

**University of New Mexico
UNM Digital Repository**

Spanish and Portuguese ETDs

Electronic Theses and Dissertations

6-5-1937

A Critical Study of the Spanish Picaresque Novel and a Comparison of the Picaresque Elements with Certain Phases of New Mexican Folklore

Elias W. Telles

Follow this and additional works at: https://digitalrepository.unm.edu/span_etds

 Part of the [European Languages and Societies Commons](#), and the [Latin American Languages and Societies Commons](#)

Recommended Citation

Telles, Elias W. "A Critical Study of the Spanish Picaresque Novel and a Comparison of the Picaresque Elements with Certain Phases of New Mexican Folklore." (1937). https://digitalrepository.unm.edu/span_etds/93

This Thesis is brought to you for free and open access by the Electronic Theses and Dissertations at UNM Digital Repository. It has been accepted for inclusion in Spanish and Portuguese ETDs by an authorized administrator of UNM Digital Repository. For more information, please contact disc@unm.edu.

A14429 089278

A CRITICAL STUDY OF THE SPANISH
PIGARESQUE NOVEL AND A COMPA-
RISON OF THE PICARESQUE ELEMENTS

ELIAS W. TELLES

370.789
Un30t
1937
cop. 3



DATE DUE

DEC 2 '70		
RECD UNM DEC 23 '70		
RECD UNM APR 17 '80 P/B		
RECD UNM APR 29 '83		
SAN - 7 '88		
RECD UNM DEC 14 '87		
AUG - 5 1992		
RECD MAY 18 '92		
DEMCO 38-297		

A14409 070631

A CRITICAL STUDY OF THE SPANISH PICARESQUE NOVEL

AND

A COMPARISON OF THE PICARESQUE ELEMENTS WITH
CERTAIN PHASES OF NEW MEXICAN FOLKLORE

By

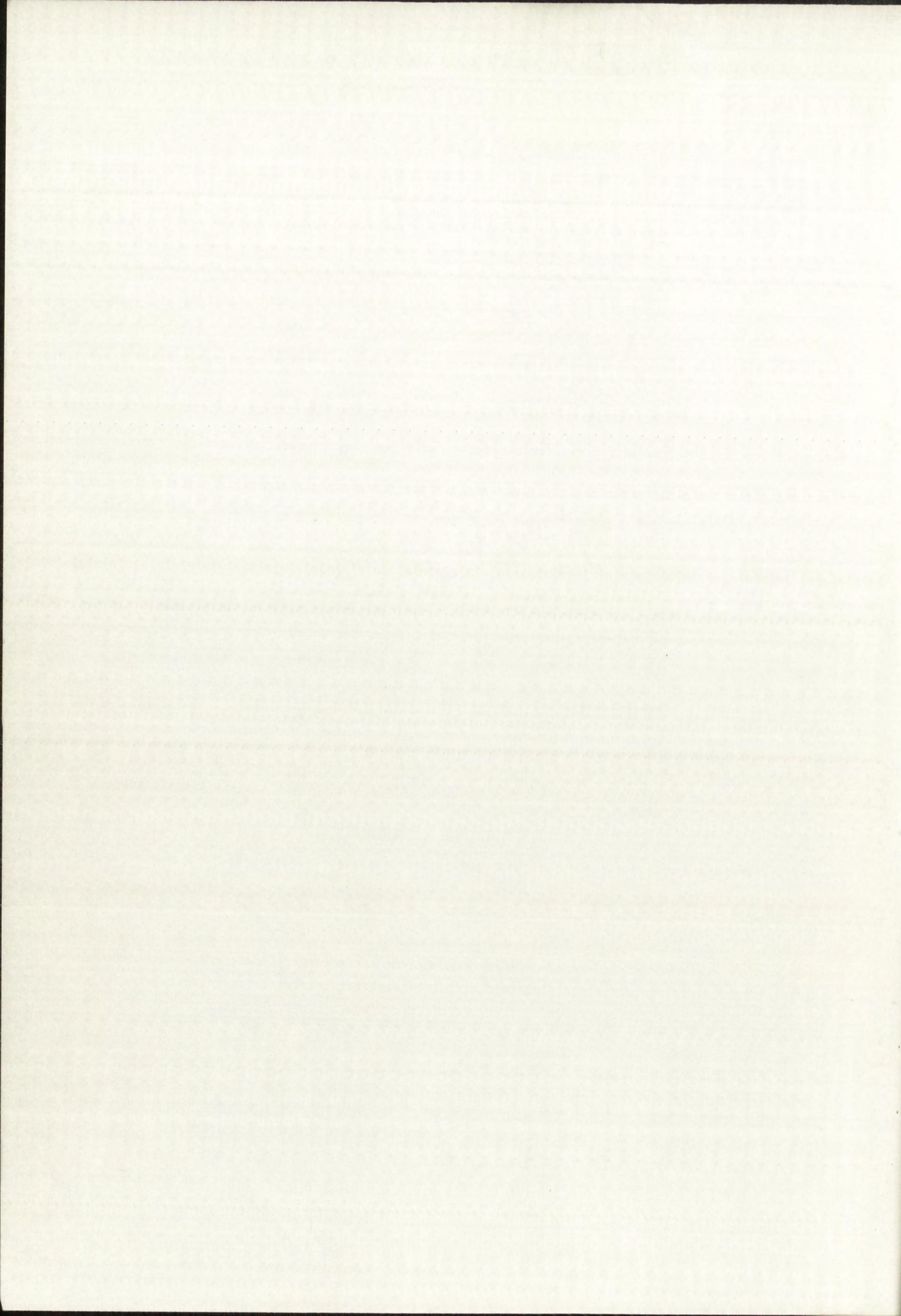
Elias W. Telles

A Thesis

Submitted in partial fulfillment of the
Requirements for the Degree of
Master of Arts in Spanish

University of New Mexico

1937



37289
30t
93C
op.3

This thesis, directed and approved by the candidate's committee, has been accepted by the Graduate Committee of the University of New Mexico in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

George R. Hammond
DEAN

June 5, 1937
DATE

Thesis committee

J. M. Kerchville
CHAIRMAN

C. V. Newsom

L. B. Kidder

56285

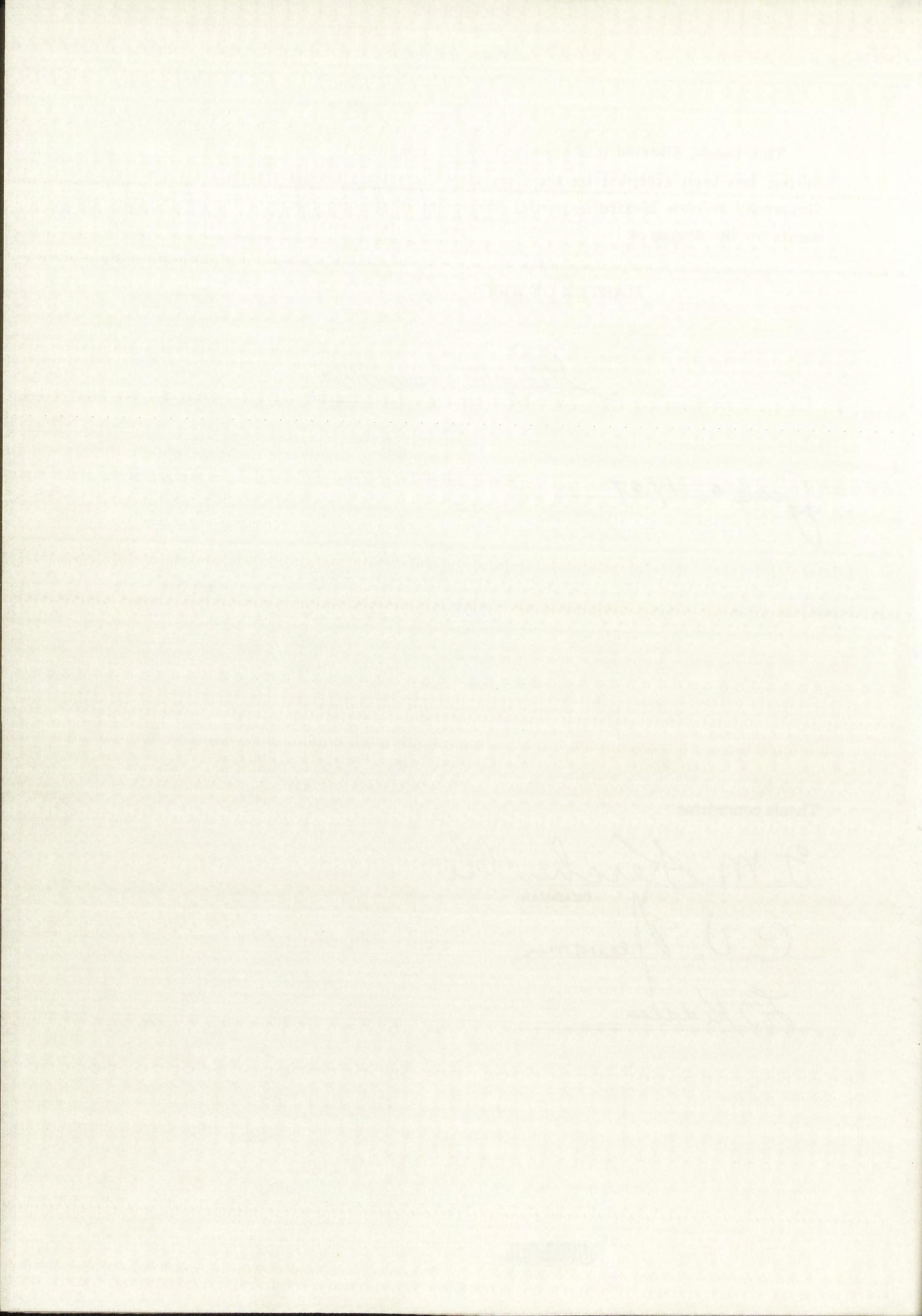
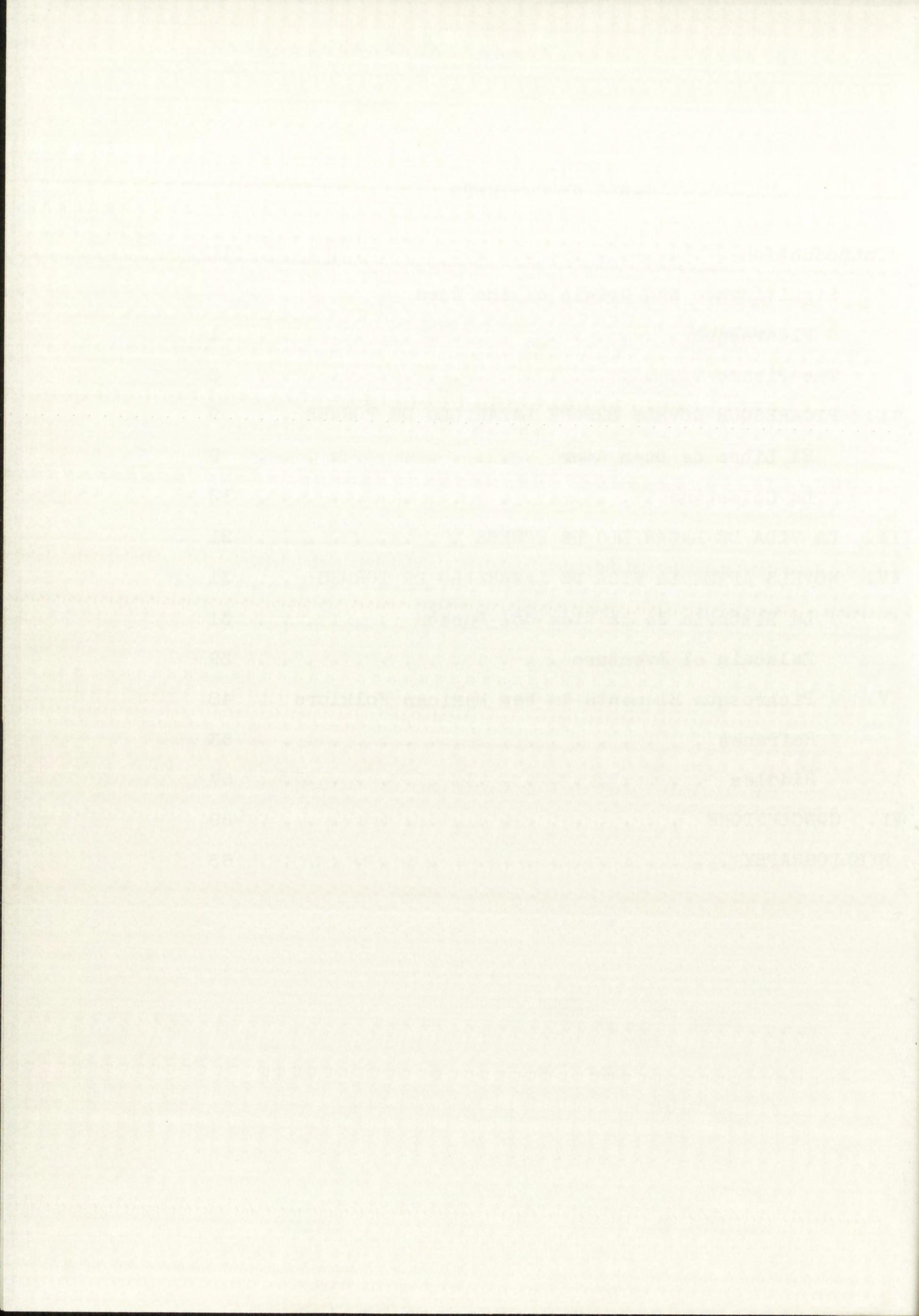


TABLE OF CONTENTS

Introduction	iii
I. Significance and Origin of the Word	
Picaresque	1
The Picaro	3
II. PICARESQUE NOVELS BEFORE LAZARILLO DE TORMES . .	9
El Libro de Buen Amor	9
La Celestina	12
III. LA VIDA DE LAZARILLO DE TORMES	21
IV. NOVELS AFTER LA VIDA DE LAZARILLO DE TORMES . .	31
La Historia de la Vida del Buscón	31
Zalacain el Aventuro	39
V. Picaresque Elements in New Mexican Folklore .	48
Refranes	53
Riddles	57
VI. CONCLUSIONS	59
BIBLIOGRAPHY	63



INTRODUCTION

It has been said that the picaresque novel is largely exaggeration and not really true to life. The purpose of this study is to ascertain how true to Spanish life and character are the picaresque elements in the literature of Spain, and to compare these elements with certain phases of New Mexican folklore.

The purpose of this study is to show that since the beginning of Spanish civilization, picaresque elements existed among the Spanish people; that these elements have been preserved by Spaniards through all these centuries; and that Spaniards value the picaresque at the present time. To do this, picaresque literature will be studied from the first known novels to the present time. This peculiar form of literature will be compared with Spanish life as well and with the life reflected in the folklore of New Mexico.

CHAPTER I

THE SIGNIFICANCE AND ORIGIN OF THE WORD PICARESQUE

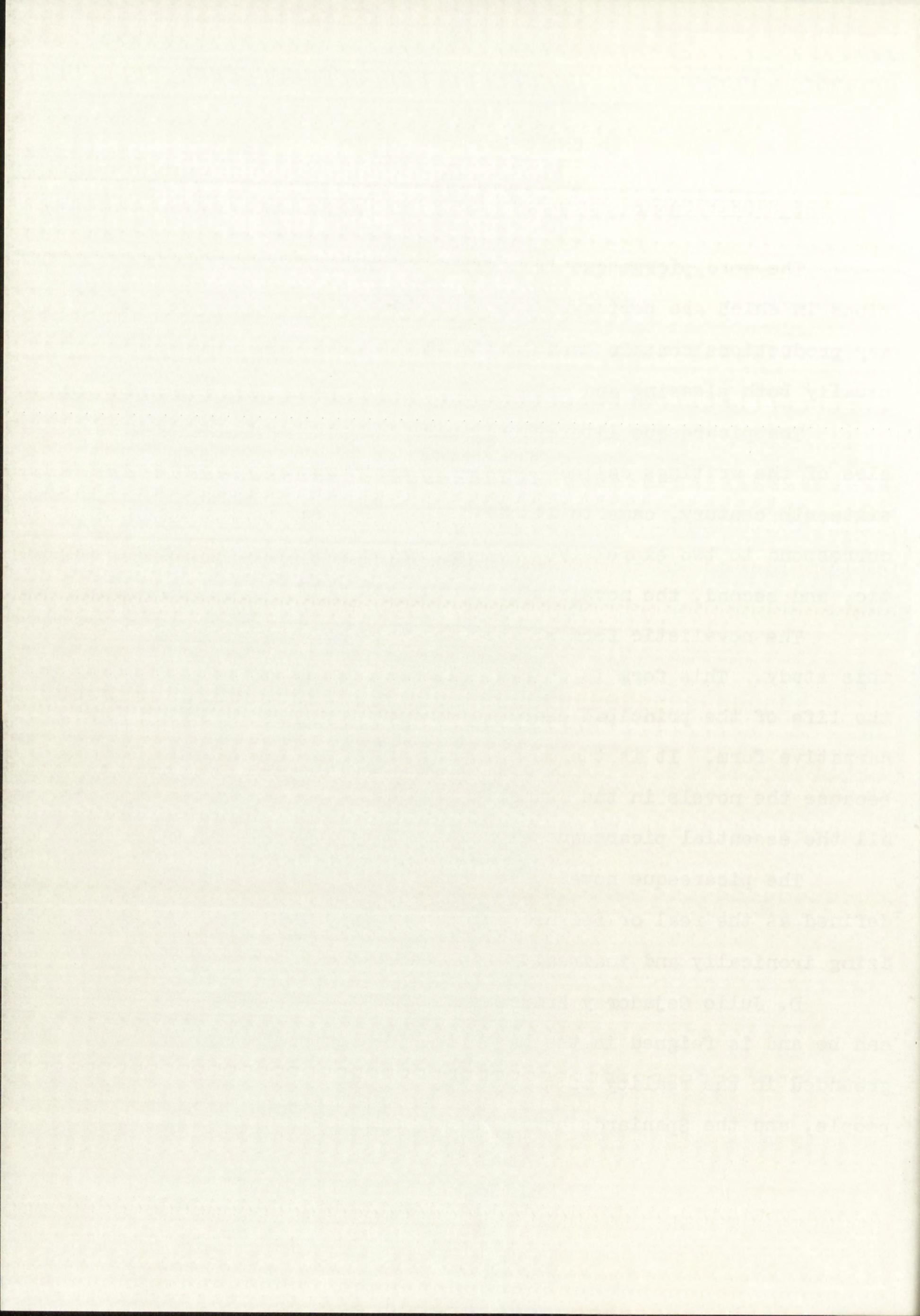
The word picaresque is applied to the literary productions in which are portrayed the lives of rogues. These literary productions contain keen satire, but at the same time are usually both pleasing and witty.

The picaresque literature, which did not leave the circles of the writings called Lupanarias until the middle of the sixteenth century, came to light in two different forms, which correspond to two expressive ways of action; First, the dramatic, and second, the novelistic.

The novelistic form will be the only one discussed in this study. This form is characterized by taking as subject the life of the principal character and treating it in the narrative form. It is the most important of the two classes, because the novels in the dramatic form do not have in them all the essential picaresque elements and episodes.

The picaresque novels, so peculiarly Spanish, can be defined as the real or feigned autobiography of a rogue, satirizing ironically and indirectly the society in which he lives.

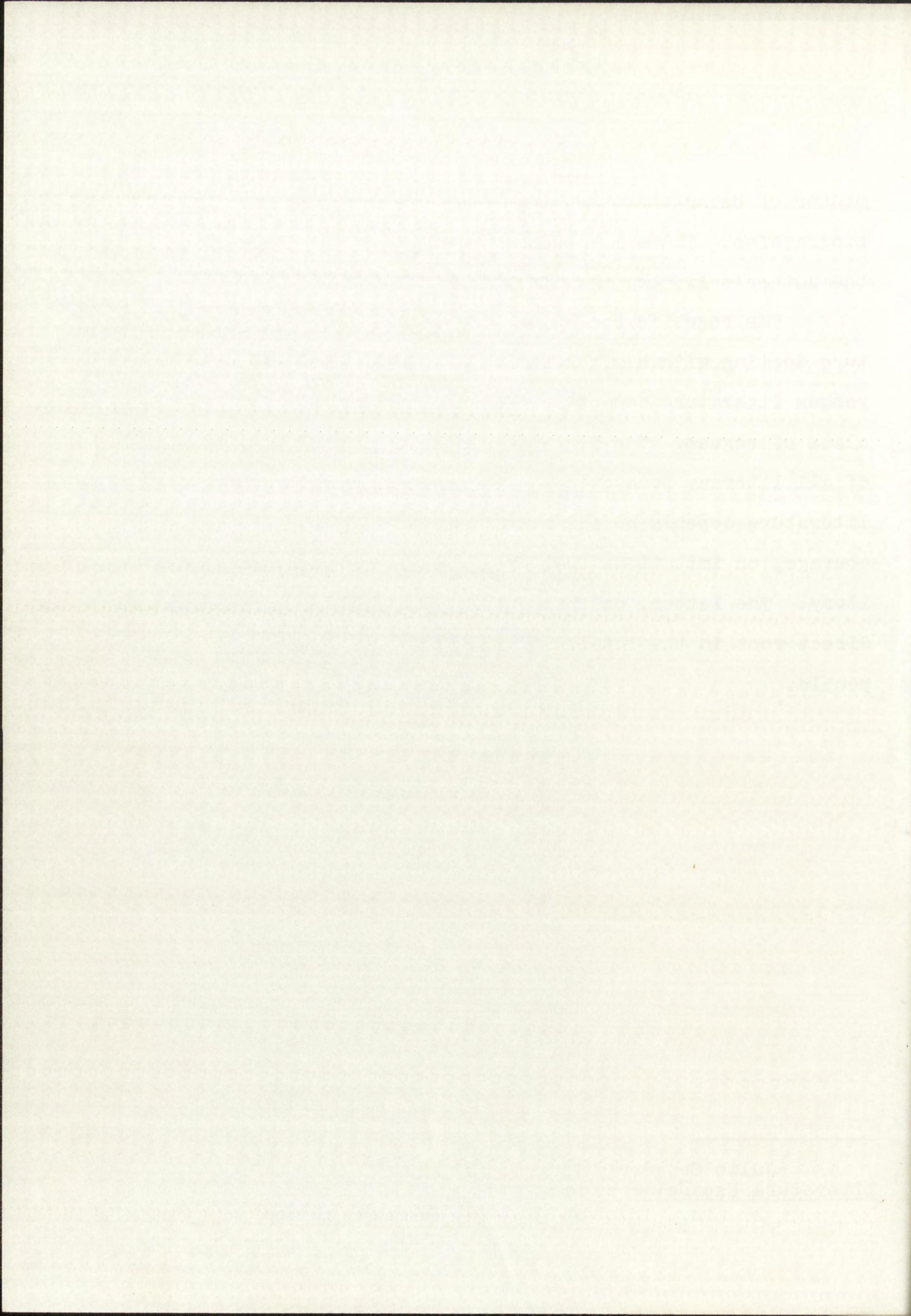
D. Julio Cejador y Frauca says that the autobiography can be and is feigned in the majority of cases; but it is so grounded in the reality of the ways of living of many Spanish people, and the Spaniards hold so much in their hearts this



manner of being that the picaresque novels seem true auto-biographies. There may be found in them short sketches of the author's life.¹

The rogue is one thing and another thing is the literature dealing with him. Assuming this, the origin of the picaresque literature cannot be the same as that of the social class of rogues. The first should be connected, like those of all literary productions with social circumstances, since literature depends on ideas, on literary influences, on courage, on imitations that create ways more or less transitory. The latter, on the contrary, has a more profound and direct root in the intellectual history and ethnology of the people.

¹Julio Cejador y Frauca; Historia de La Lengua y La Literatura Espanola; p. 283, V. 2.



THE PICARO

In some novels and early poems, such as El Libro de Buen Amor, by Juan Ruiz, Arcipreste de Hita, in La Celestina, by Fernando de Rojas, and in several others there is found some relation between the novels now called picaresque, but the word picaro was not mentioned even once. What seems more strange, the word is not even used in the first true picaresque novel, La Vida de Lazarillo de Tormes, which is the principal novel, and the true father of all the picaresque books. Menéndez y Pelayo says that the word is not even found in the dictionary of Antonio de Nebrija.²

This leads us to believe that before the middle of the sixteenth century, the word picaro was not used. Fauger de Hoan, in his study of Picaros y Ganapanes, affirmed that he did not find the word in use before La Carta del Bachiller de Arcadia al Capitán Salazar, written in 1548.³

The philologists do not agree on the etymology of "picaro". Some of them say that it comes from the word or root pec, others from the verb picar, and still others think that it was derived from the French region of Picardía. The best theory is that of Professor Hoan, who says that the word

² S. A. Espasa-Calpe; Enciclopedia Universal Ilustrada, V. 44, p. 507.

³ Hoan, F. de; Picaros y Ganapanes, V. 2, p. 149.

handful I carried it about and recommended it to
anyone who was ill.

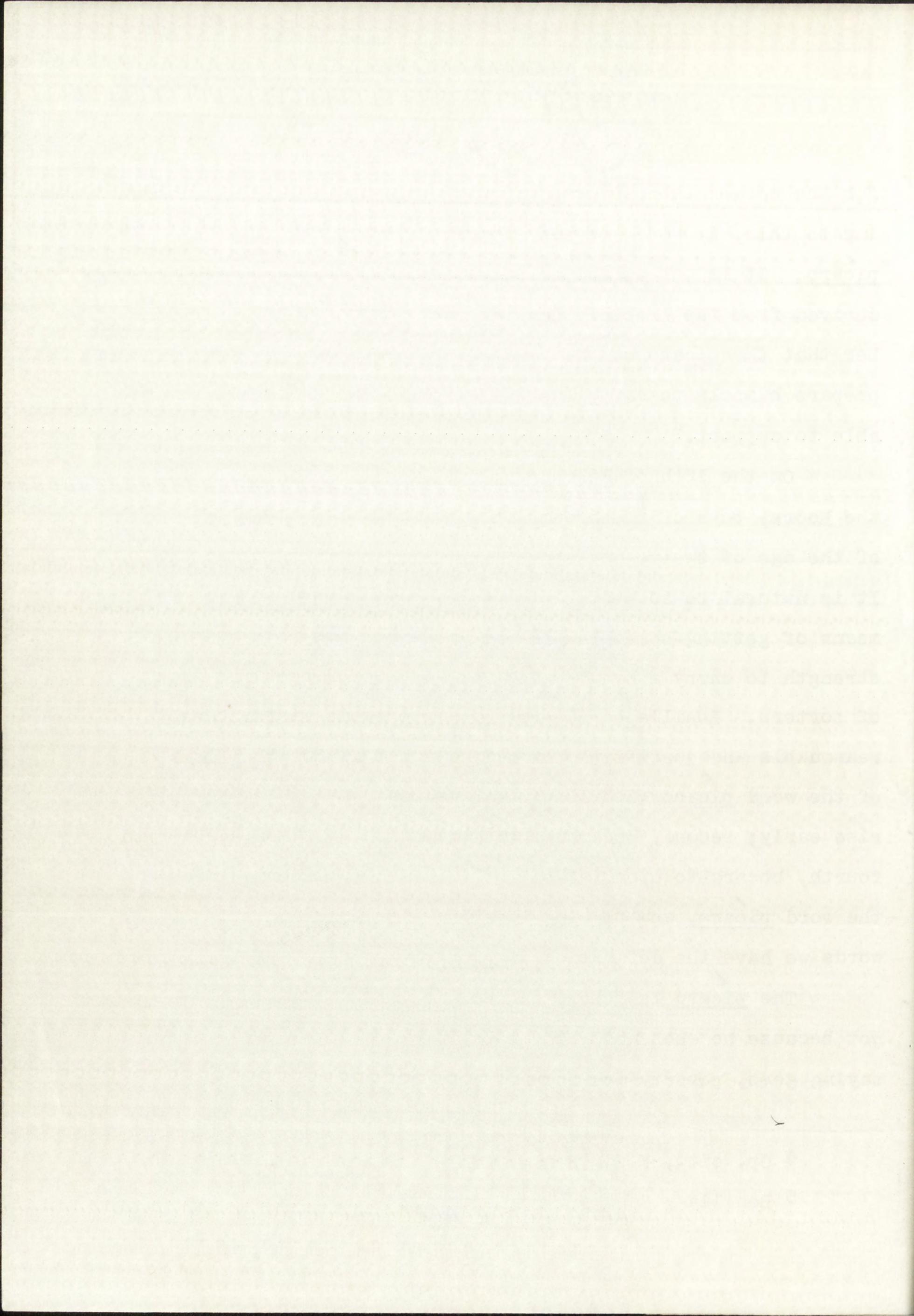
for the common laborer comes from the Moarish, and that according to this, it would be easy to give the same origin to the picaro. It is not absurd to suspect that the word picaro was derived from the Arabic. Hoan also says that we should remember that the picaro was not a real man but a boy who had to prepare himself to carry the weight which his shoulders were able to support.⁴

On the 12th of February, 1502, it was ordered that all the Moors, boys of the age of fourteen and above, and girls of the age of twelve and above, should leave Castilla and Leon. It is natural to suspect that the forsaken children looked for means of getting something to eat, and not having sufficient strength to carry a heavy weight, they invented the occupation of porters. Bonilla considers this hypothesis as the most reasonable and justifiable of all. He relates the etymology of the word picaro with the Arabic terms: First, bekaron-to rise early; second, bocaron-lie; third, baycara-emigrant; and fourth, bocara-to open. From the words themselves originated the word picaro, and placing together the meanings of all these words we have the definition of picaro.⁵

The picaro is a boy, ragged and badly dressed, poor, not because he does not wish to be rich, but because, as the saying goes, poverty and knavery come out of the same quarry.

⁴ Op. cit., F. de Hoan, p. 149

⁵ Bonilla y San Martin, Cervantes y Su Obra, p. 131.



He is born from the lowest class of parents, but his life's ambition is to raise himself above the level of his parents. For some reason he has to leave home and consequently becomes a perpetual roamer or tramp. He does not respect another's property, and he does not believe that the other people are better than he is. In that way it is easy for him to be critical of the social classes. When he is seized and condemned, he thinks it is because he had little protection, and justice was not respected.

In spite of his pessimism, the "picaro" is a man of good disposition. He is superstitious. If he takes something that does not belong to him, he thinks that he is serving God. Notwithstanding his love for pleasure and for rest, he is a person of courage and patience to support his misfortunes. It is not convenient for the picaro, that is for the first ones found in literature, to fall in love because love always possesses a certain spirit of sacrifice which does not agree with his selfishness. His aspiration is to enjoy liberty and he has some of the anarchistic spirit of knight-errantry.

Rodriguez Marin, in his preliminary discourse to Rinconete y Cortadillo, names two principal varieties of the picaro in the terms: The old picaresque was the careless life in all its complex manifestations. The little pilferer, low, and vile occupation of porter or servant of the mop; the first step of grammar students who were to follow the career of

rogues. The apprenticeship destiny of bachelors in the bad art of the picaresque, has two paths and powers; the idle and the energetic. In other words the one that asks for something, and the one that takes it without asking. As the saying goes; there is no deceit in the taking.⁶

The pícaro occupied himself in praying for those who commanded him. He asked for work at the temples or on the steps of the principle churches. This is the pícaro of adventure who had to be roaming all the time.

Menéndez y Pelayo says in Calderón y Su Teatro, that on account of the picaresque elements in the masses, the social distinction between the knight and the pícaro was erased, of which a clear example is offered by Don Diego, Duke of Estrada, about whom it is difficult to decide whether he was a furious knight, bully and duellist, or a kind of Guzmán de Alfarache, or El Buscon, since he is presented to us with either of the two characters.⁷

Bonilla, in his philosophical studies, relates the picaresque with the doctrines of Seneca, and writing of this question says: "From the point of view of the history of ideas, the picaresque philosophy depends strictly on two of the famous schools of classic antiquity; first, stoicism, and second, cynicism. The pícaro is the result of a combination of a stoic

⁶ Menéndez y Pelayo, Calderón y Su Teatro, p. 72-3.

⁷ Menéndez y Pelayo, ibid., p. 73.

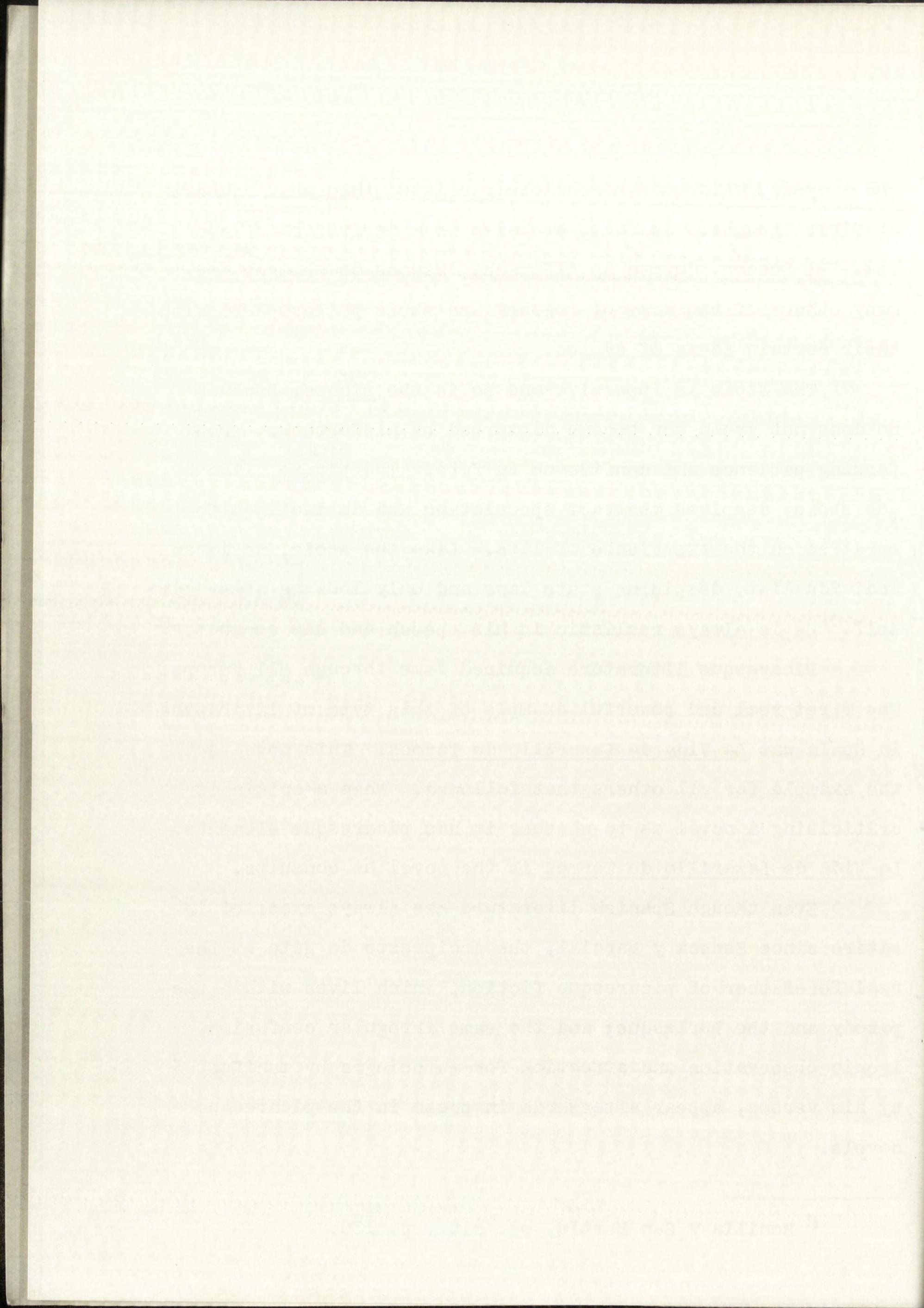
and a cynic, which are more closely related than what appears at first thought. In fact, stoicism is a derivation of cynicism. El Buscon, Guzman de Alfarache, Marcos de Obregon and many others of the army of roguery are stoic philosophers with their certain ideas of cynics.

The stoic is impassive and so is the pícaro, because he does not groan nor become disturbed by misfortunes, professing patience and confidence in fate. The pícaro, like the stoic, despises abstract speculation and is inclined to moralize on the experience of life. Like the stoic, he is an individualist, despising state laws and only looking after himself. He is always realistic in his speech and his conduct.⁸

Picaresque literature acquired fame through all Europe. The first real and powerful example of this type of literature in Spain was La Vida de Lazarillo de Tormes. This novel set the example for all others that followed. When a critic is criticising a novel as to whether it has picaresque elements, La Vida de Lazarillo de Tormes is the novel he consults.

Even though Spanish literature has always excelled in satire since Seneca y Marcial, the Arcipreste de Hita is the real forefather of picaresque fiction, which lives within the parody and the burlesque; and the same irregular confusion, ironic observation and affection for autobiography manifested by his verses, appear afterwards in prose in the picaresque novels.

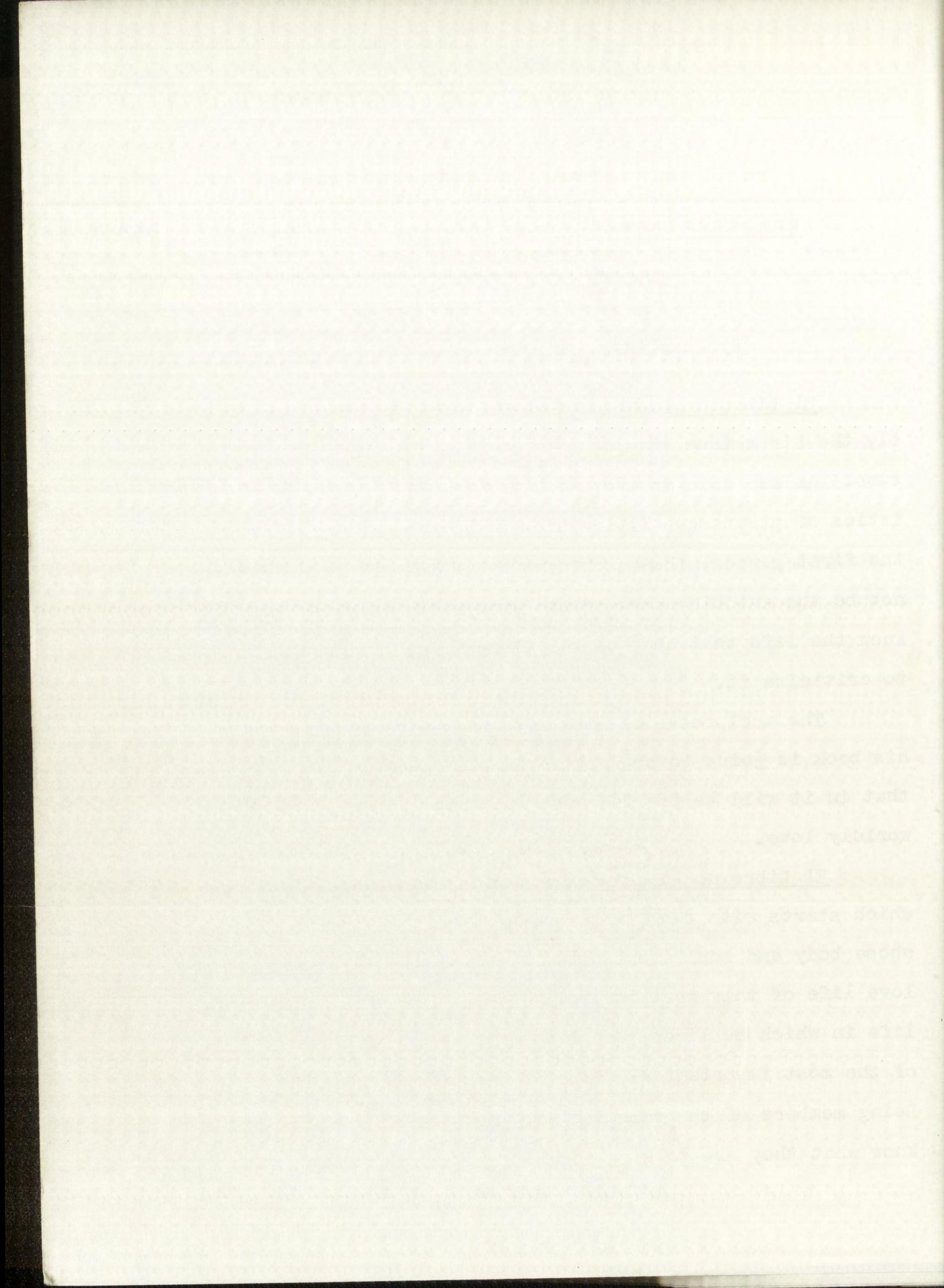
⁸ Bonilla y San Martin, op. cit., p. 136.



The definition of a typical picaresque novel is, as mentioned before, the autobiography of a rogue, recounting his adventures in the service of a series of masters, whose trades and professions are satirized. It is humorous, satirical, and a salutary reaction against the absurdities of the idealistic fiction of the time. Its tone is hard, cynical, and heartless. The pícaro is always half starved. The age in which the picaresque was at its height is called the Age of the Epic of Hunger.

Menéndez y Pelayo rates the three most important works of Spanish literature in the following order: First, Don Quijote, second, La Celestina, and third, El Libro de Buen Amor. The latter two are forerunners of the picaresque novels. Even Don Quijote could be classed as picaresque. One of the strongest elements of picaresque literature is satire. This is one of the most important elements in Don Quijote. Realism, represented by Sancho Panza, satirizing idealism, represented by Don Quijote. A very close relation can be found between these two characters of Don Quijote and Lazarillo de Tormes and the squire. Lazarillo says: "Y subese por la calle arriba con gentil semblante y continente, que quien no le conociera pensara ser miy cercano pariente del Conde A larcas or a lo menos camarero que le daba de vestir."⁹

⁹ Quevedo y Villegas, Francisco de; Historia de La Vida del Buscon, p. 297.



CHAPTER II

PICARESQUE NOVELS BEFORE LAZARILLO DE TORMES

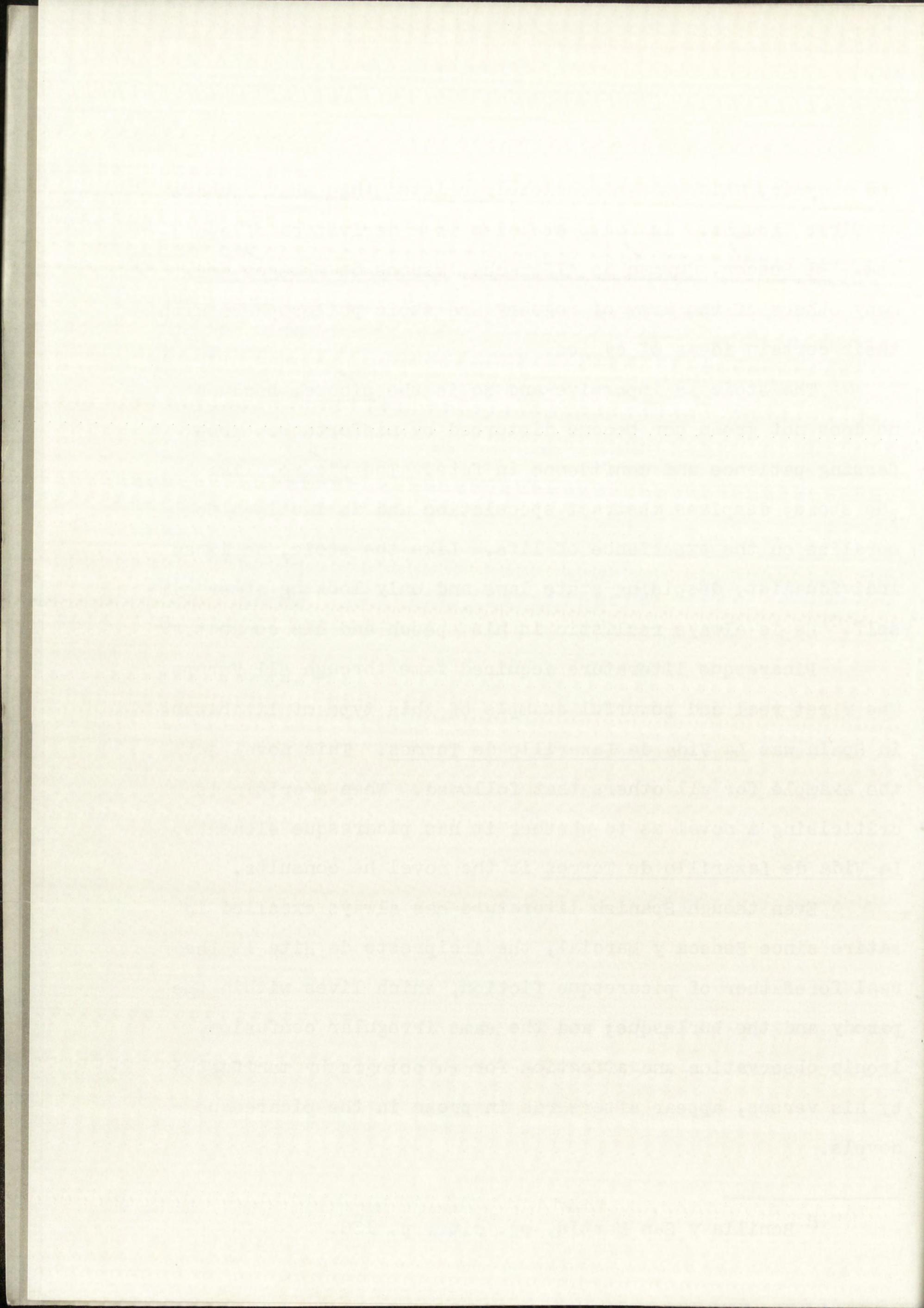
El Libro de Buen Amor

By Juan Ruiz (Arcipreste de Hita)

El Libro de Buen Amor, (Book of Good Love), is probably the first true example of the picaresque in Spanish literature. As was said in the introduction, one of the characteristics of picaresque literature is that the work is written in the first person, the autobiography of the writer. This might not be the autobiography of the arcipreste de Hita, but he knew the life that some of the clergy were living well enough to criticize it.

The arcipreste de Hita says in the very beginning that his book is going to be written for the good of his fellowmen; that in it will be treated certain deceiving fineries of mad worldly love.

El Libro de Buen Amor is a picaresque novel in verse, which starts with the first love of a certain arcipreste, whose body and soul are tempted by passion. In telling the love life of this certain arcipreste, he criticizes the very life in which he lives, the life of the clergy. This is one of the most important elements of the picaresque literature. Being members of the same society they are criticizing, they know what they are talking about.

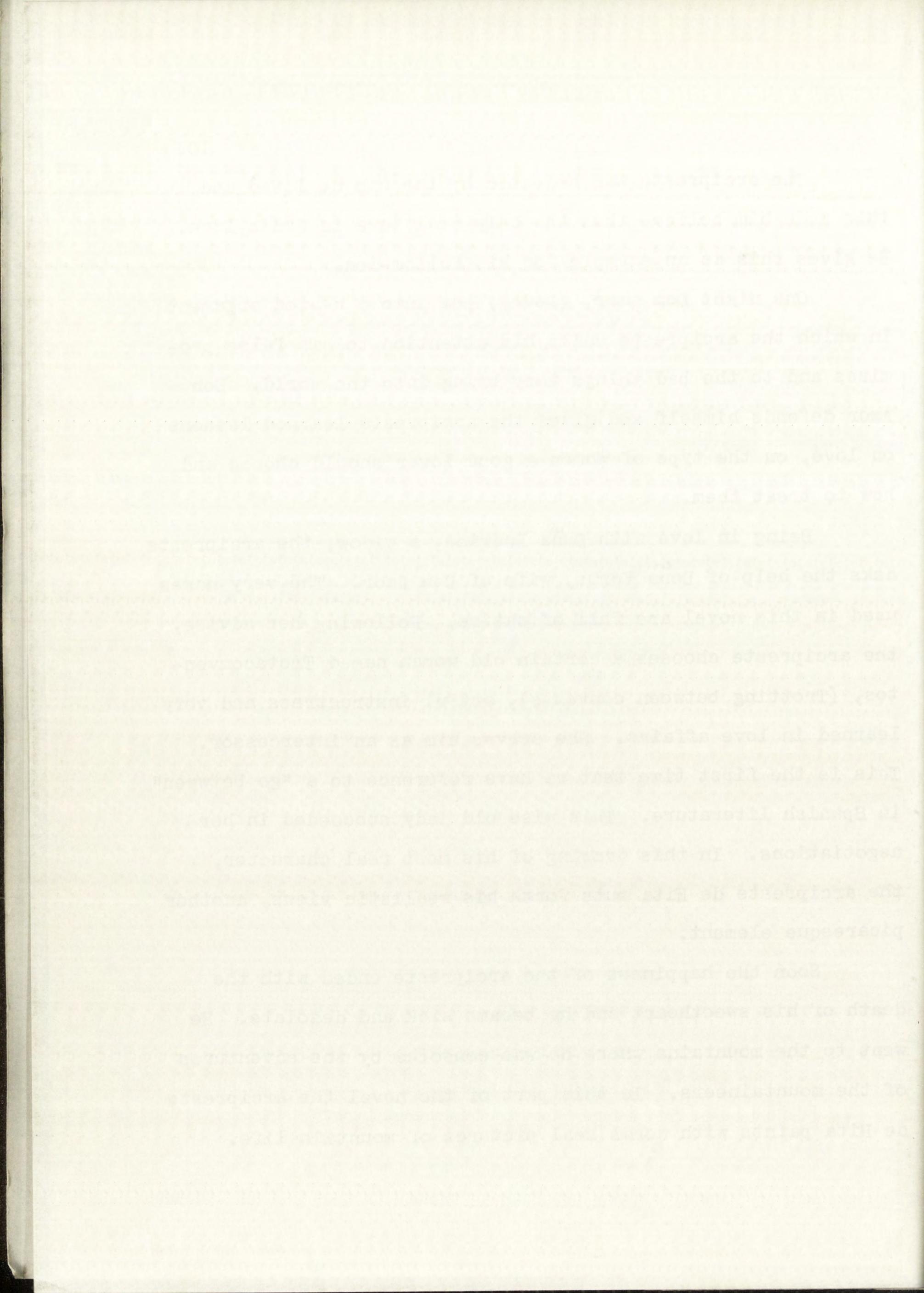


The arcipreste was rejected by the one he loved and this made him believe that the only real love is God's love. He gives this as an example for his fellow-men.

One night Dom Amor, (Love), got into a heated argument in which the arcipreste calls his attention to his false promises and to the bad things they bring into the world. Don Amor defends himself and gives the arcipreste learned lessons on love, on the type of women a good lover should choose and how to treat them.

Being in love with Doña Endrina, a widow, the arcipreste asks the help of Doña Venus, wife of Don Amor. The very names used in this novel are full of satire. Following her advise, the arcipreste chooses a certain old woman named Trotaconventos, (Trotting between convents), artful instructress and very learned in love affairs. She serves him as an intercessor. This is the first time that we have reference to a "go between" in Spanish literature. This wise old lady succeeded in her negotiations. In this drawing of his most real character, the arcipreste de Hita puts forth his realistic views, another picaresque element.

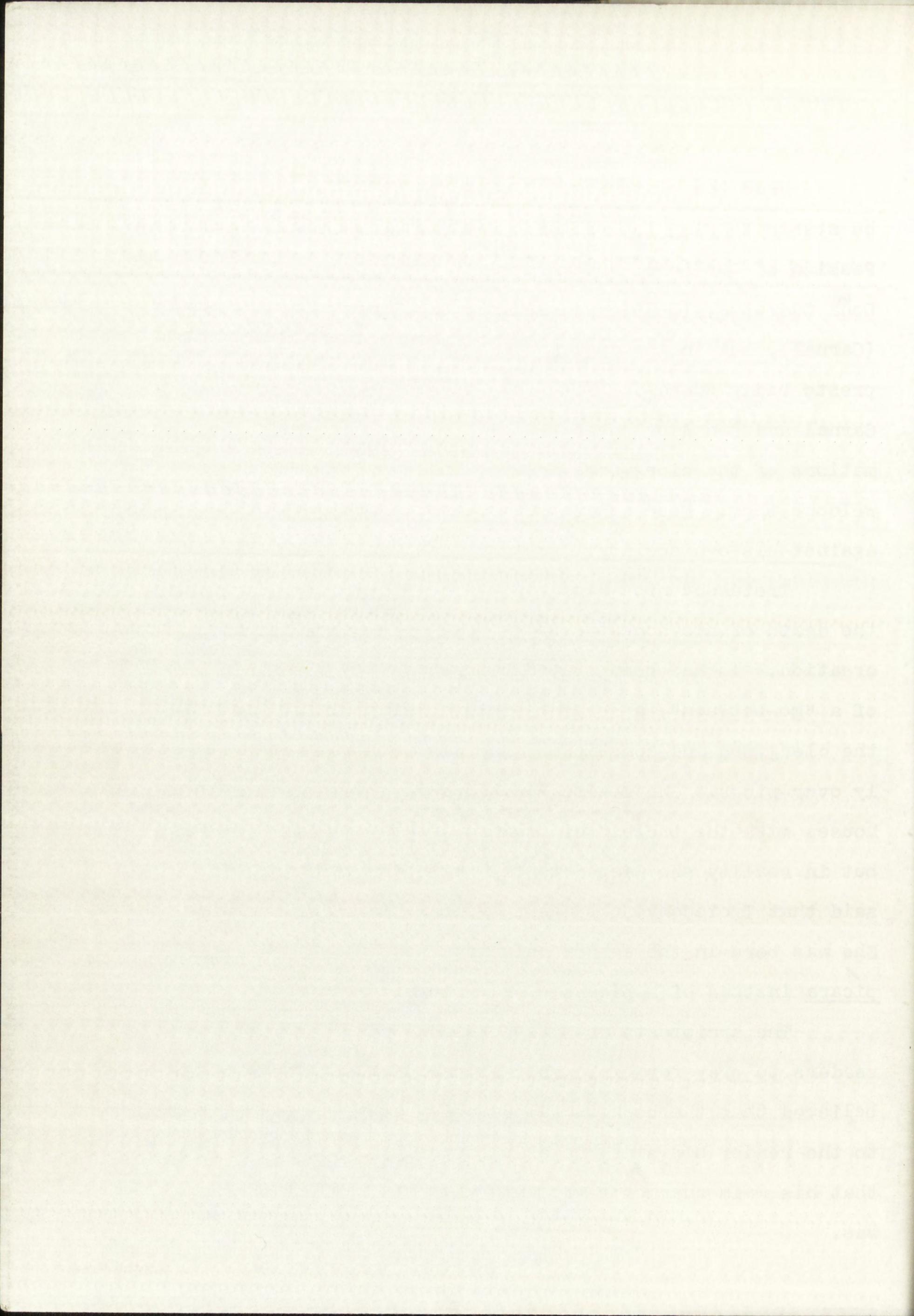
Soon the happiness of the arcipreste ended with the death of his sweetheart and he became sick and desolate. He went to the mountains where he was consoled by the adventures of the mountaineers. In this part of the novel the arcipreste de Hita paints with words real pictures of mountain life.



From the picturesque adventures with the mountaineers he starts to sing the praises of the Virgin and to relate the Passion of Our Lord. He arrives at the city on Ash Wednesday. Dona Cuaresma, (Lent), sends him a challenge with Don Carnal, (Carnal), but in the duel Don Carnal is defeated and the arcipreste badly wounded. After the seven weeks of Abstinence Don Carnal and Don Amor enter the city victorious among the acclamations of the clergymen, friars, and nuns, who went out to welcome them. Here again the author uses that strong satire against his own society. He satirizes their weaknesses.

Trotaconventos dies and the arcipreste mourns bitterly the death of his honest servant. With her died his strongest creation. As has been stated before, she is the first type of a "go-between", a servant of love, with her parish among the clergymen and courtiers. She was a flatterer, and extremely over-pious. She visited churches and convents and went in houses with the pretext of trading jewels and handkerchiefs, but in reality she wanted to talk with the maidens. It can be said that Trotaconventos was a typical picara of her time. She was born in the age of chivalry, so she is a romantic picara instead of a picara of adventure.

The arcipreste de Hita concludes his book asking his readers to pray for him. This is one of the reasons it is believed that the book is his autobiography. After confessing to the reader his sins, he asks for help. Another reason is that his main character was an arcipreste, just the same as he was.



El Libro de Buen Amor lacks some of the elements characteristic of the typical picaresque novel. The most important element that is lacking is humor. Probably the reason that the priest does not have humor in his book is because he wrote part of it in prison.

A very important characteristic found in this book, is the clearness of the language. This element is typical of most picaresque literature. The authors of these novels choose plain words to say what they want to say. There is no round-about way in expressions.

"Desque fue la dueña con otro ya casada,
 Escusóse de mí e de mí fue escusada.
 Por non facer pecado e por no ser osada
 Toda mujer por esto non es de ome usada."

It is clearly seen that most of what the arcipreste de Hita wrote was original. All the expressions are typically Spanish. His ideas are followed in all the other picaresque novels.

La Celestina

By Fernando de Rojas. (?)

It is clearly seen that the author of La Celestina read El Libro de Buen Amor before he wrote the latter great book. "E lo que mas dello siento es venir a manos de aquella trotaconventos, después de tres veces emplumada!"¹

¹ Fernando de Rojas, La Celestina, p. 121.

La Celestina is just another Trotaconventos. They are two pícaras of the same type, of the same qualities, and the same ambitions.

"Una vieja barbuda, hechizera, astuta, sagas en quantos maldades ay."²

"Labradera, perfumera, maestra de facer afeytes, alcahueta, e un poquito de hechizera."³

Both La Celestina and El Libro de Buen Amor have so many picaresque elements that they are considered forerunners of the typical picaresque novels, such as La Vida de Lazarillo de Tormes. Of course there is a closer relationship between La Celestina and El Libro de Buen Amor, than there is between La Vida de Lazarillo de Tormes and either one of the first two.

There is a certain word used in both El Libro de Buen Amor and La Celestina which might lead us to connect these two with La Vida de Lazarillo de Tormes. The word is lazeria (poorness). It might be that the author of the latter chose the name of the principal character of his book, Lazaro, from this word.

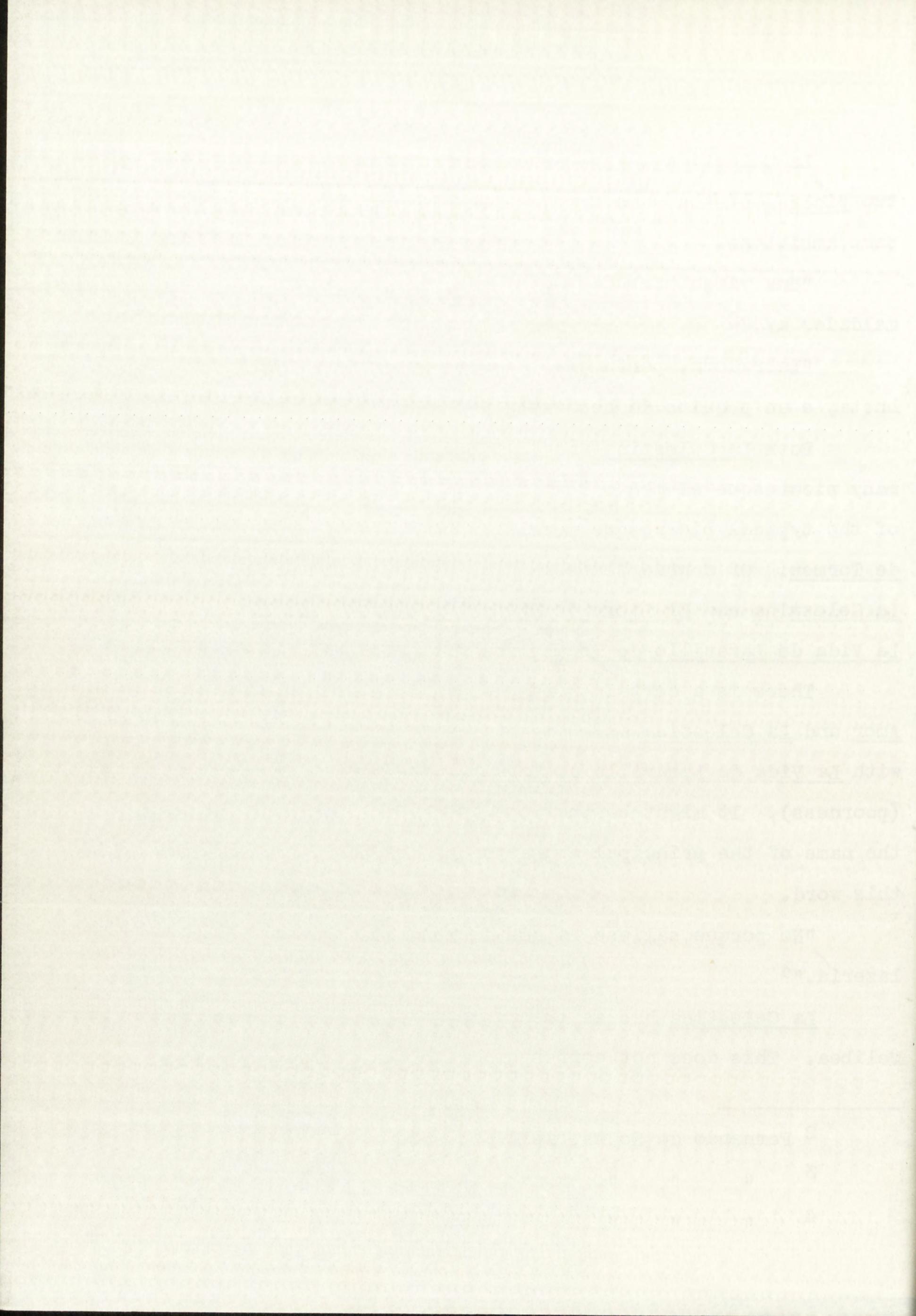
"No porque saliese mi amo de pena, mas por salir yo de lazeria."⁴ ✓

La Celestina has as the theme, the love of Calisto and Melibea. This does not correspond with the elements of the

² Fernando de Rojas, *ibid.*, p. 58.

³ " " " " p. 70.

⁴ " " " " p. 141.



picaro, who in his search for adventure had no time for love.

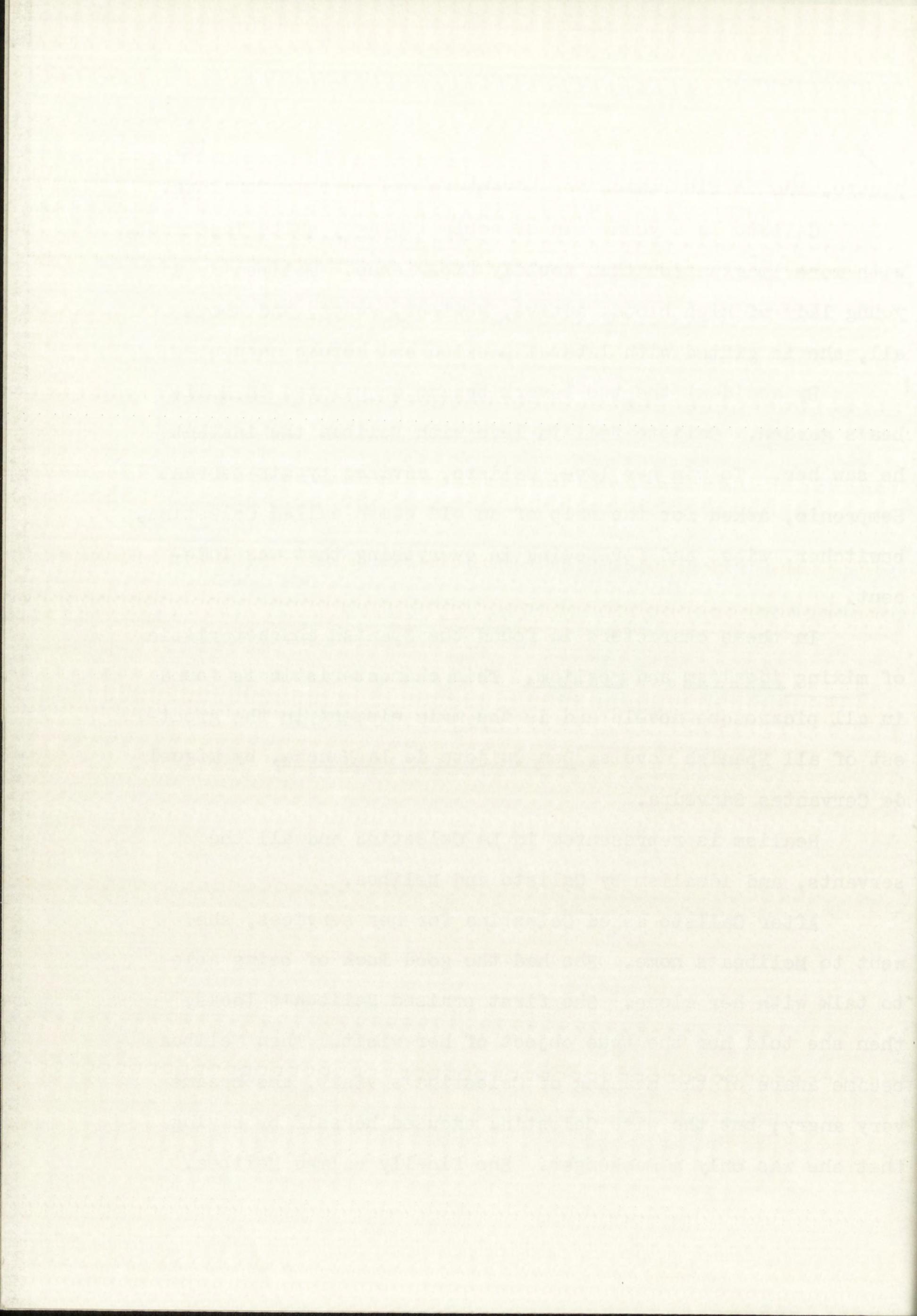
Calisto is a young man of noble lineage, quite ingenious, with more imagination than worldly experience. Melibea is a young lady of high blood, active, serious, sweet, and above all, she is gifted with liberal passion and heroic nature.

By accident the two lovers became acquainted in Melibea's garden. Calisto fell in love with Melibea the instant he saw her. To win her love, Calisto, advised by his servant Sempronio, asked for the help of an old woman called Celestina, bewitcher, wise, and foreseeing in everything that was indecent.

In these characters is found the Spanish characteristic of mixing idealism and realism. This characteristic is found in all picaresque novels and is the main element in the greatest of all Spanish novels, Don Quijote de la Mancha, by Miguel de Cervantes Saavedra.

Realism is represented in La Celestina and all the servants, and idealism by Calisto and Melibea.

After Calisto asked Celestina for her services, she went to Melibea's home. She had the good luck of being able to talk with her alone. She first praised Melibea's looks, then she told her the true object of her visit. When Melibea became aware of the meaning of Celestina's visit, she became very angry; but the wise Celestina excused herself by saying that she was only a messenger. She finally calmed Melibea,



and in a few moments she was doing everything that Celestina wished. She confessed that she was in love with Calisto.

The next night Calisto went to see Melibea, but the first meeting was limited to the declaration of their love for each other, and Melibea's promise to let Calisto come to see her on the following night.

Sempronio and Parmeno, Calisto's servants, had made an agreement, from the very beginning, with Celestina to divide the money that she would get from Calisto. Celestina refused to give them their part, they quarreled, and the argument terminated when the servants killed Celestina. Before they could leave the place, the police were called and they had to jump out of the window. They were almost dead when the police arrived and beheaded them.

Calisto and Melibea kept on having their secret meetings in Melibea's garden for about a month. He had two of his other servants keep guard.

One night there was a noise outside the wall. Calisto left the garden to see what was wrong. He was in such a hurry to get out that he missed the ladder, fell to the ground, and was killed.

After Melibea found out that Calisto had been killed, she climbed to the top of a tower, and talking with her father, who was on the ground looking at her, she told him why she was going to kill herself. She jumped and fell close to her father's feet. When he picked her up she was dead.

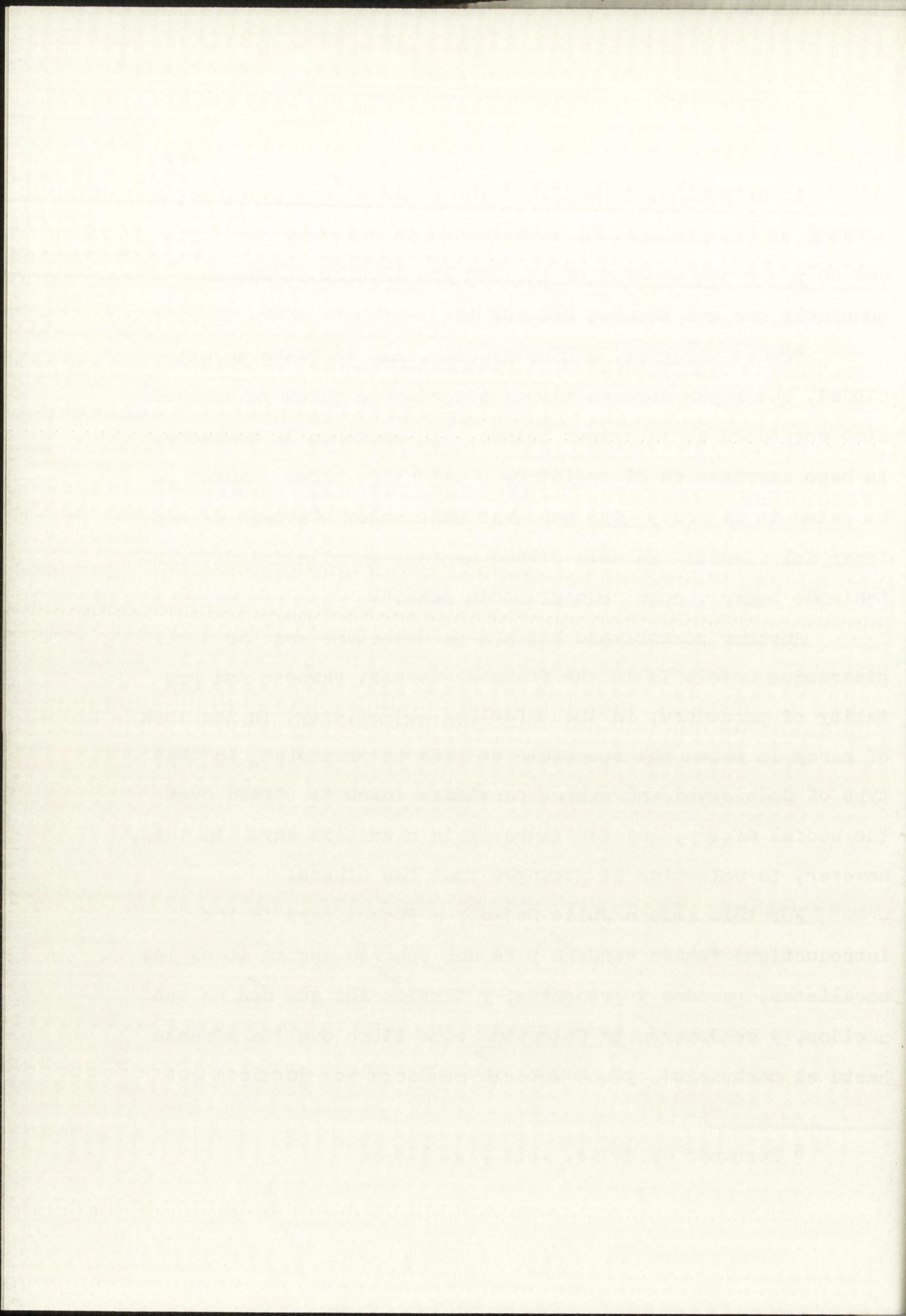
La Celestina, like all of the other pícaras, was not ashamed of her profession, even though it was very low. She not only was not ashamed of it, but she thought it was an honorable one and thanked God for it.

"Pocas vírgenes, a Dios gracias, has tú visto en esta cibdad, que hayan abierto tienda a vender de quien yo no aya sido corredora de su primer hilado. En naciendo la mochacha, la hago excriber en mi registro, e esto para saber quāntas se me salen de la red. Que pensavas Sempronio? Aviame de mantener del viento? En esta cibdad nacida, en ella criada, man-teniendo honrra, como todo el mundo sabe."⁵

Another resemblance between La Celestina and the later picaresque novels is in the frank crudeness, rawness and brutality of procedure, in the unfeeling objectivity, in the lack of mercy in which the spectacle of life is presented, in that type of undeceived and serene pessimism which is sifted over the social misery, and idealizes it in a certain way. In this, however, La Celestina is stronger than the others.

For this reason Julio Cejador y Frauca says in the introduction: "Ahora vendrán y se nos echarán encima todos los moralistas, pasados y presentes, y tambien los que aun no son nacidos, y condenarán La Celestina como libro que 'es afrenta hasta el nombrarlo', y que deberia mandarse por justicia que

⁵ Fernando de Rojas, *ibid.*, p. 133-4.



no se imprimiese ni menos se vendiese, porque su doctrina incita la sensualidad a pecar y relaja el espíritu a bienvivir."⁶

The typical picaresque novel was never a love novel. On the contrary, one of the characteristics is the little importance that this type of literature concedes to the sexual relations. The reason for it is the time it was written. Picaresque literature, like all other literature, changed with the changing of the times.

The pícaros are always deceiving their masters and even deceiving people of their own class. Deception is clearly seen in La Celestina. The servants deceive Calisto, and Celestina deceives the servants.

"Mételo en la camarilla de las escobas! Presto! Dile que viene tu primo e mi familiar."⁷

"Guay de la triste, que en ti tiene la esperanza a el fin de todo su bien."⁸

"Que si las pidiere, hacerle creer que las ha comido. E las tortolas que mando para hoy guardar, dire que hedian."⁹

Realism is seen in every act. What we find in La Celestina is found in everyday life. This realism is better expressed by the sayings (refranes) used by the servants and Celestina.

⁶ Ibid., Introduction, p. XVIII

⁷ Ibid., p. 60.

⁸ Ibid., p. 61.

⁹ Ibid., p. 18, V. II.

1. A continuación de cada una de las preguntas que se te van a hacer, te pedimos que responda de la mejor manera que pueda, indicando lo que piensa o siente en ese momento. No te preocupes si tu respuesta no es la que el examinador esperaba, ya que lo que importa es que sea lo más sincero posible.

2. Puedes tomar tanto tiempo como necesites para responder a cada pregunta. Si necesitas más tiempo, dile al examinador que te dé más tiempo.

3. Si no sabes la respuesta a alguna pregunta, no te preocupes, es normal que no sepas la respuesta a algunas preguntas.

4. Si te sientes incómodo o incomprendido, puedes decirlo al examinador.

5. Si te sientes cansado o agotado, puedes decirlo al examinador.

6. Si te sientes mareado o mareada, puedes decirlo al examinador.

7. Si te sientes mareado o mareada, puedes decirlo al examinador.

8. Si te sientes mareado o mareada, puedes decirlo al examinador.

9. Si te sientes mareado o mareada, puedes decirlo al examinador.

10. Si te sientes mareado o mareada, puedes decirlo al examinador.

11. Si te sientes mareado o mareada, puedes decirlo al examinador.

12. Si te sientes mareado o mareada, puedes decirlo al examinador.

13. Si te sientes mareado o mareada, puedes decirlo al examinador.

14. Si te sientes mareado o mareada, puedes decirlo al examinador.

15. Si te sientes mareado o mareada, puedes decirlo al examinador.

16. Si te sientes mareado o mareada, puedes decirlo al examinador.

17. Si te sientes mareado o mareada, puedes decirlo al examinador.

18. Si te sientes mareado o mareada, puedes decirlo al examinador.

19. Si te sientes mareado o mareada, puedes decirlo al examinador.

20. Si te sientes mareado o mareada, puedes decirlo al examinador.

21. Si te sientes mareado o mareada, puedes decirlo al examinador.

22. Si te sientes mareado o mareada, puedes decirlo al examinador.

23. Si te sientes mareado o mareada, puedes decirlo al examinador.

24. Si te sientes mareado o mareada, puedes decirlo al examinador.

25. Si te sientes mareado o mareada, puedes decirlo al examinador.

26. Si te sientes mareado o mareada, puedes decirlo al examinador.

27. Si te sientes mareado o mareada, puedes decirlo al examinador.

28. Si te sientes mareado o mareada, puedes decirlo al examinador.

29. Si te sientes mareado o mareada, puedes decirlo al examinador.

30. Si te sientes mareado o mareada, puedes decirlo al examinador.

31. Si te sientes mareado o mareada, puedes decirlo al examinador.

32. Si te sientes mareado o mareada, puedes decirlo al examinador.

33. Si te sientes mareado o mareada, puedes decirlo al examinador.

34. Si te sientes mareado o mareada, puedes decirlo al examinador.

35. Si te sientes mareado o mareada, puedes decirlo al examinador.

36. Si te sientes mareado o mareada, puedes decirlo al examinador.

37. Si te sientes mareado o mareada, puedes decirlo al examinador.

38. Si te sientes mareado o mareada, puedes decirlo al examinador.

39. Si te sientes mareado o mareada, puedes decirlo al examinador.

40. Si te sientes mareado o mareada, puedes decirlo al examinador.

41. Si te sientes mareado o mareada, puedes decirlo al examinador.

42. Si te sientes mareado o mareada, puedes decirlo al examinador.

43. Si te sientes mareado o mareada, puedes decirlo al examinador.

44. Si te sientes mareado o mareada, puedes decirlo al examinador.

45. Si te sientes mareado o mareada, puedes decirlo al examinador.

46. Si te sientes mareado o mareada, puedes decirlo al examinador.

47. Si te sientes mareado o mareada, puedes decirlo al examinador.

48. Si te sientes mareado o mareada, puedes decirlo al examinador.

49. Si te sientes mareado o mareada, puedes decirlo al examinador.

50. Si te sientes mareado o mareada, puedes decirlo al examinador.

"Miserable cosa es pensar ser maestro el que nunca fue discípulo."¹⁰

"A tuerto o a derecho, nuestra casa hasta el techo."¹¹

"No los que poco tienen son pobres, mas los que mucho desean."¹²

"Yerro es no creer e culpa creerlo todo."¹³

"A dineros pagados, brazos quebrados."¹⁴

"Quando pobre franca; quando rica avarienta."¹⁵

"De lo poco, poco; de lo mucho nada."¹⁶

Realism and severe satire are also expressed by the following statements, made mostly by the wise Celestina:

"Dile que cierre la boca e comience abrir la bolsa; que de las obras dudo, quanto más de las palabras."¹⁷

"Que no se debe dexar crecer la yerba entre los panes ni la sospecha en los corazones de amigos."¹⁸

¹⁰ Ibid., p. 52.

¹¹ Ibid., p. 103.

¹² Ibid., p. 103.

¹³ Ibid., p. 108-9.

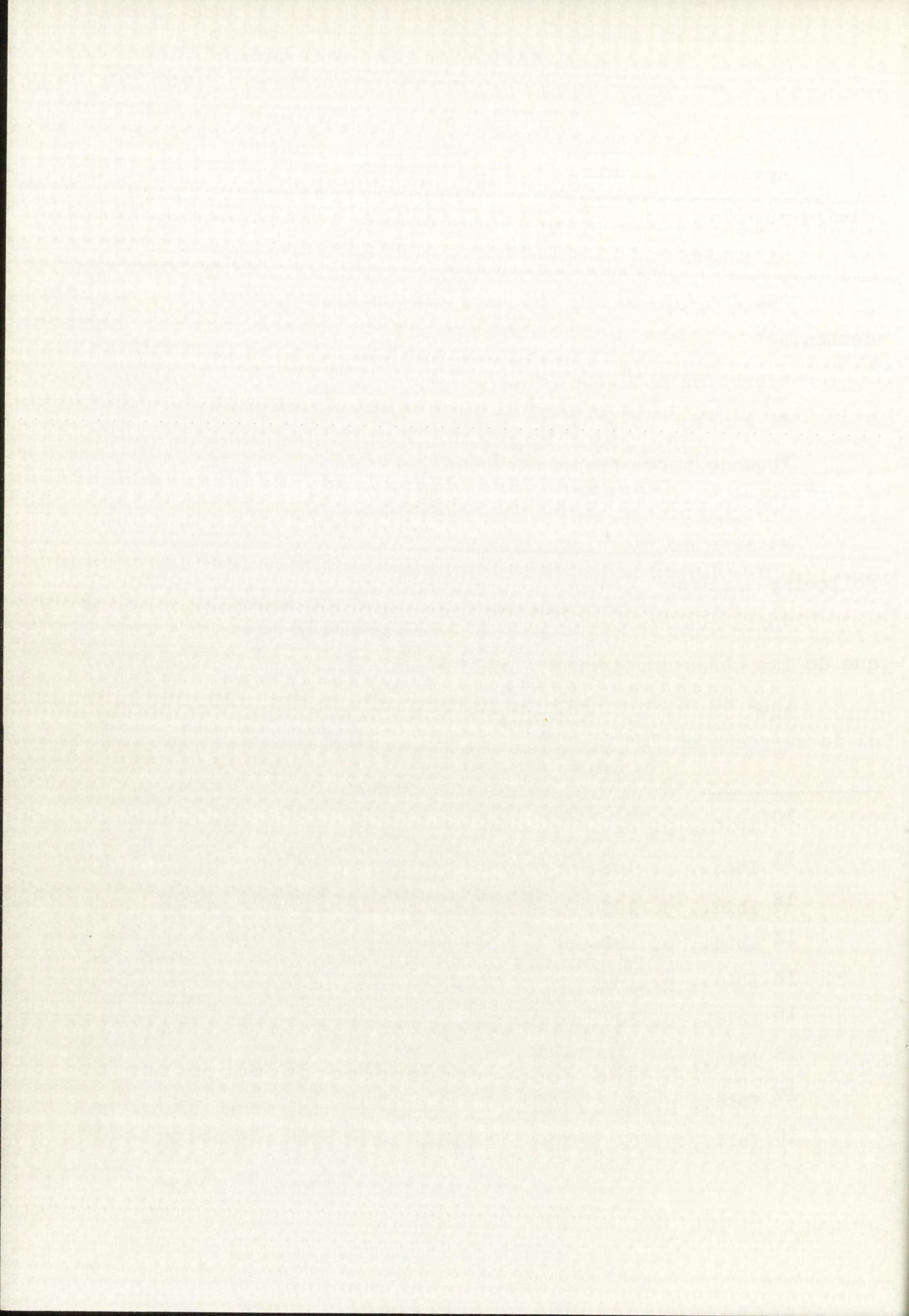
¹⁴ Ibid., p. 127.

¹⁵ Ibid., p. 106, V. II.

¹⁶ Ibid., p. 107, V. II.

¹⁷ Ibid., p. 91-2, V. I.

¹⁸ Ibid., p. 93.



"Por ser leal padezco mal, otros se ganan por malos,
yo me pierdo por bueno. El mundo es tal! Quiero irme al hilo
de la gente, pues a los traidores llaman discretos, a los fieles
necios."¹⁹

; "Bulla moneda e dure el pleyto lo que durare! Todo lo
puede el dinero. No hay lugar tan alto que asno cargado de
dinero no le suba."²⁰

It is also seen in these early novels that all classes
of people praise the evil in life. The realists do it openly
and the idealists do it behind the curtain. In El Libro de
Buen Amor it was seen when all the people went to meet Don Amor
when he was entering victorious into the city. In La Celestina
the following quotation proves the point:

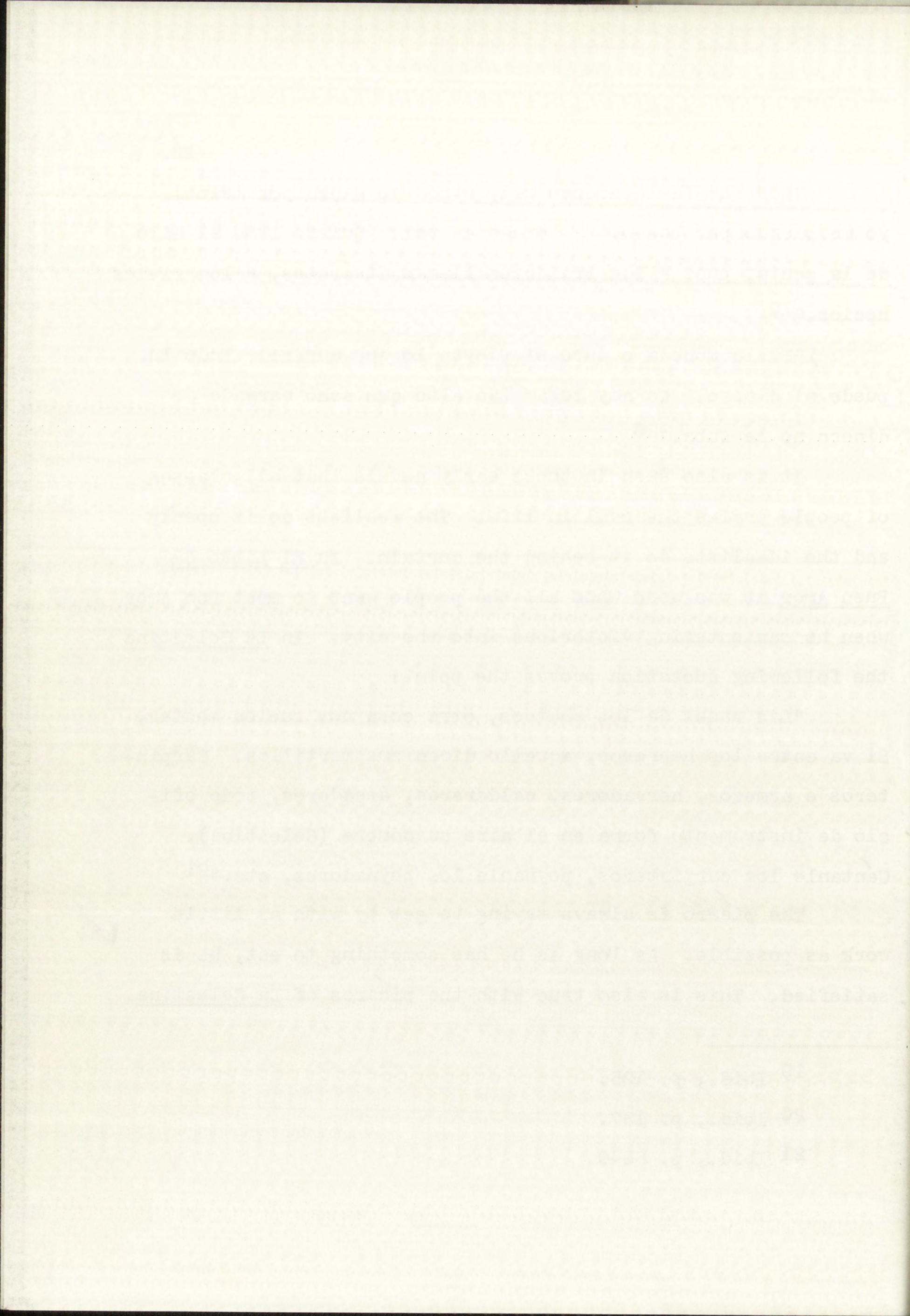
"Las ranas de los charcos, otra cosa nos suelen mentar.
Si va entre los herreros, aquello dicen sus martillos. Carpin-
teros e armeros, herradores, caldereros, arcadores, todo ofi-
cio de instrumento forma en el aire su nombre (Celestina).
Cantanle los carpinteros, peyanle los peynadores, etc."²¹

The pícaro is always trying to get by with as little
work as possible. As long as he has something to eat, he is
satisfied. This is also true with the pícaros of La Celestina.

¹⁹ Ibid., p. 125.

²⁰ Ibid., p. 137.

²¹ Ibid., p. 68-9.



"Si yo supiese aquella tierra donde se gana el sueldo dormiendo, mucho haría por ir allá, que no daria ventaja a ninguno. Tanto ganaría como otro qualquiera."²²

Superstition is very common among the pícaros. Not only among the pícaros, but among the Spanish people in general. Even the wise Celestina had her fears.

"Ni perro me ha ladrado, ni ave negra he visto, tordo ni cuervo, ni otras naturnos."²³

Another characteristic which is not only common among the pícaros but also among all Spanish people of the time is that they are believers in God, or claim to be.

"Que Dios no pide mas del pecador, de arrepentirse e enmendarse."²⁴

One of the important elements of the picaresque novels which is not common in El Libro de Buen Amor and La Celestina is humor. These novels, especially the former, are of a very serious nature. There is some humor in La Celestina.

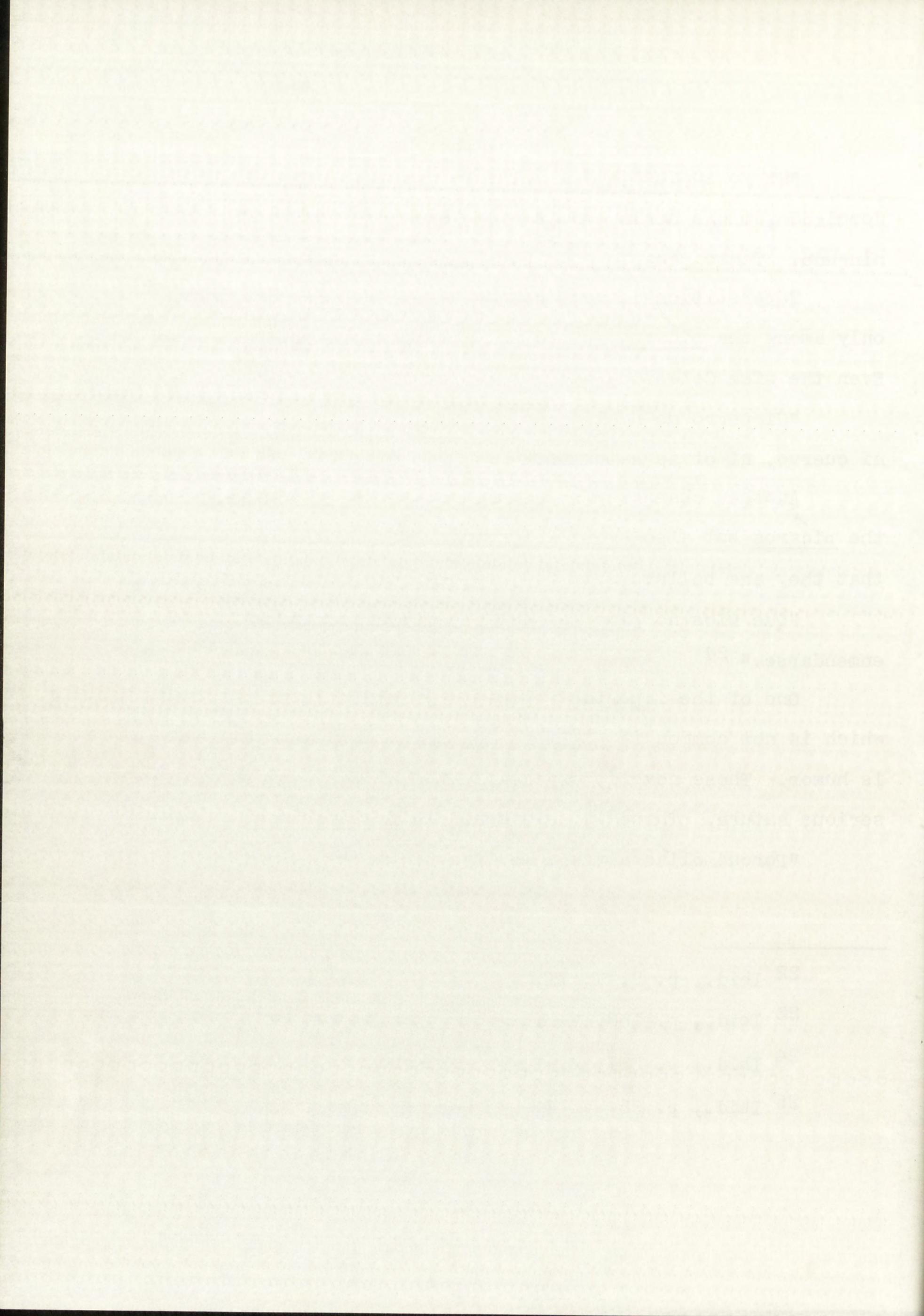
"Porque oliás a vieja me fuya de ti."²⁵

²² Ibid., p. 9, V. II.

²³ Ibid., p. 158, V. I.

²⁴ Ibid., p. 231, V. I.

²⁵ Ibid., p. 98, V. I.



CHAPTER III

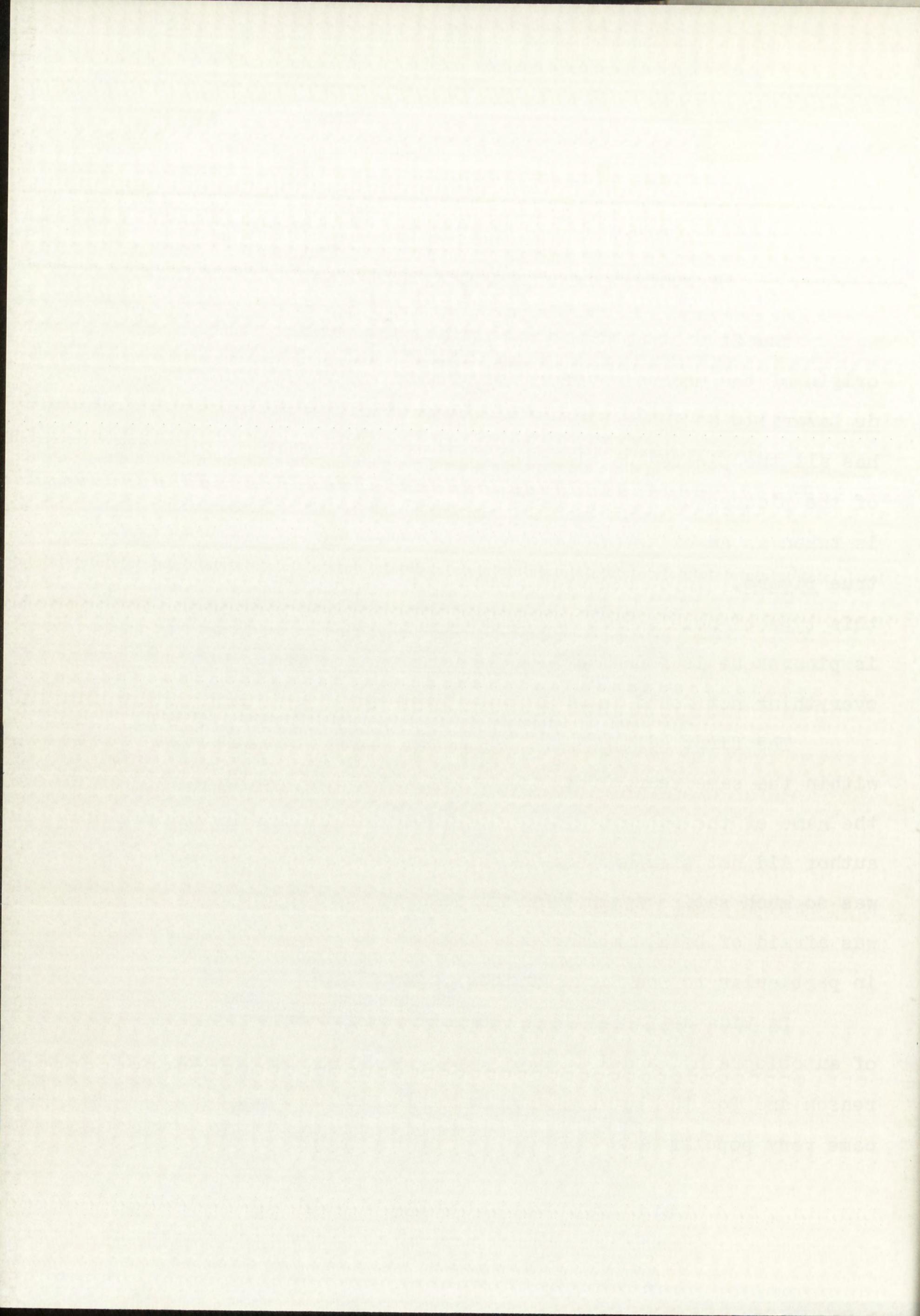
La Vida de Lazarillo de Tormes

By Don Diego Hurtado de Mendoza (?)

The first true example of the picaresque novel, the origin of the modern novel of manners and customs, is La Vida de Lazarillo de Tormes. This is the true example because it has all the picaresque elements. It contains all the elements of the picaresque novel, and La Vida de Lazarillo de Tormes is taken as an example. Lázaro is taken as an example of the true pícaro. In other words, the reader of any criticism of this type of novels gets the impression that everything that is picaresque is found in La Vida de Lazarillo de Tormes, and everything not found in it is not picaresque.

The first editions are the three which were published within the same year, 1554. These editions appeared without the name of the author. It is believed that the reason the author did not sign his name to his work was because there was so much satire against certain classes of society. He was afraid of being imprisoned. The work has been ascribed in particular to Don Diego Hurtado de Mendoza.

La Vida de Lazarillo de Tormes is written in the form of autobiography, and in a clear, simple style. For this reason and for the biting humor found in it, this novel became very popular among all classes of people in Spain as well



as in other countries. It is written in a common and simple language and possesses the liveliness of life itself.

Lazarillo is a boy who was born in the sandy bed of the Tormes river. Because he was born in this river, he was called Lazarillo de Tormes. His father was exiled for being a thief, then his mother started living with a negro, who was later hanged, also for being a thief.

Lazarillo's mother had a baby by this negro. The baby was as black as his father, but seeing that Lazarillo and their mother were white, he was afraid of the negro father, even though the baby was black himself. In this the author satirizes the people who think they are perfect because they do not see their own mistakes:

"Cuantos deben de haber en el mundo que huyen de otros porque no se ven así mismos."¹

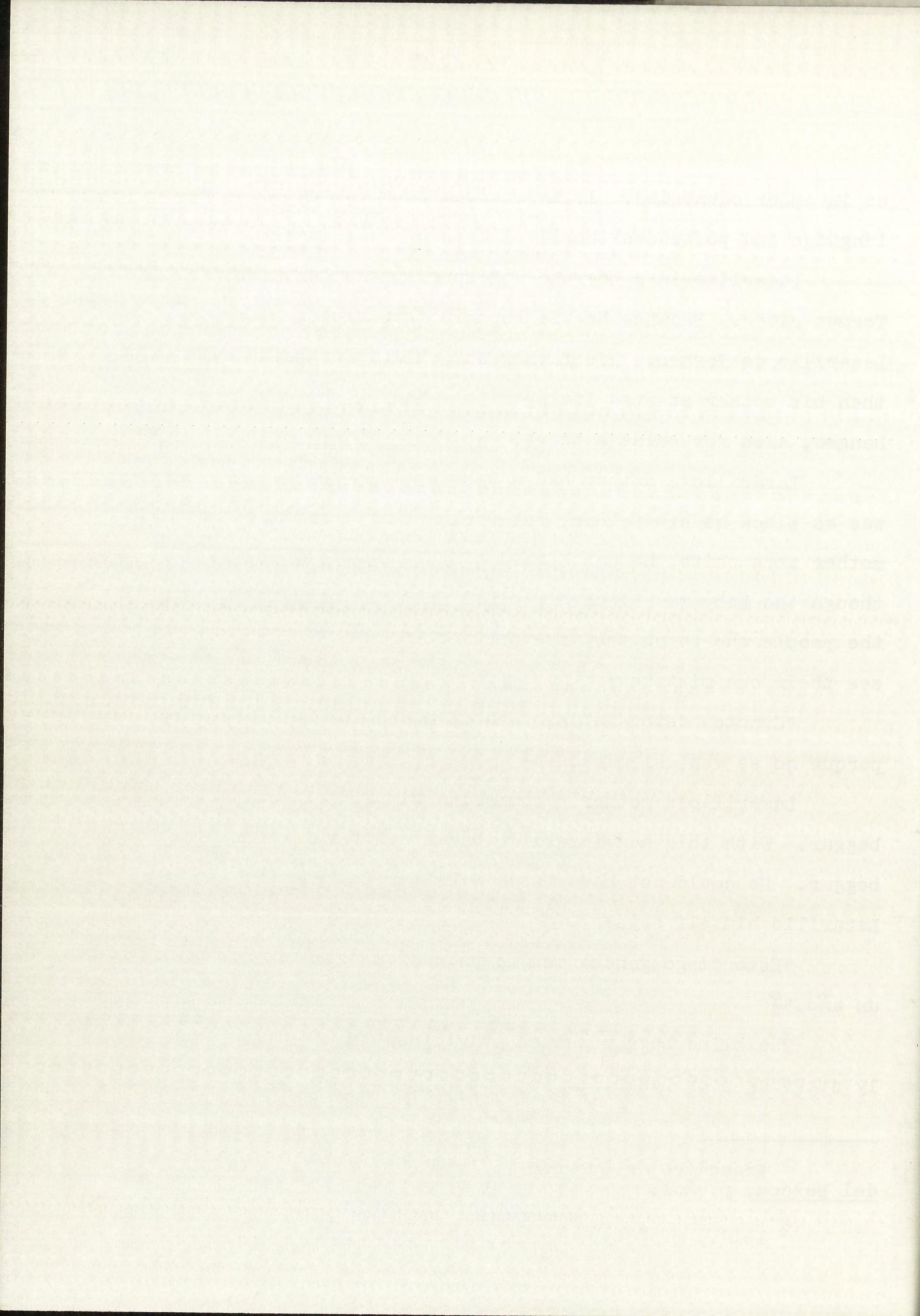
Lazarillo's mother recommended him as guide to a blind beggar. With this man Lazarillo had his first lessons as a beggar. He could not have found a better instructor, as Lazarillo himself says:

"Este ciego ganaba más en un mes que cien ciegos en un año."²

The blind beggar was so avaricious that he was gradually starving poor Lazarillo to death. But as the pícaros are

¹ Francisco de Quevedo Villegos, Historia de La Vida del Buscon, p. 251.

² Ibid., p. 255.



always wise he used to steal from the beggar everything that he could. His episodes with the beggar are very humorous, especially where Lazarillo describes the cruelty of the beggar:

"Y con esto y con el gran miedo que tenía y con la brevedad del tiempo, la negra longaniza, aún no había hecho asiento en el estómago, y lo más principal, con el destierto de la cumplidísima nariz, medio casi ahogandome, todas estas cosas se juntaron y fueron vuelto a su dueño. De manera que el mal ciego, antes de sacar de mi boca su trompa, tal alteracion sintió mi estómago que le dió con el hurto en ella, de suerte que su nariz y la negra mal mascada longaniza, a un tiempo salieron de mi boca."³

With this beggar Lazarillo, or rather, the author, satirizes people who expect other people to be charitable when they themselves are avaricious.

After this incident, Lazarillo decided to look for another master. But he did not leave until he avenged some of the tricks that the beggar had played on him.

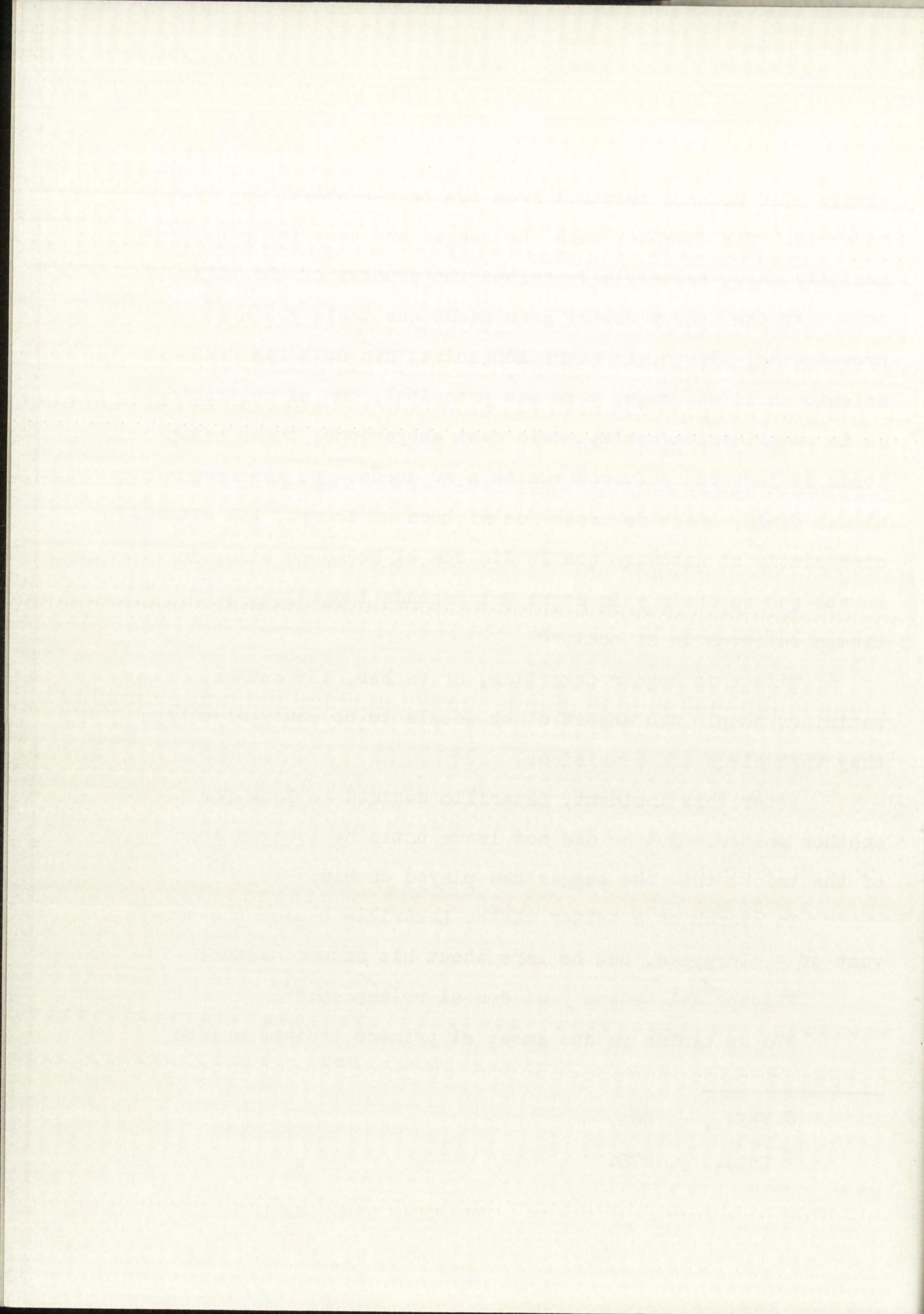
In search of a better master Lazarillo became the servant of a clergyman, but he says about his second master:

"Escape del trueno y di con el relampago."⁴

"Yo he tenido ya dos amos; el primero traiame muerto

³ Ibid., p. 265.

⁴ Ibid., p. 270.



de hambre, y dejándole tope con estotro, que me tiene ya con ella en la sepultura. Pues si de éste desisto y doy con otro más bajo. ¡Que será sino fenercer?"⁵

These words of Lazarillo are the words of the author against people who are never satisfied with their luck. This is true in everyday life, and it was true with Lazarillo, for at the end of the first three weeks he was almost too weak to walk. But the wise Lazarillo was always thinking how he could get even with the avaricious priest. One day a coppersmith stopped while the priest was away and Lazarillo gave him a loaf of bread for a key to the pantry.

It has been said before that the picaros are believers in God. Every time they are in trouble or want something to happen, they pray. When the coppersmith was trying out the keys, Lazarillo said:

"Comenzó a probar el angelico calderero una y otra llave de un gran sortel que de ellas traía y yo a ayudarle con mis flacas oraciones."⁶

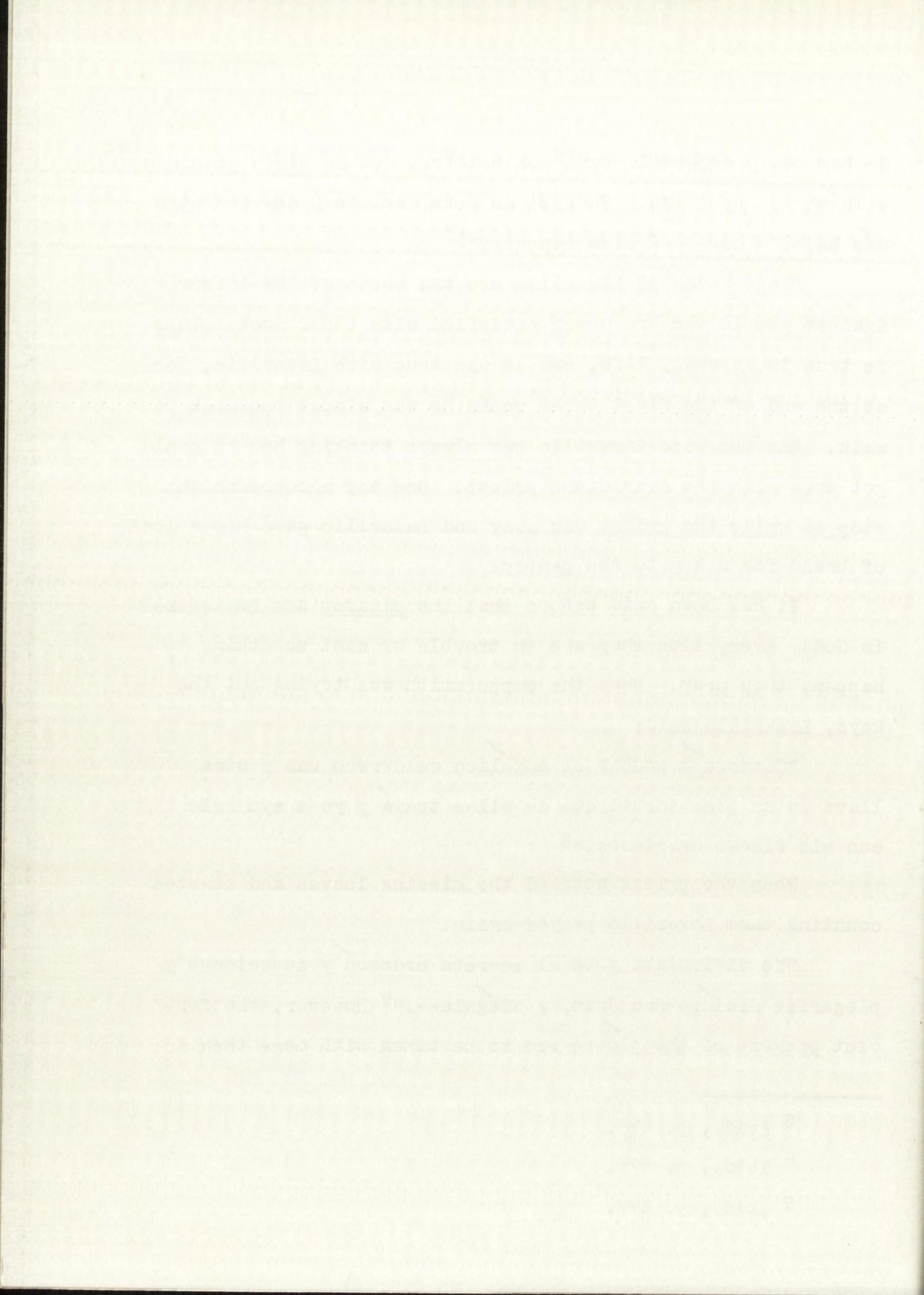
When the priest noticed the missing loaves and started counting them Lazarillo prayed again.

"Yo disimulaba y en mi secreta oración y devociones y plegarias decía, --San Juan, y ciegale--."⁷ However, the fervent prayers of the picaro are to be taken with more than a

⁵ Ibid., p. 276.

⁶ Ibid., p. 275.

⁷ Ibid., p. 277.



grain of salt.

Satire is strongest when directed against the clergy, for at that time the church was strong in Spain. On several occasions the author satirizes the clergys' superiority complex.

"Cuando el clérigo le daba los huesos roídos le decía-- Toma, come, triunfa, que para ti es el mundo! Mejor vida tienes que el papa, (Pope)." 8

The majority of the Spanish people thought that what the priest said was the truth. Lazarillo knew the life of the clergy so well that he knew that it was not always so.

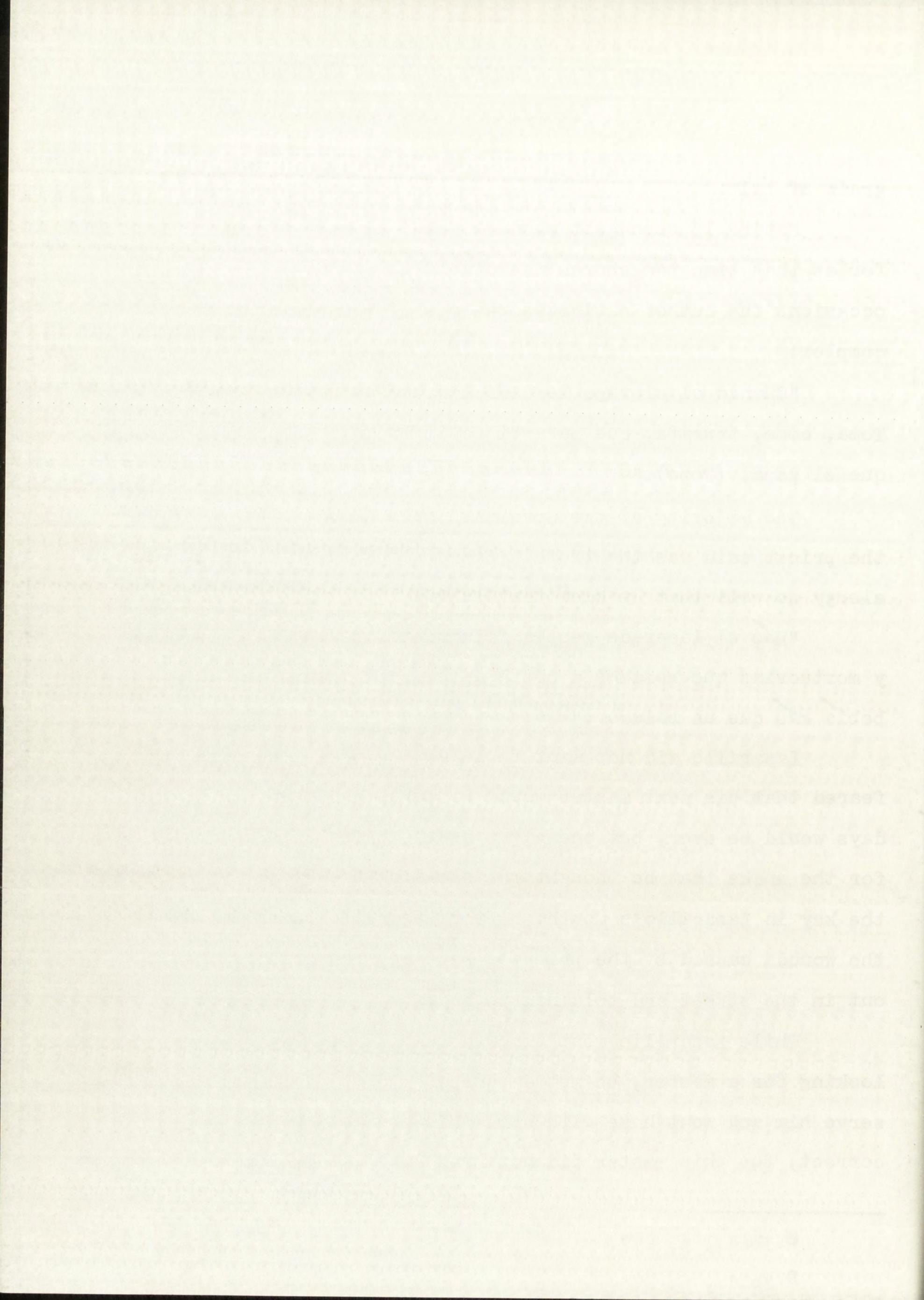
"Más el lacerado mentía falsamente, porque en cofadriás y mortuorias que rezamos a costa ajena, comía como un lobo y bebia más que un saludor." 9

Lazarillo did not want to leave the priest because he feared that his next master would be worse and then his living days would be over, but one night as the priest was searching for the snake that he thought was stealing the bread, he found the key in Lazarillo's mouth. After Lazarillo recovered from the wounds caused by the priest's beating, the priest put him out in the street and told him to leave.

While Lazarillo went through the streets begging and looking for a master, he met a squire. He at once decided to serve him and went home with him. His prediction had been correct, for this master did not even have a thing to eat

⁸ Ibid., p. 277.

⁹ Ibid., p. 273.



himself. From the very first day Lazarillo had to give him some of the bread that he had acquired by begging. He continued with the same hunger.

"Y tambien como aquel dia no habia comido nada, rabiaba de hambre."¹⁰

The next day Lazarillo waited for his master to bring him something to eat, but it did not take him long to find out that it was up to him to provide the food.

"Desque vi ser las dos y que no venia y que la hambre me aquejaba, cierro la puerta, pongo la llave donde mando y torneme a mi menester."¹¹

The squire is the author's best drawn character, next to Lazarillo. Here is found that important characteristic of idealism mixed with realism, found not only in picaresque literature, but in all Spanish literature. Idealism is represented by the squire and realism by Lazarillo. Realism is set over against idealism.

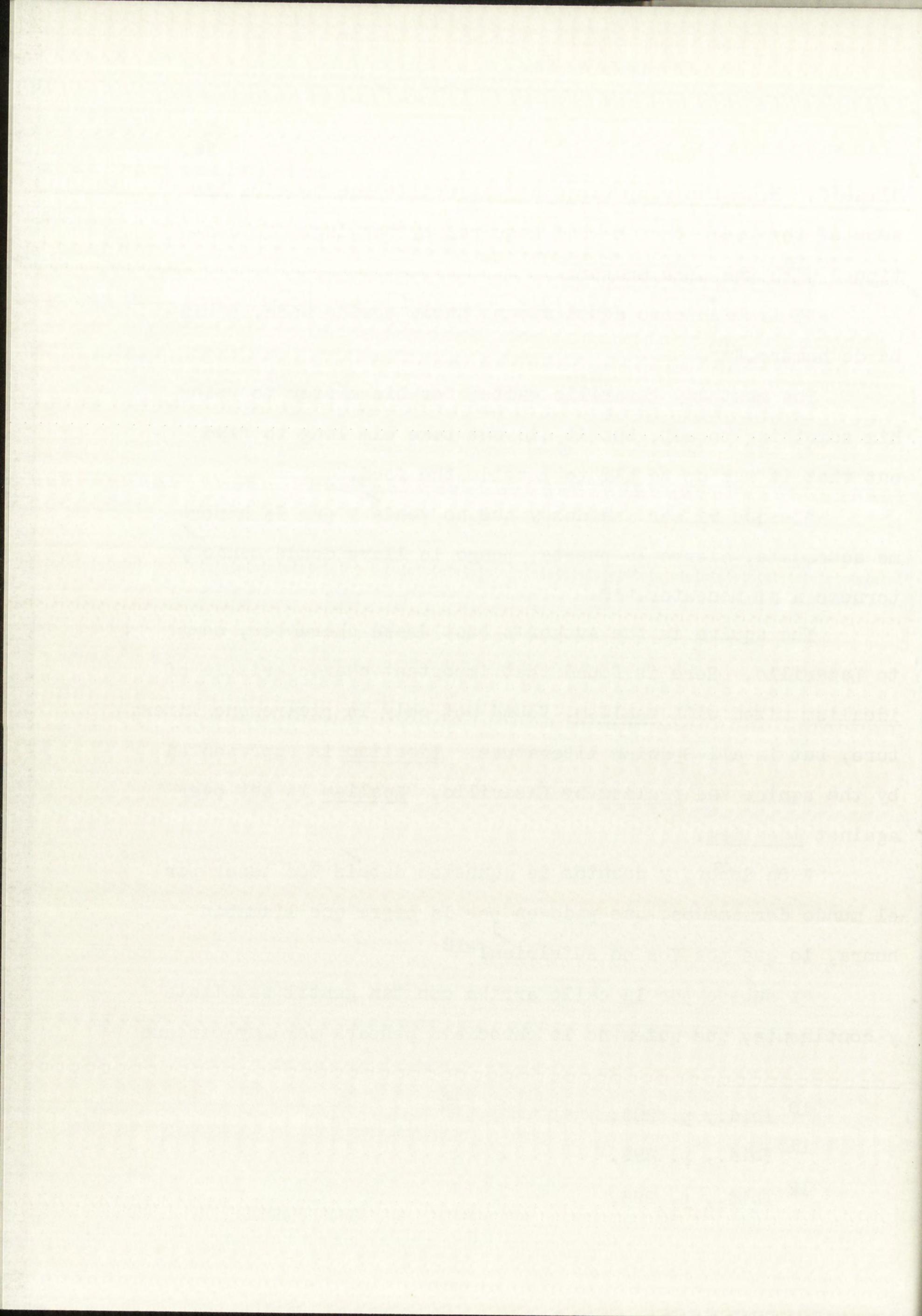
"Oh Señor, y cuantos de aquestos debeis Vos tener por el mundo derramados, que padecen por la negra que llamaban honra, lo que por Vos no sufririan!"¹²

"Y subese por la calle arriba con tan gentil semblante y continente, que quien no le conociera pensara ser muy cercano

¹⁰ Ibid., p. 296.

¹¹ Ibid., p. 299.

¹² Ibid., p. 298.



pariente del conde Alarcos, o a lo menos camarero que le daba de vestir."¹³

Talking about his sword the squire says:

"Escudero--¡Oh si supieses moso, que piesa es ésta!
No hay marco de oro en el mundo por que yo la diese--."¹³

"Lazarillo--Yo con mis dientes, aunque no son de acero,
un pan de cuatro libras--."¹⁴

Humor, which made this novel so popular, is found even when dealing with the idealist.

"Pasaban con un difunto y la viuda decía;--Marido y señor mío: Adonde os me llevan? / A la casa triste y desdichada, a la casa lóbrega y obscura, a la casa donde nunca comen ni beben--!

"Dice Lazarillo:--¡Oh desdichado de mi! / Para mi casa llevan este muerto!--"¹⁵

"Escudero--No hay tal cosa en el mundo para vivir mucho,
que comer poco--.

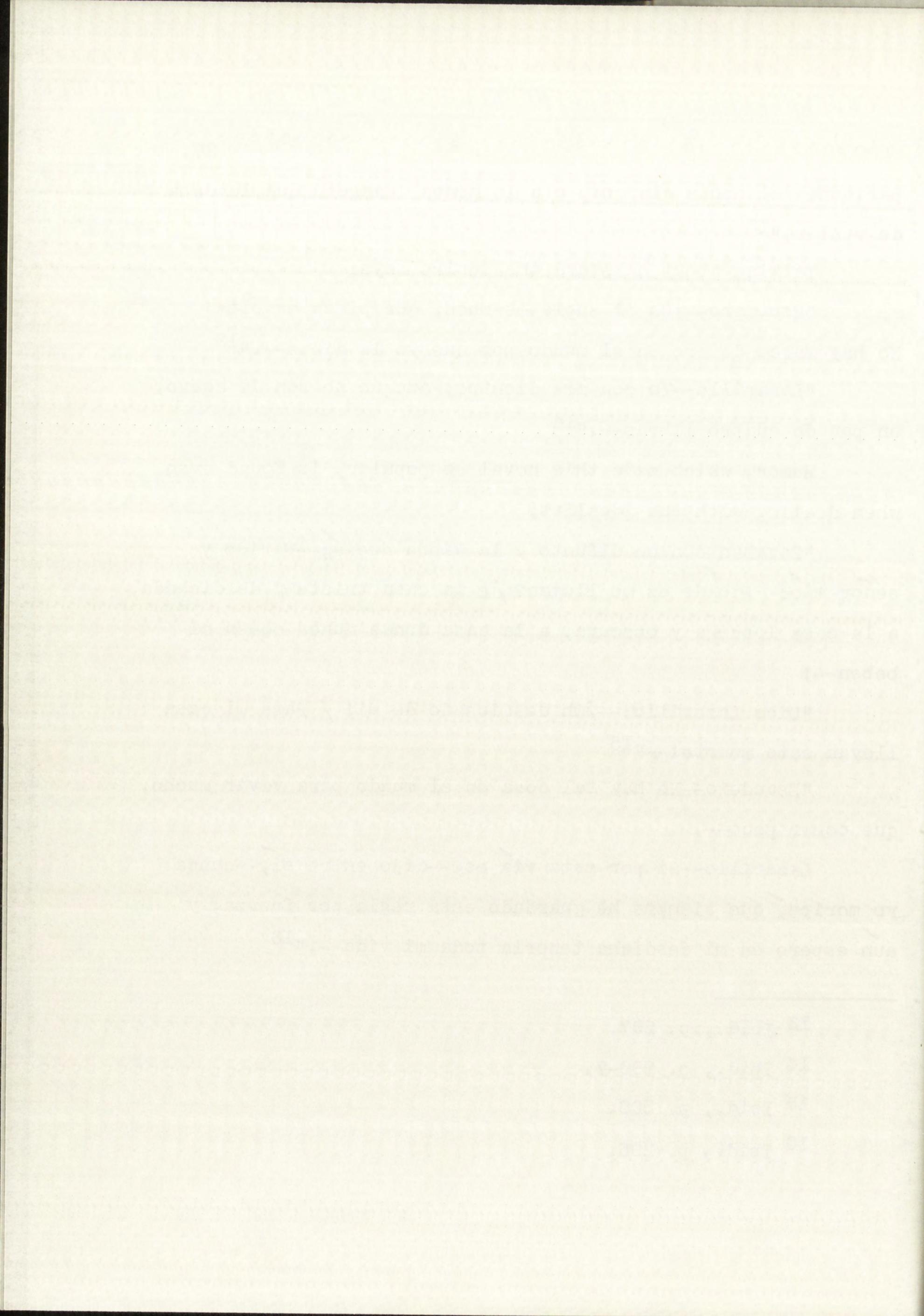
Lazarillo--Si por esta vía es,--dijo entre sí,--nunca yo morire, que siempre he guardado esta regla por fuerza, y aun espero en mi desdicha tenerla toda mi vida--."¹⁶

¹³ Ibid., p. 297.

¹⁴ Ibid., p. 296-7.

¹⁵ Ibid., p. 308.

¹⁶ Ibid., p. 295.



Lazarillo left his first master, the blind beggar. His second master, the clergyman, put him out in the street, and told him to leave. His third master, the squire, left him because the debtors were after him. He was going from bad to worse. The epic of hunger haunts his footsteps.

For the fourth master he had a monk but with the monk Lazarillo stayed only a few days. The reasons that he gives for leaving are the following:

"Entramos primer domingo después de la Cuaresma en poder de la hambre viva, porque tal lacería no admite encarecimiento."¹⁷

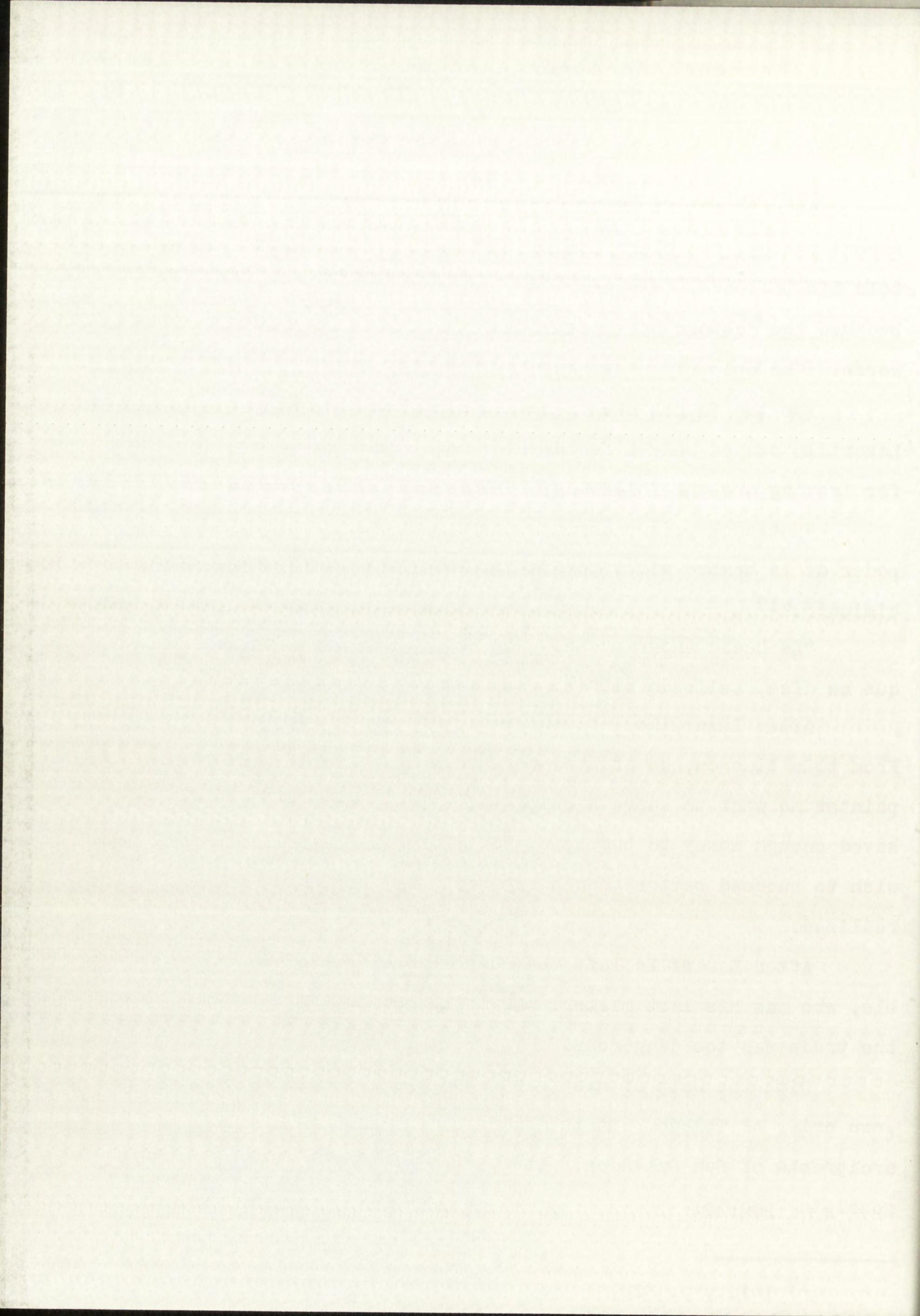
"Le hacía andar mucho. Por esto y por otras cositas que no dice, salió de él."¹⁷

After Lazarillo left the monk, he served a painter. From this time on, he started to have better luck. From the painter he went to serve a chaplain. Within four years he saved enough money to buy some good clothes. Lazarillo's wish to succeed better than his parents was beginning to be realized.

After Lazarillo left the chaplain, he served a constable, who was his last master. He left the constable because the trade was too dangerous.

With the help of his friends he was employed as the town crier of Toledo. He then married the servant of the arcipreste of San Salvador. At this point he satirizes the gossiping people:

¹⁷ Ibid., p. 318.



"Más malas lenguas, que nunca faltaron ni faltarán, no nos dejan vivir diciendo no sé que, y si sé que, porque ven a mi mujer irle a hacer la cama y guisarle de comer, y mejor les ayude Díos que ellos dicen la verdad."¹⁸

So the author concludes this novel of real Spanish life, satirizing some phases of it, simply explaining others, with the following words:

"Pues en este tiempo estaba en mi prosperidad y en la cumbre de toda buena fortuna."¹⁹

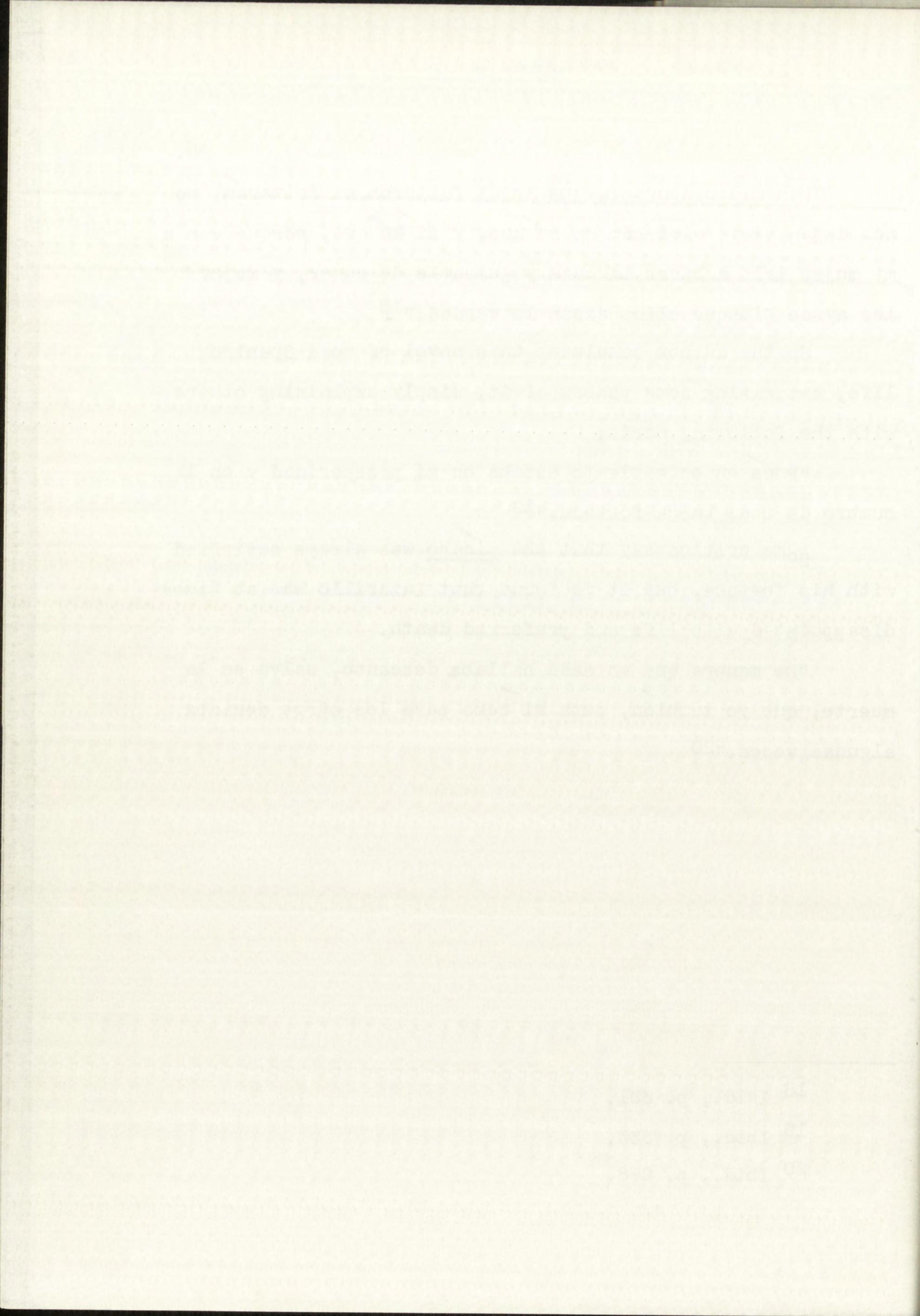
Some critics say that the pícaro was always satisfied with his fortune, but it is found that Lazarillo was at times disappointed with life and preferred death.

"De manera que en nada hallaba descanso, salvo en la muerte, que yo también, para mí como para los otros deciaba algunas veces."²⁰

¹⁸ Ibid., p. 331.

¹⁹ Ibid., p. 333.

²⁰ Ibid., p. 276.



CHAPTER IV

NOVELS AFTER LA VIDA DE LAZARILLO DE TORMES

La Historia de la Vida del Buscon

By Francisco Gomez de Quevedo y Villegos

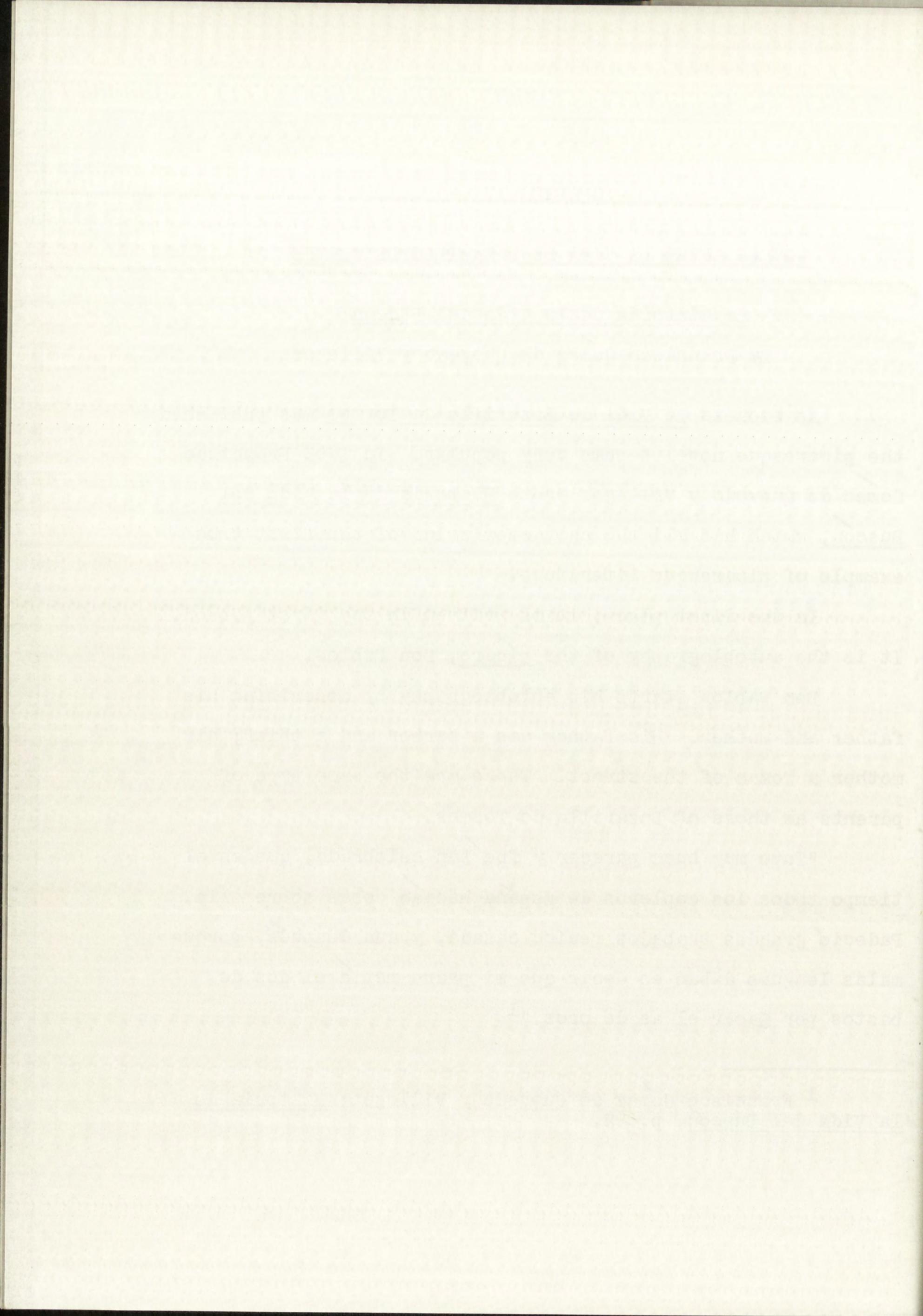
As soon as La Vida de Lazarillo de Tormes was published the picaresque novel became very popular. In 1608 Francisco Gomez de Quevedo y Villegos wrote Historia de la Vida del Buscon, which has all the characteristics of the first true example of picaresque literature.

In the first place, it is written in the first person. It is the autobiography of the pícaro, Don Pablos.

Don Pablos starts his autobiography by describing his father and mother. His father was a barber and a thief; his mother a woman of the street. These are the same type of parents as those of Lazarillo de Tormes.

"Tuvo muy buen parecer y fue tan celebrada, que en el tiempo todos los copleros de España hacían cosas sobre ella. Padeció grandes trabajos recien casada, y aun después, porque malas lenguas daban en decir que mi padre metía el dos de bastos por sacar el as de oros."¹

¹ Francisco Gomez de Quevedo y Villegos; Historia de la Vida del Buscon, p. 22.



From some of the descriptions that he hears about his mother, El Buscon gets the impression that she was a witch.

"Un día alabandomela una vieja que crió, decía que era tal su agrado, que hechizaba a todos cuantos la trataban."²

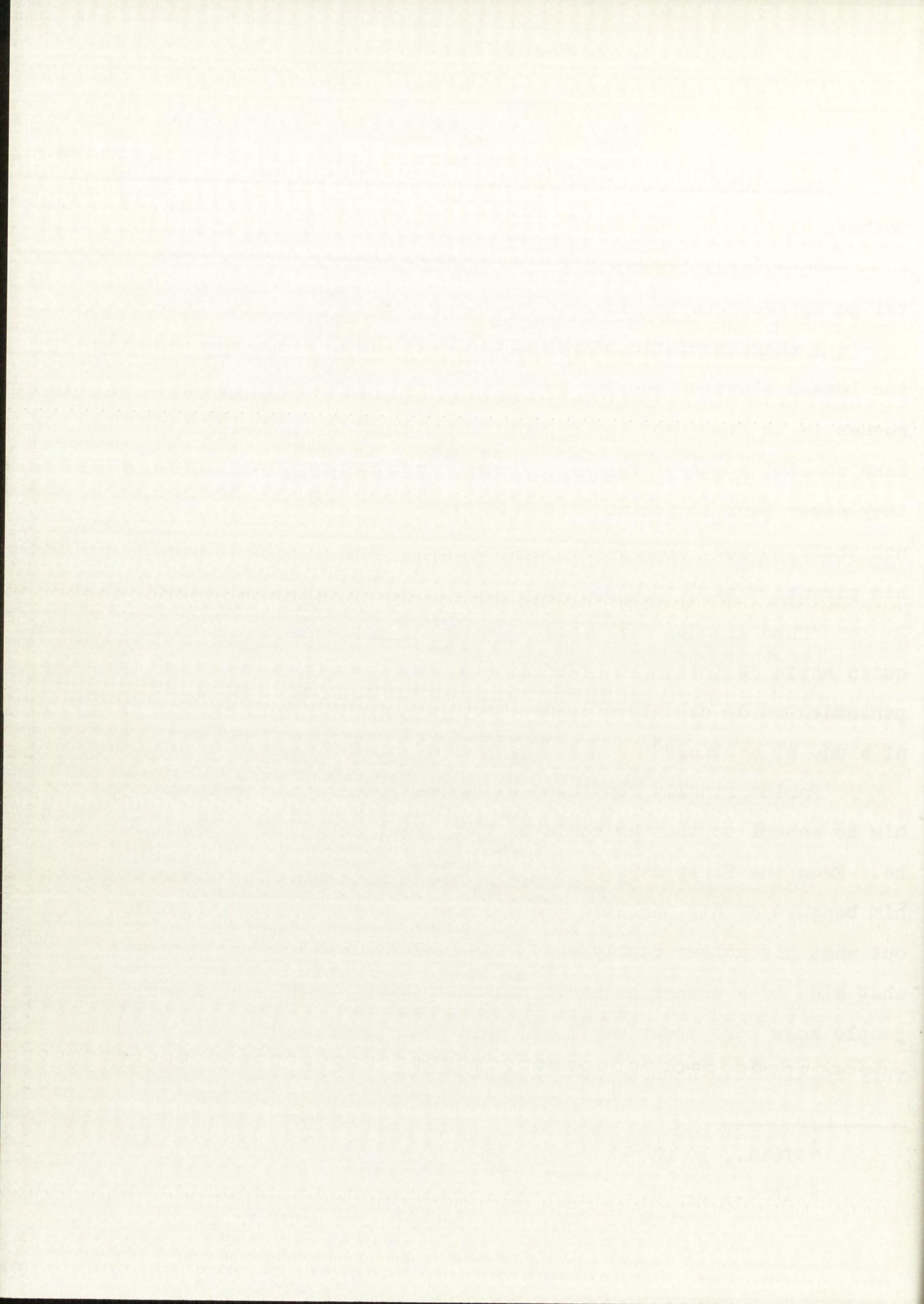
A characteristic of the pícaro is that he comes from the lowest class of people, but the aspirations of all these rogues is to flee from their parents and their relatives and make something out of themselves, to become honored men, so they never want to follow either the example of their father nor their mother. Don Pablos did the same thing, even though his parents wanted to choose his profession.

"Hubo grandes diferencias entre mis padres sobre a quien había de imitar en el oficio; mas yo que siempre tuve pensamientos de caballero desde chiquito, nunca me aplique ni a uno ni a otro."³

Pablos finally convinced his parents that they must send him to school so that he could be the gentleman he wanted to be. From the first days of school the other boys made fun of him because of his parent's professions. From them he found out what his mother really was. The fact that he did not know what kind of a mother he had, is true in everyday life. Other people know more about our loved ones than we do. This is very realistic. When he told her about it, she did not deny

² Ibid., p. 23.

³ Ibid., p. 23.



it, so he left home and went to serve Don Diego, the son of a rich man."

Humor is found in all of his adventures. While he was still with his parents, he was always getting into mischief. There was a man whose name was Poncio de Aguirre. One day Pablos called him Poncio Pilato. Pablos was punished and he promised never to say that again. The next day in his prayers:

"Llegando al Credo, al tiempo de decir:--Padecíó so el poder de Poncio Pilato--, accordándome que no había de decir más Pilatos, dije:--Padecio so el poder de Poncio de Aguirre--"⁴

As soon as Pablo started serving Don Diego, the latter's father sent them to a boarding school under the direction of a priest by the name of Cabra. This priest can be compared with the priests in La Vida de Lazarillo de Tormes. He was an avaricious old man who was starving all of the boys. Here the author satirizes the clergy who are never willing to spend, but always more than willing to receive. In describing Cabra, Pa blos says:

"Las barbas descoloridas de miedo de la boca vecina, que de pura hambre, parecía que amenazaba comérselas. La cama tenía en el suelo, y dormía siempre de un lado para no gastar las sábanas."⁵

One of the boys of the boarding house died and it was known that he had died of hunger. The boys had been complaining

⁴ Ibid., p. 31.

⁵ Ibid., p. 35-6.

to Don Diego's father, but he did not believe them until this happened. He sent for Don Diego and Pablos at once.

As Pablos goes on telling his life's story, he makes the reader sympathize with him, but in telling his misfortunes, he tells them in such a way as to make them humorous.

"Entramos en casa de Don Alonso, (Don Diego's father), y echaron-nos en dos camas con much tiento, porque no se nos desparramaron los huesos de puros roidos del hambre."⁶

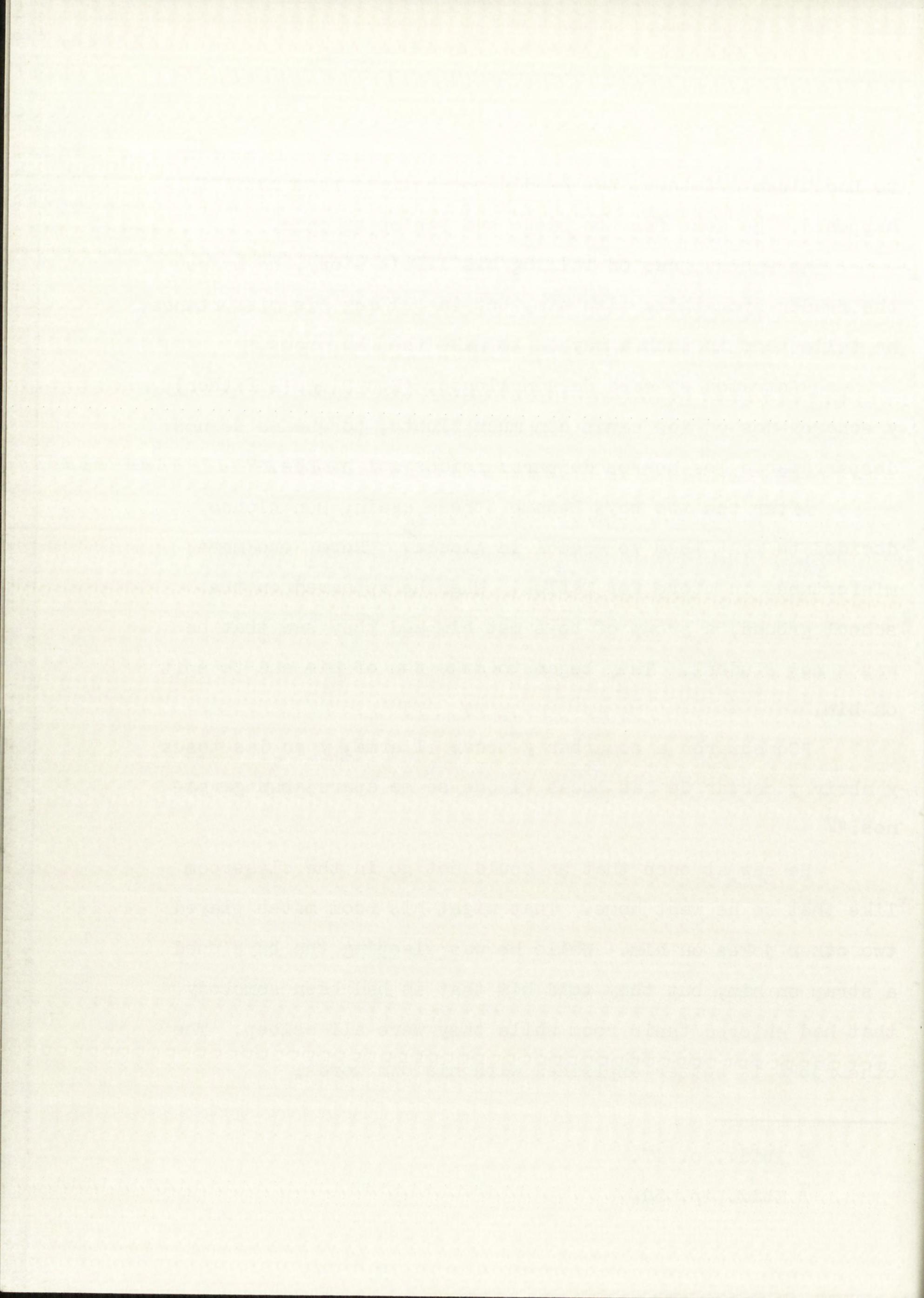
After the two boys became strong again, Don Alonso decided to sent them to school in Alcalá. There were more misfortunes in store for Pablos. When he appeared on the school ground, a group of boys met him and they saw that he was a new student. They began to make fun of him and to spit on him.

"Comenzaron a escarbar y tocar el arma, y en las toses y abrir y cerrar de las bocas vi que se me aparejaban garganatos."⁷

He saw at once that he could not go in the classroom like that so he went home. That night his room mates played two other jokes on him. While he was sleeping the boys used a strap on him, but they told him that it had been somebody that had entered their room while they were all asleep. The other joke is better explained with his own words:

⁶ Ibid., p. 47.

⁷ Ibid., p. 59.



"Acostéme y cubríme y torné dormir; y como entre s̄enos me revolcase, cuando desperte halleme sucio hasta las trenzas."⁸

After this, he was well liked by all the boys. In all the trouble they got into, Pablos was always the leader and the first to get out of it. The boys praised him and he liked it as all people like to be flattered.

"Y como era muchacho y veía que me alababan el ingenio con que salía destas travesuras, animábame para hacer otras mas."⁹

As is always the case the realists, represented by the pícaros in these novels, are always cheating the idealists out of something. Pablos became very friendly with a woman, owner of the rooming house where they were staying. Together they planned to cheat Don Diego out of as much money as they could.

"Tuvimosle de esta manera chupandolas como sanguisuelas. Yo apostare que vuesa merced se espanta de la suma de dinero al cabo del año. Ello mucho debió de ser, pero no obligaba a restitucion, porque él ama confesaba y comulgaba de ocho a ocho días, y nunca le vi rastro ni imaginación de volver nada ni hacer excrúpulo con ser, como digo, una santa."¹⁰

⁸ Ibid., p. 65.

⁹ Ibid., p. 78.

¹⁰ Ibid., p. 139.

the slender

long slender

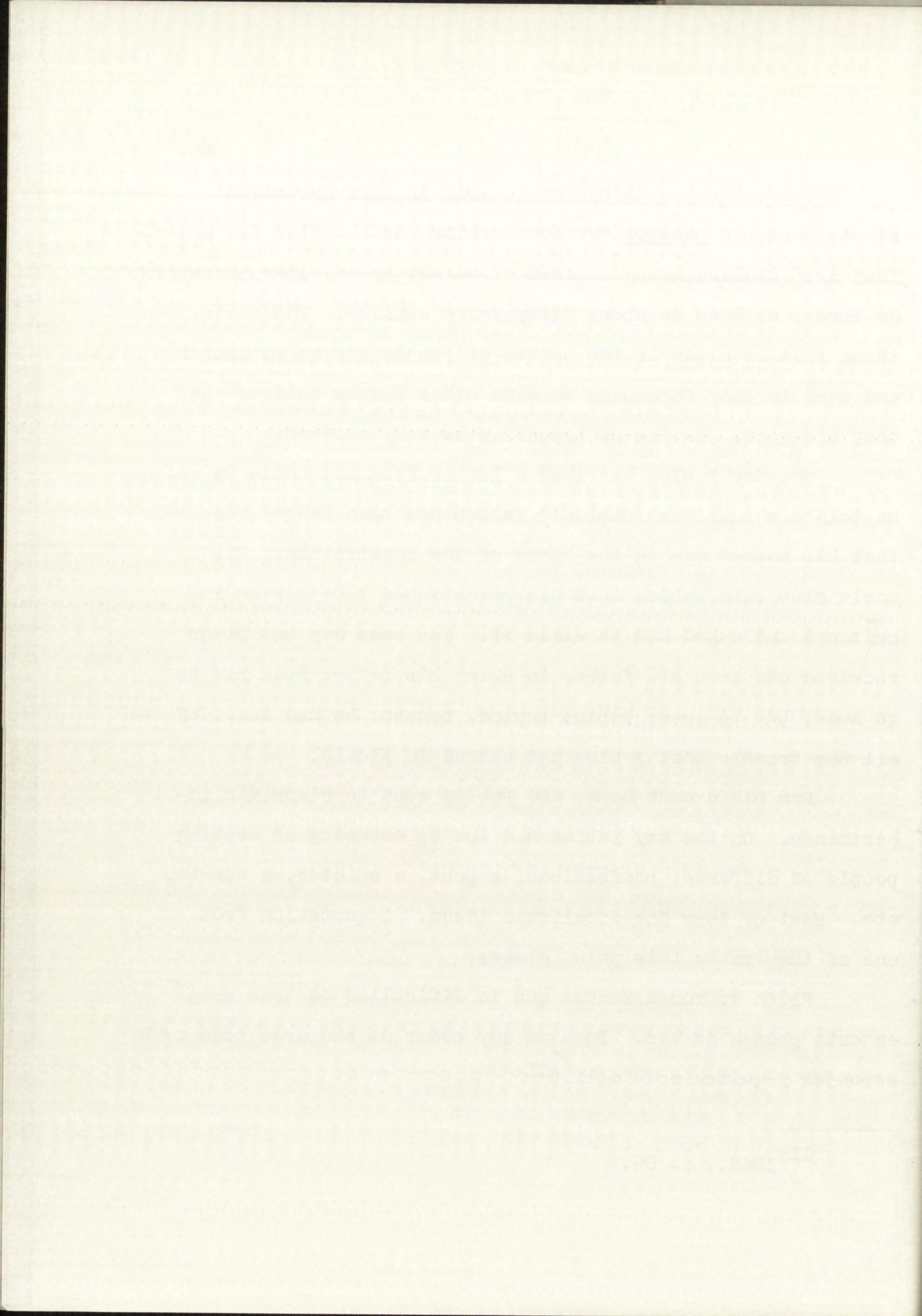
There are two things noticeable in this quotation. First, that the pícaros are now working their master for money. They are stealing money instead of merely bread, like Lazarillo de Tormes used to do about fifty years earlier. The other thing that is clear is the satire of people who go to church and even to Holy Communion to make other people believe that they are good. Satire of hypocrisy is very evident.

One day Pablos received a letter from his uncle in which he told him that his (Pablos') father had been hanged and that his mother was in the hands of the Inquisition. His uncle also told Pablos that his parents had left him an inheritance and asked him to claim it. The same day Don Diego received one from his father in which his father told him to go home, but to leave Pablos behind, because he had heard of all the trouble that Pablos had caused in Alcalá.

Don Diego went home, and Pablos went to claim his inheritance. On the way Pablos had the opportunity of meeting people of different professions, a poet, a soldier, a hermit, etc. Most of them had idealistic ideas. A quotation from one of them makes this point clear:

"Bien ve vuesa merced que la dificultad de todo está en este pedazo de mar. Pues yo doy order de chuparle todo con esponjas y quitarle de allí."¹¹

¹¹ Ibid., p. 89.



Pablos, the realist, says to the reader:

"No lo ose replicar de miedo que me dijese tenía arbitrio para tirar el cielo aca abajo."¹²

Pablos seemed to have been amused with the conversation and actions of these people. These things are seen every day and everywhere. Ordinary people make fun of people who are always talking about something that is impossible.

Pablos arrived at Segovia, found his uncle, claimed his inheritance, and left without telling his uncle good-bye, nor where he was going, for he did not want a thing to do with any of his relatives.

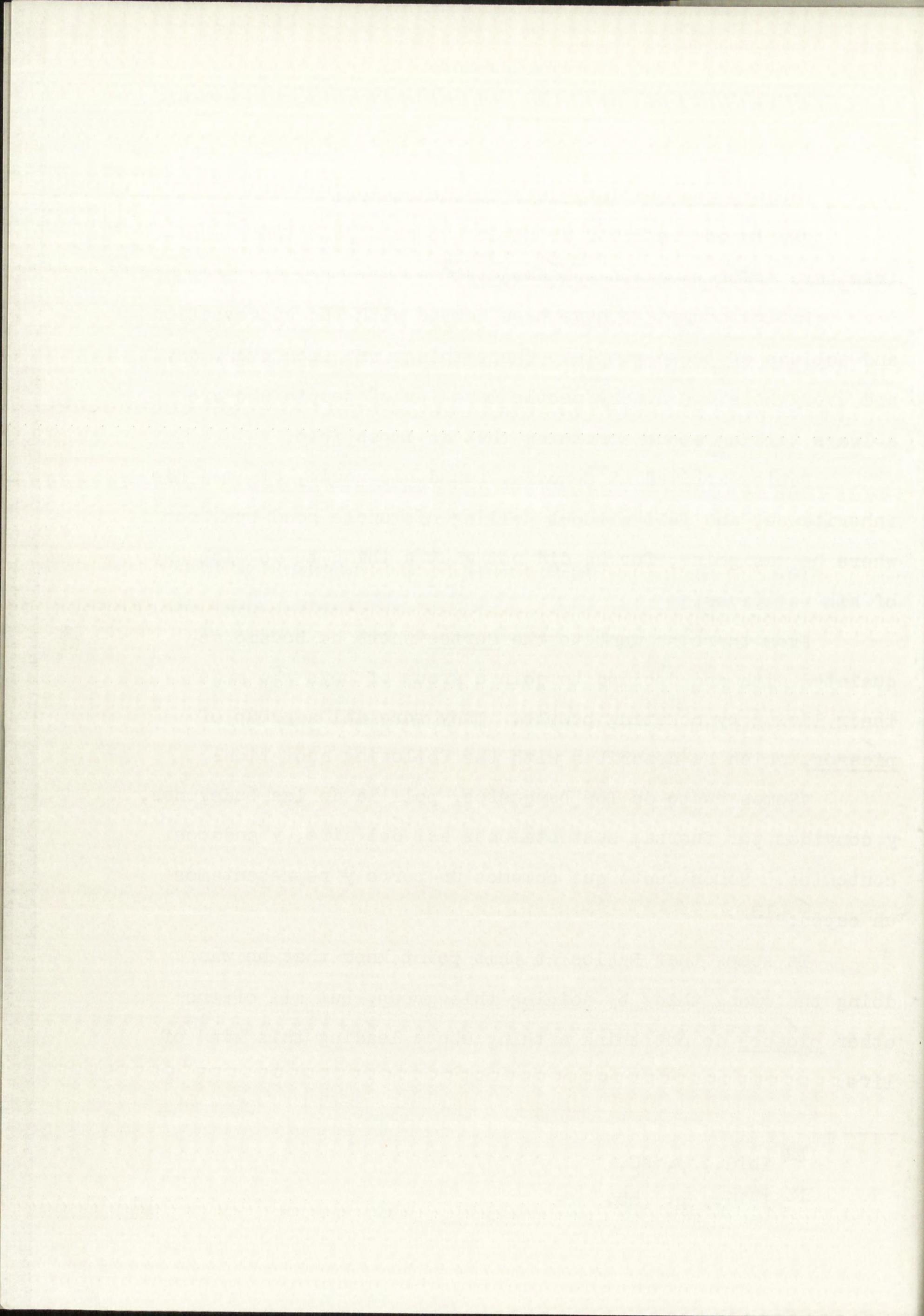
From there he went to the Cortes where he became acquainted with and decided to join a group of boys who made their living by cheating people. They were all a group of pícaros, which he describes with the following quotation:

"Somos susto de los banquetes, polilla de las bodegones, y convidos por fuerza; sustentámonos así del aire, y andamos contentos. Somos gente que comemos un perro y representamos un capón."¹³

It seems that Pablos at this point knew that he was doing the wrong thing by joining this group, but all of the other pícaros do not think a thing about leading this kind of life.

¹² Ibid., p. 90.

¹³ Ibid., p. 135.



"Yo estaba ya tan hallado con ellos como **si** todos fuéramos hermanos--que esta facilidad y aparente dulzura se halla siempre en las cosas malas."¹⁴

The following quotation gives an idea how these picaros made their living:

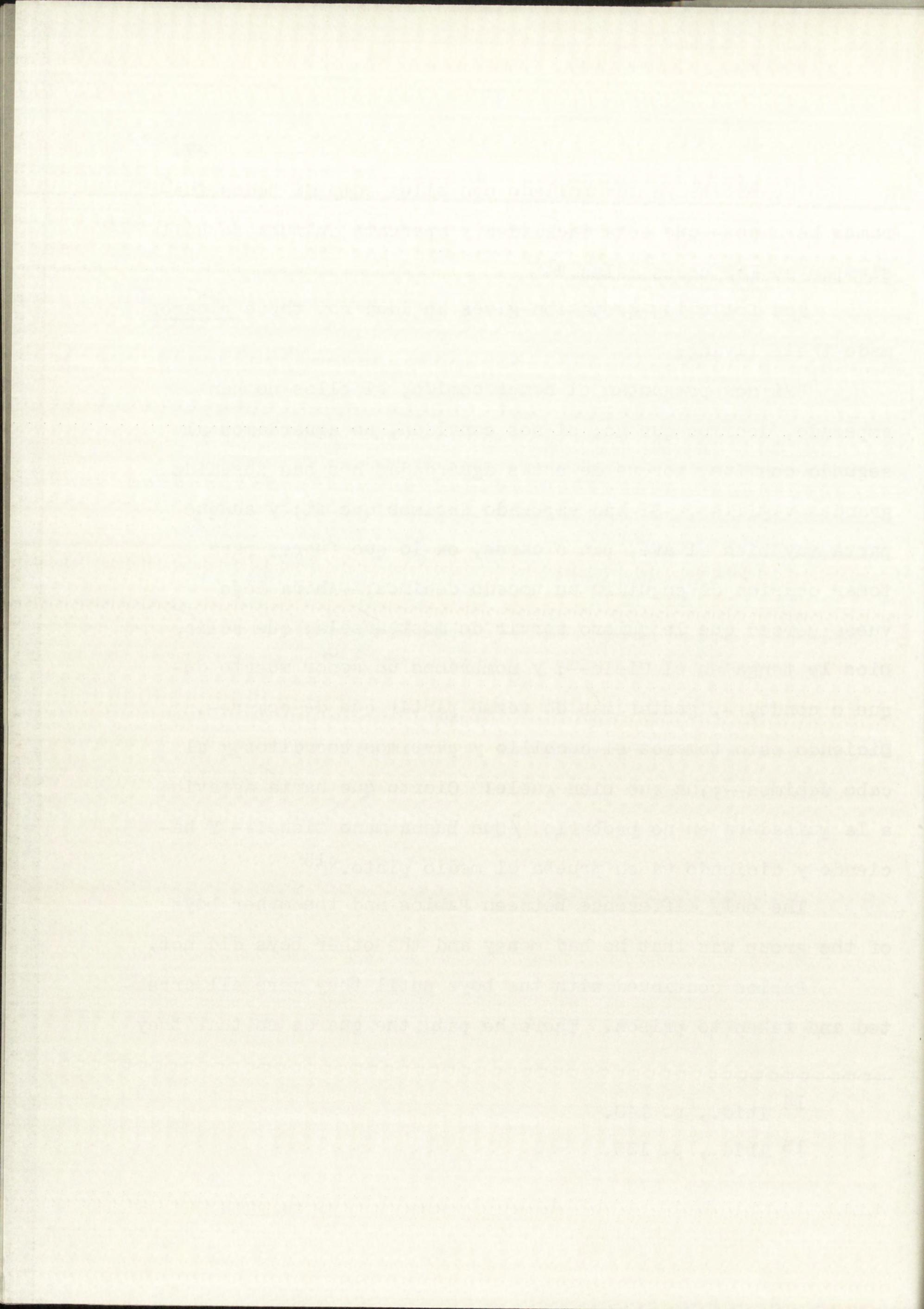
"Si nos preguntan si hemos comido, si ellos no han empezado, decimos que no; si nos convidan, no aguardamos al segundo convite, porque de estas aguardadas nos han susodado grandes vigilias. Si han empezado decimos que **sí**; y aunque parta muy bien el ave, pan o carne, ~~o~~ lo que fuere, para tomar ocasión de engullir un bocado decimos;--Ahora deje vuesa merced que le quiero servir de mostrársela; que solía, Dios le tenga en el Cielo--; y nombramos un señor muerto duque o conde,--, gustar más de verme partir que de comer--. Diciendo esto tomamos el cuchillo y partimos bocaditos y al cabo decimos--;**¡Oh que bien guele!** Ciento que haría agravio a la guisadera en no probarlo. **¡Que buena mano tiene!**-- Y haciendo y diciendo va en prueba el medio plato."¹⁵

The only difference between Pablos and the other boys of the group was that he had money and the other boys did not.

Pablos continued with the boys until they were all arrested and taken to prison. There he paid the guards so that they

¹⁴ Ibid., p. 148.

¹⁵ Ibid., p. 135.



would give him better food and better bed. He finally bribed the guards to let him go. Even this early in history, this shows that money meant freedom for the law breaker. Thus, bribery in Spain is severely satirized.

Pablos, then, started gambling, but when his companions stole his money that he had won, he decided to go to South America. He never became the type of man that he wanted to be, because he could not change his way of making a living. This shows how hard it is for any person to change from bad to good. Pablos himself says:

+

"Pues nunca mejora su estado quien muda solamente de lugar y no de vida y costumbres."¹⁶

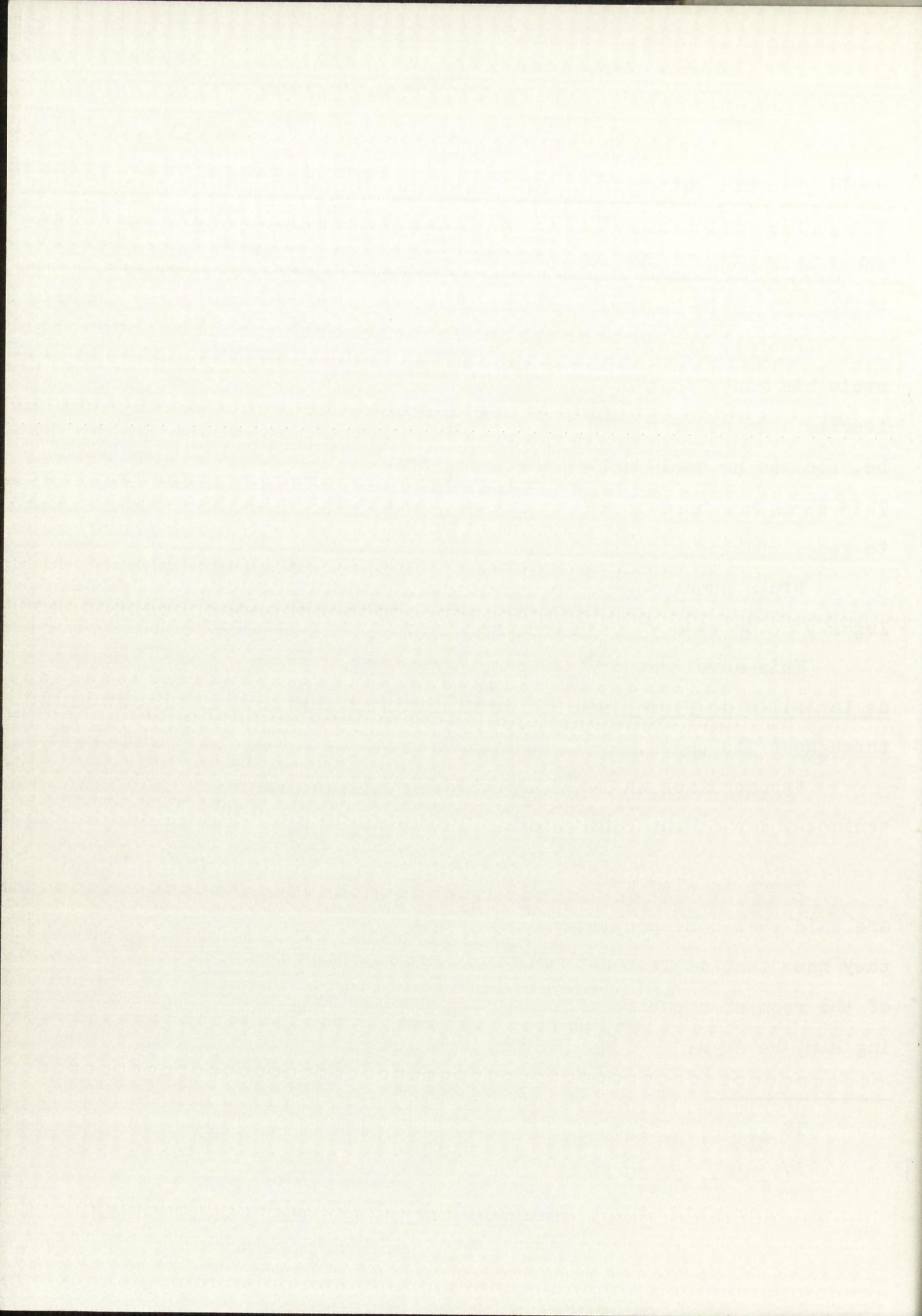
This novel was written about fifty years after La Vida de Lazarillo de Tormes and the word pícaro is very common throughout its pages.

"Proseguimos en la conversación propia de pícaros, y venimos a dar de una cosa en otra, en Flandes."¹⁷

There is also keen satire of public officials. Things are said that some people even today are afraid to say when they know that it is true. When he fell through the ceiling of the room of a public official, and the official was punishing him, he says:

¹⁶ Ibid., p. 237.

¹⁷ Ibid., p. 88



"En ésta estabamos, el dándome y yo casi determinado de darle a él dineros que es la sangre con que se labran semejantes diamantes."¹⁸

When Pablos was talking about the punishments that his father received for being a thief, he says:

"Porque no querían que adonde estan hubiese otros ladrones sino ellos y sus ministros."¹⁹

Most people think that kidnapping is a new way of obtaining money and that it started in the United States. It is found from this novel that kidnapping existed at that time. It is a little different type of kidnapping, but for the same purpose, as it is seen from the following words:

"Y era, que hurtábamos niños cada día entre los dos, cuatro o cinco, pregonábalos y salíamos nosotros a preguntar las señas. Dábamos el hallasgo y venimos a enriquecer de manera, que me halle yo con cincuenta escudos."²⁰

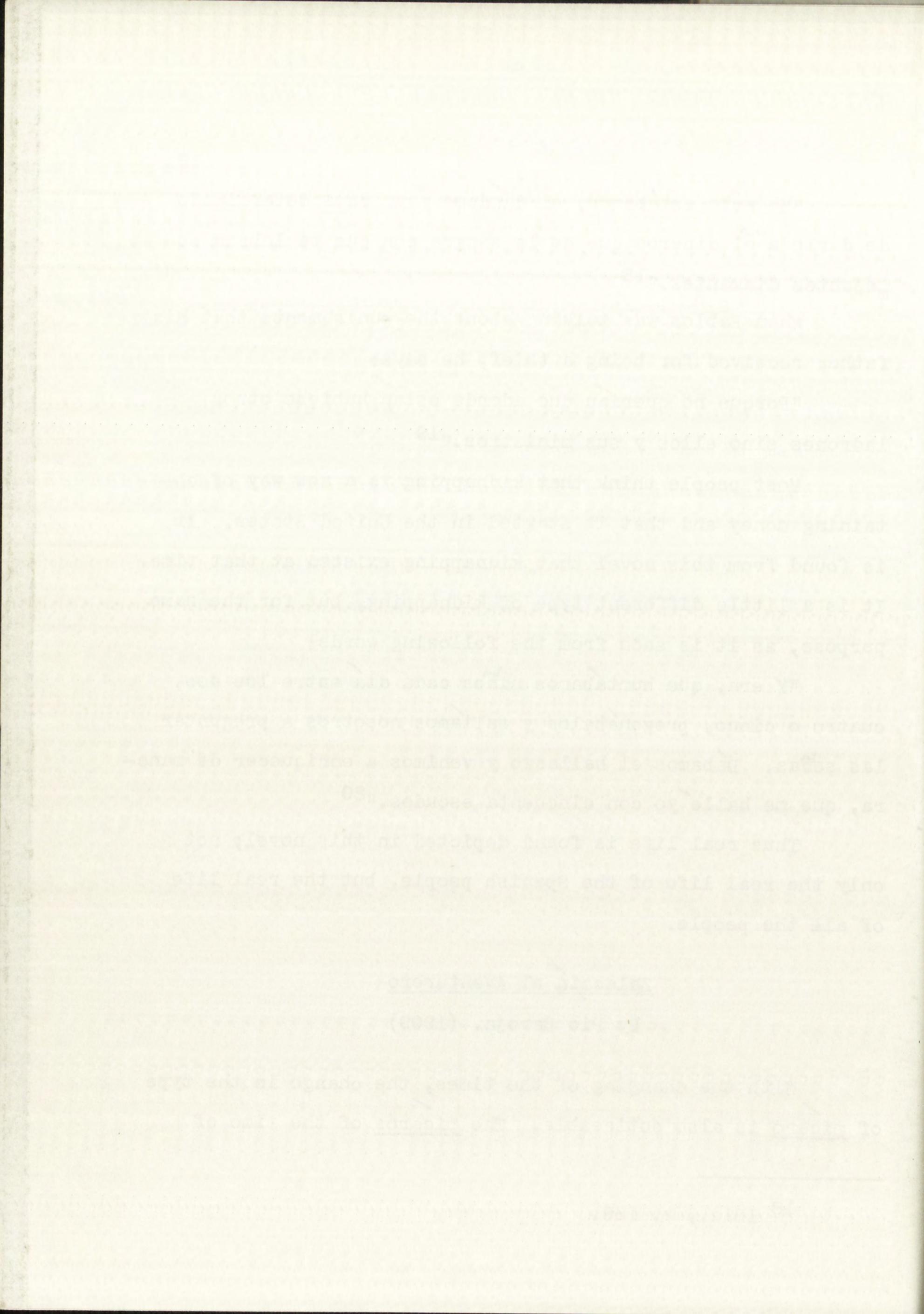
Thus real life is found depicted in this novel; not only the real life of the Spanish people, but the real life of all the people.

Zalacain el Aventurero

By Pio Baroja. (1909)

With the changing of the times, the change in the type of pícaro is also noticeable. The pícaros of the time of

¹⁸ Ibid., p. 186.

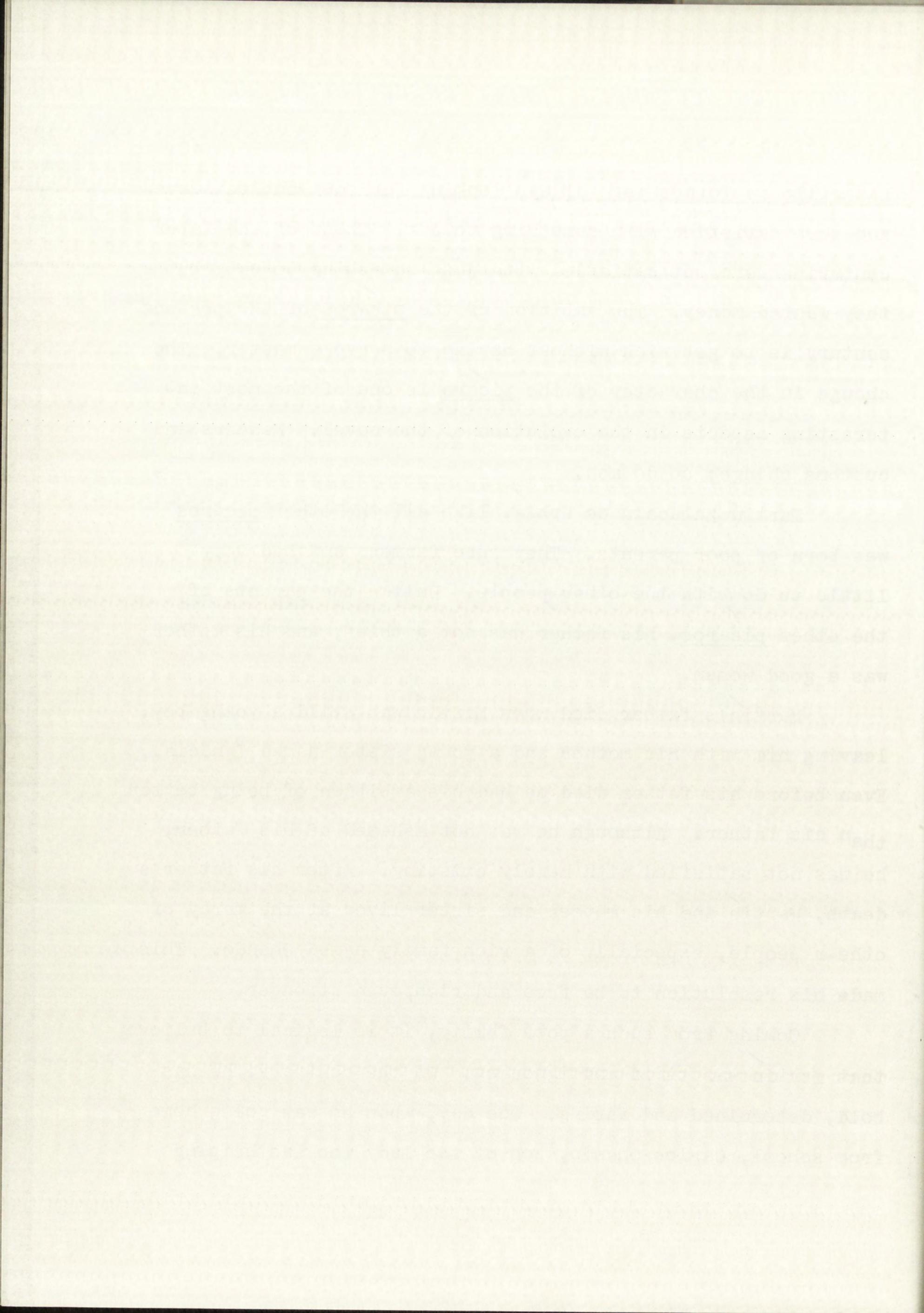


Lazarillo de Tormes were always looking for some one to serve and were satisfied with something to eat. Those of the later centuries were not satisfied with just something to eat, but they wanted money. The ambition of the picaros of the present century is to get rich without having to serve a master. The change in the character of the picaro is one of the most interesting aspects in the evolution of the novel. Manners and customs change; so do men.

Martin Zalacain de Urbia, like all the other picaros was born of poor parents. They were farmers and had very little to do with the other people. Unlike the parents of the other picaros, his father was not a thief, and his mother was a good woman.

Martin's father died when Martin was still a young boy, leaving him with his mother and a young sister named Ignacia. Even before his father died he had his ambition of being better than his father. Although he was not ashamed of his father, he was not satisfied with merely existing. After his father's death, Martin and his mother and sister lived at the mercy of other people, especially of a rich family named Ohando. This made his resolution to be free and rich, even stronger.

Coming from such a poor family, it is logical to believe that Martin was timid and ignorant. On the contrary, he was bold, determined and daring. One day, when he was going home from school, Carlos Ohando, son of the lady who was helping



them, called him a thief because he had seen Martín eating pears in his orchard. Martín took up for his honor immediately, and gave Carlos a sound beating.

When Martín's mother heard of this, she wanted to force him to go and ask Carlos for forgiveness, but Martín said that they would have to kill him before he would do such a thing. From this incident on, his mother thought different of her son.

"Desde entonces, la madre miraba a su hijo como a un reprobado."²¹

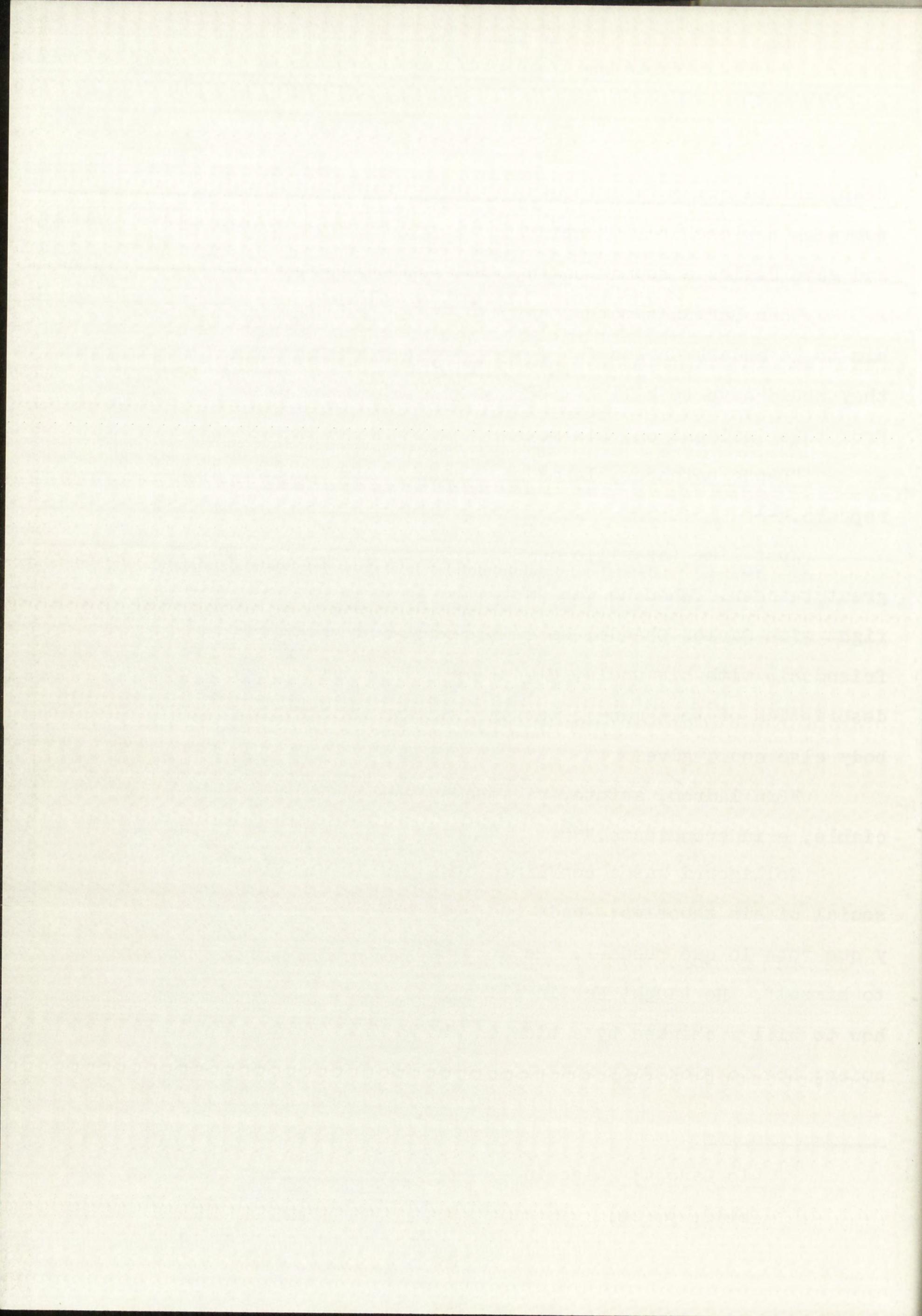
Just like Lazarillo de Tormes, Martín Zalacain had a great teacher. When he was just a boy, not long after his fight with Carlos Oando, he quit school and started a long friendship with his uncle, Miguel de Tellagorri. The author's description of this man is better than any description anybody else could give.

"Era ladron, astuto, vagabundo, viejo, cinico, insociable, e independiente."²²

Tellagorri was a confirmed individualist. The most social of his theories;--cada cual que conserve lo que tenga y que robe lo que pueda--. He kept the more unsociable ones to himself. He taught Martín all his science. He taught him how to kill a chicken by a blow on the neck without making any noise; how to pick figs and plums from the orchards without

²¹ Pio Baroja; Zalacain el Aventurero, p. 23.

²² Ibid., p. 24.



danger of being seen; and how to tell the difference between a good and a poisonous mushroom. So Martín Zalacain could not have had a better teacher to start his career.

In all the picaresque novels, there is to be found satire of the clergy, but the language used by Tellagorri against them is more crude than all the others:

"Yo le saludo con más respeto a un perro de aguas que al señor parraco."²³

And so Tellagorri continued to teach Martin, and to advise him. He used to say to Martin:

"Hay que estar firmes, siempre firmes."²⁴

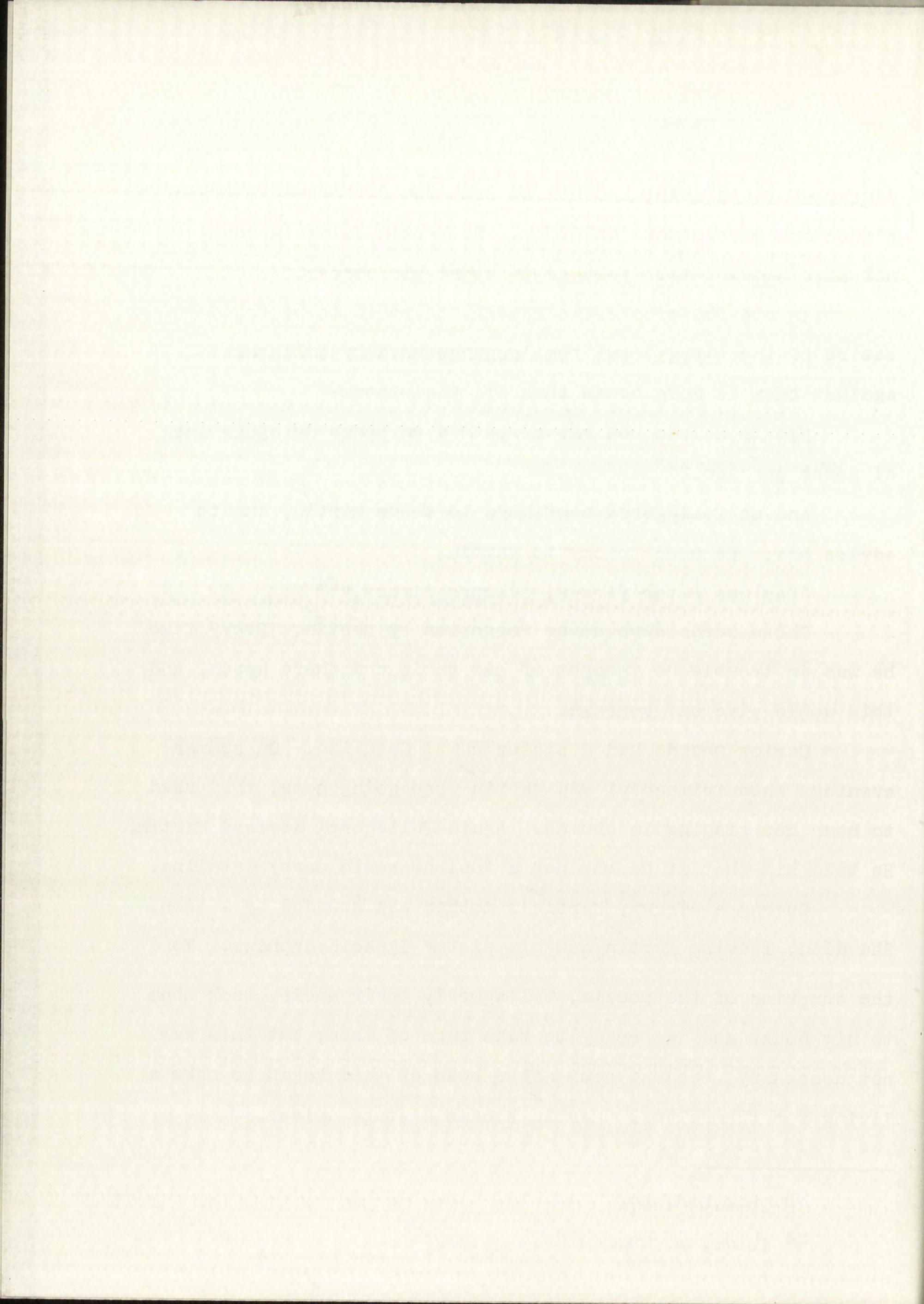
These words were never forgotten by Martin. Every time he was in trouble he thought of his uncle and these words, and this would give him courage.

Carlos Oando had a sister named Catalina. On summer evenings when Tellagorri and Martin were going home, they used to hear her singing in church. Again Tellagorri advised Martin. He told him that if he was not a fool he would marry Catalina.

During a circus, Martin's mother was wounded by a lion. She died, leaving Martin and his sister Ignacia orphans. To the surprise of the people, Tellagorri, their uncle, took them to his house and was ready to take care of them; but this was not necessary, because soon after, both of them began to make a living for themselves. Martin became a stage driver.

²³ Ibid., p. 27.

²⁴ Ibid., p. 29.

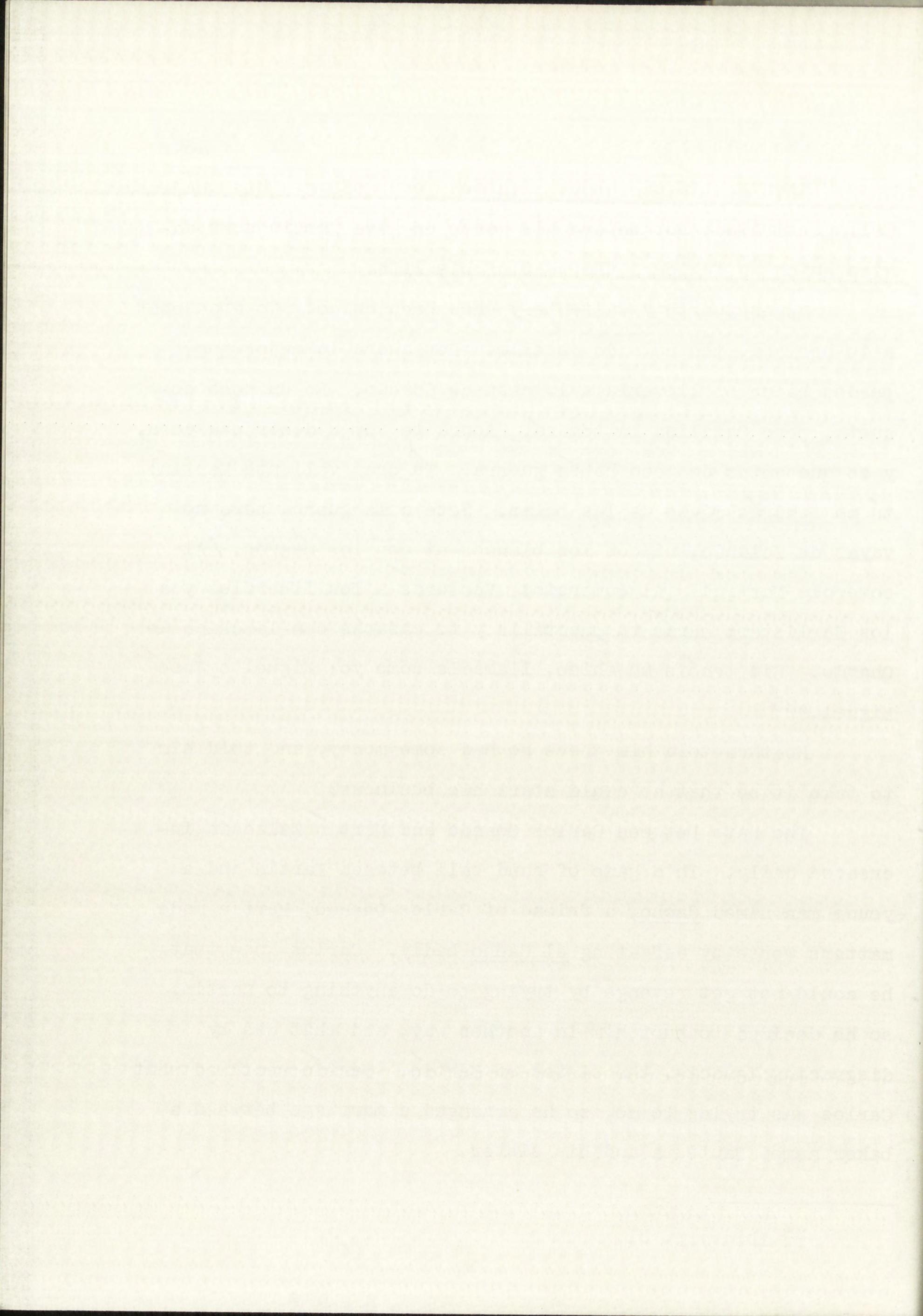


When Martin was about eighteen years of age, his uncle Tellagorri died; but before his death he gave Martin some advice which he followed the rest of his life.

"Eres fuerte y valiente y eres buen chico. No abandones a tu hermana, ten cuidado de ella. Por ahora lo mejor que puedes hacer es llevarla a la casa de Ohando. Es un poco coqueta, pero Catalina la tomara. Ahora te voy a decir una cosa, y es que antes de poco habrá guerra. Tú eres valiente Martin; tú no tendrás miedo de las balas. Vete a la guerra pero no vayas de soldado, ni con los blancos ni con los negros. Al comercio Martin! Al comercio! Venderás a los liberales y a los Carlistas; harás tu pacotilla y te casarás con la chica de Ohando. Si teneís un chico, llamadle como yo: Miguel o Jose Miguel."²⁵

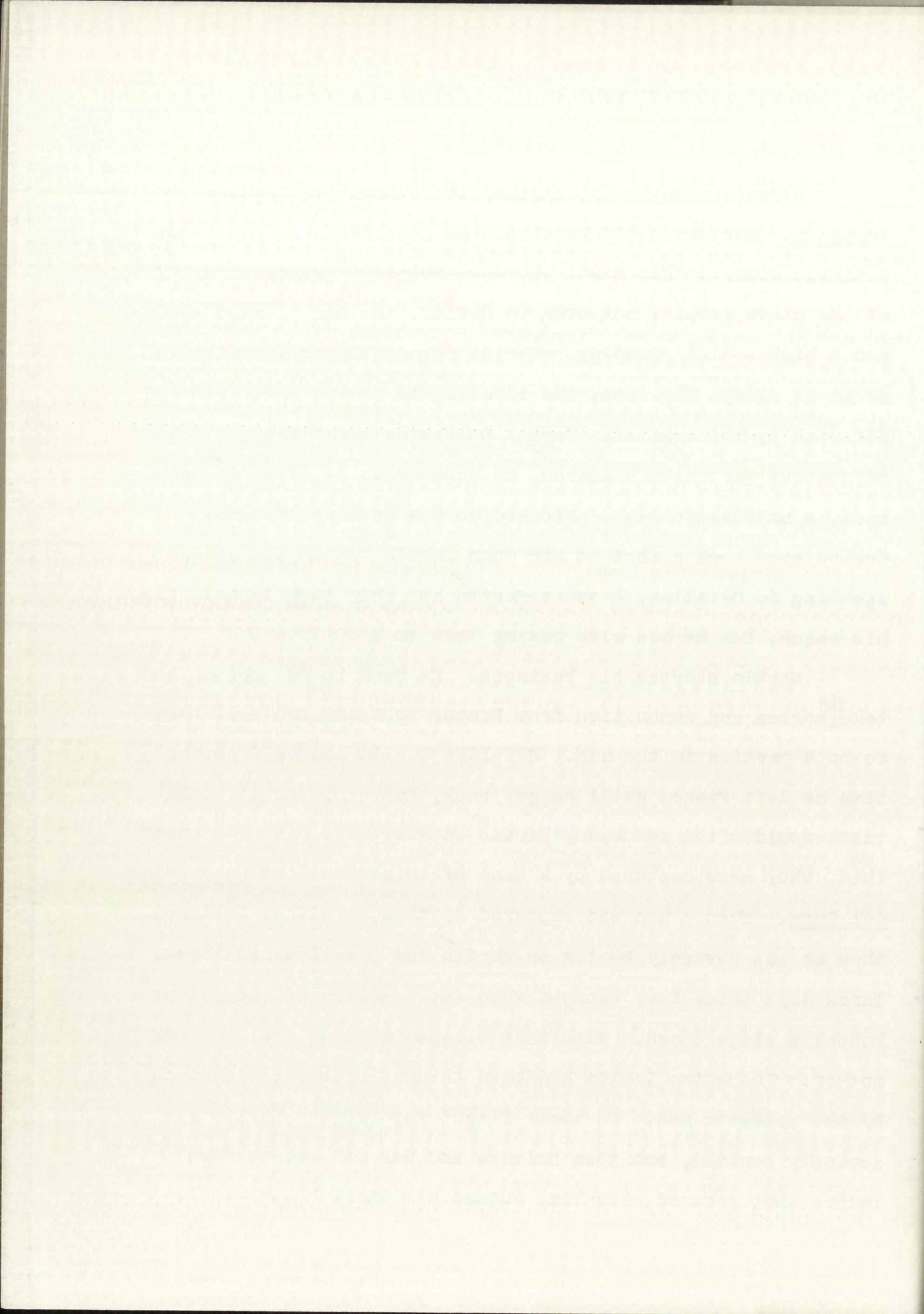
He then told him where he had some money, and told him to take it so that he could start his business.

The hate between Carlos Ohando and Martin Zalacain increased daily. In a game of hand ball between Martin and a young man named Cacho, a friend of Carlos Ohando, Martin made matters worse by defeating el Cacho badly. Carlos knew that he could not get revenge by trying to do anything to Martin, so he decided to hurt him in another way, and that was by disgracing Ignacia, the sister of Martin. Martin realized what Carlos was trying to do, so he arranged a marriage between a baker named Bautista and his sister.



Here is seen the same struggle between realism and idealism. Martin is the realist. He goes everywhere without a single worry in his mind. He does not feel inferior to any of the other people; not even to Carlos, who had so much money and a high social standing. Carlos Ohando is the idealist. As it is always the case, the idealist is always satirized and defeated by the realist. Carlos believing himself superior, says about Martin:--Un ladron, un vagabundo, se la habia jugado a él, a un hidalgo rico, heredero de una casa solariega--. Carlos even took a shot at him when Martin was in the garden speaking to Catalina, because Martin not only took Ignacia from his reach, but he was also making love to his sister.

Martin started his business. He used to buy horses, and take ^{the} horses and ammunition from France to Spain and sell them to both parties in the war. His life was in danger from the time he left France until he got back, but he loved it. Baustista would often accompany Martin on his trips. During one of them, they were captured by a band of thieves called La Partida del Cura. When a man was captured by them he either followed them or was severely beaten so Martin and Baustista followed. Three days later they escaped when the soldiers of the priest robbed a stage coach. With them escaped a young girl and her mother. These two ladies had been taken from the stage coach by the priest's men. On their flight for freedom Martin was severely wounded, but Rosa Briones and her mother, the two ladies that escaped with him, nursed him until he was well.

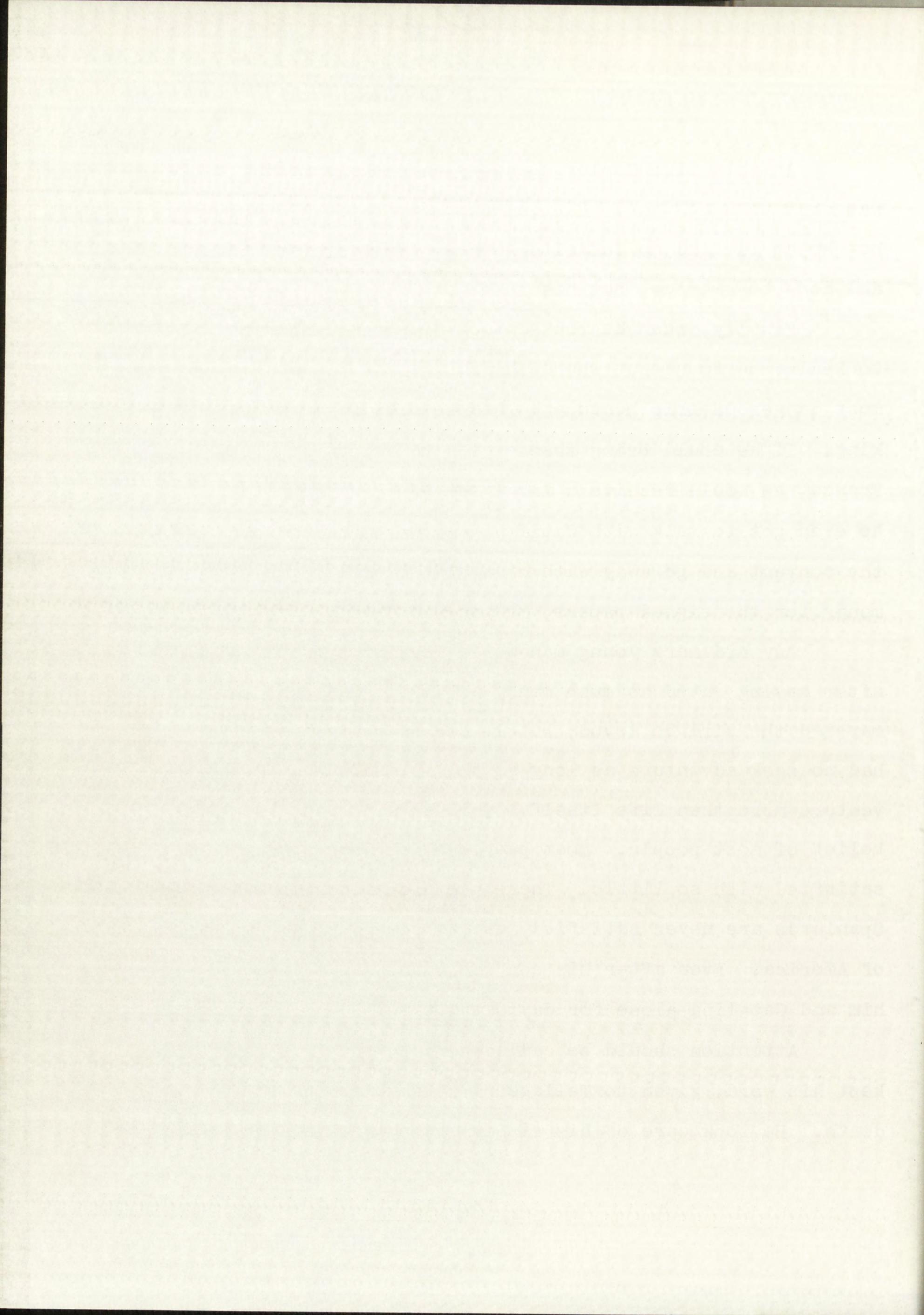


At this time Carlos Chando joined the army and Catalina was sent to a convent. Martin tried to find out where she was but he could find no definite answer. He wanted to leave Spain and come to America, but his love for Catalina kept him there.

Finally, when he took one of his most dangerous trips to Spain, he found out where she was. This was considered his most dangerous trip because he had to take some papers to the king. If he could bring them signed to a certain party in France, he would receive a large sum of money. On this trip he even got to talk with Catalina and he persuaded her to leave the convent and go away with him. After collecting the money for the signed papers, Martin and Catalina were married.

Any ordinary young man would have stopped his adventures after having saved as much money as Martin had, and having married the girl he loved; but it seemed that these pícaros had to seek adventure as long as they lived. They loved adventure more than life itself. This is different from the belief of most people. Most people think that Spaniards are satisfied with so little. There are exceptions, but the real Spaniards are never satisfied, as was seen during the conquest of America. Even after his son was born, Zalacain would leave him and Catalina alone for days at a time.

Attention should be called here to the fact that Martin kept his word, given to Tellagorri at the time of the latter's death. He took care of his sister as he promised, he took the



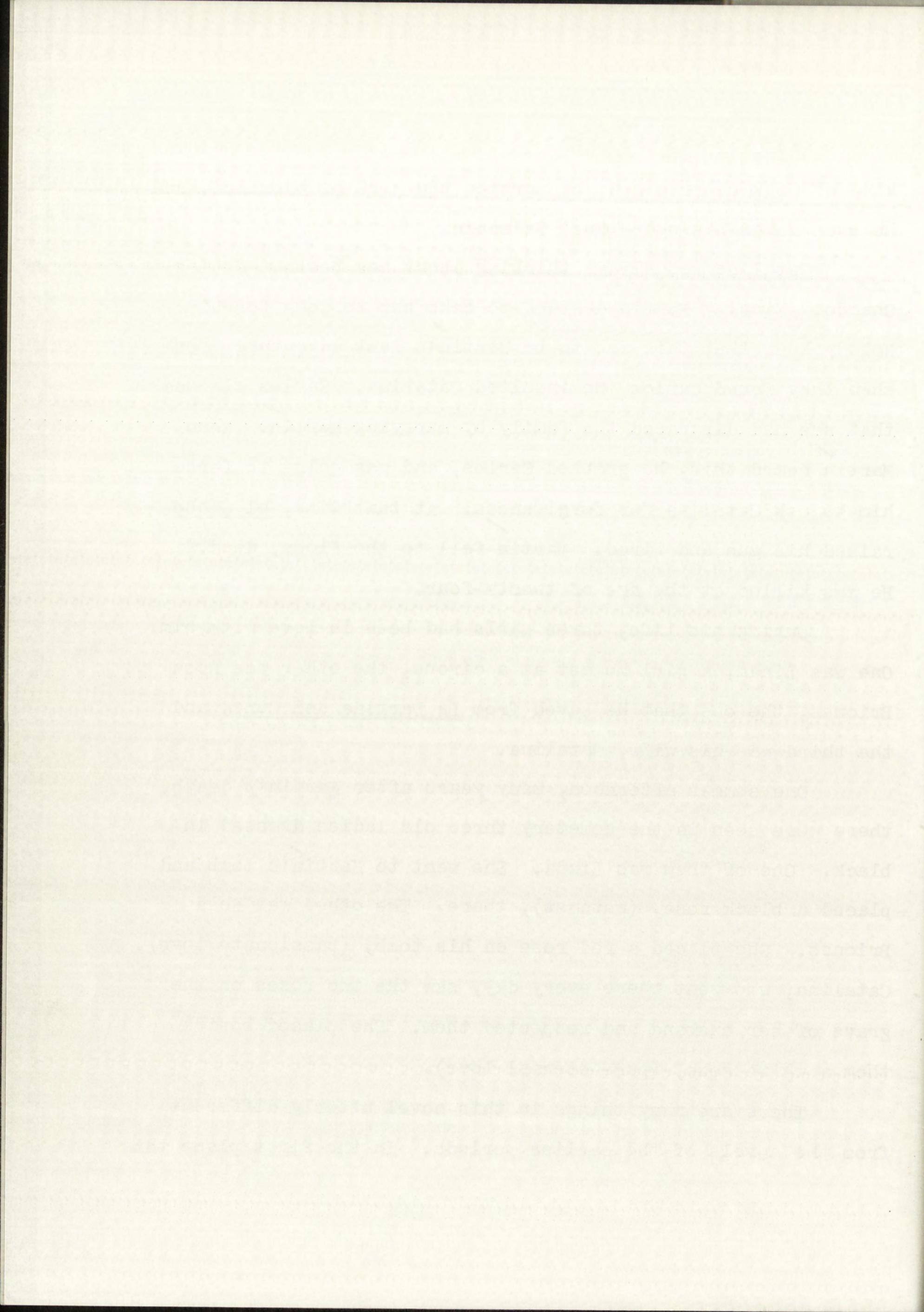
kind of work he promised, he married the girl he promised, and he even named his son Miguel Zalacain.

Catalina was always thinking about her brother Carlos Ohando. Finally Martin decided to take her to look for him. Nobody knew that this was to be Martin's last adventure, for when they found Carlos, he insulted Catalina. Carlos claimed that she had disgraced the family by marrying Martin. When Martin heard this, he grabbed Carlos, and was going to force him to ask Catalina for forgiveness. At that time, el Cacho raised his gun and fired. Martin fell to the floor, dead. He was killed at the age of twenty-four.

During his life, three girls had been in love with him. One was Linda, a girl he met at a circus, the other was Rosa Briones, the one that he saved from La Partida del Cura, and the third was his wife, Catalina.

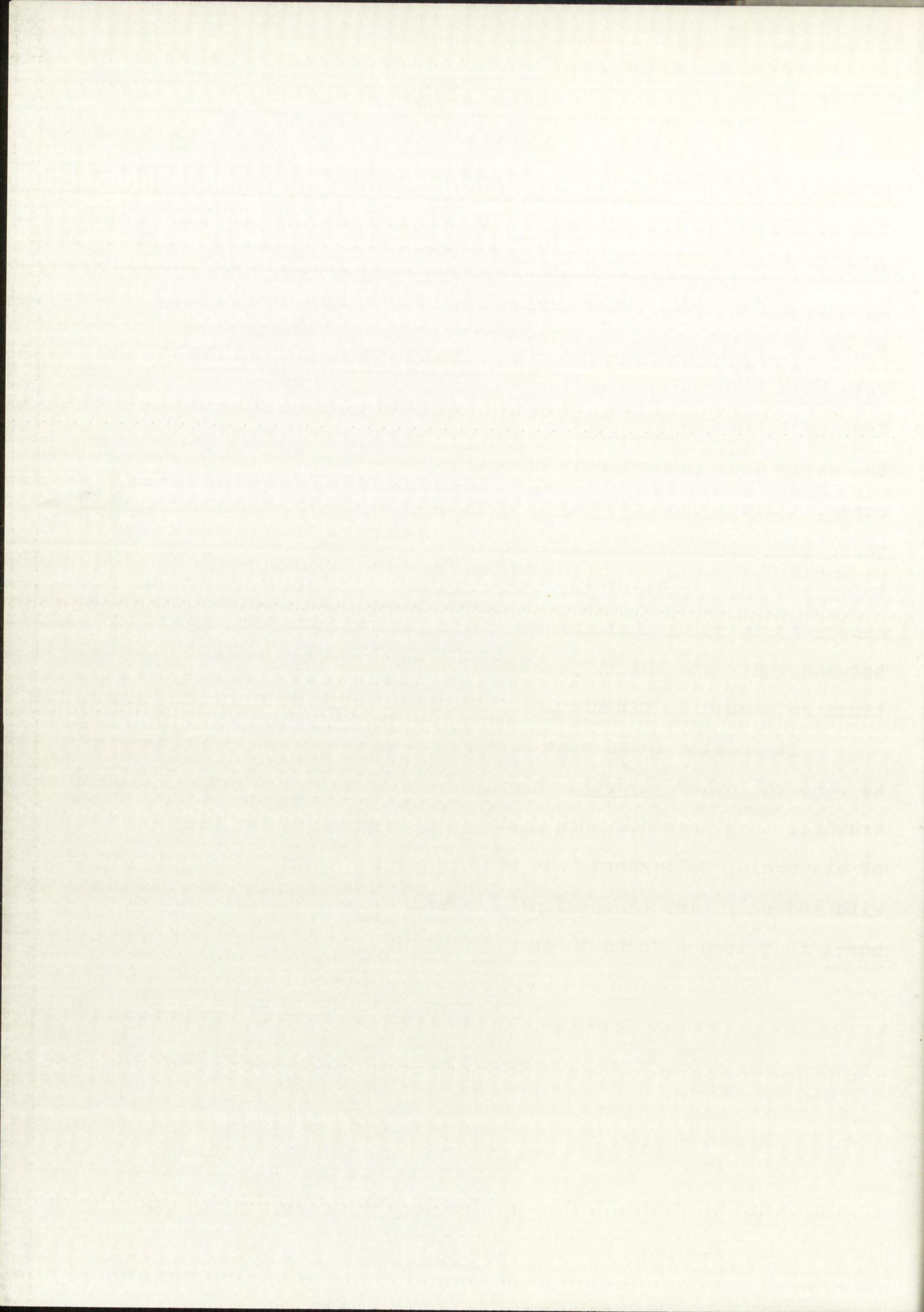
One summer afternoon, many years after Martin's death, there were seen in the cemetery three old ladies dressed in black. One of them was Linda. She went to Martin's tomb and placed a black rose, (outcast), there. The other was Rosa Briones. She placed a red rose on his tomb, (passionate love). Catalina, who went there every day, saw the two roses on the grave of her husband and respected them. She placed beside them a white rose, (pure-eternal love).

There are many things in this novel utterly different from the novels of the earlier periods. In the first place this



novel was not written in first person. Part of it could be the real life of the author, but he did not write it as such. Another thing is that the picaros of the early days did not have time for love, while Martin was in love with Catalina since he was ten years old. In order to be realistic the novels have to keep up with the times. The most important difference is in the picaros' way of making a living. Those of the early days thought only of eating and cared nothing for money, while those of today believe that money is everything. These same differences are found among all classes of people today and the people of the time of Lazarillo. It is not necessary to think that far back. The difference is found between today and thirty years back. Thus is life of the times reflected in literature.

It is also found that Martin Zalacain was not religious, as were the other picaros. When the early rogues were in trouble, they prayed. When Martin was in trouble, he thought of his uncle, Tellagorri, who was a picaro himself; a picaro with modern ideas. There isn't a thing found in a picaresque novel that is not found in everyday life.



CHAPTER V

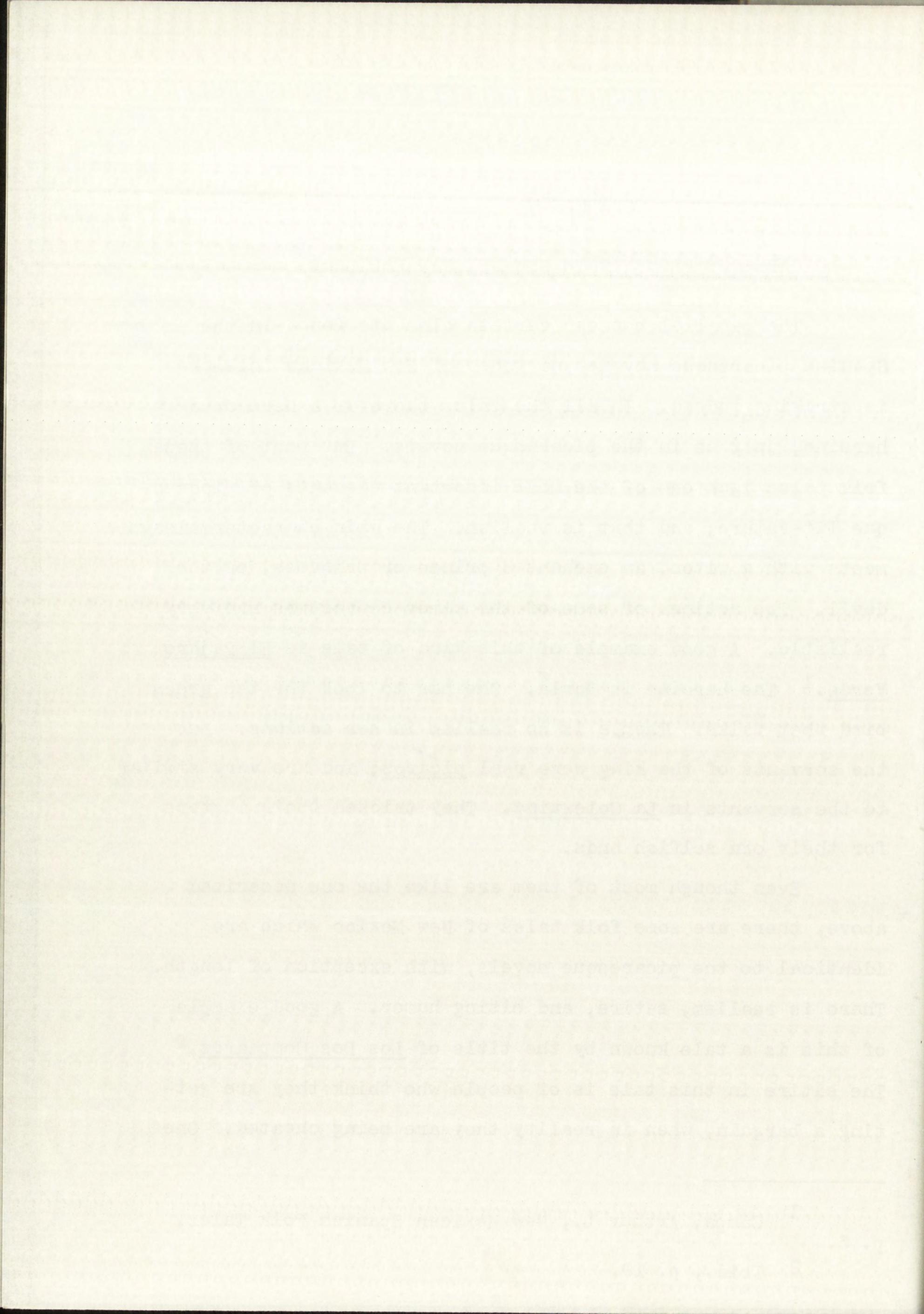
PICARESQUE ELEMENTS IN NEW MEXICAN FOLKLORE

The parallel between certain elements found in the Spanish picaresque novels and those of New Mexican folklore is striking indeed. In all the tales there is a hero or a heroine, just as in the picaresque novels. But most of these folk tales lack one of the most important elements of picaresque literature; and that is realism. The main character always meets with a witch, an enchanted prince or princess, or the devil. The actions of some of the minor characters are very realistic. A good example of this kind of tale is El Pájaro verde.¹ The heroine is María. She has to look for the green bird that talks. There is no realism in her actions. But the servants of the king were real pícaros; and are very similar to the servants in La Celestina. They tricked their masters for their own selfish ends.

Even though most of them are like the one described above, there are some folk tales of New Mexico which are identical to the picaresque novels, with exception of length. There is realism, satire, and biting humor. A good example of this is a tale known by the title of Los Dos Compadres.² The satire in this tale is of people who think they are getting a bargain, when in reality they are being cheated. One

¹ Campa, Arthur L., New Mexican Spanish Folk Tales, p. 5.

² Ibid., p. 19.



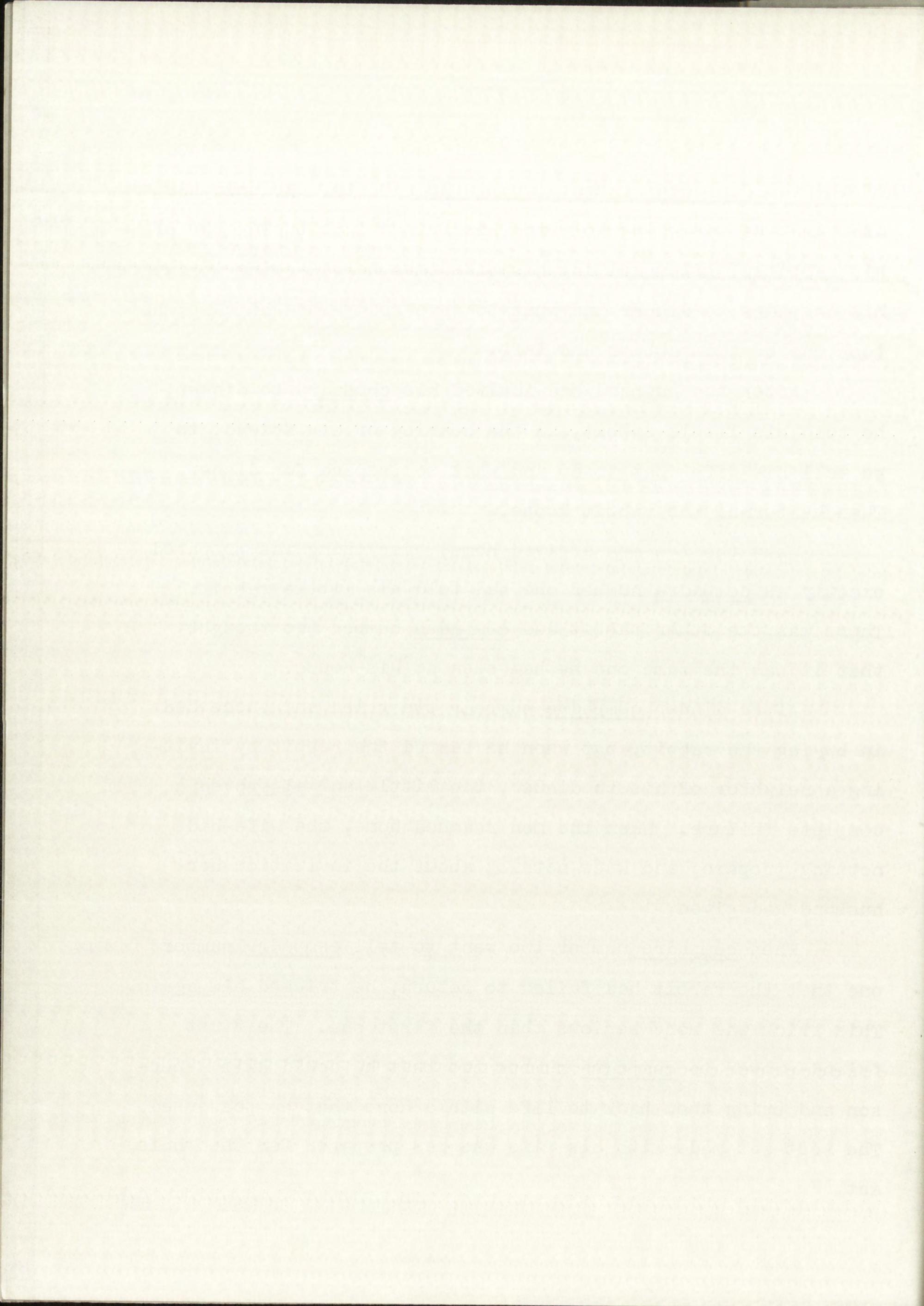
of the two Compadres caught two little rabbits. He told his wife that he was going to trick his friend into buying one of his rabbits. After telling his wife that he was going to invite his comadre to dinner and what to have ready when he came, he took one of the rabbits and left.

After the husband had invited his comadre to dinner, he told his little rabbit, in the hearing of his friend, to go tell his wife what to do and what to prepare for dinner. Then he turned the rabbit loose.

When the two men arrived home, everything was prepared exactly as comadre number one had told his little rabbit. There was the other rabbit and comadre number two thought that it was the same one he had seen at his house.

After dinner comadre number two tried and succeeded in buying the rabbit, but when he tested the rabbit by inviting a neighbor of his to dinner, the little animal proved a complete failure. When the men reached home, the wife had nothing prepared and knew nothing about the invitation her husband had given.

When comadre number two went to tell comadre number one that the rabbit had failed to return, he tricked him again. This trick was more serious than the first one. The first friend proved to comadre number two that he could kill a person and bring them back to life with a horn that he possessed. The test was made with his wife who was prepared for the whole act.



Compadre number two bought the horn and went home. He killed his wife, but the horn failed to bring her back to life. So the stupid one was left without money and without a wife.

Some of these tales have a good moral besides being realistic and humorous. This tale is a good proof of a saying that is in every language:--Don't believe anything you hear nor half of what you see--. The moral is not so evident in the early picaresque novels.

Another one of the New Mexican tales that has all of the picaresque elements found in a picaresque novel is Pedro Rimales.³ It could be taken as part of the novel, La Vida de Lazarillo de Tormes, with very few exceptions. This tale begins when the hero, Pedro, went out to look for work. As a rule the pícaros of the time of Lazarillo de Tormes did not look for work. They used to go out to ask for something to eat. They usually hoped to get the meal without working for it. If they could not get it, they were willing to serve some master to keep from starving.

Pedro went out for the purpose of finding work. He went to a priest, as most pícaros did. The priest gave him work as a cook. It seems that all of the pícaros had to work where there was food and not be able to eat it.

The first thing that the priest ordered Pedro, was to prepare for supper "un real de hay y otro de no hay." Pedro

³ Ibid., p. 35.

did not know what the priest meant by the order, but after thinking a while he realized that the priest was trying to play a trick on him, as he knew that there was no food by that name. Pedro probably thought of this saying: "A un engaño hay otro engaño, a un picaro, otro mejor."⁴ He went to a little hill and brought some nopales. He cut them in halves, leaving the thorns only on one side. He covered them neatly with a napkin and waited for the priest. When he came, he was anxious to see what Pedro had fixed for him. In his anxiety he put his hand on the thorns and yelled, "Ay!" (hay). Then Pedro said, "pero en el otro lado no hay."

There is a play on words in this tale, and the full meaning is not appreciated unless this play of words is known. The exclamation, ;Ay! (Oh!), has the same pronunciation as hay, (there is, or there are), a special third person form of the verb haber. So when the priest stuck a thorn in his hand, he yelled ";Ay!", by which pronunciation, could also have meant there are; so Pedro answered, "but there are none on the other side." He meant that there were no thorns on the other side of the nopal.

Another trick that he played on the priest was when he was told to kill a chicken for dinner. After the chicken was ready to serve, the priest was delayed and Pedro became so hungry that he ate a leg of the chicken.

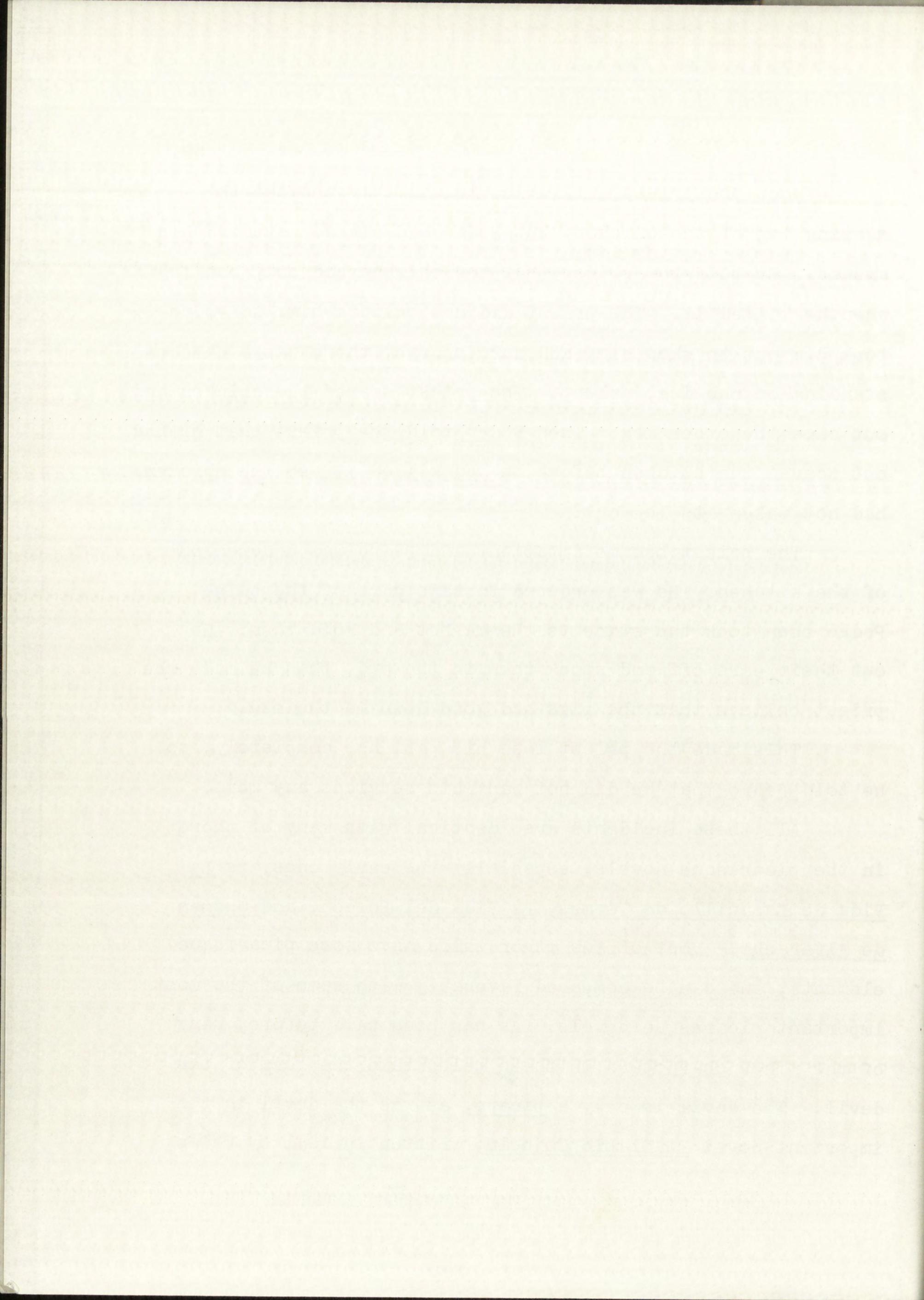
⁴ Elias Zarolo, Miguel de Toro y Gomez, Emiliano Isaza; Diccionario Enciclopedico de la Lengua Castellana, p.

When the priest arrived he immediately noticed the missing leg of the chicken, but Pedro had already studied his answer. He told the priest that the chicken had only one leg when he killed it. The priest did not believe him, so Pedro took him out to show him, and sure enough, there was a chicken standing on one leg, asleep. The priest scared the chicken and out came the other leg. Then Pedro told the priest that he had not scared the chicken before he had killed it, so the chicken had not taken its leg out.

The priest became impatient and Pedro was ordered out of the kitchen. He was ordered to take care of the swine. Pedro then took the swine to the market and sold them. He cut their ears off and stuck them in the mud, then he made the priest believe that the pigs had gone down in the mud.

This made the priest lose his patience completely, so he told Pedro that he did not want his services any more.

All these incidents are identical with many of those in the picaresque novels, especially the early ones, as La Vida de Lazarillo de Tormes, La Vida del Buscon, and Guzman de Alfarcache. Most of the other tales have some picaresque elements, and can be compared favorably with some of the most important picaresque novels. As has been said before, many of the minor characters in these tales take the form of the devil. The devil is only a pícaro, as was the devil in the important novel El Diablo Cojuelo, written in 1641 by Velez



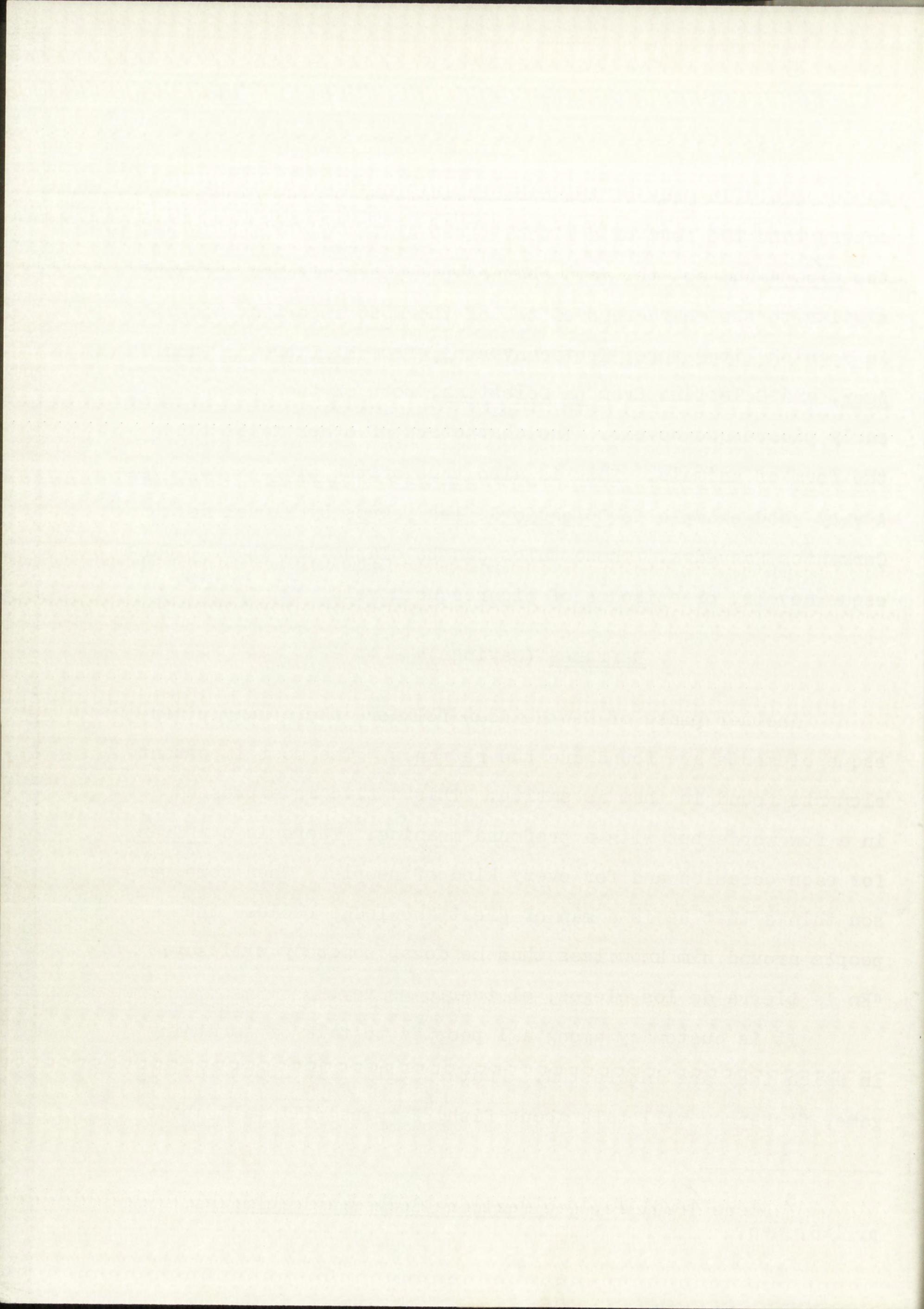
de Guevara. In many of the other tales some of the minor characters take the form of a witch. Here again, the witch is really the pícara and not the main character. These witches are very similar to the characters of two of the most important novels in Spanish literature, Trotaconventos, from El Libro de Buen Amor, and Celestina from La Celestina, both of them being early picaresque novels. The characters of other tales take the form of animals. This is also true of the picaresque novels. A very good example is Coloquio de los Perros by Miguel de Cervantes Saavedra. These tales can be classed as short picaresque novels, or episodes of picaresque novels.

Refranes (sayings)⁵

Another phase of New Mexican folklore where many picaresque elements are found are the refranes. The most important elements found in them is satire. This satire is expressed in a few words but with a profound meaning. There is a refran for each occasion and for every kind of people. When some person thinks that he is a man of great knowledge because the people around him know less than he does, somebody will say: "En la tierra de los ciegos, el tuerto es rey."

It is customary among all peoples to talk of something in which they are interested. Hunters will talk about the big game, fishermen will talk about fish, farmers will talk about

⁵ Josue Trujillo, New Mexican Riddles and Refranes, p. 126, seq.



their animals and plants, etc. The picaro would say in explaining this: "Cada loco con su tema."

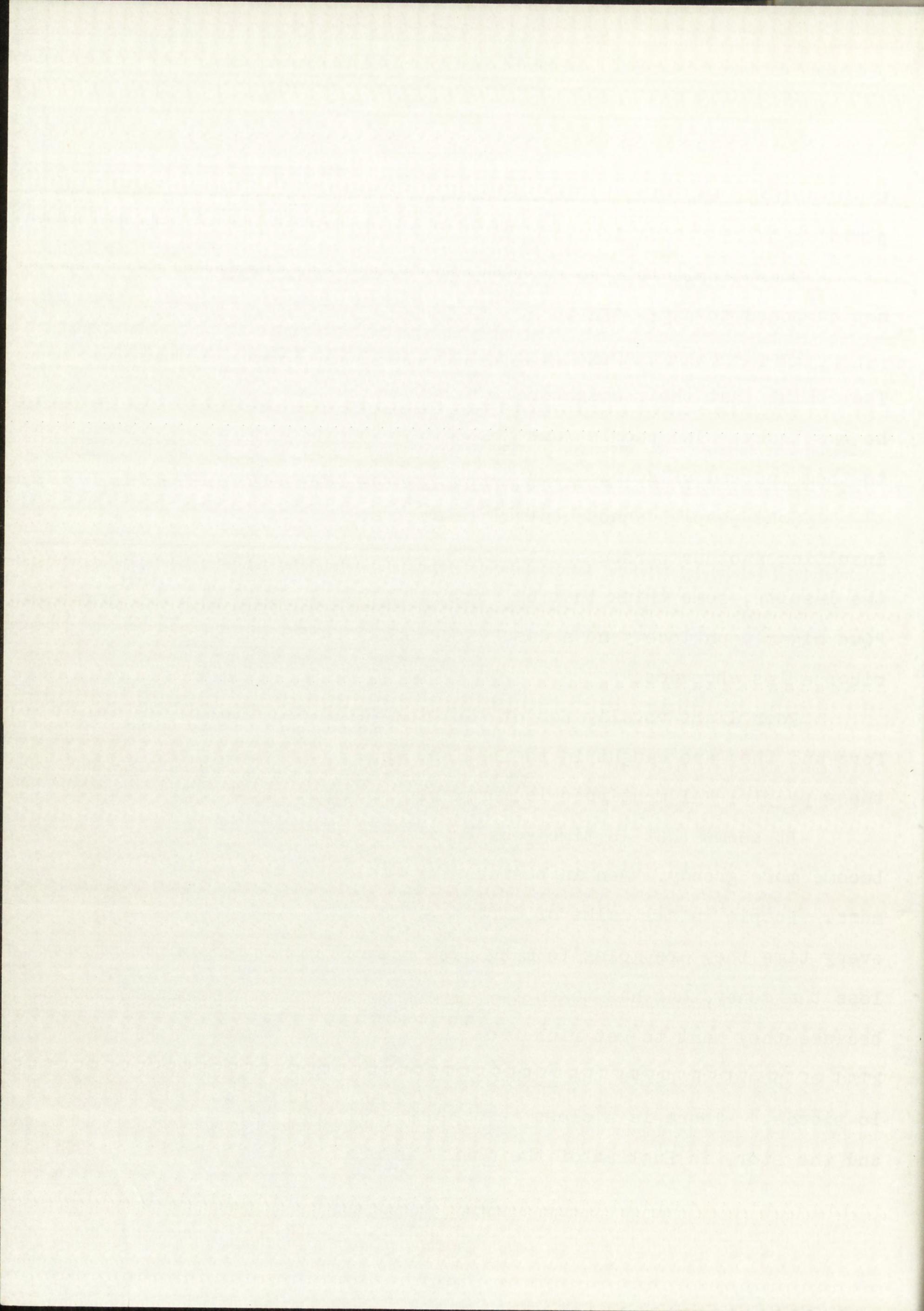
Some people talk so much and say things that they are not supposed to say: "En boca cerrada no entra mosca."

People always complain about the hard things of life. They think that their neighbor acquired what he has because he was lucky. And people want the things they need to come to them instead of going after them: "No hay atajo sin trabajo."

Some people cannot control their temper. If they are insulting another person and that person makes no answer to the insults, some think that he is afraid, but the picaro says: "Que oigan a un loco y no a dos." "Necios y porfiados hacen ricos a los abogados."

Poor liars usually forget what they said the time before and they are caught in their lies. The picaro satirizes these people: "Al mentiroso le conviene ser memorioso."

It seems that as time goes by, all classes of people become more greedy. Men in business try to cheat their customers. People in all walks of life have to watch their step every time they are going to make a purchase. Other people lose the money, that has taken them years to save, overnight, because they want to get rich from one day to the other. This kind of people deserve the refran: "Quien todo lo quiere, todo lo pierde." There is a close resemblance between this saying and the story in English of the Goose that Laid Golden Eggs.



The owner of the goose wanted to get all the gold, so he killed the goose to get it. The goose did not have a thing inside, so he lost everything.

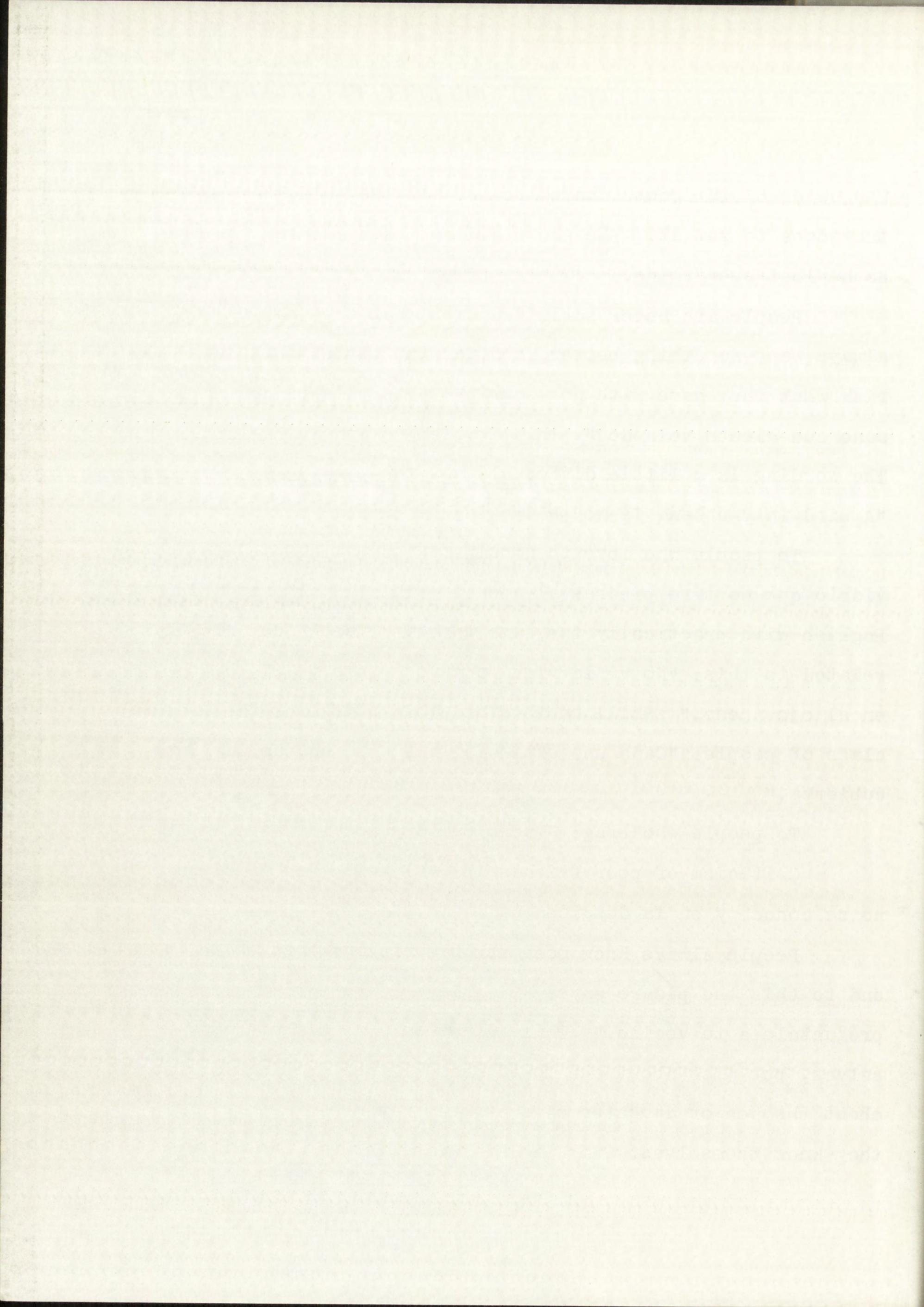
People are never satisfied with what they have. They always want something better, and for the better things they risk what they have with no security: "Más vale pájaro en la mano que ciento volando." This is also common in English. The wording is a little different, but the meaning is the same. "A bird in the hand is worth two in the bush."

To people who love to gossip: "El que tiene tejado de vidrio que no tire piedras al ajeno." This is also used in English with practically the same words. Another one closely related to this: "No ve la viga en su ojo pero ve el popote en el ojo ajeno." Still another one that satirizes the same class of people: "Cada uno extiende la pierna cuando la tiene cubierta."

To people who brag: "Mucho ruido y pocas nueces."

Criticism of poor friendship: "El hombre en la dicha no se conoce y en la desdicha nadie le conoce."

People always know more about ourselves than we do; and to this the picaro says: "Si quieres saber quien eres preguntale a tu vecino." This is not only true about ourselves, but also about our loved ones. Other people know more about the son or daughter of a certain father or mother than they know themselves.

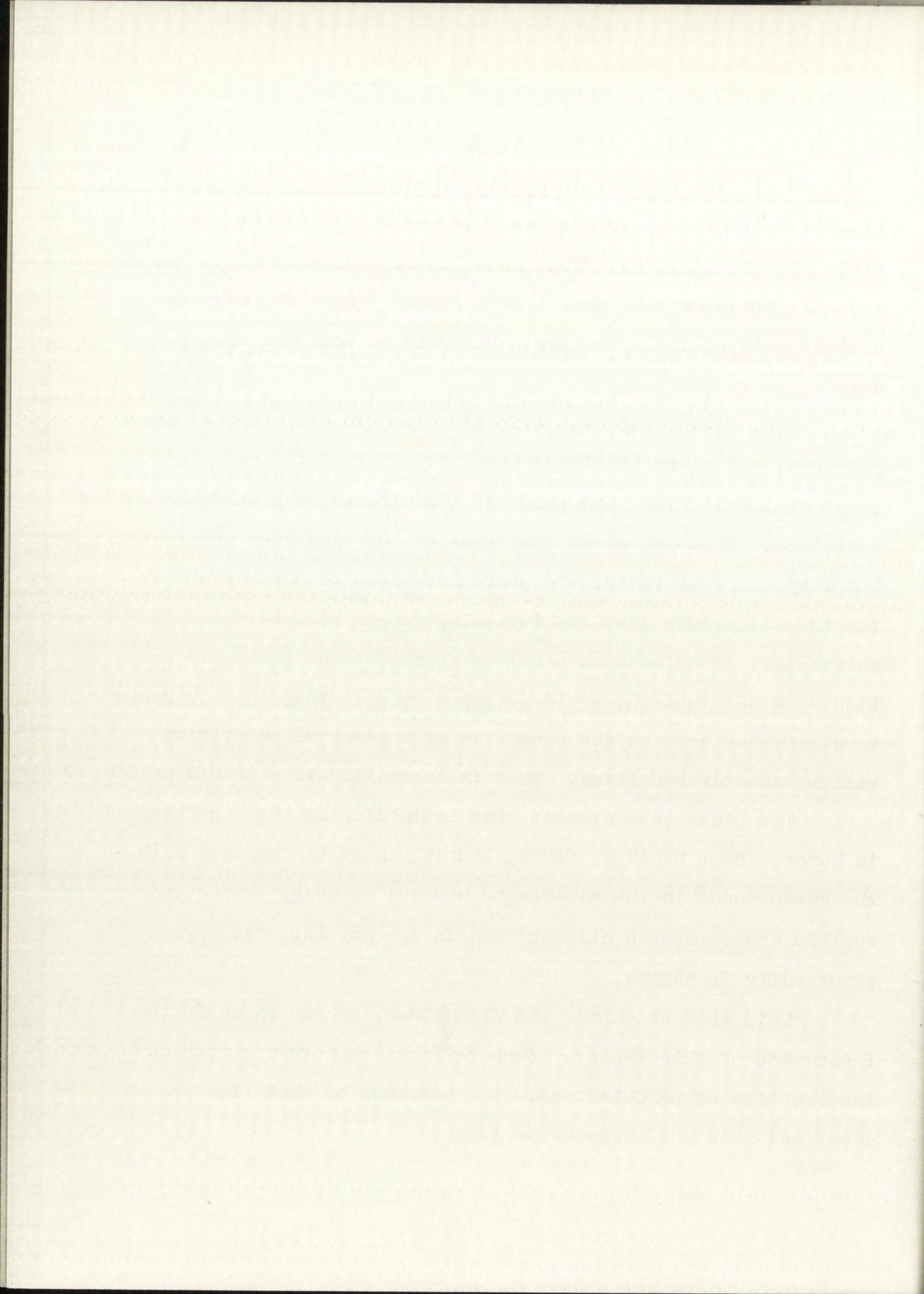


There are people, it should be said, most people are willing to take, and even to ask for something, but they are never willing to give. "Conocen a San Dame pero no a San Toma." Another refran of this same type is about people who keep their debtors waiting with promises: "Mas vale un toma que cien te dare."

Some element of real life is hidden in every one of these refranes, and there is always keen satire of that particular phase of life. Every bad point of all classes of people is satirized. These were not only true at the time they originated, but they are true today. To prove how close to our way of living these elements are, the following refran will be taken as an example: "A quien buen arbol se arrima, buena sombra le cubija." Today that the world is ruled by politics, this is most true. He who gets on the good side of a powerful politician will be greatly benefited. This is especially true of New Mexico.

The picaresque element that is lacking in these refranes is humor. Some humor is found, but it cannot be compared with the humor found in the picaresque novels; however, satire and realism are expressed clearer than in the novels. Every word practically is satire.

This type of expression is not new, as was shown in the first part of this thesis. Such refranes were very common during the time of La Celestina. The refranes of that time are identical with the refranes of today.



RIDDLES

Another phase of folklore that contains elements and characteristics of the picaresque novels, are the riddles. Some of them remind us of Celestina. The language used in them is as crude as the language used by her. Of course, the answers to all of these riddles is in very clean fun, but before the answer is known, the listener gets a very bad impression from them.

"Cierta dama está tendida,

Cierto galán se la mete.

Gotas de sangre redama,

Y el corazón le promete."

(El cuchillo y la sandía.)

"Que sera que por su querer les rompen el cuero,

Luego les meten el duro por el agujero,

Luego se que ^{da} bailando como un maromero."

(El arete.)

"Tu boca arriba

Yo boca abajo

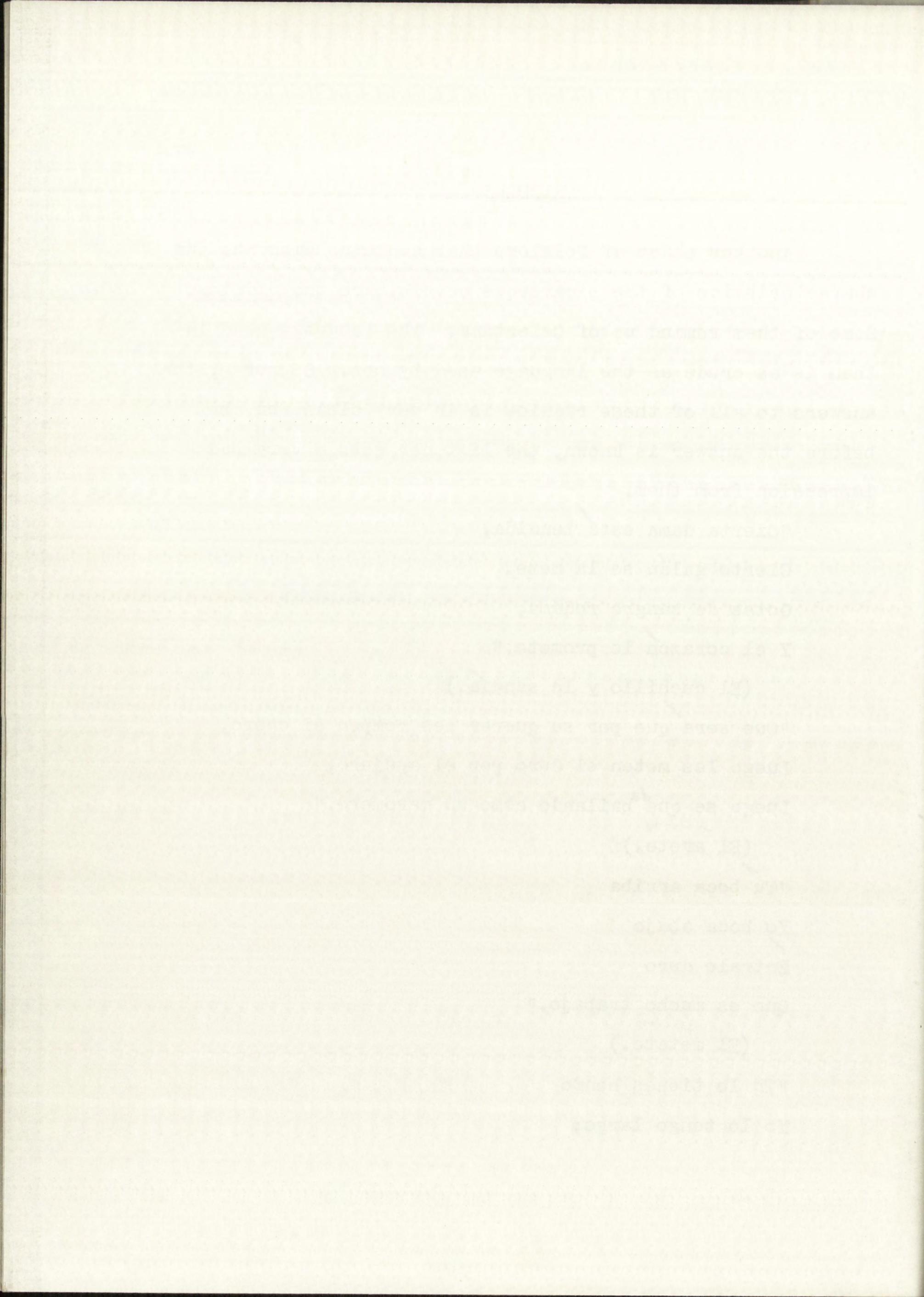
Entrale duro

Que es mucho trabajo."

(El metate.)

"Tu lo tienes hondo

Yo lo tengo largo;



Arrimate para aca

Aver si hacemos algo."

(La olla y el meneador.) *stirar*

"Deabajo de mi camison,

Traigo mi tieso parado;

Lo meto en una boca sin dientes

Y luego lo saco aguado."

(El pecho.)

There are a few that contain genuine humor, such as the following:

"La luna en medio y flores al rededor."

(Un calvo.) *baldy*

"Chiquito como un gallo,

Fuerte como un caballo."

(El bacín.) *ebenber p' e*

"Porque pica la gallina al sartén?" *fry pan*

(Porque no lo puede lamber.)

"Que se hace antes de bajar de un carro?"

(Subirse.)

Of the three types of folklore, the folktales, the sayings, and the riddles, all may be classified with respect to the degree of their picaresque elements, as follows: The sayings first, the folktales second, and the riddles third.



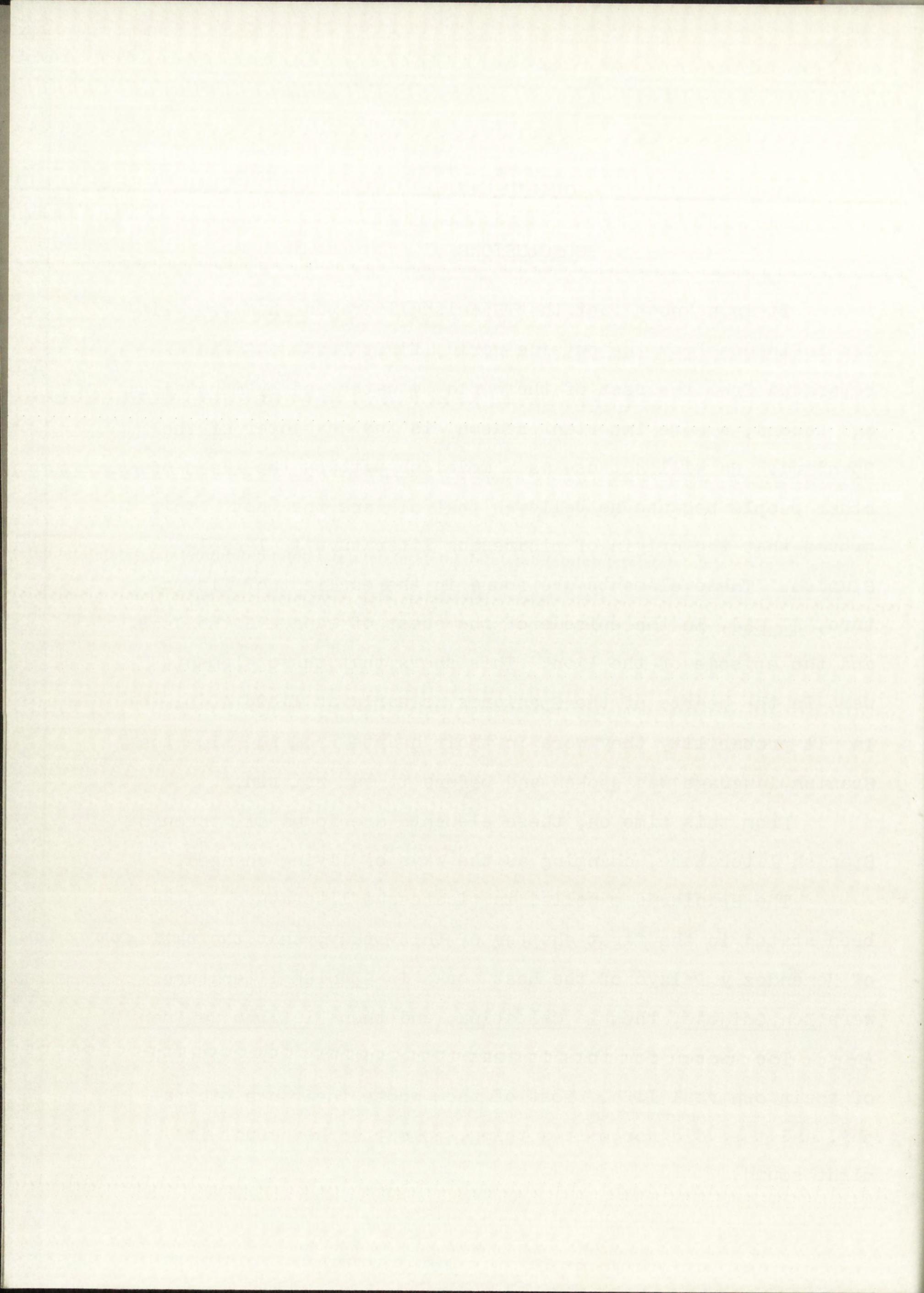
CHAPTER VI

CONCLUSIONS

It is a known fact that Spanish literature had very little influence from the outside world, first because Spain is separated from the rest of the world by water and by mountains; and second, a more important reason, is the character of the Spaniard. He will not use as a model or pattern the ideas of other people because he believes that his are the best. This proves that the origin of picaresque literature is largely Spanish. These elements are found in the earliest of literature, El Cid, in the episode of the chest of sand and the Jews, and the episode of the lion. This shows that these elements were in the hearts of the Spaniards as early as 1140, A. D.. In all probability they were in their hearts from the time the Spanish language was spoken and before it was written.

From this time on, these elements are found all through Spanish literature, changing as the ways of living changed.

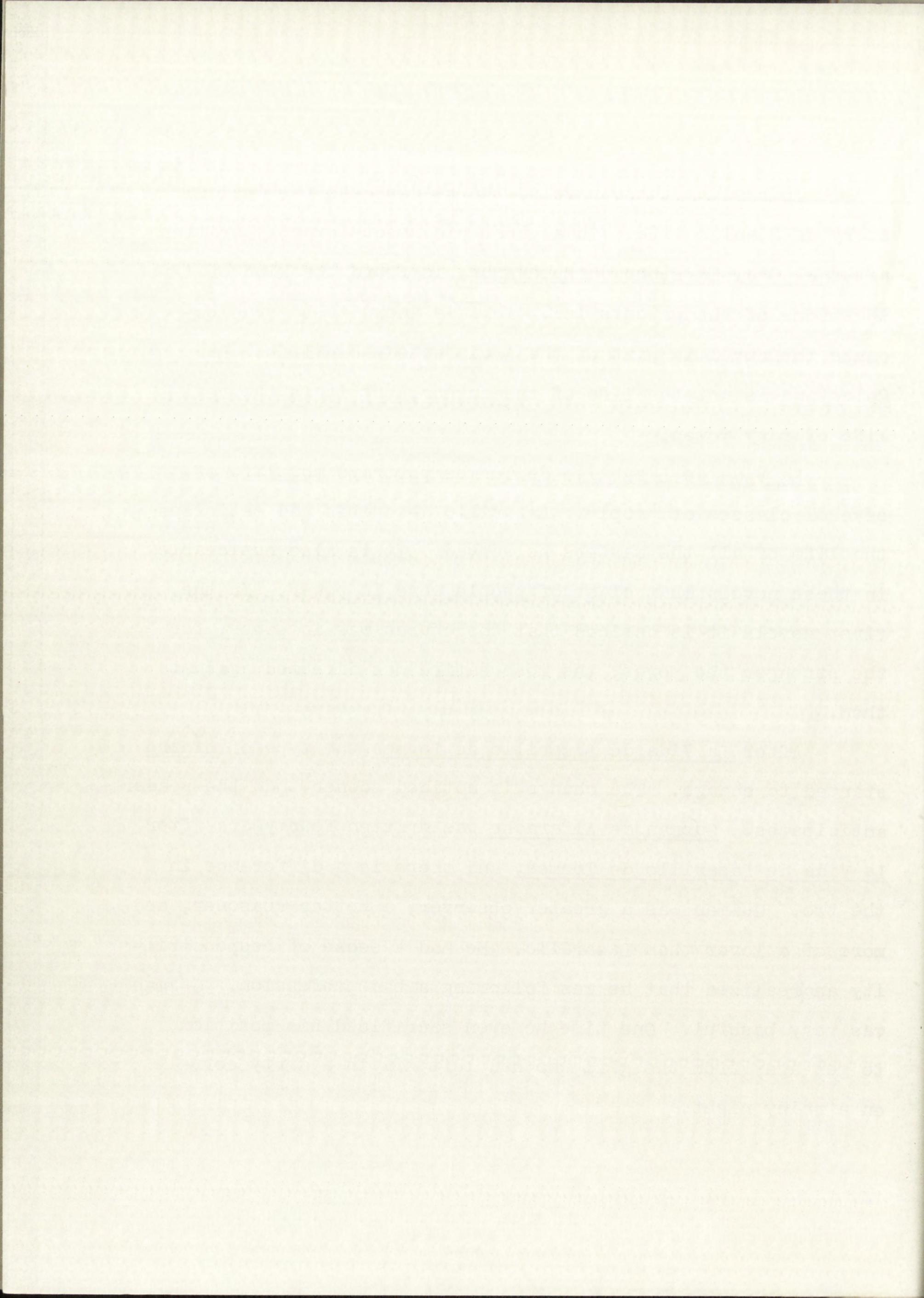
The Spaniards excelled in picaresque literature, as has been stated in the first chapter of this study, that the rating of Menéndez y Pelayo of the best works in Spanish literature were Don Quijote, then La Celestina, and then El Libro de Buen Amor. The reason for this is that these authors were writing of their own real life. Most of them wrote their own biography, and they did not omit a thing, no matter how crude it might sound.



In reading these novels, the reader gets the inside story of Spanish life. In a great picaresque example written after El Cid, El Libro de Buen Amor, is found the kind of life that some of the priests led. This is known to be true because the novel is part of the Arcipreste's own life. La Celestina is not the life of the author, but it is the real life of many women.

La Vida de Lazarillo de Tormes portrays the life of several classes of people. Lazarillo describes and satirizes the life of all the masters he served. It is also noticeable in these novels what class of people were in power. In the first novels it is noticed that the church was in power, for the stronger the power, the more satire was directed against them.

After La Vida de Lazarillo de Tormes, the type of pícaro started to change. The change is noticed sooner than the reader anticipates. Gúzman de Alfarache was written four years after La Vida de Lazarillo de Tormes, and there is a difference in the two. Gúzman was a greater observer, a better reasoner, and more of a lover than Lazarillo. He had a sense of responsibility and realized that he was following a bad profession. Gúzman was very bashful. One time he even sacrificed his position to get away from the girl who had left him in a dirty corral on a rainy night.

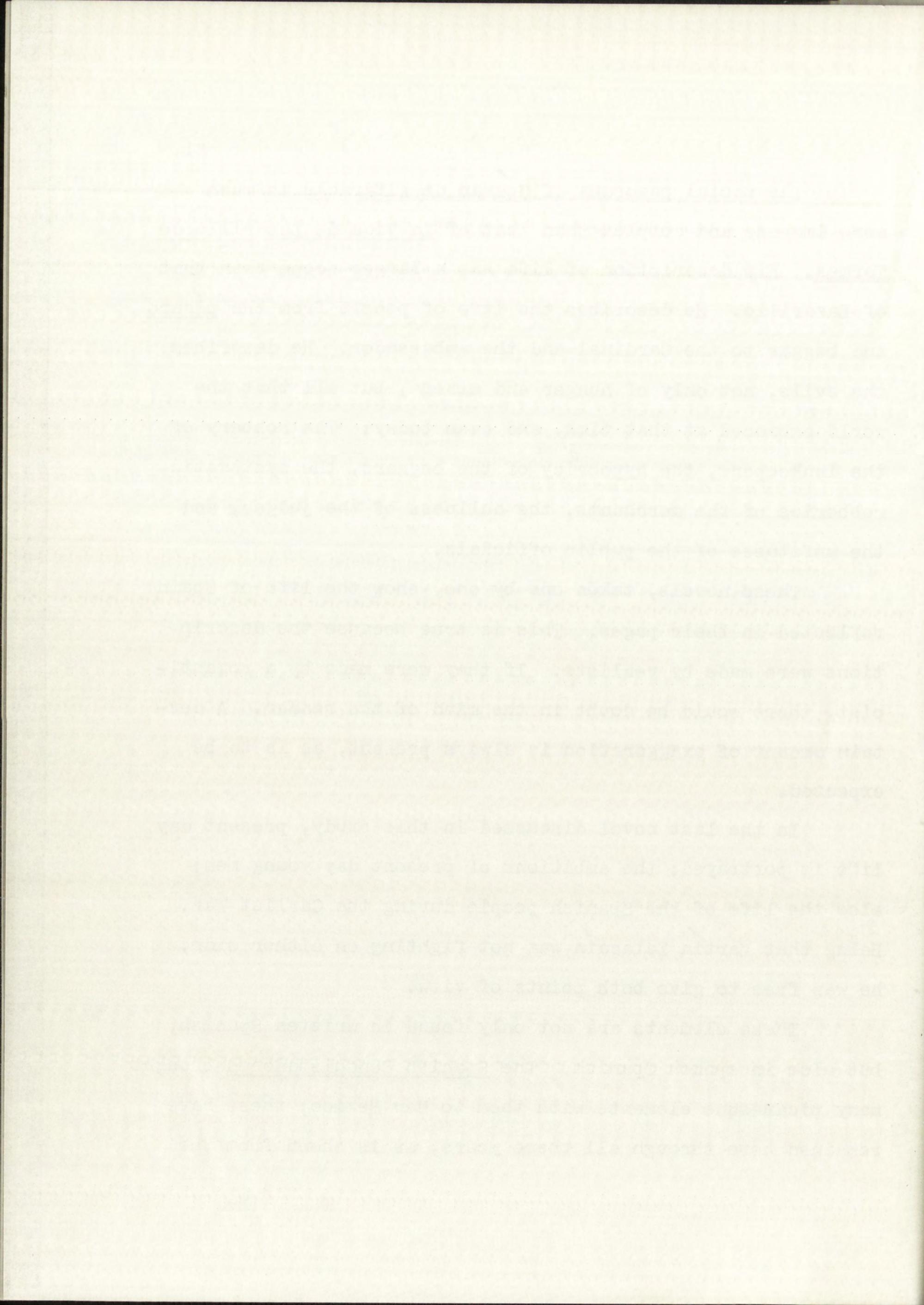


The social panorama of Guzman de Alfarache is much more immense and complex than that of La Vida de Lazarillo de Tormes. His description of life has a larger scope than that of Lazarillo. He describes the life of people from the pícaro and beggar to the Cardinal and the ambassador. He describes the evils, not only of hunger and misery, but all that the world embraced at that time, and even today: The robbery of the innkeepers, the hypocrisy of the beggars, the systematic robberies of the merchants, the dullness of the judges, and the unfitness of the public officials.

These novels, taken one by one, show the life of Spain reflected in their pages. This is true because the descriptions were made by realists. If they were made by a romanticist, there would be doubt in the mind of the reader. A certain amount of exaggeration is always present, as is to be expected.

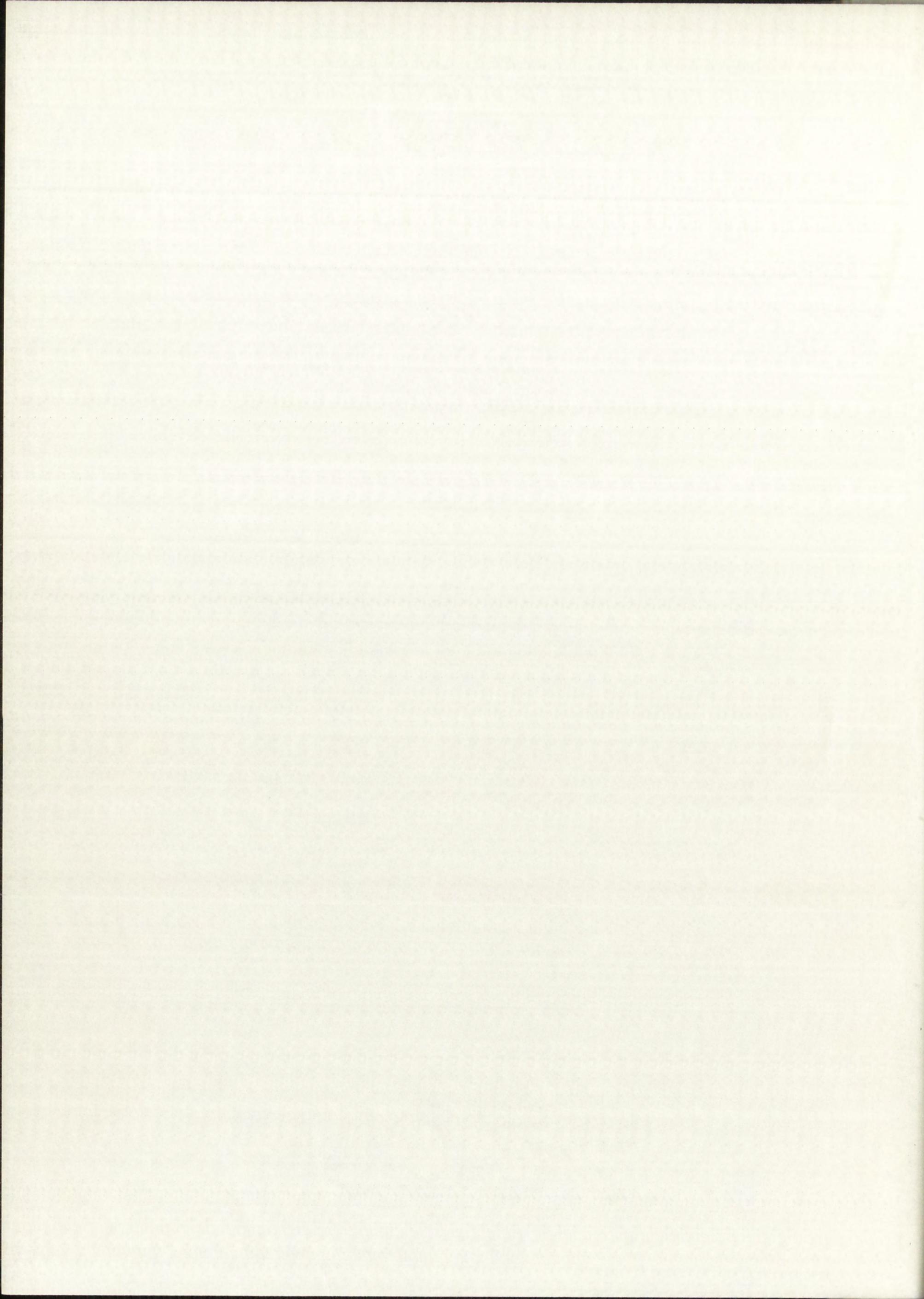
In the last novel discussed in this study, present day life is portrayed; the ambitions of present day young men; also the life of the Spanish people during the Carlist War. Since ^{Since} that Martin Zalacain was not fighting on either side, he was free to give both points of view.

These elements are not only found in written Spanish, but also in spoken Spanish. The Spanish Conquistadores brought many picaresque elements with them to New Mexico; these have remained here through all these years, as is shown from the



New Mexican, Mexican, and South American folklore, and are sure to remain wherever Spanish is written or spoken, because the picaresque reflects Spanish life itself. Therefore, the picaresque will remain in Spanish literature as long as Spanish life exists. ✓

FIN



BIBLIOGRAPHY*

Novels before La Vida de Lazarillo de Tormes that possess picaresque elements.

El Libro de Buen Amor. (1330)

By Juan Ruiz, (Arcipreste de Hita).

El Corbacho. (1438).

By Alfonso Martínez de Toledo, (Arcipreste de Talavera).

La Celestina. (1499).

By Fernando de Rojas. (?)

La Lozana Andaluza. (1528).

By Francisco Delicado.

Dialogo de Mercurio y Carón. (1528)

By Juan de Valdes.

The real picaresque literature begins with the publication of La Vida de Lazarillo de Tormes, by Diego Hurtado de Mendoza, (?), in 1554.

Picaresque novels after La Vida de Lazarillo de Tormes.

Gúzman de Alfarache. (1599).

By Mateo Aleman.

La Picara Justina. (1605)

By Francisco de Ubeda.

La Hija de Celestina. (1612)

By Alonso Jerónimo de Salas Barbadillo.

* Due to the nature of this thesis the bibliography must, of necessity, be arranged chronologically, instead of alphabetically.

Such benefit would depend on both of us having
the same kind of mind and the same kind of

(body) equipment as ours is.
I am not so much as

interested in the (body) equipment as I am in
the kind of mind (body) we have.

I would like to know if you have any
information about the (body) equipment of

the (body) equipment of the (body) equipment
of the (body) equipment of the (body) equipment

(body) equipment of the (body) equipment
(body) equipment of the (body) equipment

(body) equipment of the (body) equipment
(body) equipment of the (body) equipment

(body) equipment of the (body) equipment
(body) equipment of the (body) equipment

(body) equipment of the (body) equipment
(body) equipment of the (body) equipment

(body) equipment of the (body) equipment
(body) equipment of the (body) equipment

(body) equipment of the (body) equipment
(body) equipment of the (body) equipment

(body) equipment of the (body) equipment
(body) equipment of the (body) equipment

Rinconete y Cortadillo. (1613).

By Miguel de Cervantes Saavedra.

La Desordenada Codicia de los Bienes Ajenos. (1618).

By Carlos García.

Marcos de Obregón. (1618)

By Vicente Espinel.

El Lazarillo de Manzanares. (1620).

By Juan Cortés de Tolosa.

El Necio Bien Afortunado. (1621).

By Alonso Jerónimo de Salas Barbadillo.

Alonso, Mozo de Muchos Amos. (1624).

By Jerónimo de Alcalá Yáñez.

La Vida del Buscón. (1626).

By Francisco de Quevedo y Villegas.

Teresa de Manzanares. (1631).

La Niña de los Embustes. (1631).

Las Harpas en Madrid y Cache de las Estofas. (1631).

Aventuras de Bohiller Trapaza. (1637).

La Garduña de Sevilla y Anzuela de Bolsas. (1642).

The above five by Alonso de Castillo y Salaszano.

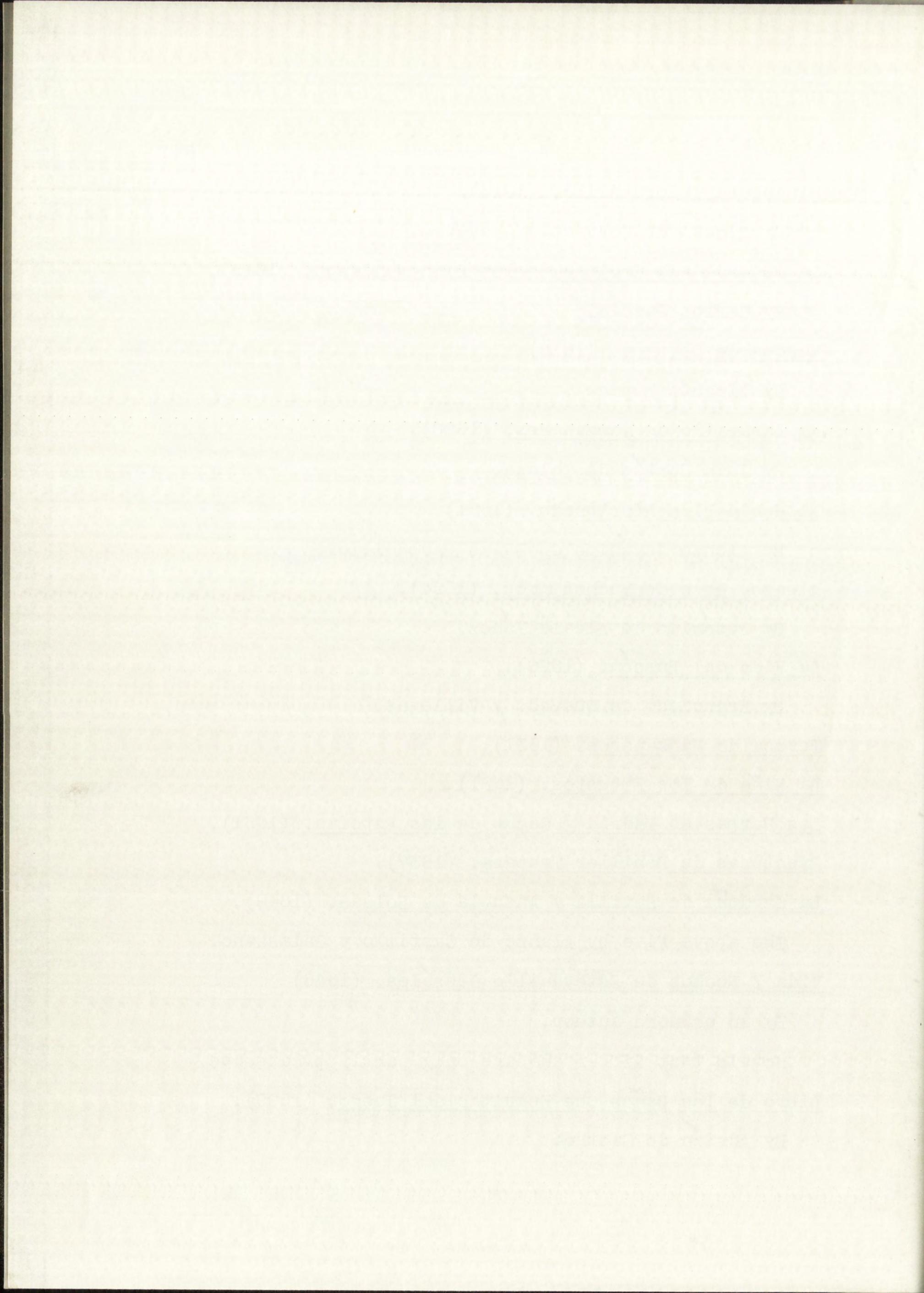
Vida Y Hechos de Estevanillo González. (1646)

By an unknown author.

Novels that differ and are only partly picaresque.

Libro de los Daños Que Resultan del Juego. (1599).

By Adrián de Castro.



Flores de Corte.

By Francisco de Quevedo y Villegos.

Casa de Juego. (1644).

By Francisco Navarrete.

Novels that were not influenced by Romanticism and that combined the picaresque with the fantastic.

El Diablo Cojuelo. (1641).

By Vélez de Guevara.

El Siglo Pitagórico y Vida de D. Gregorio Guadana. (1644).

By Antonio Enrique Gómez.

Novels in which are used sketches of real life, but suppress the unity of the picaro himself.

Vida del Conde Matisio.

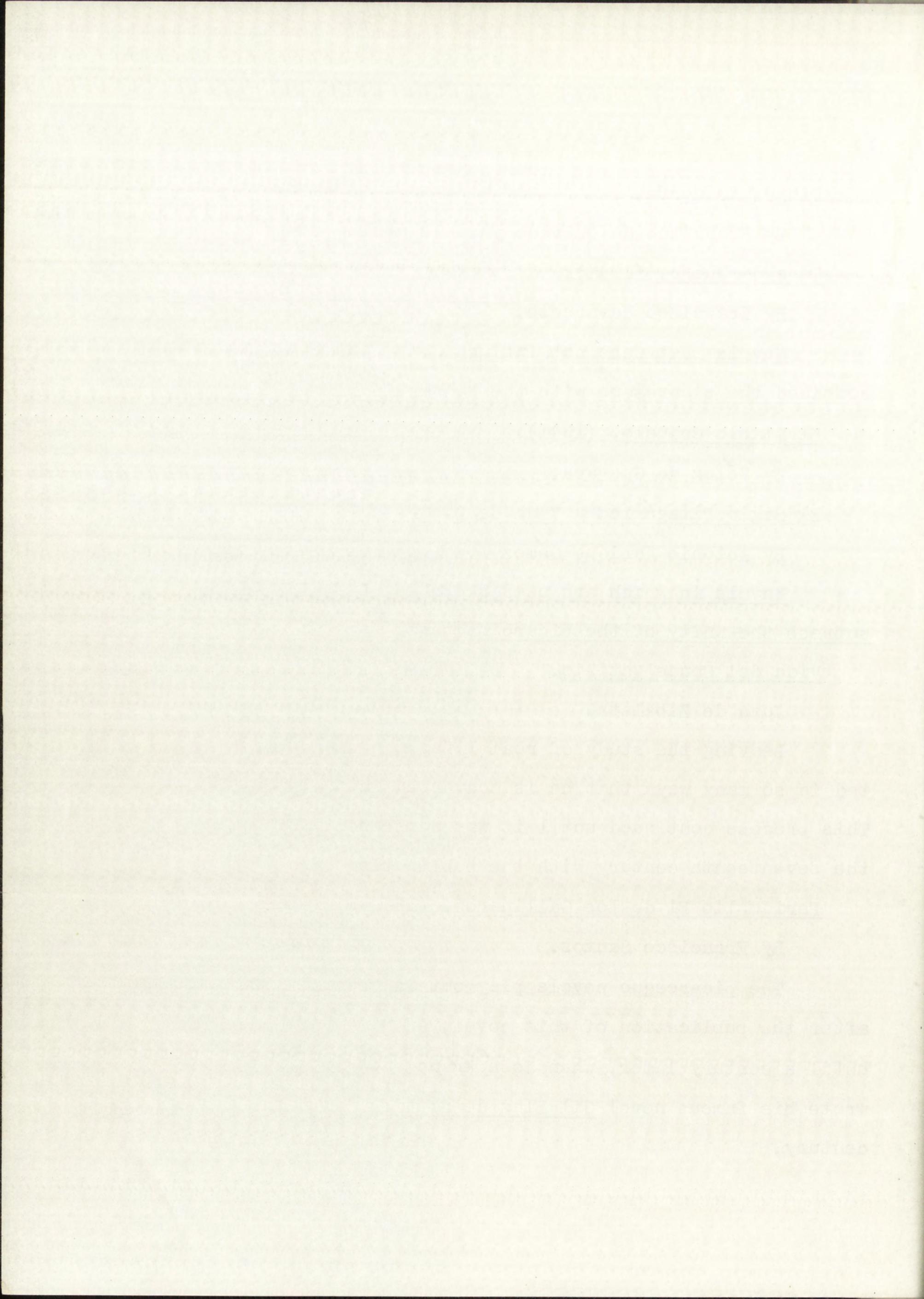
Juan de Zabaleta.

Leaving the study of real life, the picaro is exaggerated in so many ways that he is converted into a rude figure. This process continued until it was completed in the middle of the seventeenth century with the publication of:

Periquillo El de los Gallineros. (1668).

By Francisco Santos.

The picaresque novels play out in Spanish literature after the publication of this novel, and did not come back until a century later, when José Francisco de Isla y Roja wrote his famous novel Gil Blas de Santillana in the eighteenth century.



Novels of the present time containing picaresque elements were written mostly by Pío Baroja. Some of these are:

Las Inquietudes de Shanti Andía.

La Leyenda de Juan Alzate.

Mala Hierba.

The most important of all the present picaresque novels is Zalacain el Aventurero, written by Pío Baroja.

Folklore

New Mexican Folktales.

By Arthur L. Campa.

New Mexican Riddles and Sayings.

By Josue Trujillo.

Critics

Bonilla y San Martín; Cervantes y Su Obra.

Cejador y Frauca, Julio; Historia de la Lengua y la Literatura Española.

Espasa Calpe, S. A., Enciclopedia Universal Ilustrada.

Hoan, F. de; Pícaros y Ganapanes.

Menéndez y Pelayo; Calderón y Su Teatro.

ways of the present time consisting principally
men's more willing to go beyond some of these sets

La Juncion de Guadalquivir.

La Leyenda de San Agustín.

La Herida.

The most important is all the present literature
of La Asociación de Américas, written by the best

Society

La Mexican Políticas.

La Alianza de Cuba.

La Mexican Régime and Economy.

La Sociedad.

Science

Bottles and Bottled Curiosities at the open

Catalogue of Sciences, July; History of the fauna of

Mexican Flora.

Basas Cajas, S. A., Mexicanos y Mexicanos.

Horn, T., et al, Botany and Geology.

Mexicanas y Peñuelas Gutiérrez y la Loma.

