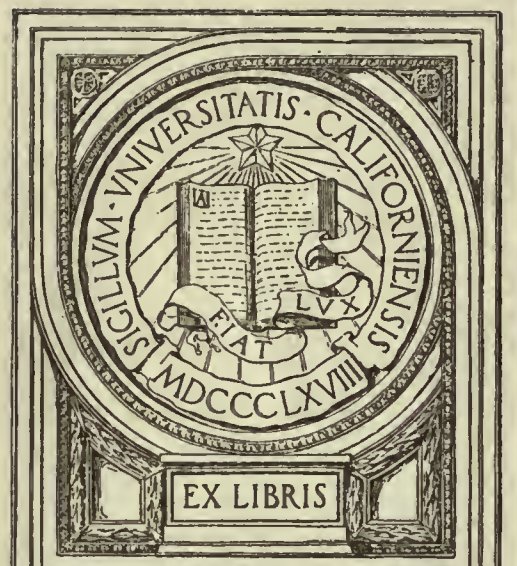


EX LIBRIS

Quevedo and El Buscón.

(Preliminary chapters to form part of the introduction to a critical edition, with vocabulary and notes, of El Buscón.)

Submitted by R. Selden Rose, in partial satisfaction of the requirements for the degree of Doctor of Philosophy.

Gorgias and El Dragón.

(Preliminary chapters to form part of the introduction to a critical edition, with vocabulary and notes, of El Dragón.)

Submitted by E. Talbot Donaldson, in partial satisfaction of the requirements for the degree of Doctor of Philosophy.

Approved in the Minutes
Committee on Graduate
Instruction:

There are reasons why, in spite of various re-editions, the Buscon has never been adequately studied;in many parts it is repellent and it is difficult everywhere. But there are cogent reasons why it should be treated more exhaustively and heroically than heretofore. Briefly they are these:

(1). If, as it seems reasonable to suppose, the fundamental cause for for the birth of the picaresque novel was satire and realism, then this type of story reaches its greatest height with the Buscón. Pablos is the last of his race in Spanish literature. Lazarillo de Manzanares and Gregorio Guadaña serve only to show that the autobiographically inclined rogue had died with Pablos.They are unworthy of his company and of Lazarillo's and Guzman's.

(2).The Buscón is representative of Quevedo in his best satirical period; perhaps it would be more accurate to say at the height of his first satirical period.Before 1612 politics and the science of government had not come to dominate his writings. It is the companion piece to the Sueños, so closely does it resemble them in style, lenguage and subject matter.

(3). A satirical work ipso facto must throw new light upon the objects of its satire. In the Buscón the target for Quevedo's shots are types which were peculiarly the creation of his own period and others which are the common property of all periods. Even more valuable,perhaps,than sketches of types in sharp relief is a clean-cut picture of the general level of society as seen from beneath.

(4). In the preparation of a new text I have had the opportunity to use material which heretofore had not been available.

There are reasons why, in view of various re-editions, the Bowman has never been adequately studied; in many parts it is repetitive and it is artificial throughout. But there are urgent reasons why it should be treated more substantively and seriously than hitherto. Briefly they are these:

(1). It, as it were reasonably be assumed, the Prologue and the Epilogue of the Bowman are genuine, the Prologue would not alone set problems, but also lays of story problems and prepares readers with the Epilogue. Taken in the light of this case is Spenser's literature. Especially in Spenser and Jonson Prologue serve only to show that the literary-politically initiated reader has also with (Jonson) they are aware of the meaning and of Jonson's and Spenser's.

(2). The Prologue is repeatedly at a loss in the Bowman artificial; perhaps it could be more plausible to say of Jonson's the first national poetic drama 1597 publication, and the author of commissioned but not done to describe his relation. It is the commission plane to the Prologue, so closely does it resemble them in style, tone and the first series.

(3). A political year play-Prologue must there was light upon the relations of the writers. In the Prologue the Bowman for Lawrence's drama was Tyrone which more particularly the relations of the two poetical and literary allies and the common property of all politics. Even more relevant, perhaps, than discussion of these is a discussion of the general level of society as seen from Bowman.

(4). In the preparation of a new text I have had the opportunity to use several which hitherto but not been available.

Manuscript Material.

The great majority of Quevedo's works existed in manuscript form for a considerable period before they were sent to press. It is shown in another part of this introduction that Quevedo wrote the Buscon in his early youth, probably prior to 1608. Therefore a period of at least eighteen years had elapsed before the appearance of what we are forced to accept as the first edition. Such was the case with the Sueños. Quevedo wrote in preparing the edition of 1631 of the Juguetes de la Niñez: "Yo escribí mas ha de veinte años los que llaman sueños mios. Tuve felicidad en dar traslados a los amigos, mas no me faltó cordura para conocer que en la forma que estaban no eran sufribles a la imprenta." In 1610 Quevedo applied for permission to publish a collection of his satirical works, but it was refused him. No edition of a satirical work of his in prose is extant prior to the Buscon of 1626, although it is quite possible that some few of them, notably the Cartas del Caballero de la Tenaza, had been printed before this date. (In the Carta Ridicula de Diego Monfar, Paz y Melia, Sales Españolas I, 416, they appear in a list of books nuevamente impresos. The date of the Carta Ridicula is December 4, 1621. The earliest edition extant of the Cartas del Caballero de la Tenaza is of 1627.) Of the extremely fruitful period to 1612 there were published prior to 1626 only scattered dedicatory verses in the preliminaries to other volumes and in collections such as Pedro Espinosa's Flores de Poetas Ilustres de España (Valladolid 1605). The great body of his satirical works in prose presumably circulated only in manuscript, and in such form that Quevedo himself confessed tha they were not fit to print. For the Buscon we have no such statement as has been quoted above touching the Sueños, but it must be borne in mind that ~~this statement~~ it was

forced from Quevedo by the appearance of the 1627 (Zaragoza and Barcelona) unrevised editions of the Desvelos Soñolientes y Verdades Soñadas. These editions undoubtedly represent a genuine but unauthorized version of the Sueños.

In the discussion of the manuscript material used in the preparation of this text of the Buscon it will be proved that there existed likewise an earlier and unauthorized but none the less genuine version of the Buscon.

The first indication of the existence of reliable manuscript variants came from marginal notes made by Fernandez-Guerra in his own copy of the text of the Buscon as published in his edition of the Obras Completas de Quevedo. Here he had noted only such variants as he had thought essential to to the correction of the text;but to the first paragraph of Parte II,Cap.viii he had added the following note: "El precioso manuscrito que tengo a la vista varía notablemente en todo este párrafo;"but the variants were not noted in detail here. But thanks to his diligence the variants of this invaluable manuscript have been noted elsewhere with painstaking minuteness. They are preserved among Fernandez-Guerra's papers in Santander under this title. "El Buscon:Variantes que resultan de un precioso manuscrito de los primeros años del siglo xvii que posee el distinguido poeta sevillano Juan Jose Bueno."

Evidently before relinquishing the Juan Jose Bueno manuscript Fernandez-Guerra had transcribed the variants with great care, noting gueso for hueso, u for o, priesa for prisa and vice-versa, truxeron for trajeron, and even significant punctuation. Such great respect was due to the importance that he attached to this manuscript. This inference is supported by his allusions to it in the marginal notes referred to above;for example at the word vuelcos (Parte I, Cap. xii.) he wrote:"El manuscrito que estimo por original

dice vuelcos"; and again in the same chapter at the word chaondas, "En el original se lee cachondas."In the bibliographical note preliminar to his text of the Buscon he had added the following: "Pero sobre todo me he valido de un excelente manuscrito,regalo que antes de 1624 debió de hacer el mismo Quevedo a algun insigne procer,y que generosamente me ha franqueado el elegante poeta sevillano D. Juan Jose Bueno;" but he gives no reason to substantiate his assertion that it dates from earlier than 1624. The last bit of information we have is a letter from Juan Jose Bueno to Fernández-Guerra in which he writes that before forwarding the manuscript he is having it bound; then there follows a description of the projected binding.

As Fernández-Guerra nowhere definitely states that the manuscript is either signed or in Quevedo's handwriting one hesitates to affirm that it is the original,nor is there any external evidence to substantiate the assertion that it has the authority that would naturally belong to it were it in reality a personal present from Quevedo himself. The internal evidence does not deny the possibility that in reality this was the case, nor does it indicte it.

It is time to examine the variants themselves. Do they appear to have been taken from a version of the Buscon that antedated the first edition of 1626(Zaragoza),or are they merely interpolations and emendations to a copy of the printed edition ?

(1). Among them are a great number that are remarkable for their irreverence and even blasphemy.For example:(1).Page 1, note 7-8: "Estuvo casado con Aldonza de San Pedro,hija de Diego de San Juan y nieta de Andres de San Cristobal. Sospechábase en el pueblo que no era cristiana vieja,aunque ella por los nombres y sobrenombres de sus pasados quiso esforzar que era desciendente de la Gloria." (2).Page 12, notes 5,12. are two allusions to religious orders:

"Parecía con esto y con ~~la sotana larga~~ los cabellos largos y la sotana y el boneton teatino lanudo"; and referring to the scant liklihood of their being cats in Cabra's household: "Que ~~na~~ tiene esto de refitorio de geronimos para que se crien aqui ?" (3). Page 23,note 10: The rufianes in the Venta de Viveros urge the priest to seat himself at the table saying:"Posia diez, la Iglesia ha de ser la primera".(4).Page 37,note10: the landlady at Alcala "Bendecia las ollas, y al espumar hacia cruces con el cucharon. Yo pienso que las conjuraba para sacarles los espiritus ya que no tenian carne."(5). Page64, note 16:"Y nuestras cartas eran como el Mesias, que nunca venian y las aguardabamos siempre."(6) Page 70,note 3:"Sentaronse a comer,en cabecera el demandador,diciendo: La Iglesia en mejor lugar; sientese,padre, Echo la bendicion mi tio, y como estaba hecho a santiguar espaldas,parecían mas amagos de azotes que de cruces." (7). Page 102, note 7: No hallando remedio contra el granizo,viéndose sin santidad cerca de morir San Esteban" is much milder in the printed version:" viéndose cerca de morir sin tener cosa de santidad ni aun de bondad." Page 130, note 3: speaking of strolling players and their wives,"que estos son de los que dijera algun bellaco que cumplen el preceto de San Pablo de tener mujer como si no las tuviesen", is also milder in the printed version,"se pudo decir que tienen mujeres como si no las tuviesen,torciendo la sentencia en malicia."(9)Page 136, note 1:"Alzadas las manos y estendidos los brazos a lo serafico,recibiendo las llagas." (10). Page 137. note 5:"Hablaba como sacerdote que dice las palabras de la consagracion" in the printed versions is merely:"Hablaba tan bajo."

The first variant cited above furnishes a clue to the other nine, i.e. that the manuscript reading is the original one and that in the preparation of the work for the press there was much that had to be stricken out in order to avoid the ban of the censor. The editions

state that Aldonza in order to mantain that she was "cristiana vieja" declared that she was a descendant of the Roman Triumvirate. The argument that she brings to bear is hardly an effective one. The second triumvirate was formed forty-three years before the beginning of the christian era. On the other hand the manuscript reading says that Aldonza cited as her forefathers a San Pedro, a San Juan and finally a San Cristobal, and claimed from them that she was a descendiente de la Gloria. Of course we may account for Aldonza's lack of logic by her illiteracy, but is it not more probable that the manuscript reading is the original one and that the substitute in the printed version is a sop to the censor ? Quevedo, moreover, was not one to shrink in horror from irreverence ~~in horror~~. If the attacks of the Tribunal de la Justa Venganza are not sufficient evidence of this tendency there are still passages in the Buscon that attest it, e.g., "Tened, huesped, que no soy Ecce Homo " Fear that the censor might refuse his permission to print has made a hopeless hodge-podge of the Sueño de las Calaveras" through the substitution of Jupiter for the Allmighty of the original version. It may be added that the variants cited above in both style and wit are eminently characteristic of the youthful Quevedo.

II. Several of the manuscript variants are noteworthy for the exuberance of an imagination run riot in the early style of the Quevedo of the Premáticas and of the first three Sueños. Many of these ~~have been~~ struck in the preparation out of the first edition.

(1). Page 2, note 5: "Empreñaba piernas con pantorrillas postizas. Y con no tratarla nadie que se le cubriese pelo, solas las calvas se la cubría, porque hacia cabelleras, poblaba quijadas con dientes: al fin vivia de adornar hombres y era remendona de cuerpos.

(2). Page 24, note 2: "Y a don Diego dieron no se que guevos y alones,diciendo que del cabrito el guesecito, y del ave el aloncito, y que el refran lo decia. Con lo cual nosotros comimos refranes y ellos aves.

(3). Page 62, note 3: "Y en llegando a ese lugarcillo del diablo nos remiten a la sopa y al coche de los pobres en San Felipe,donde cada dia en corrillos se hace consejo de estado y guerra en pie y desabrigado; y en vida nos hacen soldados con pena por los cimentarios;y si pedimos entretenimiento, nos envian a la comedia;y si ventajas,a los jugadores. Y con esto,comidos de piojos y guespedas, nos volvemos en este pelo a rogar a los moros y herejes con nuestros cuerpos."

(4). Page 83, note 9: "Entró por la puerta una estantigua vestida de bayeta hasta los pies,punto menos de Arias Gonzalo, que al mismo Portugal empalagara de bayetas."

(5). Page 85, note 12: "Hijo,tengo en las espaldas una gatera acompañada de....una mancha de aceite: que en mi hato,aunque camineis a cualquier parte,nunca saldreis de la Mancha, que parece que hago caravanas para lechuza y que retozo con algunos candiles."

(6). Page 97, note 13: "Topo con un licenciado Flechilla, amigo mio, que venia aldeando por la calle abajo, con mas barros que la cara de un sanguino y tantos rabos que parecia un chirrión con sotana, pulpo o mercader que cargaba para Italia."

(7). Page 124, note 10:"Vieja de bien, arragada y llena de afeite, que parecia higo enharinado, niña si se lo preguntaban, con su cara de muesca, entre chufa y castaña, opilada, tartamuda,barbada y vizca y roma; no le faltaba una gota para bruja.

(8). Page 124, note 20: "Enlucia manos y gargantas, acicalaba dientes, arrancaba el vello, tenia un bebedizo que llamaba Herodes, porque con el mataba los niños en las barrigas y hacia malparir y mal empreñar."

III. There are passages in the manuscript which seem to indicate not that it is someone else's effort to improve upon the original, but whose manifest inferiority to ~~ten~~ the corresponding passages in the first edition indicate that the printed version followed a revision of the original version.

(1). Page 8, note 3: " Sali en uno como caballo, mejor dijera en un cofre vivo, que no anduvo con peores pasos Roberto del Diablo, segun andaba. El era rucio y rodado el que iba encima, por lo que caia en todo. La edad no hay que tratar: viznietos tenia en tahonas. De su raza no se mas de que sospecho que era judio, segun era medroso y desdichado." Is not the reading of the first edition a decided improvement upon the foregoing; " Sali en un caballo etico y mustio, el cual mas de manco que de bien criado, iba haciendo reverencias; las ancas eran de mona muy sin cola, el pescuezo de camello y mas largo, la cara no tenia sino un ojo, aunque overo. Echabansele de ver las penitencias, ayunas y fullerias del que le tenia a cargo en el ganarle la racion."

(2). Page 15, note 8:

MS.: Pasóse la merienda en blanco y la cena ya que no se pasó en blanco, se pasó en moreno: pasas y almendras y candil y dos bendiciones, porque se dijese que cenabamos con bendicion.

Zaragoza 1626: "Pasose la merienda en blanco; cenamos mucho menos y no carnero, sino un poco del nombre del maestro, cabra asada. Mire vuesa merced si inventara el diablo tal cosa.

~~(3). Page 16, note 9.~~

(3). Page 16, note 3:

MS. "Todos mandaronme leer el primer nominativo a los otros."

Zaragoza,1626. "Mandaronme leer el primer nominativo a los otros.

(4).Page 16, note 17:

MS. "Metiala colgando de un cordel a la olla. Dabase la olla por entendida del tocino, y nosotros comiamos algunas sospechas de pernil."

Zaragoza,1626. "Metiala colgando de un cordel en la olla porque la diese algun zumo por los agujeros y quedase para otro dia el tocino. Pareciole despues que en esto se gastaba mucho y dio en solo asomar el tocino en la olla."

(5).Page 23,note4:

MS. "Un aguelo tuvo vuesa merced,tio de mi padre que jamas comio lechugas;y son malas para la memoria,y mas de noche; y estas no son buenas."

Zaragoza,1626. "Un aguelo tuvo vuesa merced,tio de mi padre,que en viendo lechugas se desmayaba. ¡Que hombre era mas cabal!"

(6).Page 25, note 2:

MS. "Sacó todas cuantas habia, y en su lugar puso piedras, palos y lo que hallo y encima dos o tres yesones."

Zaragoza,1626."Sacó todas cuantas habia,y en su lugar puso piedras, palos y lo que halló.Luego se proveyó sobre lo dicho,y encima de la suciedad puso hasta una docena de yesones."

And when the old miser opens his saddle-bags he finds only a yeson, but in the first edition it is a yeson untado.

(7). Page 54, note 8. A sentence is much improved by the omission of a clause.

MS."Mas se me ha de agradecer a mi que no he tenido de quien aprender virtud ni a quien parecer en ella,que al que la hereda de sus aguelos."

Zaragoza,1626."Mas se me ha de agradecer a mi,que no he tenido de quien aprender virtud,que al que la hereda de sus aguelos."

(8). Page 63,note 1.

MS."Dije...que el Cid ni Bernardo no habian hecho lo que el.Salto en esto y dijo:"Dios que ni lo que Garcia de Paredes,Julian Romero ni otros hombres de bien."

Zaragoza,1626."

By the omission of lo que the sentence becomes intelligible

(9). Page 85,note 4.

MS."Haciase soldado,y habialos sido en los alojamientos y hasta en la mar."

Zaragoza,1626."Haciase soldado,y habialo sido,pero malo y en partes quietas."

(1o). Page 88,note 10.

MS."Pusieronme una espuela en la pretina."

Zaragoza,1626."Pusieronme una esquela en la pretina.

(11). Page 93,note 12.

MS."Ellas se cegaron con esto y con unos cien escudos en oro."

Zaragoza,1626."Ellas juzgaron con esto y con un escudo de oro que yo saque de los que traia,con achaque de dar limosna a un pobre que me la pidio,que yo era algun caballero."

(12). Page 97,note 1.

MS."No levantaba los ojos a las mujeres,pero querialas,si."	Zaragoza,1626."No levantaba los ojos a las mujeres,pero las faldas,sí."

IV. In many passages the reading of the printed version is much fuller than that of the manuscript.

(1). Page 2,note 6. The manuscript omits:"No me detrendre en decir la penitencia que hacia.Tenia un aposento donde sola ella entraba (y algunas veces yo,que como era chico podia) todo rodeado de calaveras que ella decia eran para memorias de la muerte,y otros,por vituperarla, que para voluntades de la vida. Su cama estaba armada sobre sogas de ahorcado, y deciame a mi:"Que piensas? Con el recuerdo desto aconsejo a los que bien quiero que, para que se libren dellas, vivan con la barba sobre el hombro, de suerte que ni aun con minimos indicios se les averigue lo que hicieran."

(2). In the printed version the interview between Pablos' mother and father is more vivid than in the manuscript. The following appears in the former and not in the latter:(Page 3, note 7.) "Mas dijera segun se habia encolerizado si con los golpes que daba,no se le desensartara un rosario de muelas de difuntos que tenia." A few lines further on the manuscript reads: "Mi madre se entro dentro",while the printed version: "Mi madre torno a ocuparse en ensartar las muelas."(note 22.)

(3). The following appears in the printed version and not in the manuscript:(Page 6,note 4)."¡Ah madre! pesame solo de que algunos de los que se hallaron me dijeron no tenia que ofenderme por ello, y no les pregunté si era por la poca edad del que lo habia dicho."

(4). Page 28, note4. Speaking of moriscos the printed version adds: "que hay muy grande cosecha desta gente y de la que tiene sobradas narices,que solo les faltan para oler tocino. Digo esto confesando la mucha nobleza que hay entre la gente principal, que cierto es mucha."

(5). Page 38,note 4. Pablos' stratagem to rob the house-keeper is entirely omitted in the manuscript, and instead of it we have the following:"Esta ha de ser ruin conmigo,pues lo es con su amo," decia yo entre mi. Ella debia de decir lo mismo porque chocamos de embuste el uno con el otro, y por poco se descubriera la hilaza. Quedamos amigos como gatos y perros, que en despensa es peor que gatos y perros."Now if the manuscript is a later version what possible motive could there have been for the omission of this episode ? On the other hand there is evidence in the text of the printed version that the episode was hastily introduced by Quevedo.Here, after recounting the adventure Pablos continues:"Yo que me vi ya mal con el ama y que no la podia burlar."But this is nonsense coming,as it does,upon the heels of his account of how he had been able to take her in completely; but it does fit perfectly into the manuscript version which is careful to say that the house-keeper looked upon Pablos with as much suspicion as he upon her.

(6). Page 68,note 10. Speaking of the porquero at his uncle's feast in Segovia Pablos says:"Conocilo por el - hablando con perdon - cuerno que traia en la mano." The editions add "Y para andar al uso solo erro en no tralle encima de la cabeza."If we assume that the manuscript is a later attempt

to improve upon the printed version is it probable that the hypothetical author of the"improvements" would omit the passage quoted above while at the same time introducing certain other variants that we have already seen?(cf.I.)

(7). Another instance of the same nature as (5) occurs on page 100,note 1, where the following appears in the printed version and not in the manuscript:"y a la media noche no hacian sino venir presos y soltar presos. Yo que oi el ruido al principio,pensando que eran truenos, empéce a santiguarme y llamar a Santa Barbara; mas, viendo que olian mal, ché de ver que no eran truenos de buena casta. Olian tanto,que por fuerza detenia las narices en la cama. Unos traian camaras y otros aposentos." Naturally the introduction of this passage accounts for the appearance in the printed version of the pun:"Yo me desculpaba con decir que en toda la noche me habian dejado cerrar los ojos a puro abrir los suyos."(Page 100,note 14.).

V. In Parte I, Capitulo X of the Buscon Pablos reads the Prematica contra los Poetas Gueros, Chirles y Hebenes. During the journey from Alcalá to Rejas he had met the verse-making sacristan of Majalaonda and had been tortured by the productions of his abominable muse.The Prematica is introduced as a rebuke to poets of his ilk.There is good cause to believe that the date of composition of the first draught of this Prematica antedated the first edition of the Buscon by a dozen or more years. Fernández-Guerra in his edition of the works of Quevedo (I,p.437.) places it toward the end of the year 1613,pointing out at the same time that Cervantes in the

Viaje del Parnaso (1614) had referred to Quevedo thus:

"Es el flagelo de poetas memos
Y echará a puntillazos del Parnaso
Los malos que esperamos y tenemos."

But the dates of the composition of the Prematicas may perhaps be put still earlier owing to the singular coincidence which strangely enough has hitherto escaped notice, that Mateo Aleman in the second part of the Guzman de Alfarache (1604) inserts a large part of Quevedo's Prematicas y Aranceles Generales. The inn-keeper in Zaragoza reads to Guzman (Parte II, lib. III, Cap. i, BA. p. 335) an Arancel de Necedades. Mateo Aleman apparently hesitated to assume the authorship of it saying; "Fuese y trujo un libro grande que dijo ser donde asentaba las entradas de los hermanos, y sacando del unos pliegos de papel que tenia sueltos, comenzó a leerme unas ordenanzas, de las cuales diré algunas que me quedaron en la memoria." The inn-keeper then reads about half of Quevedo's Prematica; but it is clear from the context that much more was then extant; Guzman interrupts him and the remainder of the Arancel is left for the following night. (cf. BA. p. 321, col. 1.) There cannot be the least doubt that this Arancel was Quevedo's, because he recast it later for publication in Barcelona 1628, when it appeared under the title Prematica del Tiempo, and also because under this second title it served as ground for attack by the author ot the Tribunal de la Justa Venganza.

The insertion of this paragraph has seemed necessary in view of the fact that the Juan Jose Bueno manuscript contained variants which in several instances represent another and probably earlier version of the Prematica contra ~~contra~~

los Poetas Gueros etc. ie. the version published by Fernandez-Guerra (Obras de Quevedo I,p.437) under the title Prematicas del Desengaño contra los Poetas Gueros. Moreover there is an indication in the text of the Buscon that the prematica had already been passed about in manuscript form. Pablos refers to it thus:"una prematica que habia salido contra ellos de uno que lo fue y se recogio a buen vivir."(p.57.)Then before reading it Pablo says:"Dexé el prologo y comence el primer capitulo." (p.58) Now the version published by Fernandez-Guerra contains a prologo of a paragraph's length.("Nos,el Desengaño,etc.Por cuanto hemos sabido que la mayor parte del mundo,olvidada de nuestras verdades, ha dado en seguir la falsa seta de los poetas chirles y hehenes,por ultimo y eficaz remedio de nuestros reinos nos plugo ordenar y ordenamos estas prematicas, y las mandamos guardar a todos, so las nuestras iras y penalidad de nuestra desgracia.")

The variants are these:-

Manuscript.	Zaragoza,1626.
(1).Page 58,note8:"Prematica del desengaño."	(1)"Prematica".....
(2).Ibid.,note 10:"A las malas mujeres y que los prediquen sacando Cristos para convertirlos."	(2)." a las malas mujeres y que los desengañen del yerro en que andan y procuren convertirlos."
(3).Page 59,note 3:"han pegado el dicho achaque."	(3)."ha pegado el dicho achaque."

(4).Page 59,note 4:"y por cuanto el siglo esta pobre."

(4)."y porque aquel esta pobre."

(5). Page 59,note 6:"Hacen sus damas de todos metales como estatuas de Nabuco."

(5). Omits:"como estatuas de Nabuco."

(6). Page 61,note 2:"que no puedan vivir sin los tales poetas."

(6)."que no puedan vivir sin tales poetas."

(7). Page 61,note 6:"casamientos, ni hagan las trazas con papeles o cintas,y a los de ciegos..."

(7)."casamientos,y a los ciegos"

(8). Page 61,note 9:"que no jueguen del vocablo"

(8)."que no jueguen de vocablo

(9). Page 61,note 12:"por abogados a la hora de la muerte."

(9)."por abogados en la hora de la muerte."

VI. The Bueno manuscript assumed that there was or would be a sedond part to the Buscon .There what is now Capitulo Primero of el Libro Segundo has the caption Libro Tercero y Ultimo de la Primera parte de la Vida del Buscon.(cf.p.83,n.1.) The last sentence holds out the same promise:"Determiné....de pasarme a Indias....a ver si mudando tierra,mejoraria mi suerte;y fueme peor,como vuesa merced vera en"la segunda parte." (cf.p.142,n5.) Throughout the printed version,on the other hand,there is no allusion whatsoever to a second part. Is it not reasonable to suppose that at the time of the first writing of the Buscon Quevedo did plan to write a second part,but

that as no second part is extant and as there is no mention of it in the printed version is it not then probable that the printed version is a revision of the manuscript version ?

VII. The style of the variants throughout is characteristic of Quevedo; no one of them thrust into the body of the text but would have the genuine ring of Quevedo.The following is an example of their sentence structure:"No pido mas un ochavo." Y respondio un rufian:"No sino burlarase con este caballero delante de nosotros;aunque ventero,sabe lo que ha de hacer. Dejese vuesa merced gobernar,que en mano esta."Y tosiendo, cogio el dinero,contolo y dijo,sobrando del que sacó mi amo cuatro reales,los asio,diciendo:"Estos los dare de posada,y a estos picaros con cuatro reales se les tapa la boca."(cf.p. 25,n.18.)One frequently finds whole phrases and puns that Quevedo has used elsewhere in his works. The following,perhaps, are significant:

(1)/Page1,note 9:"Mujer de amigos de cuadrilla y de pocos enemigos,porque hasta los tres del alma no los tenia por tales."

" De los tres enemigos que hay de alma/
Llevaredes la palma,
Y con valor y pruebas excelentes
Los venceriedes vos entre las
las gentes,..."(A Una Mujer Flaca; Obras Completas, Bib.And.II,15)

"A la muerte estamos todos todos,
Muy cerca de condenarnos,
Porque ya el mundo y la carne
Nos deja en poder del Diablo."
(Confision que hacen los Mantos de sus culpas.Ibid.308.)

(2). Page 1, note 9. "Tuvo muy buen parecer para letrado"

(It will be remembered that ths variant describes Aldonza a vieja...con canas y rota."

Que tiene buen parecer,
Por lo letrado y lo vieja,
Y que es de sangre tan clara,
Que jamas ha sido yema"
(Romance: ibid. p.35)

"De su buen parecer me has informado
como si, por ventura, la quisiera,
por su buen parecer, para letrado."
(Riesgos del Matrimonio: ibid. p.271.)

(3). Page 13, note 13. "Y tomando el cuchillo por el cuerno, picole con la punta; y asomandole a las narices, trayendole en procesion por la portada de la cara..."

"Al que David hizo andrajos
La portada del comer,
Preciado de que en Alcides
Es papahigo su papel.."
(Celebra el tiro con que dio muerte a un Toro el Rey Nuestro Señor: ibid. p.386.)

(4). Page 124, note 20. "Tenia un bebedizo que llamaba Herodes, porque con el mataba los niños en las barrigas, y hacia malparir y mal empreñar."

"Desde esta Sierra Morena,
En donde, huyendo del siglo,
Conventual de las jaras,
Entre peñascos habito,
A vos el doctor Herodes,
Pues andais matando niños,
Y si Dios no lo remedia
Sereis el dia del juicio."
(Responde a la Carta de un Medico ibid. p.246.)

(5).Page 2,note 5."Cual la llamaba enflautadora de miembros,y cual tejedora de carnes."

"La enflautadora de cuerpos,
La madre Masicoral,
La engarzadora de culpas
Y del infierno zaguan."
(Carta al Conde de Sastago: ibid.p.356.)

"Oh sobrescrito de Bercebus,pinta de Satanases,recovera de condenaciones,encañutadora de personas,y enflautadora de miembros.."(El Entrometido,La Dueña y El Soplon ,p.387,col.1.)

"Engarzadora de cuerpos,eslabonadora de gentes,enflautadora de personas..."
(La Hora de Todos,p.393.)

(6).Page 22.n.1."Dos estudiantes fregones,de los de mantellina, panzas al trote,andaban esparcidos por la venta para engullir."

"Oh que panzas al trote
Han sido mis compañeros
En bordado y guarniciones
LLevan a Vizcaya hierro."
(Don Peranton a las Bodas del Principe, ibid.p.258.)

"Viernes es buen dia para huir del acreedor y de la ejecucion y de la embestidura meridiana de las panzas al trote."
(Libro de todas las Cosas etc.p479.)

"Llevabalos un compañero panza al trote"/
(La Hora de Todos,p.396.)

There are other less significant indications of the genuineness of the Bueno manuscript.Among these should be noted the preference for the use of the feminine form of the article before feminine nouns beginning with stressed a or ha,eg.p.20,nn.3,16;p.28, n.14;p.35,nn.1,4;p.36,n.7;p.37,n.10;p.44,n.5; Quevedo defended this usage in the dedication of the Cuento de Cuentos.(El alma,decimos; y supuesto el alma bueno no se puede decir,el,que es articulo masculino,ha de ser la,y pronunciar la alma".Ed.F-G.II,p.400.)and that that was his usual manner of writing is clear from a glance at his manuscripts.(2).The use of the forms in u - truxo y truxeron for traxo and traxeron,cf.p.13,n.4;p20,n.5;p.65,nn.10,14;p.88,n.3; p.97,n.10.(3).The preference for u for o;cf.p.14,n.2;p.17,n5;p.29,n.3; p.30,n.9;p.36,n.9;p.95,n.7;p.122,n.4;p.138,n.13;(4)Page 50,n.11,the manuscript reads:"El guesped que me vio reir y le vio; the editions: "El huesped me vio reir y se rio"/.The variant le vio for se rio may perhaps indicate that the Bueno manuscript was a copy of Quevedo's original for this reason:Quevedo's initial s was a long and is easily confused with an l which he made very often in identical fashion,likewise his v's and r's are often indistinguishable, thus ✓.

To sum up briefly, these are the arguments that I have advanced in favor of the authentcity of the Bueno manuscript and its consequent eligibility for use in the preparation of a critical text: (1). I have endeavoured to show that many of the variants represent a version of the Buscon which on account on account of irreverent allusions was unfit for general circulation and publication.(2) That there are many variants which on account of their youthful exuberance

are characteristic of the early style of Quevedo and which more mature judgment considered unworthy.(3) That in numerous cases the improvement in the reading of the first edition is so evident that it must have been the result of revision of the version of the Bueno manuscript.(4)That the first edition in certain passages indicates that it is an elaboration of the manuscript version.(5) Illogical readings in the text of the first edition are made clear by the manuscript reading,and that these illogical readings are the result of later interpolations or changes in the text.(6)The Prematica contra los Poetas Gueros,etc.,in the manuscript version more nearly approaches the original than in the printed version. (7) Allusions in the manuscript to a second part of the Buscón indicate a project which was later abandoned by Quevedo.(8) Comparison of the style of the manuscript with other works of Quevedo indicates its genuineness.

Before this discussion of the manuscript is closed something must be added with regard to the use that I have made of it in the preparation of the text. As there can be no doubt that the text of the Zaragoza edition of 1626 more or less careful pruning and additions by Quevedo's own hand,I have introduced into the body of the text only such variants from the manuscript as have seemed indispensable for the intelligibility of the story.If the reading of the first edition is intelligible,though illogical,I have preferred to leave it as it stands rather than to make a radical change by omission or by introduction from the manuscript.In no case have I tampered with the substance of the first edition.A word has been substituted for another or a phrase added only in cases where a bad reading appears to be the fault of the printer.For example,I have introduced phrases from the manuscript in page 18,n.9; and in page 119,n.12.

Editions.

It seems reasonable to accept that the first edition of the Buscón was published in 1626 by Padro Verges, a printer of Zaragoza. Tarsia in his Life of Quevedo(f.) states that Quevedo took advantage of the royal progress to the Cortes of Barbastro,Monzon and Barcelona in the early part of the year 1626, to arrange with the published Roberto Duport in Zaragoza for the publication of several works. These were the Politica de Dios, Gobierno de Cristo, Tirania de Satanas and the Buscon. Moreover the author of an attack upon Quevedo,published in 1635, (Tribunal de la Justa Venganza) says of the Buscon "que primeramente fue impreso en la ciudad de Zaragoza".(p.41.) The Aprobacion signed by Esteban de Peralta is dated in Santa Engracia de Zaragoza April 29,1626; the Licencia del Ordinario, D. Juan de Salinas, was granted in Zaragoza May 2, 1626; the Aprobacion of el Doctor Calisto Remirez is dated Zaragoza,May 13,1626; and the privilegio for ten years in favor of Roberto Duport was signed by D. Juan Fernandez de Heredia in Calatayud, May 26, 1626. A perfect copy of this edition,handsomely bound, is preserved in the Biblioteca Nacional at Madrid. It was formerly the property of D. Pascual Gayangos. The edition was printed on good paper and in mechanical details is remarkable for neither perfection or extraordinary carelessness.

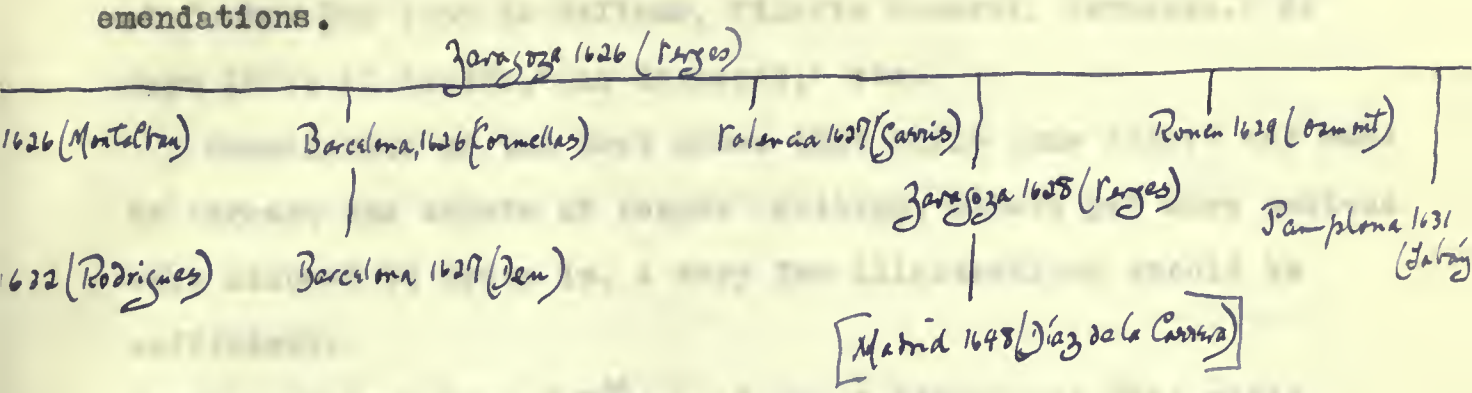
How nearly the manuscript delivered to Roberto Duport, the publisher, resembled the original draught of the Buscon has been discussed in another part of this introduction. At all events it must have been fairly satisfactory to the author. Whether or not the result of Pedro Verges' work was satisfactory is another

matter. Suffice it to say that in it there are passages which could have been intelligible only to one who knew what was there before Verges put his hand to it, and whose meaning is clear to the modern reader only thanks to the light shed upon them by the variants or emendations of the Bueno manuscript or of later editions.

It is a fair assumption that after 1626 Quevedo had severed all connexions with the text of the Buscon. Unlike other works of his written "en los hervores de la niñez", once in print, it never received a careful pruning from the hand of its author. Indeed the authoritative "purification" of his texts was never a direct consequence of their unintelligibleness but rather the result of the lack of intelligence of their critics. At any rate it is hardly to be regretted that in the case of the Buscon ~~that~~ there should have been lacking the attacks and criticism which made necessary a version as emasculated as the 1629 edition of the Sueños. This is the fundamental difference in the bibliographical histories of the Buscon and the Sueños: the ~~latter~~ former received its pruning before it appeared in printed form and its original version is represented by the Bueno manuscript, while the Sueños were first printed (1627) in a form which represented fairly nearly their original and were later extensively modified for the 1629 edition. This fact greatly simplifies the task of making a critical edition of the Buscon, pointing as it does to one edition, the principe of Zaragoza 1626, as the only authoritative one.

The following table is intended to make clear the parentage of the editions of the Buscon published during the lifetime of Quevedo. It has been established by means of the ~~perpetuation~~ repetition

of errata and by examination of the adoption of variants or emendations.



Before 1645, then, the date of Quevedo'sdeath, the Buscon had run through no less than nine editions, all of which are more or less closely related to the principe of 1626.

Of these editions the one that I have chosen to call "Madrid, 1626(Montalban)" is a counterfeit. A comparison of its title-page alone with that of the authentic Verges edition is enough to prove its illegitimacy. The following differences are at once noted:

Verges:	Montalban:
(1).Cauallero del Orden	Cauallero de la Orden
(2).	Omission of the dedication to Don Fray Juan Augustin de Funes etc.
(3).Señor de Juan Abad	" Señor de la Villa de Juan Abad.
(4).Con Licencia	Con Licencia y priuilegio
(5).En coragoça	En Çaragoça
(6).Differences in spacing and division of words and lines.	

Its preliminaries consist only of the Aprobacion of Esteban de

Peralta, Zaragoza,29 of Abril de 1626; Licencia del Ordinario, el Doctor Don Iuan de Salinas, Vicario General, Zaragoza,2 de Mayo 1626; Al Lector,"Que desseoso," etc.

Examination of the text shows that while some effort was made to correct the errata of Verges' edition, others yet more serious were allowed to creep in. A very few illustrations should be sufficient:

Page 1. The reading of Verges: " en el tiempo que ella vivio con todos los copleros de España hazian cosas sobre ella " is corrected by the omission of con; page 5:"vnos me llamaban don navaja,otros me llamaban don ventosa", in the Montalban edition the second me llamaban is omitted. Owing to Quevedo's subsequent quarrel with Juan Perez de Montalban and the publication of the Perinola, (Quevedo attacks the father thus:"Pero;¡oh inmenso Dios!¿quién bastará a ponderar el intento con que el Doctor Montalban amasó este libro Para Todos ? Brevemente lo diré. Pues fué solamente para decir mal, con todas sus muelas,de Villaizán; y sin acordarse de su padre y los antecesores de la tienda, cargar la satira sobre la botica, y examinar cuál es mas calidad y mejor, sin acordarse del macear el papel y el contarle, y el engrudo y las correas, y que es sastre de libros, y zapatero de volumenes.. porque su buen padre ha sido mesonero de comedias, chaconas y romances, y no nos ha vendido cosa que no haya sido sedicion de las buenas costumbres. Y no admite respuesta lo que diré ahora (tráguelo el Doctor y reviente con ello), que el librerzo es meramente mecánico, porque no es forzoso que el librero sepa nada de los libros que vende, ni de las sciencias necesita, sino de coser bien y engrudar y estirar las pieles y cabezear y regatear.") it may be pertinent to add that the matter of the forgery was taken up by the publisher Duport. He proved to the satis-

faction of the Supremo Consejo de Castilla that it was the work Alonso Perez, the father of Juan Perez de Montalban, and that the edition had come from the press of the Viuda de Alonso Martin, who together with Juan Perez was punished by the imposition of the penalty set forth in the Privilegio of the genuine edition of Zaragoza, 1626.

The Lisbon edition of 1632 had for its model Juan Perez's counterfeit of 1626, which it follows in all its emendations and in a considerable number of its errata:

Verges, 1626.	Perez and Lisbon.
(1). p.1: "Nieta de Lepido Ziuraconte"	"Nieta de Lepido Ciracunto"
(2). p.1: "Murio el angelico de unos azotes"	"Murio el angel de unos azotes"
(3). p2. "resucitaba cabellos, encubriendo canas"	"resucitaba cabellos, cubriendo canas"
(4). p.3. "porque querrian que adonde estan no hubiese otros ladrones sino ellos y sus ministros."	" omit: "y sus ministros."

Like its parent this edition is not entirely open and above board. The Licencias bear these dates 16 de Novembro de 629, 6 de Dezembro de 629, 7 de Dezembro de 629; "Esta conforme con o original. Lisboa a 2 de Feuereiro de 63Ø2." The 9 has been crossed out and a 2 follows. Likewise the title-page reads 163Ø2. Gayangos has suggested that there was an edition of 1630 and that it was extensively used for the edition of 1632.

The edition of Barcelona 1626 furnishes no indication as to how closely it followed on the heels of the principe. Its preliminaries are substantially those of the original: Aprobacion de Esteban de Peralta, 29 de Abril, 1626; Licencia del Ordinario,

2 de Mayo,1626; Aprobacion de Calisto Remirez,13 d3 Mayo,1626; for Don Juan Fernandez de Heredia's Licencia for Aragon is substituted "Lo Sacrista Pere Pla Vicari General y oficial,"but the latter unfortunately bears no date.Then follow the dedication of Duport to Don Fray Juan Augustin de Funes, the "Al Lector", and "A Don Francisco de Quevedo. Luciano,su amigo." Were it not for the express statement by the author of the Tribunal de la Justa Venganza that the Buscon first saw the light in Zaragoza there would be reason to doubt the claim of Verges' edition to being the principe. But it seems natural to assume that as Quevedo was travelling northward from Madrid his arrival at Barcelona was sometime later in the year.

It should be clear from the following that Cormellas' edition had as its original Verges' edition.

Verges.	Cormellas.
(1)."aprended,hermanos,que vereis mil cosas de estas en este en el pueblo".	idem.
(2)."Y assi,por no hacer mas gusto,no teniendo dinero,determine salir."	idem.
(3)."Ya los he dicho que a nadie falta Dios"	idem.
(4)."porque las vistas era una tottecilla llena de redendijas"	idem.
(5)."y citaba una reta y la de medicos infernales."	idem.

While he preserved these evident errata of the Verges edition ~~[illegible]~~ occasionally Cormellas made minor corrections: Verges:"ya me crecia por puntos por el deseo de verme entre gente principal." Cormellas corrected by the omission of the second por

Evidently then the text of this edition indicates that it was a fairly well sustained effort to reproduce the text of the earlier edition. There is a copy in the Biblioteca Nacional in Madrid.

The popularity of the Buscón continued to such a degree that in 1627 Lorenzo Deu published another edition in Barcelona. The preliminaries throughout are identical with those of Cormellas' edition of the year before. It adopts his trifling corrections and retains many of his errata. Among the latter appear 1,2,3,4, given above; 5 is corrected to retayla. It adopts Cormellas' correction mentioned above(p.72,n.9). In several instances where Cormellas had corrected y to e Deu adopted the correction. For the sake of good measure these corrections of Cormellas later adopted by Deu may be noted: p.48,n.15, Ioanelo for Iuanelo of Vàrges 1626; p.61,n.14, solenes for solemnes etc., etc. A copy of this extremely rare edition is preserved in the British Museum.

The value of the Valencia edition of 1627 is due rather to its extreme rarity than to its contributions to the development of the text. A persevering search brought to light only one copy, and its discovery in the Universitats-Bibliothek at Gottingen I owe to Professor Schevill. The aprobacion is dated is dated Valencia, 16 de Mayo, 1627 and is signed by Fray Lamberto Nouella; the licencias, Valencia, 17 de Mayo, 1627, D.Garces, Vic.Gnl.; Valencia, 5 de Junio de 1627, el D.Guillen Ramon Mora de Almenar. The other preliminaries are those of the principe. In his licencia D.Guillen Ramon de Mora de Almenar says: "He visto el libro intitulado: Historia de la vida del Buscon, llamado don Pablos, exemplo de Vagamundos etc., Compuesto por Don Francisco de Quevedo, impreso en Zaragoza el año pasado de 1626." This statement alone should

indicate the parent edition. Its omiesions and substitutions are the casual work of the printer. A very few examples will suffice:

Verges: p.2,n.8: chicó		Valencia: niño
" " " " 12: chiquito		" : muchacho
" p.67,n.6: Muy haziendose de pencas		" : haziendo muy de pencas.
" p.70,n.6: que parecian de dedos de negro		" : parecian dedos de negro

In no instance does it follow an emendation peculiar to either of the Barcelona editions.

The second edition published by Verges in Zaragoza in 1628 is by far the most important of the later editions from the point of view of varients and emendations. For the first time manifest errata that had been preserved in the editions of Barcelona and Valencia are corrected. Examples are the correction (p.1,n.6) of "segun el se via"to"segun bebia" and the omission of con in "en el tiempo que ella vivio con todos los copleros de España" (p.1,n.11). From the variants and emendations it will be readily seen that a determined effort was made not only to improve the original text but also to temper several passages which may well have been offensive to the clergy.

Improvements:

1626.	1628.
" Y otros, por vituperarla, que para voluntades de la vida" (p.2,n.10)	" Y otros, por vituperarla, dezian que para "
" y entre los dos estudiantes y ellas ~~dieron~~ no dejaron sino un cogollo en cuatro bocados. (p.33,n.3)"	" y entre los dos estudiantes y ellas no dejaron en cuatro bocados sino un cogollo"

Con esto se fueron todos a acostar para una hora que quedaron o media. (p.25,n.8)	Con esto se fueron todos a acostar para una hora o media que quedaron.
y entre ellos viene uno que mato a mi madre y a un hermano mio por matarlos. (p.42,n.3.)	y entre ellos viene uno que mato a mi madre...por robarlos.
quando Dios y en hora buena,donde en un trapo con unos zuecos entro un chirimia de la bellota.(p.68,n.8)	cuando Dios y en hora buena embuelto en un capucho con unos zuecos
y le dijo que si era el alferez Juan de Lorenzana(P. 85,n.9)	y le dixo que si era yo etc.
En esto estabamos,y dio un reloj las 12 (p.90,n.8)	Estando en esto dio un reloj
y cuando me acordaba de lo de las ganzuas que me habia hallado en la faldriquera (p.111,n.3)	y cuando me acordaba de lo de las ganzuas decia haberme hallado
al punto el escribano clamó ~~pes-~~ ~~tilencia~~ resistencia (p.111,n.14)	Al punto el escribano clamo con algazara resistencia
Yo,que muy corrido y afrentado (p.112,n.8)	Yo,que me vi corrido etc.
Entonces despidieronse los dos, echaron hacia abajo(p.122,n.11)	Entonces,despidiendose los dos,echaron hacia abajo.

Following are a few examples of the emendation of offensive passages:

1626.	1628.
Recibiome,pues, el huesped con peor cara que si yo fuese el santisimo sacramento. (p.28,n. 8)	Recibiome,pues,el huepped con peor cara que si yo fuese Cura y le pidiera la cedula la cedula de confesion.
Cuerpo de Dios,y como hiede (p.33,n.2.)	Cuerpo de tal,y como hiede.
Yo que oi el ruido,al principio pensando que eran truenos empece a santiguarme (p.loo,n.2.)	....turbarme.

Except for a few insignificant changes in wording the preliminaries of this edition are those of the 1626 edition, so there is nothing to indicate to whom the corrections are due. It is known that the purified text of the Sueños as published in the Juguetes de la Niñez (1629) was the result of Quevedo's own corrections and that early in 1629 he had applied to the Inquisition for the suppression of all editions of the Sueños that had appeared prior to that date. It is remotely possible then that Quevedo prefaced these efforts by retouching parts of the Buscon. Furthermore the text of the Buscon in the collected works in prose published in 1648 (Enseñanza Entretenida) and authorized by Quevedo's nephew,D. Pedro Aldrete follows cardfully the emendations of 1628.

Important as this edition undoubtedly is,owing to the fact that it was the parent of many later editions,it completely escaped the notice of Fernandez-Guerra. Perhaps this may be accounted for by the fact that the copy in the Biblioteca Nacional

is not separately catalogued, but is bound with a copy of the 1626 edition of the Providencia de Dios. It has a separate portada and its own pagination. Some slight use of this edition was made by Americo Castro in his edition of the Buscon for la Lectura .

The Rouen edition of 1629 is comparatively of even less importance than the second Barcelona edition. Its preliminaries contain the two Aprobaciones of April 29 and May 13, 1626, the publisher's foreword to the reader, Don Francisco de Quevedo, Luciano su Amigo etc.. In addition to the Buscon it contains the five Sueños, Exercicio y Epistolas del Cauallero de la Tenaza and La Nobela del Perro y la Calentura, the latter two works with separate title-page and pagination. The text of the Buscon is taken from the first Verges edition as the preliminaries would indicate. No attention whatsoever is paid the emendations of the editions of Barcelona, Valencia and the second of Verges. On the other hand several typographical errors of the first verges edition are reproduced. (cf. pedos, p.13, n.8.; where Verges read ceja de verro, changing an a for an e and using a broken y in yerro, Rouen faithfully reads ceja de verro)/

With the Pamplona edition of 1631 this catalogue is complete. The volume published by Carlos de Labayen contained in addition to the Buscón, the Sueños, Carta del Caballero de la Tenaza, Casa de Locos de Amor, Romance al Nacimiento del Autor and several other works of less importance. In the collection the Buscon appears at folio 195. The presence of the preliminaries of the Verges edition of 1626 indicates the source of the text. Again we have the same monotonous tale of the perpetuation of the typographical errors of Verges. (cf. pedos, p.13, n.8.) However the printer changed the hitherto respected peguo, on this same page,

to pego. Emendations and corrections of earlier editions were completely ignored.

1626,Verges.	1626 Cormellas	1631,Pamplona.
Ya me crecia por puntos por el deseo (p.72,n.9).	Ya me crecia por puntos el deseo...	Ya me crecia por puntos por el deseo...
que como era chico podia..(p.2,n.8.)	que como era niño podia...	que como era chico podia...
No me detenàre en dezir la penitencia que hacia.. (p.2,n.7.)	No me detendre en decir la penitencia aspera que hacia...	No me detendre en decir la penitencia que hacia....

Labayen made no correction that deserves mention here.

The Enseñanza Entretenida published in 1648 by Diego Diaz de la Carrera gathered together in one volume many prose works of Quevedo which had been ~~only~~ published only in separate form. Quevedo himself probably had nothing to do with its preparation. His letters of 1645 indicate ~~only~~ merely that steps were being taken for the publication of an edition of his works, but that his share in its preparation must have been slight. All his concern was for the second part of the Marco Bruto and the poetical works, and he identifies himself with these only by his protestations that he is too ill to occupy himself with them. Writing th Don Francisco de Oviedo from Villanueva de los Infantes oh May 22,1645, he says:"A Pedro Cuello le dara vuesa

[illegible]

merced recados mios, y le diga cuan cerca estuve de ~~cerber~~ acabar antes mi vida que la de Marco Bruto."(Epistolario cxlviii) Nor did he approve of Cuello's (the ~~printer~~ publisher) choice of printers. On February 7,1645 he writes to Don Francisco de Oviedo acknowledging the receipt of the second impression of the Marco Bruto and adds:" Que aun es de Diego Diaz de la Carrera la letra, y el papel es el mismo. La mejoria que he hallado hasta ahora son dos erratas emmendadas."(Epistolario cxlv) This alone is enough to shake one's confidence in the publisher of the Enseñanza Entretenida. Pedro Cuello himself in his dedication to Doh Pedro Pacheco Giron makes no pretense ~~to~~ of having corrected the texts.(He says simply enough:" He dispuesto salgan a luz juntas todas sus obras ~~en~~ en prosa.") Whatever efforts he made to produce an authentic text were confined to the reproduction of the second Verges edition, Zaragoza 1628, and to changing the title to "La Historia i Vida de el Gran Tacaño".

Upon this edition Foppens based his edition published in Brussels in 1660. In his prologue Foppens admits the unsatisfactory condition of the texts of Quevedo's works and makes no claim for his emendations other than that they are the work of "personas de toda erudicion en el estilo castellano" who used only their wits to come at the original meaning of the author. Throughout the rest of the century his presses and those of Verdussen in Antwerp continued to produce editions of the Obras, but the text of no one of them shows improvement upon the text of 1660.Foppens justly declared that his claim to success lay in his service to the public in having produced a carefully prepared and readable edition printed in three volumes of convenient

sixe,with good type and on good paper.(His prologue to the 1660 edition is reproduced by Fernandez-Guerra,II,p.xxxvi.)

The editions therefore can be divided into two groups, both of which,however, have their altimate source in the principe: the first group includes Madrid 1626; Barcelona 1626,1627; Rouen 1629,;Valencia 1627 and Pamplona 1631; the second group is founded by the second Verges edition,Zaragoza 1628, and includes Madrid 1648 upon which were based the subsequent editions of Madrid, Brussela and Antwerp.

In the absence of the original autograph manuscript of the Buscon there is no choice but to follow the text of the first edition,Zaragoza 1626.All editions published during the lifetime of Quevedo have been carefully collated, together with all ~~any~~ others ~~that~~ that ~~may~~ might have a claim to authority,and their variants or emendations noted with a minuteness which may appear to border on the meticulous. Emendations from these editions have been introduced only where the reading of the principe is manifestly bad,and even in these instances with the utmost reserve.Preference has been given to the readings of the Zaragoza edition of 1628. I have endeavored to produce a text which shall be at the same time both readable and critical. Except in the case of long s's particular effort has been made to reproduce the orthography of the principe. The punctuation has been modernized, and the modern standards of good use applied to the introduction of capital letters. I have not hesitated to make free use of paragraph division. In short no effort has been spared to lessen the difficulties of an extremely difficult text.

Quevedo displays little originality in his choice of episodes or adventures for Pablos. Lazarillo de Tormes and Guzman de Alfarache had already shown the way to the Buscon, whose exploits for the most part had already been performed by his predecessors. Our interest in Pablos is far less in his adventures than in his astonishing manner of recounting them, and above all in the mind of the author who could create this character.

Quevedo knew and admired the Lazarillo de Tormes . In España Defendida, los tiempos de aora de las Calumnias de los Noveleros i Sediciosos, dedicated to Philip III on the 20 of September of 1609, he says:" Que teneis que comparar con la tragedia exemplar de Celestina i con Lazarillo ? Donde ay aquella propriedad, grazia i dulzura ? Que nazion no los a echo tratables a su idioma, como a ~~[illegible]~~ podido hasta los turcos i los moros ?" (My edition of this hitherto unpublished [illegible] in the Boletín de la Acad[illegible]

The publisher Roberto Duport showed some sagacity when he called the Buscon "emulo de Guzman de Alfarache". Undoubtedly he had in mind only the similarity of episode in the two stories. His sagacity would have been much greater had he seen the more striking resemblance to Lazarillo de Tormes. To be sure there is very little, as regards episode, in the Lazarillo which is not preserved in the Guzmán. One may even say that the Guzmán is an expansion or development of Lazarillo; but it should be clear that Quevedo did ~~take much directly~~ borrow largely from Lazarillo without having recourse to Guzman.

Lazarillo introduces himself thus unceremoniously:" Pues sepa vuesa merced ante todas cosas que a mi me llaman Lazaro de Tormes, hijo de Tome Gonzalez y de Antoña Perez, naturales de Tejares,

aldea de Salamanca." Pablos introduces himself even more succinctly:" Yo,señor, soy de Segovia; mi padre se llamó Clemente Pablo, natural del mismo pueblo." The former's father came to a glorious end fighting against the Moors as the indirect result of robbing flour sacks, while Clemente Pablo died on the scaffold "con el mayor valor que ha muerto hombre en el mundo," the logical result of his achievements as a drunkard and a thief. Lazarillo had the advantage in mothers;Antoña Perez did nothing worse than console herself with a negro, while Aldonza Saturno was a procuress and something of a witch. The analogy between the two distinguished families can be carried even to their respective younger sons, both of whom at a tender age showed great precocity: the one in pointing to his negro father and saying, " Mama, coco ", and the other in deftly robbing the customers that his father shaved.

The greatest spur to Lazaro's ingenuity was hunger. He was ill fed by each of his first three masters, the blind beggar, the priest and the esquire. Pablos had his first experience of hunger while he was under the tutelage of Cabra, who bade his wards fall to upon a wretched dish of mutton,saying," Coman, que mozos son, y me huelgo de ver sus buenas ganas." It will be remembered that Lazarillo's clerigo had been equally generous with his carefully counted onions. He had given Lazarillo the key to the storeroom and said," Toma, y vuelvela luego y no hagais sino golosmear." In the evening Cabra justifies the frugal meal with these words, " es cosa muy saludable y provechosa cenar poco para tener el estomago desocupado," just as the esquire had said to Lazarillo, " No hay tal cosa en el mundo para vivir mucho como comer poco." In praise of carrots Cabra exclaimed, " Nabos hay No hay para mi

perdiz que se le iguale"; and the esquire, "Uña de vaca es? Digote que es el mejor bocado del mundo y que no hay faisán que así me sepa."

Both Lazarillo and ~~Guzman~~ Pablos awaken early to find themselves face to face with a hard world. The shock of a painful experience teaches each that to live he must be smarter than his neighbor. His blind master thrust Lazarillo's head against the stone bull when they had scarcely sallied forth from Salamanca. Lazarillo had expected to hear a great noise within it, but the result of the blow was his awakening from his childish simplicity and his saying to himself, " Verdad dice este que me cumple avivar el ojo y avisar, pues solo soy, y pensar como me sepa valer."Pablos for all his sagacity and in spite of his master's advice: "Pablos,abre el ojo, que asan carne; mira por ti, que aqui no tienes otro padre ni madre", reaches the same conclusion relatively later. At Alcalá he is beaten and is the victim of a ~~dirty~~ filthy practical joke played upon him by his housemates, whereupon he says to himself:"Avison, Pablos, alerta." The following chapter opens thus," Haz como vieres,dice el refran,y dice bien. De puro considerar en el vine a resolverme de ser bellaco,y mas, si pudiese que todos." These episodes are the turning point in the lives of both boys, and the conclusions that ~~each draws~~ they draw from them are identical. The similarity could not be more clean cut.

The germ of all Pablos' experience with the"caballeros caninos" in Madrid lies in Lazarillo's description of his third master, the esquire. Quevedo had his model at hand and from it developed one of the most brilliant and best sustained pieces of satire that he ever wrote. The author of the Lazarillo gave his readers but one such individual, but the idea was enough to

suggest to Quevedo a whole colony of them. It is significant of the close relationship of these two episodes that Pablos' sponsor likens himself to a cOnde de Irlos on account of his garb and manner, while Lazarillo's opinion is that one who did not know his master ~~well~~ might well ~~mig~~ take him for a near relative of the Conde de Arcos. Pablos' sponsor exclaims,"¿Quien ve estas botas mias cómo pensara que andan cabelleras en las piernas en pelo, sin media ni otra cosa ? Y quien viere este cuello por qué ha de pensar que no tengo camisa ?" Says Lazarillo of his master " A quien no engañara aquellà buena disposicion y razonable capa y saya ?" Both Pablos and Lazarillo see the hand of Providence in this disposition of human affairs: " Bendito seais vos, Señor, que dais la enfermedad y poneis el remedio, says Lazarillo; and Pablos, " Grandes gracias di a Dios viendo cuanto dio a los hombres en darles industria, ya que les quitase riquezas." But the similarity goes no further. The ingenuity of these gentlemen had made great strides in the interval between the two stories. The escudero had the wit to flee when his rent fell due, but beyond that his resourcefulness was scanty. On the contrary Don Toribio Rodriguez Vallejo Gomez de Ampuero y Jordan never lacked for a hundred reales, food, bed and a mistress. (" Y nunca me faltan cien reales en la bolsa, cama, de comer y refocilo de lo vedado". I. Cap.xii.)

There are many casual reminiscences of the Lazarillo. In Chapter vii of Part ii Pablos's companions make the acquaintance of two ladies in the Prado. The conversation is abruptly broken off by the ladies' suggestion that the gentlemen provide some refreshment," Mirabase el uno al otro y a todos tiembla la barba." In Tratado iii of the Lazarillo the esquire can say more tender things than Ovid wrote but at the suggestion that he provide re-

freshment, " tomole tal calofrio, que le robo el calor del gesto y comenzo a turbarse en la platica y a poner excusas no validas." As his hardships at Alcalá increase Pablos wonders if after all he may not be in a worse plight than when he was under Cabra's wing at Segovia."(I,Cap.iii) "Yo no hacia a solas sino considerar como casi era más lo que me habia pasado en Alcala que todo lo que sucedio con Cabra." Lázaro reflects, " Yo he tenido dos amos, el primero traiame muerto de hambre, y dejándole, topé con estotro que me tiene ya con ella en la sepultura.... Con esto no me osaba menear, porque tenía por fe que todos los grados había de hallar mas ruines, y a abajar otro punto no sonara mas Lazaro ni se oyera en el mundo." (Tratado ii, Riva.p.28)

Although both stories have these features in common the treatment of them is as distinct as the characters of the protagonists. Lazarillo is a rogue and Pablos an unprincipled villain. The difference in their behavior is the difference between mischief and villany. There is a predisposition to pardon and to be only amused at the tricks of Lazarillo. From the moment that his blind master thrusts his head against the bridge at Salamanca Lazarillo has our sympathy and support. If he is doubtful it is only to protect himself against his contemptible master. Moreover he is constantly hungry and he is careful to keep his condition before us. He does not resent the tacit willingness of the esquire to be supported by his efforts, but on the contrary he does his best to make shift for both. He is rarely cynical but rather evenly optimistic. His story is straight forward and sincere. In short his personality is winning.

In the Guzman de Alfarache Quevedo found a much greater variety of episodes from which to choose. The greater part of them,

whether they take place in Italy or in Spain, had occurred in a setting with which Quevedo was more or less familiar. From his own experiences as a student at Alcalá he must have known what treatment was to be expected of a pupilero of Segovia or Alcalá. Here was a fund of personal ~~experiences~~ reminiscences upon which he might have drawn without having recourse to the vivid descriptions of Aleman and Sayavedra. That he should owe to them some of the color for these episodes in the history of Pablos is therefore all the more remarkable. He borrows freely from both Aleman and Sayavedra.

b Cabra's soup was so thin that Narcissus would have been in greater danger from it than from his pool. At the bottom was a lone garbanzo. (I. Cap. ii.) In Aleman's description the soup is as clear as daylight and so thin that at the bottom of the bowl one might easliy distinguish a louse. ("Y asi daban un brodio mas claro que la luz, o tanto que facilmente se pudiera conocer un pequeño piojo en el suelo de la escudilla. (Parte II, lib.iii, Cap.iv. Riva.p.338.) The house-keeper at Alcala seems to have her original in Guzman's description: "Amas, dijo ? No seria razonable darles una razonable barajadura o siquiera un repelon. A las de los estudiantes digo que son una muy honrada gentecilla. ¡Qué liberales y diestras están en hurtar, y qué flojas y perezosas para el trabajo! ..Ama conozco soliamos tener que sisaba siempre de lo que se le daba un tercio: porque del carbón, de las especies, de los garbanzos y de todas las mas cosas, ya cuando no podía hurtar el dinero, guardábalas en especie y en teniéndolo junto, no lo vendían, pedian para ello, y gastaban de lo que habían llegado. Si había de lavar, hurtaban el jabon" etc., etc. And usually they had their favorites among the students in the household: " Sabido para que lo hacian, o en que lo gastaban, era con

el capigorrista de sus ojos, a quien traian en los aires."(ibid.) Cipriana as described by Pablos embodied all these qualities and she shared all her profita with him." si se compraba aceite de por junto, carbon o tocino, escondimos la mitad, y cuando nos parecia, deciamos el ama y yo:" Moderense vuesas mercedes en el gasto, que en verdad si se dan tanta prisa, no basta la hacienda del Rey. Ya se ha acabado el aceite o el carbon etc... denle dineros a Pablicos."Dabanmelos,y vendiamosles la metad sisada y de lo que comprabamos la otra metad, y esto era en todo."(I.vi.)

The pranks,more or less serious, of the students are the same. Says Guzman:" Y no habia capigorron en Alcala que me llevase ventaja en correr de noche pasteles, castañas y frutas y todo cuanto habia, en hacer burlas y engaños a tenderos, especieros y confiteros. Tambien me hice de la valentona y de los que por su gusto salen de noche a buscar y acuchillar al Corregidor." (Sayavedra II,lib.ii, Cap.vi.Riva.p.390.)At reading of Pablos' tricks on the confiteros and on the ronda (I,vi) it seems as if he had taken these words as setting forth the standard to which a strictly normal student must conform. Aleman tells the story of a needy student who turned chicken thief (II,libi,Cap.iii). In the Buscon the means are different but the end is the same.

Guzman in an inn on his way to the galleys plays a trick on the supply bags of a table-mate. This may have suggested to Quevedo the student's joke on the old miser who tried to forget the necessity of supping in the very Venta de Viveros so frequently mentioned by Guzman.Guzman's unceremonious departure from Alcala " porque tenia lleno el lugar de mis ambrollas y debia a todo el mundo, y no tenia cara para parecer," (Sayavedra II,libii,Cap.vii,Riva.p.393.) suggests forcibly Pablos' flight.

"Al fin yo sali tan bien quisto del pueblo que dejé con mi ausencia a la metad del llorando y la otra metad riendose de los que lloraban."(I,viii.)

Both Guzman and Pablos are imprisoned. Here Quevedo seems not to have taken his material from Aleman (II,libiii,Cap.viii, Riva.pp.354-355.) but from Chaves' description of the Carcel de Sevilla. Guzman once in Madrid with his spoils from Italy (Aleman II,lib.iii,cap.ii,Riva.pp.326-327) wins the favor of a lady of easy virtue, is arrested for seduction and escapes imprisonment by bribing an alguacil; just as Pablos (II,v) again prosperous and freshly released from prison sets out to seduce the daughter of his land-lord. However he is less successful than Guzman; but in like manner he buys his release from the notary.

Pablos in Madrid (ii,7) in order to cheat at cards uses the same trick that Guzman had employed in Milan.(Aleman II,lib.ii, Cap.iv,Riva.p.296.) "Cuando ya se juntaron los combatientes, yo estaba paseandome por la cuadra, mi rosario en la mano, como un hermitaño." Pablos,hearing that there is play at the house of a neighboring apothecary, sends Brandalagas and Pero Lopez to take the part played by Sayavedra, to suggest that their master would be a valuable addition to the game. When their suggestion is accepted," ya yo estaba con un tocador en la cabeza, mi habito de fraile Benito etc." In both cases the result is the same,"una buena gatada"for the dupes. These profits are not long in Pablos' hands. After he has been beaten at the hands of don Felipe he finds that Brandalagas and Pero Lopez have made off with them, just as Sayavedra had appropriated Guzman's savings in Rome.

Valcazar, the master beggar, (Buscon II,vii) is a disciple of Guzman's Micer Morcon.(Sayavefra II,lib.ii,cap. iii-iv.)Valcazar was making his fortune through the brevity and directness of his appeals and by his skill in adapting them to the person whom he happened to be addressing. It made no difference whether or not this person was charitably inclined. Valcazar's art was unfailing. He used different appeals for women, soldiers, men in carriages, clerics on mules, just as Micer Morcon had a manner for women and a manner for women.(Riva.p.387.) The beggar from Alcala tells of the practice of sending out children to beg: " Dar tasa a los propios hijos para que acudan cada noche con real y medio o dos reales, o les dan su tunda de azotes." Valcazar, it will be remembered,"tenia tres muchachos pequeños que recogian limosna por las calles y hurtaban lo que podian; dabanle cuenta a el, y todo lo guardaba. Iba a la carte con dos niños de cajeta en las sangrias que hacian de ellas."(When Sayavedra was writing the story of the beggar from Alcalá he undoubtedly had before him Doctor Christobal Perez de Herrera's Discurso del Amparo de los Legitimos Pobres y Reduccion de los Fingidos,Madrid 1598, Folios 9-10 contain the following:" Tambien me dijo un religioso de muchas prendas que supo en su tiempo cuando estudiaba en la Universidad de Alcala haber llegado a aquella villa un vagabundo destos...y encontrando a unos estudiantes de su tierra, los llamó con recato, y les descubrió su secreto, declarándoles quien era, y les pidió que se fuessen con él...y les dijo:" Señores, no hay que cansarme, yo ando de tierra en tierra sin cuidado, a mi gusto, nunca me faltan dineros para holgarme;" y al fin les contó su manera de proceder,

Valcazar, the master beggar, (buscon

diciéndoles que el sabía dezisiete maneras de pedir limosna y sacarla a las gentes...y les contaba que a unos les pedía llorando, y a otros con grandes exclamaciones y con diferentes tonos, y les dijo que venían ocho de camarada con él, sin otras tantas amigas que traían." Comparison of this passage with the story of the aforesaid beggar in Guzman(Sayavedra II,libii,cap.iv, Riva.p.387) will show Sayavedra's plagiar ism:"Yo me salí de Alcalá habrá dos años, cansado de estudiar gramática, y he buscado esta invencion y manera de vida con la cual me hallo muy bien, porque nunca me faltan en ella cincuenta escudos que gastar y jugar...Ando de tierra en tierra a mi gusto y sin cuidado y hasta ahora se diez y siete maneras de pedir limosna y sacarla aunque sea de un bronce: a unos llorando, a otros con exclamaciones y con diferentes tonos...; eramos ocho de camarada sin otras tantas amigas que llevabamos." Again on page 388 the theft is even more apparent:" Y advertid que hay muchos que con poco temor de Dios movidos desta ociosa y mala vida,pudiendo trabajar en otras cosas,se hacen llagas fingidas, y comen cosas que les hacen daño a la salud para andar descoloridos y mover a la piedad, que no se les debe, fingiendo otras maneras e invenciones para este efecto,y haciéndose mudos y ciegos,no lo siendo, y torciendo a sus hijos pies y manos y cegándoles, que son cosas dignas de llorar y aun de remediar." In this passage Herrera's words have been appropriated without the least change.)

Guzman finds irresistible charm in the life of a strolling player,"parecíame bien la vida libertada y vagabunda desta manera de gente;"(Sayavedra,II,lib.iii.Cap.vii,Rivap.418.) and in addition he fell in love with"una buena oficiala de todo".Pablos' sentiments and experience were the same,"En carecicronme tanto la vida de la farandula,y yo, que tenia necesidad de arrimo y me

habia parecido bien la moza,concertéme por dos años con el autor."(II,ix.) When Guzman reached Valencia he was a member of the company and had won the favor of his "oficiala"; Pablos was equally fortunate upon his arrival at Toledo. After serving their apprenticeship in minor roles both boys developed some ability and became valuable acquisitions to their respective troupes, even to the point of passing judgment on comedies that were submitted ~~to rect~~ for their approval. Ambitious poets were referred to Guzman:"Vuesa merced nos haga merced de leella, que aquí está el señor Guzman que es hombre de buen gusto, y le cometo el ver este negocio,y estaré a lo que dijere."(Sayavedra,II? lib.iii,Cap.x.) Pablos was the censor for his company:"Si alguno venía a leer comedia, yo era el que la oia."(II,ix.) Guzman's ambitious poet complained that his judges "tenían hecho el estomago al verso de Lope de Vega (ibid.p.422.) ; while Palos expresses his surprise at the number of comedy writers by saying," que yo me acuerdo antes que si no eran comedias del buen Lope de Vega,y Ramon, no habia otra cosa."

Finally Pablos has a precedent in becoming "galan de monjas", for one of Guzman's companions at Alcalá (Sayavedra II,lib.ii, Cap.vi.) had suffered from this obsession. The latter discourses at length upon whether anticipation be more enjoyable and desirable than realization. It is Pablos' conclusion that "galanes de monjas" are always "en visperas del contento."(II,Cap.ix.)

Pablos' determination to leave Spain for the Indies was a natural one for a pícaro. Alemán makes Sayavedra's worthless brother do this very thing.(II,lib.iii,Cap.iv,p.298.)Guzman himself confidently expected that a journey and a change of scene

would make a law-abiding citizen of him," y desde aquel mismo dia comence de aliñar mi viaje, llevando propósito de allí adelante hacer libro nuevo, lavando con virtudes las manchas que me causó el vicio."(Aleman,II,lib.i,Cap.vii,p.282.) And again after robbing the widow whom he had served as steward (Aleman II,lib.iii,Cap.vii,p.352.) he had the same intention,"queriame pasar a Indias,y aguardaba embarcación comoquiera que fuese."

Thus Quevedo owes the greater part of his episodes to the author of Lazarillo,to Aleman and to Sayavedra.The elements of the narrative parts of the Buscon are the adventures of his predecessors. Pablos' early childhood is identical with Lazarillo's. His hardships under the schoolmaster,Cabra, were colored by the sufferings of Lazarillo with the blind beggar, with the priest and with the esquire; his experiences at Alcala, with women, as actor, as "galan de monjas", and finally his determination to leave Spain for the Indies all have their roots in either Lazarillo or Guzman. It can be said that Quevedo appropriated to his own use the episodes that were best adapted to compass the utter destruction of a moral sense in Pablos.

A word should be said of the Buscon's indebtedness to the Celestina. To Quevedo the mere suggestion of an old woman meant that she must of necessity be a procuress. Pablos' mother was a "zurcidora de gustos" and a witch as well, with her bed set up over"sogas de ahorcado". Cabra's aunt alone escapes these attributes,but she was both blind and deaf. The housekeeper at Alcalá Cipriana, was"conqueridora de voluntades y corcheto de gustos, que es lo mismo que alcagueta". La Guia in Madrid "templaba gustos y careaba placeres" and showed great skill "en remendar virgos y adobar doncellas." Each one of this trio had her rosario grande,

her prayers and her proverbs. The passage from the España Defendida, cited above, is enough to prove Quevedo's admiration for the great prototype of the Celestina literature. ~~His~~ Its aprobacion to the Ballesteros translation of the Comedia Eufrosina in 1631 indicates his familiarity with the long series of Celestinas. (cf. Menendez y Pelayo; Origenes de la Novela III, pp. 61-2) One of the later ones, La Lena, (Milan, 1602) may have suggested to him Pablos' parentage. What could have been more appropriate than a procuress mother and a barber father ? The offspring of the barber Ramiro and the procuress Lena might well be a Pablos. (cf. La Lena, Acto Quinto, Scena ix.)

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Far more interesting than the superficial similarity of the adventures of Lazarillo, Guzman and Pablos is the fundamental difference in the character of the story of each. The very similarity of the circumstances in which they are placed serves only to accentuate this difference. Lazarillo and Pablos have little enough in common, and Guzman looms between them utterly distinct from both. To characterize them briefly, Lazarillo is the comparatively guileless rogue, driven to harmless thievery by his despicable masters. He tells his story naively with the air of one who is confident that his hearers will find nothing to censure but rather will commend all. One cannot help rejoicing that Lazarillo never really grew up, he might have developed into a Guzman and lost his charm. One resents Tratado vii, Como Lazarillo se asentó con un Aguacil, etc., because the transition from Lazarillo, the servant of the buldero to Lazarillo the willingly deceived husband is too abrupt. Perhaps the author left him at this stage of his development because he realized that the man would be as repellent as the boy had been winning.

Guzmán is the complete rascal. A sneak thief in his youth and an embezzler at maturity, he has served in the galleys and repented of his ways. He tells his story with reluctance and as part of his hard penance in order that his experience may be a warning to others. His criminal life had been a full one and well rounded. Aleman declared that it was his purpose to make him a warning rather than an example. Hence his story is told in the manner of a penitent at an experience meeting. He suggests a sad-faced person who sinned gloomily, not cheerfully like Lazarillo. The contrast between the two lies in the fact that

~~But more interesting than the superficial similarity between the adventures of Guzman, Lazarillo and Pablos is the fundamental difference in the story of each~~

Lazarillo was a normally vicious boy and that Guzman is a canting penitent with an ungovernable desire to philosophise upon his own transgressions.

Pablos is a monster of wickedness with a sneer for every virtue. In his code, if indeed he had one, every act is permissible. His utter lack of a moral sense and human feeling makes of him the most unprincipled figure in Spanish literature. He has not one redeeming feature, and the marvel is that in spite of it he is not exaggerated. He softened just once, and he describes his emotions in just one word, enternecíme. It was forced from him by the sight of his father's body lying quartered at the cross-roads before Segovia. Twice he wept, the first time when he was rebuked by his master after receiving ill treatment at the hands, or rather throats, of the students at Alcalá, the second time "de enojo" after being the victim of another filthy jest at Alcalá. He describes the death of his parents with grim humor, robs his kind master, deceives his friends to his own advantage, attempts to deceive women into marrying him, telling us at the same time that his motives are the coarsest. He assists at the cold blooded killing of a bailiff, and the last glimpse that we have of him is with a whore on his arm bound for the Indies. When Lazarillo deceives his masters we laugh with real satisfaction; Pablos forces our laughter not by the success of his schemes but by the abruptness of his sallies.

Three such divergent characters must have been the result of distinct purposes or distinct individualities in their authors. The author of Lazarillo was a keen observer of life with a craving for a realistic story. Above all he wished to satirize certain aspects of the Church.

certain types of men engaged in its service, and that pathetic result of the incompatibility of an antiquated sense of honor and new economic conditions - the penniless hidalgo. The fact that Lazarillo's story is more a sucession of disconnected sketches than a developping story seems to indicate, more or less vaguely to be sure, that the author's motive was satire, and not narrative, or perhaps more exactly, satire on a narrative skeleton. The result of this synthesis was the halting creation of a picaresque novel. The stroke of genius came in the adoption of the autobiographical form, which added the elements of intimacy, vividness and rapidity.

Mateo Alemán was the first to realize fully the possibilities of the form of fiction outlined in the Lazarillo. There could be no better vehicle to carry the load of the autobiography of a rascal and the philosophical musings with which he chose to lard it. He was himself something of a rogue, and it is to be presumed that he had at hand a copious supply of secondrate sermons. He preserved only the fundamental idea of the Lazarillo - the protagonist must be a rogue. He bent all his efforts to the formation of a connected narrative, taxing his well known ingenuity as a hypocrite to convince his readers of the genuine repentance of his rascal hero. A hypocrite can never possess the gift of satire, consequently Guzman lacks the penetrating and satirical humor of Lazarillo and Pablos, and comes to be a preaching villain who is interesting only when he forgets that his whole existence is not roguery but preaching.

The predominating spirit in all the early writings of Quevedo is satire, corrosive and burning, both in verse and in prose. Until his introduction to politics in 1614, after his departure

for Italy to join Don Pedro Giron, Duque de Osuña, his vein was the satire of the Sueños . The creation of the inhumanly objective Pablos was a means to enhance further the keenness of his observations. This period in Quevedo's life was one of blackest pessimism and his indulgence of his pessimistic tendency in satire culminated with the Buscon. He had reached that point where he could create in Pablos an individual without conscience and who could see only what was hideous. To Pablos nothing was good or bad, because his creator left out of his make-up the moral sense that could distinguish between good and bad and between cruel and tender. Pablos is merely the neutral glass through which we are to see human folly, cruelty and vice in its most revolting aspect. In the Sueños we see the same picture in all its details, but in Pablos it becomes animated and its lesson is driven home. After seeing Pablos surroundings through Pablos' eyes we hear his mockery and jeers. No satire could be more cruel than this.