and Dialogical Discourse in Jorge Luis Borges's 'La Muralla Y Los Libros,'" *Romanic Review* 98, no. 2/3 (2007): 265–73, http://search.ebscohost.com.

5. Jorge Luis Borges, "The Garden of Forking Paths," in *Ficciones*, ed. and trans. Anthony Kerrigan (New York: Grove Press, 1962), 96, 100.

6. Ibid., 101.

7. Derrida, *Archive Fever*, 12.

8. Ibid.,11, 92.

9. Ibid., 11.

10. Ibid., 91.

11. Ibid., 93.

12. Borges, "Garden," 100.

13. This event recalls the mythical alignment of parricide with the genesis of writing that Derrida explores in "Plato's Pharmacy." For a cogent reading of the latter essay in relation to Borges' symbolic parricide and rebirth as a writer, see Emir Rodriguez Monegal, "Borges and Derrida: Apothecaries," in *Borges and His Successor: The Borgesian Impact on Literature and the Arts,* ed. Edna Aizenberg (Columbia: Univ. of Missouri Press, 1990), 128–38.

14. Derrida, *Archive Fever*, 18.

15. Ibid., 68.

16. Ibid., 71.

17. Borges, "Garden," 96.

18. Stuart Moulthrop, "Reading from the Map: Metonymy and Metaphor in the Fiction of 'Forking Paths,'" in *Hypermedia and Literary Studies,* Technical Communications, ed. Paul Delany and George P. Landow (Cambridge, MA: MIT Press, 1991), 119–32; *Victory Garden* (Watertown, MA: Eastgate, 2002), CD-ROM.

19. Borges, "Garden," 98, 100.

20. Jorge Luis Borges, "Pierre Menard, Author of Don Quixote," in *Ficciones*, ed. and trans. Anthony Kerrigan (New York: Grove Press, 1962), 45, 46.

21. Borges, "Garden," 94.

22. Derrida, *Archive Fever*, 67.

23. Ibid., 66.

24. Borges, "Pierre Menard," 45.

25. Borges, prologue to *Ficciones*, ed. and trans. Anthony Kerrigan (New York: Grove Press, 1962),15.

26. Borges, "Pierre Menard," 46.

27. Borges, *Labyrinths: Selected Stories and Other Writings*, ed. Donald A. Yates and James E. Irby (New York: New Directions, 1964), 214.

28. Borges, "Pierre Menard," 45, 48.

29. Ibid., 49.

30. Ibid.

31. For analysis of some of these issues in the context of translation, cf. Sergio Waisman, *Borges and Translation: The Irreverence of the Periphery,* Bucknell Studies in Latin American Literature and Theory (Lewisburg: Bucknell Univ. Press, 2005).

32. William Egginton, *The Theater of Truth: The Ideology of (Neo)Baroque Aesthetics* (Stanford: Stanford Univ. Press, 2010), 36.

33. Borges, "Pierre Menard," 51.

34. Borges, "When Fiction Lives in Fiction," in *Selected Non-Fictions,* ed. Eliot Weinberger, trans. Esther Allen, Suzanne Jill Levine, and Eliot Weinberger (New York: Viking-Penguin, 1999), 160–62.

35. See Waisman, *Borges and Translation,* 58–65.

36. See Ema Lapidot, *Borges and Artificial Intelligence: An Analysis in the Style of Pierre Menard* (New York: Peter Lang, 1991).

37. Borges, "Pierre Menard," 54.

38. Ibid.

39. Ibid., 54–55.

40. Ibid., 54, 52.

41. Derrida, *Archive Fever,* 67.

42. Borges, "Pierre Menard," 54.

43. Ibid., 53.

44. Amanda Cain, "Archimedes, Reading, and the Sustenance of Academic Research Culture in Library Instruction," *The Journal of Academic Librarianship 28,* no. 3 (2002):115, http://search.ebscohost.com. Although I do not share Cain's nostalgia for deep reading, I do agree with her critique of the repression of creative reflection in the "quasi-scientific model" underpinning the ACRL Information Literacy Competency Standards for Higher Education (p. 119)–as will become increasingly apparent in this essay. See also Maryanne Wolf and Mirit Barzillai, "The Importance of Deep Reading," *Educational Leadership* 66, no. 6 (2009): 32–37, http://search.ebscohost.com; and Sven Birkerts, "Reading in a Digital Age: Notes on Why the Novel and the Internet Are Opposites, and Why the Latter Both Undermines the Former and Makes It More Necessary," *American Scholar* 79, no. 2 (2010): 32–44, http://search.ebscohost.com.

45. Waisman, *Borges and Translation,* 80.

46. Rita Raley, "Reveal Codes: Hypertext and Performance," *Postmodern Culture,* 12, no. 1 (2001), par. 30, http://muse.jhu.edu/journals/postmodern_culture/v012/12.1raley.html.

47. Digital archiving is influencing current discussions of source literacy in which this distinction is being replaced by the question of a source's primary or secondary status in relation to the researcher's topic. See Joanne Archer, Ann M. Hanlon, and Jennie A. Levine, "Investigating Primary Source Literacy," *The Journal of Academic Librarianship* 35, no. 5 (2009): 410–20; and Michael J. Paulus, Jr., "What is Primary: Teaching Archival Epistemology and the Sources Continuum," *Past as Portal: Teaching Undergraduates Using Special Collections and Archives*, ed. Eleanor Mitchell, Peggy Seiden, and Suzy Taraba (Chicago: Assoc. of College and Research Libraries, forthcoming).

48. Jerome McGann and Lisa Samuels, "Deformance and Interpretation," in *Radiant Textuality: Literature after the World Wide Web* (New York: Palgrave, 2001),105–35. For my discussion of deformance in relation to the artist's book, cf. Lynne S. Vieth, "The Artist's Book Challenges Ac-

ademic Convention," *Art Documentation: Bulletin of the Art Libraries Society of North America* 25, no. 1 (2006): 14–19, http://search.ebscohost.com.

49. Eric Lease Morgan, "The Next Next-Generation Library Catalog," Infomotions Blog, http://infomotions.com/blog/2010/06/the-next-next-generation-library-catalog/.

50. Marcel O'Gorman, *E-Crit: Digital Media, Critical Theory, and the Humanities* (Toronto: Univ. of Toronto Press, 2006), xv.

51. McGann and Samuels, "Deformance and Interpretation," 113–15.

52. George Landow, *Hypertext 3.0: Critical Theory and New Media in an Era of Globalization* (Baltimore: Johns Hopkins Univ. Press, 2006), 77.

53. O'Gorman, *E-Crit,* 83.

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