

2011

The seven deadly sins in La vida de Lazarillo de Tormes y de sus fortunas y adversidades

John Giblin
University of Central Florida



Part of the [Spanish and Portuguese Language and Literature Commons](#)

Find similar works at: <https://stars.library.ucf.edu/honorstheses1990-2015>

University of Central Florida Libraries <http://library.ucf.edu>

This Open Access is brought to you for free and open access by STARS. It has been accepted for inclusion in HIM 1990-2015 by an authorized administrator of STARS. For more information, please contact STARS@ucf.edu.

Recommended Citation

Giblin, John, "The seven deadly sins in La vida de Lazarillo de Tormes y de sus fortunas y adversidades" (2011). *HIM 1990-2015*. 1126.

<https://stars.library.ucf.edu/honorstheses1990-2015/1126>

THE SEVEN DEADLY SINS IN *LA VIDA DE LAZARILLO DE TORMES Y DE
SUS FORTUNAS Y ADVERSIDADES*

by

JOHN GIBLIN

A thesis submitted in partial fulfillment of the requirements
for the Honors in the Major Program in Spanish
in the College of Arts and Humanities
and in The Burnett Honors College
at the University of Central Florida
Orlando, Florida

Spring Term 2011

Thesis Chair: Dr. Martha García

ABSTRACT

To the modern critic, *La vida de Lazarillo de Tormes y de sus aventuras y adversidades* poses many problems. One cannot arrive at the book's precise meaning because the author remains unknown. If critics were to know who wrote the book, they would identify similarities between the book and the author's life to approximate the book's moral, or its lack of one. Additionally, some commentators view the book as incomplete or unfinished; although the author developed the first three *tratados*, the final four *tratados* seem short and incomplete. Does this diminish the book's purpose? Can the readers still fruitfully discover the book's meaning in an "incomplete" story? Modern critics have utilized the book's artistic elements, such as its linguistic structure, themes and temporal structure, to arrive at an interpretation of it. Others have compared the book with classical European folklore and other period literary works. This thesis proposes a synthesis of the latter two approaches. This thesis will analyze, using irony and foreshadowing, how the seven *tratados* correlate or fail to correlate with the seven deadly sins.

DEDICATION

For my parents, Michael and Claire Giblin, who guide me and help me to grow as a person

For my mentor Dr. Martha García who pushes me to achieve greater academic goals.

TABLE OF CONTENTS

ABSTRACT.....	ii
DEDICATION.....	iii
TABLE OF CONTENTS.....	iv
CHAPTER I: A HISTORICAL OVERVIEW OF SPAIN'S MIDDLE AGE.....	1
A. An Introduction to the of the Spanish Renaissance.....	2
B. Social Structure and Social Classes.....	4
C. The Spanish Economy.....	5
D. Spanish Catholicism and the Inquisition.....	6
E. Golden Age Literature.....	8
1. Tragicomedia (Tragic comedy).....	9
2. Erasmus.....	9
3. Chivalry.....	10
4. Picaresque.....	10
5. A Summary of La vida de Lazarillo de Tormes y de sus fortunas y adversidades.....	11
F. Conclusion of Spain's Golden Age.....	19
CHAPTER II: RESEARCH QUESTIONS.....	20
CHAPTER III: CRITICAL INTERPRETATIONS.....	22
A. Critical Studies.....	22
1. Artistic Unity.....	22
2. Study on Time.....	26
3. Lázaro's Masters and the seven deadly sins.....	27
4. Study on the Reader.....	29
5. Role of God.....	29
6. Folklore.....	32
B. Critical Interpretations.....	34
1. The Skeptical Interpretation.....	34
a. Distrust/Disparagement Towards Religion.....	36

b.	Asides	38
c.	Linguistic Manipulation	39
d.	Conclusion and criticisms of this reading	40
2.	The Reformist Interpretation	41
3.	Freudian Study on Pleasure	43
4.	Marxist Socioeconomic Interpretation	44
5.	Linguistic Development	46
CHAPTER IV: A REEVALUATION OF THE FIRST THREE <i>TRATADOS</i> AND THE SEVEN DEADLY SINS		50
A.	A Reevaluation of the First <i>Tratado</i> : Wrath	51
1.	Definition	51
2.	Wrath and the Blind Man	53
B.	A Reevaluation of the Second <i>Tratado</i> : Gluttony	60
1.	Definition	63
2.	Gluttony and the Priest	64
3.	Gluttony and Lázaro	66
C.	A Reevaluation of the Third <i>Tratado</i> : Vainglory	70
1.	Definition	71
2.	Vainglory and the Squire	72
3.	Lázaro and Vainglory?	76
4.	Society and Pride	79
CHAPTER V: THE SEVEN DEADLY SINS AND THE FINAL FOUR <i>TRATADOS</i>		82
A.	The Fourth <i>Tratado</i> : Sloth	82
1.	Definition	84
2.	Sloth and the Mercedarian Monk	86
3.	Lázaro and Sloth?	87
B.	The Fifth <i>Tratado</i> : Avarice	87
1.	Definition	88
2.	Avarice and the Fifth <i>Tratado</i>	89

C. The Sixth <i>Tratado</i> : Envy	93
1. Definition	94
2. Envy and the Sixth <i>Tratado</i> ?	95
D. The Seventh <i>Tratado</i> : Lust	99
1. Definition	100
2. Lust in the Seventh <i>Tratado</i>	101
CHAPTER VI: CONCLUSION	106
WORK CITED.....	108

CHAPTER I: A HISTORICAL OVERVIEW OF SPAIN'S MIDDLE AGE

Many refer to Spanish Literature during the Renaissance Era as Golden Age Literature. Although this period produced excellent literature, does this mean that the period was socially unimpeachable? G.K. Chesterton, a famous British writer, makes an interesting observation on how people use the term *Golden Age*:

That is what makes the riddle of the medieval age; that it was not one age but two ages. We look into the moods of some men, and it might be the Stone Age; we look into the minds of other men, and they might be living in the Golden Age; in the most modern sort of Utopia. There were always good men and bad men; but in this time good men who were subtle lived with bad men who were simple.

(Chesterton 63-64)

This quote identifies that each person holds his or her own opinion about a given period. On one level, the people who lived through this period may call it *golden* as most people do when they nostalgically recall their past or recognize the present age's progress and new values. However, later commentators, critics and historians also may label an age in accordance with their personal investigations and studies. From this perspective, who can say that future historians and investigators will not call our current age *golden* despite its social imperfections? The latter part of the quote identifies the obvious that from a social perspective all kinds of individuals live within a golden age. In the literary field, one could say authors wrote both excellent works of literature, which are remembered in the present, and non-canonical literature, which mostly has been forgotten. Early literary criticisms and critics of *Lazarillo de Tormes* did not regard it as a

literary masterpiece, rather a seditious critique of Renaissance Spain. It seems that the book exclusively focuses on the negative aspects and conditions of the society. Each character within the book has a fault. The Inquisition banned it less than five years after its initial publication. However, today literary criticisms and critics consider it a masterpiece. As modern humor and satire mocks our current society, older satire, justly or unjustly, attempted to do the same. Therefore, to understand better this type of literature one must place it in the proper context.

A. An Introduction to the of the Spanish Renaissance

Most critics agree that Spain's Literary Golden Age began in the late 15th Century and believe that it lasted until the mid-17th century. During this era, Spain underwent important territorial and ideological changes, which forever transformed it.

Prior to 1492, King Ferdinand and Queen Isabel began to unite the kingdoms of Castile and Aragón (Chapman 220). However, three key events in 1492 completed the process. In 1492, the Spanish Crown retook Granada, which ended over 700 years of perpetual war against the Moors. Second, Spain discovered a new continent, which emboldened many Spaniards to become adventurers and to seek a new life and fortune far from their home in the New World. Finally, Spain possessed unquestioned military superiority in the 16th century; religious fervor, honor and greed caused military recruitment rates to soar (Davies 21-23). In this same year, the Spanish government also passed a series of royal decrees better known as *Limpieza de sangre* (Cleanliness of Blood) that coerced Jewish and Muslim Spaniards to become Catholic or to leave the country; however, many chose "to convert" in word but to practice their original faith in

deed. Given only four months to decide, the situation forced many to sell their property for a fraction of its market value (Chapman 213-214).

During the 16th century Spain became Europe's center of learning; in fact by 1552, the University of Salamanca's enrollment rates surpassed 6000 people per year, which outpaced other European universities' matriculation rate (Davies 24-25). For this reason, many Spanish theologians dominated the Council of Trent, which affected other European countries and New World colonies (Davies 281-282). From 1521 to 1530, gold imported from the New World increased in value from £67,000 to over £4 million per year by the century's end (Davies 63). For its superpower status, Spain appeared to rest at the political peak of its prosperity and fortune.

However, this age, similar to most ages, also had negative aspects. Despite this façade of peace and of unification, the late 15th century involved multiple internal power struggles among Spain's various regions. Monarchal transitions rarely passed peacefully despite King Ferdinand and Queen Isabella's attempts to create a durable dynasty under one religion and one culture. Power struggles reignited after Queen Isabella's death in 1504 and King Ferdinand's death in 1516 (Álvarez 275-280, 291, 300). From 1520-1521, many Spaniards questioned their successor, Charles V, capacity to lead Spain. His inability to speak Spanish when he first took the throne and his decision to surround himself with foreign advisors caused various uprisings within Castile and Aragon (Russell 277).

Despite the country's strong higher education system, it lacked an adequate number of jobs for their new doctors, lawyers and clergy. As a result, many graduates remained

unemployed or they took a lower job in order to survive (Davies 281). Additionally, the educational system operated on the medieval model, in which private donors or ecclesiastical foundations paid for the schools and sponsored selected individuals. The government did not provide the masses with a formal public education; instead, parents passed any knowledge they had attained onto their children (Chapman 342).). As a result, 80% of the general population remained illiterate throughout the country; this rate surpassed 90% in the country's rural zones (Álvarez 11).

B. Social Structure and Social Classes

Similar to the Middle Ages, the family, not the individual, was considered society's basic political unit. One's blood determined his or her social standing and social mobility. People arranged marriages to attain greater wealth and honor; this increased the family's social mobility or their ability to advance through the social ranks. A family united its funds and its businesses to protect and to grow mutually. Of course, this created an uncomfortable situation for individuals without familial connections. Essentially, vagabonds and beggars had no societal protection or social mobility and little legal recourse (Shaw 221). Women also occupied a precarious position in Renaissance society. On the surface, a woman had two options: she could marry or she could enter the convent; however, closer examination shows that prostitution existed throughout this period in Europe (Álvarez 172, 203-204).

Renaissance society had three upper classes: the higher upper class composed of *los duques* (dukes) and *los marqueses* (marquises), *los clérigos* (clergymen), and lastly *los hidalgos* (squires). *Los duques* and *los marqueses* occupied the social sphere directly below the royalty.

Under Queen Isabella's reign, only 15 of these elites existed in the Castile region (Chapman 211). The clergy occupied the social echelon right below *los duques* and *los marqueses* (Shaw 223). The period's intense religious zeal greatly increased the number of religious clergy. Some historians estimate that by 1570 a quarter of the adult population worked within a clerical vocation. With this large influx of new clergy came many challenges and dishonorable events (Davies 289).

Numerous revolts increased the *hidalgos*' power because they remained loyalist supporters during the uprisings; this allowed them to accumulate political and social power in the Castile region and to replace the region's nobility. These men, many who were the descendents of men who retook Spain from the Moors, often disdainfully looked upon physical labor, commerce and industry (Davies 60-61, 73). Furthermore, the government sold rights of *hidalguía*, which entitled people to the *hidalgo* class' rights (Chapman 274). Additionally, they prided themselves on their pure unmixed Christian Castilian blood and on their ability to show opulent displays of wealth (Maiorino 7, 10). However, they did not necessarily own property (Chapman 272).

C. The Spanish Economy

Although Spain remained mainly an agricultural society, over 80% of the population lived in rural areas; cities became more populous and many became synonymous with various specialized industries. For example, people knew Burgos for its linen, Salamanca for its university, and Toledo, Spain's original capital, for the archbishop and its artisans (Shaw 260, 268). Likewise, the percentage of commercial merchants and financial investors increased;

although they did not hold the honor of the upper class, they owned vast amounts of property (Shaw 269). At times, their vast amounts of property gave them social prestige; however, typically they occupied the social sphere below the clergy (Pérez et al 272).

Due to a massive infusion of gold into the marketplace and a strong demand for European goods in the American colonies, prices began to rise in Spain; although historians debate exactly when this happened, they know that currency circulation had increased 70% by 1555 (Davies 64, 67). Despite a large amount of gold imports, the crown chronically overspent; this resulted in massive deficits and created an illusion of opulence (Pérez et al. 248). Numerous other factors caused temporary food shortages in various Spanish regions such as drought as well as pest infestations (Shaw 217). Historians estimate around 20% of the population lacked the means to produce or to earn food throughout the 16th century (Shaw 272). The years 1504-1506 yielded particularly poor harvests that caused a temporary economic recession. During the years of rebellion from 1520 to 1521, the country suffered from another economic crisis (Pérez et al. 148-149).

D. Spanish Catholicism and the Inquisition

The Catholic Church, an unquestionably influential force in Spain, underwent various reforms in the late 15th century that continued well into the 16th century. The crown abolished clerical concubines in 1480 and imposed stricter regulations on clerical morals, habits, and education through the Council of Aranda in 1473. The Council of Seville in 1512 banned the sale of papal bulls, or indulgences, without the royalty's approval (Chapman 213-214).

Various royal laws transformed the Spanish Inquisition from an institution concerned with doctrinal laws into a monarchical organ concerned with royal law. Without a doubt, the Spanish Crown controlled the Inquisition; the royalty appointed, paid and dismissed officers from the Inquisitor General and below. Often times, the Inquisition viewed new converts as suspicious and targeted them because racial purity began to signify religious orthodoxy. Unlike local courts, the Inquisition exercised its authority even in rural areas; as a result, it contributed to unifying Spain under a common set of laws (Davies 10-13). The Crown also passed numerous measures in the first half of the 16th century to encourage people to purchase papal bulls, whose revenues largely went to the Spanish Crown (Davies 80).

Some historians argue that the Inquisition used relatively more just and less severe penalties than many other countries' penal institutions; nevertheless, history firmly establishes the trial and the conviction process. A conviction required several witnesses, two of whom substantially agreed in their testimony. A trained lawyer and an advocate could assist the accused. The accused could require a judge to recuse himself. Towards this end, the defendant could write an enemies list that the judge would utilize to reject the testimonies of known enemies. The Inquisition's efficiency did not come from convictions but from confessions. The political organ pardoned most who confessed and turned over all accomplices (Davies 13-14).

Furthermore, the Inquisition could call anyone to testify on any number of matters that dealt with their personal life or their neighbors' lives. David Gitlitz hypothesized that these two major changes unintentionally led to the blossoming of the Spanish autobiographical genre. Unquestionably, it is well-documented that the New World's explorers and governors recorded

their lives on paper. Intellectuals or religious people also wrote autobiographies, for example Santa Teresa de Jesús. However, both Spanish intellectuals and new Catholic converts may have formed subconscious accounts so that if the Inquisition were to question them, they could give a story that appeared detailed but prevented other witnesses from contradicting their story (54-6). It seems Spaniards had conflicting opinions about the Inquisition. Some began to loath and to fear the Inquisition because of its power (Chapman 215). Nevertheless, it retained popular support because it manipulated popular religious passions among the lower class, and it applied the law equally regardless of social position (Álvarez 284).

However, much religious uncertainty remained. The Reformation and its effects began to spread throughout Europe. Although Lutheranism mainly stayed in Germany, Calvinism gained wider populist appeal. As the Inquisition uncovered a growing number of Calvinist translations and educators, the institution became less lenient with the heresy. In 1558, the Inquisition gained censorship powers. Although the institution continued to censure books of heresy and witchcraft, libel, obscenity and superstition also became reasons to prohibit a book's publication. Still it prohibited other works because they lacked literary merit and abridged other books with offensive rhetoric, such as *Lazarillo de Tormes* (Davies 140-145).

E. Golden Age Literature

Spanish Renaissance literature, which forms part of Spanish Golden Age¹ literature, includes a wide variety of genres and authors; many emphasized the humanist elements over

¹I use the term "Spanish Golden Age," to comprise two centuries: the 16th (Renaissance period) and the 17th (Baroque period).

religious elements. This period also marked the establishment of other important literary feats such as the first modern novel. Additionally, Antonio de Nebrija composed the book *Gramática castellana*, which aided in standardizing and nationalizing written Castilian Spanish in Spain. Furthermore, in 1502 the University of Alcalá completed the *Biblia Políglota Complutense*, a multilingual Bible, which included an Old Testament translation in Latin, Greek, Hebrew and Chaldean and a New Testament translation in Latin and Greek (González López 140, 142).

1. *Tragicomedia (Tragic comedy)*

In 1499, *Comedia de Calisto y Melibea* by Fernando de Rojas was printed. This work's humanist aspects differentiated it from prior texts. In this story, a young noble named Calisto loses all sense of reason and becomes physically enamored with a young noble lady, Melibea. With the help of Celestina, the main characters briefly find happiness and love. However, a series of miscalculations and misfortunes leads to the death of all the main characters. In his proclamation of love, Calisto says, “¿Yo? Melibea soy, y a Melibea adoro, y en Melibea creo, y a Melibea amo (Me? I am Melibea, and I adore Melibea, I worship Melibea, and I love Melibea) (Paredes-Méndez 75).” This line breaks from traditional platonic love tradition found in past peninsular literature and establishes a more humanist or “realist” style of literature (Russell 275-276).

2. *Erasmus*

Erasmian literature also became popular under Charles V's reign; a popularity that continued until after his death until the Inquisition began to censure these types of works. This

literature typically emphasized the need for private prayer and study of scripture while it viewed religious ceremonies and Sacraments as secondary components of the Christian faith. This type of literature shows separations between spiritual and daily life (Russell 277-278).

3. *Chivalry*

Although *las novelas de caballerías* (chivalry novels) were not born out of the Golden Age, they remained some of the period's most popular literary works; some historians estimate that *Amadís de Gaula* was the most widely read novel of the Renaissance. The typical chivalry book was written as the biography of a hero. This man was valorous, honorable, loyal, faithful, gallant, and elegant; additionally, he performed heroic acts and pursued a relationship of platonic love with the princess or other reputable damsel (González López 163-165).

4. *Picaresque*

The picaresque genre refers to a number of books that are written in an autobiographical format and have a *pícaro*² as the protagonist; this *pícaro* has many masters and arrives at a dishonorable end (Carreter 206-207).

In 1554 an anonymous author published a book entitled *La vida de Lazarillo de Tormes y de sus fortunas y adversidades*. Many scholars and critics consider *Lazarillo de Tormes* the first picaresque novel. In this book, which the author wrote in first person, Lázaro gives an autobiographic account of his childhood to his current state in life at the request of *Vuestra*

² For this thesis, I consider a *pícaro* to be a rogue who through a real or fictional autobiography conveys how he suffered many evils and used trickery, while passing through the hands of many different socially situated masters, to arrive at his current place in life.

merced, who would have been his most recent master's superior or a judge. Throughout the book, the reader observes Lázaro move from master to master; from each master Lázaro learns new mischievous tricks that allow him to ascend the social ladder or to escape his precarious situation. Some of these masters represent different aspects of Lázaro's society such as a blind old man, a gluttonous priest, a poor squire, and a scheming seller of indulgences. Throughout the book, Lázaro or Lazarillo reproduces his master's tricks to advance in society. Many times Lázaro attributes his current situation to another person, human or divine. Out of trickery or sincere belief, the story tends to imply that fate destines Lázaro to move in a certain direction and as such, *Vuesta merced*, the archpriest's superior agency, should pardon his legal offences.

5. *A Summary of La vida de Lazarillo de Tormes y de sus fortunas y adversidade*

In the prologue, Lázaro promises the reader that he will tell things unseen and unheard, which the reader may find to their liking, if they delve deeply into to the story, or to their delight, if they do not choose to delve so deeply. He then cites classical authors in order to support the idea that one's tastes in food and in literature may vary, but all books contain something good within them. Then, he compares his job, as the book's author, to other professions in order to show that all people seek praise within their field. Lázaro assures the reader and *Vuestra merced* that “yo ser no más sancto que mis vecinos (I... be no holier than my neighbors³)” (*Lazarillo de Tormes* 8⁴). He concludes the prologue by ensuring the reader that he will relate his entire tale.

³ This thesis will use the following translation, any translation differences will be noted via footnotes: García, Osuna A. J. *The Life of Lazarillo De Tormes: A Critical Edition Including the Original Spanish Text*, Jefferson, N.C: McFarland & Company, 2005. Print.

In the first *tratado* (treatise), the narrator, Lázaro, tells of his birth near or within the Tormes River. At eight years old, the authorities arrest his father because he stole grain from his customers; for this, the authorities press him into military service underneath a knight to fight against the moors. As a result, he dies with his master in battle. Lázaro's widowed mother travels to Salamanca where she hopes to "arrimarse a los buenos (draw near the virtuous)" and to become one of them (*Lazarillo de Tormes* 15). Here she washes soldiers' uniforms, cooks students' meals and meets a black Moorish stable attendant named Zaide with whom she has an on-going romantic affair in exchange for food and firewood. She also bears his child. The stable master discovers that Zaide stole food and firewood, and forces Lázaro, or as he calls himself Lazarillo--little Lázaro-- to confess everything he knows about the matter. Both Zaide and Lazarillo's mother receive a punishment. Afterwards, Lazarillo's mother departs and finds work at an inn; she raises Lazarillo and his brother until one day a blind man comes to the inn. Lázaro's mother gives her son to the blind man so that he may become his *lazarillo* (a blindman's guide).

Under the care of the blind man Lazarillo learns many lessons. For his first lesson, the blind man tells little Lázaro to place his ear against a statue, which depicts a bull; the master slams his new guide's head into the bull and says, "*Necio, aprende, que el mozo del ciego un punto ha de saber más que el diablo* (You fool. This should teach you that a blind man's servant must always stay one-step ahead of the devil himself) (*Lazarillo de Tormes* 23). This event "awakens" Lázaro and allows him to learn about the blind man's lifestyle.

⁴ This thesis cites the page found in *Lazarillo De Tormes*. Letras hispánicas, 44. Madrid: Cátedra, 1999. Print.

His master knows many prayers and in particular manipulates women's desires in order to procure money. However, the blind man does not feed Lazarillo enough food; therefore, little Lázaro uses his wits to steal from the blind man on many occasions. For example, the blind man usually has a wine jar, from which Lazarillo sneakily sips wine; upon learning about this trick, the blind man begins to hold onto the jar. In response, Lazarillo creates a long straw to suck the wine from a distance; the blind man once again changes how he holds the jar in order to cover the jar's mouth. To overcome this change, Lazarillo creates a small hole in the jar's bottom and covers it with wax; at dinner, he feigns coldness in order to lie down between the blind man's legs. Here he drinks the wine through the small hole that he previously created. Upon discovering this trick, the blind man bashes Lázaro's head with the wine jar. After this event, Lázaro resolves to take revenge on his master. Initially, he does this by guiding his master down the worst roads; however, his quest for revenge ultimately leads to a disastrous event.

On another occasion, the blind man receives a bunch of grapes. At first, Lazarillo and his master eat the grapes one by one, as they had agreed. However, the blind man begins to eat the grapes two by two and Lazarillo eats the grapes three by three. After they finish eating, the blind man says that Lázaro has eaten grapes more than one at a time. He discovered Lazarillo's trick because he remained silent when the blind man began to eat the grapes two by two.

In another instance, the blind man cooks a sausage and gives little Lázaro money to buy some wine. However, Lazarillo's desire to eat overpowers him; he takes, eats the sausage and replaces it with a small turnip. Lazarillo purchases wine and returns to find that the blind man is eating a sandwich with the turnip. Upon biting into the sandwich, his master discovers that it

does not contain the sausage. He proceeds to stick his nose down little Lázaro's throat; he smells the sausage and causes the servant to vomit the sausage. The blind man once again washes his servant with wine, but this time he comments on how wine has blessed Lazarillo.

Now enraged, Lázaro plots to outwit his master with one final trick. The next day, it rains heavily. Lázaro guides his master in front of a stone pillar and tells him to jump, under the ruse that a large stream is in front of the blind man. The master charges the pillar and drops to the ground. Lázaro leaves his master without knowing or caring what happened to him.

In the second *tratado*, Lazarillo becomes a priest's servant and suffers with even more hunger because the priest feeds him only one onion every four days and occasionally some broth. He eats at funerals; due to this, Lázaro begins to pray that others may die so that he may eat. One day a tinkerer comes to the priest's house; Lázaro convinces the tinkerer to give him a copy of the key to his master's bread chest.

Initially, little Lázaro fears that if he uses the key, his master will discover his trick; therefore, he chooses not to use it until after his master leaves the next day. After three days, the priest discovers that loaves are missing from the chest; due to this, he begins to take a more thorough inventory of the loaves. Lazarillo does not dare to eat anymore; instead, he chooses to stare at the bread and to worship it. However, little Lázaro, famished from a lack of food, devises a scheme to make the loaves appear as though mice ate from them so that he might continue to eat. The priest believes his servant's ruse but after supper, nails shut the chest's holes with old wooden planks. Lazarillo makes a hole in the chest's weakest spot and repeats his prior trick. The priest once again begins to repair the damage in the same way he did before; however, he

realizes his actions' futility and instead decides to set a mousetrap inside the chest. Lazarillo views this as a blessing and eats the cheese from the mousetrap but leaves the bread untouched.

The priest converses with his neighbors who conclude that the mouse must be a snake because only a snake could take cheese from a mousetrap without springing it; this frightens the priest and causes him to stay awake all night in order to protect the chest. Lazarillo fears that the priest will discover the key hidden in his straw bed. Due to this, he decides to place it in his mouth while he sleeps. One night, his breath causes the key to whistle. The priest comes to his servant's bed and strikes him in the skull because he supposes a snake to be there. To his surprise, he discovers a key to the chest within Lazarillo's mouth. After Lazarillo regains consciousness and receives treatment for two weeks (*quince días*), the priest banishes little Lázaro from the house.

The third *tratado* begins with Lazarillo begging for a brief period until he encounters an *escudero*, or a squire, who agrees to become his next master. At first glance, Lazarillo assumes that the squire is a wealthy man. However, his opinion changes after arriving at the squire's house, which he discovers to be a dark and gloomy sepulcher. Inside the house the squire questions Lazarillo about his past and does not eat anything because "he already ate" before he found Lazarillo. As little Lázaro begins to eat a few pieces of bread, which he garnered from begging, the squire stops him, takes his servant's piece and eats it. Lazarillo sleeps at the squire's feet on an uncomfortable bed.

The next day the squire goes to Mass while Lazarillo prays and begs. Upon returning home, he shows the squire some of the bread and tripe that he earned from begging. The squire

warns his servant not to tell anyone that both of them live in the same house so that his begging does not damage the squire's honor. Lazarillo feels sympathy for his master, who boasted about the "great meal" that he ate prior to Lázaro's return, because he knows that the squire lied to him. Out of compassion and pity, Lázaro feeds his master. This pattern continues until the city prohibits foreigners from begging; due to this ordinance, little Lázaro and his master starve until his master finds a *real*—a coin—which he gives to Lazarillo to buy bread, meat and wine. In the street Lazarillo encounters a funeral procession and fears that they are going to the squire's house because the widow says: "Marido y señor mio, ¿adónde os me llevan? ¡A la casa triste y desdicha, a la saca lóbrega y obscura, a la casa donde nunca comen ni beben! (my husband and master, where are they taking you? To the sad, unhappy abode; to the dark and frightful habitation where neither meal nor drink is to be had)" (*Lazarillo de Tormes* 96). Lazarillo fears that the procession is bringing the body to the squire's house so he runs home and bars the door. The squire laughs at his servant's worries. Although they both eat, Lazarillo cannot enjoy the meal due to the prior event.

Next, Lazarillo's master tells his life story, in which a noble failed to remove his hat to the squire first. On another occasion, a craftsman disrespected him because the craftsman did not use the proper greeting. The squire then describes his large prosperous estate that he owns in a distant land. The landlord and his wife interrupt this conversation and ask for the rent. The squire says he needs to get change at the market; however, he never returns. The next day, the creditors return with a sheriff and a notary who aggressively question Lazarillo about where all the squire's possessions went. Lazarillo responds by telling them about his master's large estates in *Castilla la Vieja*, Old Castille. Everyone except little Lázaro laughs and the authorities release

him for his innocence. The sheriff and the notary demand payment for their services and seize the owner's bedcovers.

In the fourth *tratado*, *las mujercillas* (little women) who helped Lázaro in the third *tratado*, direct Lázaro to a Mercedian Friar, who the little women call their *pariente* (kinsmen or relatives). This friar wanders around town all day and neglects his religious duties. Lázaro receives his first shoes from this friar and says that his master wears out more *zapatos* (shoes) than anyone else in the Order. After eight days, Lázaro has worn out his new shoes and leaves his master “*por esto y cosas no digo salí de él* (For this and for other little things I will not report, I left him)” (*Lazarillo de Tormes* 111).

In the fifth *tratado*, Lázaro serves a pardoner, who he calls the most unscrupulous man he has ever seen. When his master arrives at a parish, he offers the clergyman different fruits; if the clergyman lacks an education, he pretends to speak in Latin to appear educated. One time in Toledo after two or three days of attempting to sell a *bula* (papal bull or indulgence), he and the *aguacil* secretly hatch this scheme. He and the *aguacil* fight over a game of chance, which causes such a ruckus that the whole town witnesses their fight. The next day the pardoner gives another sermon on indulgences. However, the *aguacil* enters the church and tells the crowd that the pardoner is hawking counterfeit indulgences. The crowd begins to shout, and the pardoner prays to God on his knees that a miracle may happen so that the people may see the veracity of his bulls. After this prayer, the *aguacil* falls into convulsions and rolls on the floor. The crowd tries to help him without avail. They entreat the pardoner to heal the *aguacil*; he complies, orders everyone to pray, and places a papal bull on the *aguacil*'s head.

The *aguacil* “miraculously” recovers and everyone in the audience, now convinced of the bull’s spiritual power, buys indulgences. Word of this event spreads to other neighboring towns such that upon entering a town, he can sell hundreds of indulgences without ever speaking a word. Lázaro later discovers his master’s trickery when he sees the pardoner and the *aguacil* laughing about the event.

In the sixth *tratado*, Lázaro briefly serves a painter of tambourines before he moves onto his next master, a chaplain. Under his employment, he sells water for four years until he earns enough money to buy a used set of proper clothes. At the end of the section, he dresses himself in these clothes, which resemble the squire’s costume, and departs in order to seek better employment.

In the seventh *tratado*, he briefly serves under an *alguacil*; however, he quickly renounces his post because his new job entails many dangers. Instead, he decides to seek a royal post, and becomes the Town Crier. One day the archpriest notices Lázaro and beckons him to marry his maid, with whom the archpriest carries out an affair. Lázaro agrees to the arrangement because his master promises that the marriage will increase Lázaro’s honor. Rumors begin to circulate about his master’s affair so one day Lázaro confronts the archpriest on the matter. His master tells him to ignore the rumors and his wife begins to cry. To keep peace in his household and to defend his wife’s honor, Lázaro swears on the Sacred Host that his wife is the best wife in all of Toledo. He concludes the book by saying, “*Pues en este tiempo estaba en mi prosperidad y en la cumbre de toda buena fortuna, de lo que de aquí adelante me sucediera, avisaré a Vuestra*

Merced. (It was then that I was in my prosperity and at the very pinnacle of all good fortune)”
(*Lazarillo de Tormes* 135).

F. Conclusion of Spain’s Golden Age

Although not utopian, Spain experienced a period of relative prosperity during its Literary Golden Age. Although Spain flourished politically, economically and culturally, this occurred unequally throughout the country. In analyzing *Lazarillo de Tormes*, one must ask: How would someone in Lázaro’s position—a rogue without a family—see this period? Far from prosperous, Lazarillo starves for much of his childhood. Through deceit and machinations, Lázaro arrives at prosperity and comfort.

CHAPTER II: RESEARCH QUESTIONS

To the modern critic, *La vida de Lazarillo de Tormes y de sus aventuras y adversidades* poses many problems. One cannot arrive at the book's precise meaning because the author remains unknown. If critics were to know who wrote the book, they would identify similarities between the book and the author's life to approximate the book's moral, or its lack of one. Additionally, some commentators view the book as incomplete or unfinished; although the author developed the first three *tratados*, the final four *tratados* seem short and incomplete. Does this diminish the book's purpose? Can the readers still fruitfully discover the book's meaning in an "incomplete" story? Modern critics have utilized the book's artistic elements, such as its linguistic structure, themes and temporal structure, to arrive at an interpretation of it. Others have compared the book with classical European folklore and other period literary works. This thesis proposes a synthesis of the latter two approaches. This thesis will analyze, using irony and foreshadowing, how the seven *tratados* correlate or fail to correlate with the seven deadly sins. The following research questions will guide this study.

1. In the sixth *tratado*, Lázaro dresses himself similarly to the squire from the third *tratado*. Is this only one isolated instance or does Lázaro incur his masters' behaviors and mannerisms throughout the book? If so, when does Lázaro show these mannerisms? Does this provide the book with artistic unity⁵?
2. Similar to other folkloric stories, Lázaro's masters lack a proper name. Likewise, his parent's names are so generic that they are rendered useless. Does the lack of a proper name

⁵ Artistic unity means that the work contains narrative and thematic elements that connect the work.

reflect an absence of character development throughout the story? Do Lázaro or any of the characters undergo a serious transformation throughout the book? How do the *tratado*'s themes convey character development? Does Lázaro develop as a character? How does this character development take place within each *tratado*? How does character development contribute to the book's artistic unity?

3. Some critics have commented that each of Lázaro's masters represent one of the Seven Deadly Sins. My analysis will further investigate this theme by using definitions and examples found in St. Thomas Aquinas' *Summa Theologiae* and other studies on the seven deadly sins, which provide examples of their symbolic use in literature. Do any correlations exist between the seven capital sins and the seven *tratados*?

CHAPTER III: CRITICAL INTERPRETATIONS

Over the course of nearly five hundred years, many critics have analyzed *Lazarillo de Tormes* from various perspectives, some classical and objective, and others modern and more controversial; despite their different methodologies each study contains valuable and useful information. For clarity and organization's sake, one can divide these academic findings into two groups. The first, critical studies, analyzes one specific literary aspect or compares the book with other period literature. The second group, critical interpretations, offers a more comprehensive and ideological interpretation of the work. Critics tend to accept literary criticisms as fact and to debate critical interpretations.

A. Critical Studies

Numerous critical studies become invaluable when one desires to understand *Lazarillo de Tormes* from a mainstream and modern academic perspective. In particular, Tarr's landmark study on artistic unity, Guillén's study on the book's temporal disposition and Lázaro Carreter's study that compares *Lazarillo de Tormes* with period folklore tend to arise in nearly all critical discussions about the book. Over a series of critical articles, Nowak identified connections between Lázaro's masters and the seven deadly sins; however, he only wrote articles about the first three masters. Other critics discuss God's role in the story. Interpreters analyze and apply these studies to formulate more encompassing interpretations about the work.

1. *Artistic Unity*

Until the twentieth century, critics often considered *Lazarillo de Tormes* an incomplete work because although the early *tratados*, which entail nearly eighty percent of the work, contain many details, the later ones offer the reader sparse descriptions. Unlike contemporary readers, 16th century readers were not accustomed to reading a narrative that has a central character with a continuous identity who progresses through numerous experiences; generally the reader considered each *tratado* to function independently, similar to episodes found in the *Conde Lucanor* by Don Juan Manuel (Dunn 30-31). One could say that in each *tratado* a problem or a misfortune befalls the protagonist; he overcomes these by employing trickery and deceit. After resolving an adversity, Lázaro finds a new master and experiences a new challenge (Dunn 33). It seems that the book's sixteenth and the seventeenth century audience read *Lazarillo de Tormes* as a book of jest, with individual events told by a common narrator, and not as a modern novel, which contains more character development (Dunn 35).

Since the twentieth century, the academic debate about artistic unity fundamentally has changed. In 1927, F. Courtney Tarr published *Literary and Artistic Unity in the Lazarillo de Tormes*. In this study, he identified various factors within the work that connect together Lázaro's misadventures. Importantly, his work and subsequent studies concluded that the book contains various connective elements; nevertheless, most modern literary criticism does not call the book a novel. One can observe a connective statement at the end of the second *tratado*, when the priest casts out Lázaro, he comments "no es posible sino que hayas sido mozo de ciego (You could not have come to be as you are from having served as a blind man)"; this provides a clear link between the first and the second *tratado* (Tarr 409, *Lazarillo de Tormes* 71). *Las mugercillas*, which most critics identify as a euphemism for prostitutes, connect the fourth and

the third *tratado* (Tarr 413). Another connection exists between the third and the sixth sections, when Lázaro dresses himself in a costume similar to the squire's clothes (Collard 263-264). As Tarr observes in the third *tratado*, Lázaro ironically contrasts his current master, the squire with his former masters to connect the first three *tratados*:

Este, decía yo, es pobre y nadie da lo que no tiene; mas el avariento ciego y el malaventurado mezquino clérigo, al uno de mano besada y al otro de lengua suelta, me mataban de hambre, aquellos es justo desamar, y aquéste es de haber mancilla (This man- I said to myself- is poor, and no man can give what he doesn't have. On the other hand the miserly blind man and the scrounging, mean priest had assets: the one gained them by kissing hands, the other with a quick tongue. These two I had reason to abominate, for they starved me needlessly, but the squire is only deserving of pity) (*Lazarillo de Tormes* 91-92)

Furthermore themes connect the book. Tarr believes that hunger acts as a unifying theme within the first three *tratados*. Although Lázaro ascends the social ladder, his hunger worsens. Tarr concludes that this theme does not continue throughout the remaining *tratados* because the author executes the theme as far as possible when Lázaro and his master literally starve together and misfortune deprives Lázaro of his only opportunity to enjoy food; therefore it would prove pointless for the author to continue this theme's development (Tarr 412). The anonymous author connects the book's beginning and end when Lázaro assumes his mother's aspirations, "arrimarse a los buenos (to draw near the good people)" (Tarr 418, *Lazarillo de Tormes* 15).

Other formulaic patterns in the book support Tarr's claim that *Lazarillo de Tormes* has artistic unity. For example, throughout the book, but most visibly the early sections, Lázaro imitates his father's and his stepfather's profession, thievery. Although not always a thief, the events in Lázaro's life follow a basic pattern. First, the protagonist transgresses or steals. For example in the second *tratado*, Lázaro imitates his father's sin, stealing wheat, when the protagonist steals bread from the priest's chest (Nowak, *The Cerrar/Puerta Imagery and the Theme of Hopelessness in Tractado Segundo of Lazarillo*, 50). Next, Lázaro's master catches him and forces him to confess. After his confession, his master punishes him or exiles him; the third *tratado*, reverses these roles when the squire ironically steals rent and leaves Lázaro to avoid his punishment (Carey, *Lazarillo de Tormes and the Quest for Authority*, 36).

Throughout the book, Lázaro omits details and inserts linguistic ellipses; this allows the reader to imagine the episodes' details. One finds the book's most startling ellipsis in the fourth *tratado* that ends with the phrase "por otras cosillas que no digo, salí dél (For this and other little things I will not report. I left him)" (*Lazarillo de Tormes* 114). Although this may affect the reader, due to the *tratado*'s small size, similar omissions exist throughout the book; one finds in the first *tratado*, "de las cuales contaré algunas (of which I will recount some)" (*Lazarillo de Tormes* 27) and "dejo de contar muchas cosas (I'll forego informing you of more things)" (*Lazarillo de Tormes* 37) (Tarr 413).

Tarr and other critics assert that a second author or editor likely added the *tratados*' headings due to their third-person perspective; this contrasts with the book's autobiographical format (Tarr 415). To connect these *tratados*, Lázaro enters into a transitional stage between

each master that offers little characterization and description; in these transitional paragraphs Lazarillo begs, becomes a painter's servant and becomes employed under an *alguacil* (sheriff). Tarr asserts that the fourth *tratado*'s friar also functions as a transitional figure; however, this claim seems more debatable (Tarr 413-414).

From the typical modern critic's perspective, the *tratados* in *Lazarillo de Tormes* rely on one another and clearly progress. The author bases his story around one event, *el caso*; the entire book directly and often times indirectly, describes the case or puts the case in Lázaro's desired context (Carreter 84-88). Various sentences throughout the story connect the *tratados*; for this reason most critics evaluate the entire work rather than its individual pieces.

2. *Study on Time*

In "La disposición temporal del Lazarillo de Tormes," Claudio Guillén identifies how time flows within *Lazarillo de Tormes*. He initially notes that the book's time does not conform to the natural flow, or that the amount of white-space an event fills does not signify the event's duration; rather, these narrations conform to the protagonist's present memory and conscious. This memory intervenes in the narration when the author increases or decreases an event's narrative length. One can divide the book into three temporal planes (*planos*): when the narrator speaks or writes, when the event actually occurred, and the importance of the event to Lázaro. Over the course of the tale, the author eliminates the third plane and the remaining two planes converge; this explains the radical temporal shift after the third *tratado* (Guillén 271-273).

In order to expand on Tarr's previous analysis, Guillén observes a connection between Lázaro's hunger and the passage of time; as the protagonist's hunger worsens, time slows. This

becomes abundantly clear in the third *tratado* when time nearly halts and the narrator recounts events by the hour (Guillén 275).

Although time continues forward after Lázaro's birth, the rate changes throughout the literary work. In the first three *tratados*, which occupy the majority of the work, Lázaro describes his psychological formation as a child; however, in the remaining four *tratados*, time accelerates until it meets the present (Guillén 279).

3. *Lázaro's Masters and the seven deadly sins*

Other critics have noticed a correlation between Lázaro's seven principal masters, or at least between the seven divisions within the book, and the seven deadly sins: wrath, gluttony, pride, avarice, envy, sloth and lust; each of which Lázaro acquires after he studies underneath a master (Jaén 130). Although, Lázaro's masters exhibit multiple sins, some define their personality better than others do it. For instance, one could surmise that this attribute seems to encapsulate why Lázaro grows to despise the master (Tarr 420). At the end of the book, Lázaro seems to exhibit each sin. However for many valid reasons, what sin a master best represents continues to cause debate in the academia.

Nowak has analyzed this theme extensively in his commentaries on the blind man, the priest and the squire. He believes that the blind man functions as the capital sin of wrath; to give some examples, in which the master exhibits this sin, Nowak cites the episode with the bull-shaped statue, the wine jar episode, and the event with the turnip and the sausage (The Blindman's New Function: An Exemplum of the Capital Sin of Anger in Lazarillo de Tormes, 901,903). To overcome his adversities with the blind man, Lázaro learns his master's sin and

unleashes wrath on the blind man, so he metaphorically transforms his master into a bull and chides “¡Olé, Olé!” (*Lazarillo de Tormes* 45).

Nowak suggests that in the second *tratado* the priest represents gluttony. One encounters conflict in this *tratado* when the chest opens and closes. Each time that the priest closes the chest, he counts the loaves of bread; this suggests that he tends to keep things locked-up and greedily stores food goods for himself (Nowak, “The Cerrar/Puerta Imagery and the Theme of Hopelessness in *Tratado Segundo* of *Lazarillo*,” 47,48). The quote, “Toma, come, triunfa, que para ti es el mundo, Mejor vida tienes que el Papa (Take, feast on this banquet, eat satisfy your desires be victorious, for the world is yours. Child you live better than the Pope),” shows how much the priest values food (*Lazarillo de Tormes* 50). Most critics oscillate between calling the priest gluttonous and miserly because both arguably describe the priest well. However, gluttony seems to fit the priest better for reasons on which I will elaborate in the fourth chapter.

Many critics concur with Nowak’s belief that the squire symbolizes pride. Although the house’s exterior and the squire’s physical appearance seem alive, on the inside they are empty and dead. The squire drinks water as opposed to wine, which Nowak believes to symbolize life throughout the book (Nowak, “The Squire as an Incarnation of Pride in *Lazarillo de Tormes*,” 17, 20). Furthermore, when the squire describes his ideal master and tells Lázaro how he would serve him through flattery, hypocrisy and deceit, Nowak asserts that the squire’s long, detailed description dramatically contrasts with Lázaro’s sincere service; this only highlights the squire’s extreme narcissism because he fails to recognize Lázaro’s virtuous and honest service (Nowak, “The Squire as an Incarnation of Pride in *Lazarillo de Tormes*,” 30).

From what I can ascertain, Nowak did not complete any other analyses about Lázaro's later masters and his analysis about the priest seems to lack the critical acceptance that his other essays have received. Due to this, I intend to analyze this theme in a later section, which will compare textual descriptions of Lázaro's later masters with Aquinas' definition of a capital sin.

4. *Study on the Reader*

In his comparison of *Lazarillo de Tormes* with the biographical genre, Gitlitz identifies that the author probably wrote the book for at least four readers. The author himself provides the first reader. Similar to Guillén, Glitz observes that the author assembled past events that best tell a convincing story; therefore, the author may omit events that harm his case (Gitlitz 62-63).

The author alternates between various roles. Sometime he acts as Lazarillo and other times he acts as Lázaro; occasionally he intervenes by directly characterizing a master. (Gitlitz 62-63). Gitlitz also believes that the Inquisition acted as the second author who controlled what the author wrote and what he omitted; hence, the book contains many ellipses to avoid self-incrimination in cases of sexual deviance (Gitlitz 65). Third, the author wrote for a broader public, who read the book after its publication (Gitlitz 65-66). During the Golden Age, the author may have viewed God as the biography's final reader (Gitlitz 67).

5. *Role of God*

Commentators note numerous references to God throughout the book; in fact, Lázaro writes *Dios* 66 times, *Señor* 15 times, *Señor Dios* and *Su Majestad* each one time (La Concha 155). To some critics analyzing these references may lead to a deeper understanding of the story.

God assumes many roles within the story; He aids the afflicted, persecutes the guilty, such as Lázaro's father, He blinds the blind man, so that Lázaro may take revenge on him and He answers Lázaro's prayers for food when He sends an angel in the form of a tinkerer. Lázaro sees God's face in the priest's bread and becomes illuminated by God (Asensio 88-89). Furthermore, these divine invocations differ with the blind man's hypocritical prayers from the first *tratado* because Lázaro acts sincerely; the protagonist truly wants other people to die so that he may eat in the second *tratado*, and he truly wants to die in order to escape his current suffering in the third *tratado* (Gilman 160). It seems that God answers Lázaro's prayers, at least to some degree, after the third *tratado* because Lázaro experiences no more hunger for the book's remainder (Gilman 161).

The work contains other heavenly symbols. For example, Nowak notes the use of water, a symbol of baptism, throughout the work. In the first *tratado*, water acts as a symbol of Lázaro's physical birth and an introduction to the world's hard reality via the stone bull. Additionally, Lázaro refers to arriving at a *buen puerto* (good port) in the prologue because he has become a respectable *hombre de bien*; this refers to his economic success, not his moral goodness (Nowak, The Blindman's New Function: An Exemplum of the Capital Sin of Anger in Lazarillo de Tormes, 900-901).

The book also contains a prophet, of questionable saintliness nevertheless, in the form of a blind man. Nowak makes this assertion based on various observations. For example, the blind man identifies the statue precisely as bull; however, Lázaro does not (Nowak, The Blindman's New Function: An Exemplum of the Capital Sin of Anger in Lazarillo de Tormes, 901). Second,

he says that Lázaro will become “*bienaventurado*”; this seems similar to his father’s experience. The blind man twice washes Lázaro with wine, which represents life. In the first *tratado* it represents Lázaro’s physical survival; however, upon his employment by the archpriest it represents economic survival (Nowak, *A New Perspective on Tractado Primero of Lazarillo de Tormes: The Structural Prophecy*, 326, 327). Wine provides a reference to Christ’s sacramental blood, a spiritual source of life (Sitler 87).

Despite the use of religious symbols, such as bread and wine, the author does not utter the name of Jesus Christ directly. However, one can see various allusions to him throughout the book (Sitler 86). For example, Lázaro sees God in the bread, which provides a clear reference to various biblical citations and the Eucharist (Sitler 86-87). The ark on one level represents the tabernacle, which contains the Eucharist, but on another level it represents Jesus himself. Similar to Christ, the ark becomes pierced and struck by nails (Sitler 89-90). In “the Cerrar/Puerta Imagery and the Theme of Hopelessness in *Tractado Segundo of Lazarillo*”, Nowak concurs with this observation (50). Lázaro suffers a blow on the head and sleeps in the metaphorical belly of a whale, which renders him unconscious for three days (Sitler 91).

Despite this sacrilege, this does not necessarily indicate a cynical or skeptical view of God himself because to Lázaro, God appears directly responsible for all good and bad actions. Therefore, Lázaro has no personal moral culpability (Gilman 157-158, Sitler 95). For example before the blind man leaps into a column, Lázaro proclaims: “Dios le cegó aquella hora el entendimiento (fue por darme dél venganza) (God blind him in that precise moment (to grant me my vengeance))” (*Lazarillo de Tormes* 45). When he finds the squire, he says: “topóme Dios

con un escudero (God saw it fit to have me meet up with a squire)" (*Lazarillo de Tormes* 72). Far from the cynical critic's view that God only appears in the book due to its oral style and that one could replace the references to God with chance or luck, these constant references seem to hold God responsible for Lázaro's actions and success (Gilman 159, La Cocha 159).

6. *Folklore*

Other commentators call *Lazarillo de Tormes* the culmination of medieval tradition and a compendium of European folklore; nevertheless, in many ways this book escapes traditional folkloric structures (Carreter 63-64). This section will identify some connections that other critics have observed.

Structurally the work follows traditional folklore norms in many ways. For example, Lázaro's characterization follows the traditional hero's characterization; the attributes that defined his parents mark Lázaro. His father was a thief and his mother was an *amancebada*, or an unmarried woman who lives with an unmarried man (Carreter 107). Additionally in traditional folklore, the number three predominates throughout the entire work. For this reason, critics call the first three masters the most important ones (Mancing 428).

Lazarillo de Tormes directly implements other elements. For example, the book contains a blind beggar and miserly priest; both are stock characters in medieval satire and literature (Tarr 409). Similar to other folktales, clergymen tend to worry about their financial health more than their personal spiritual health (Carreter 126). The book reinforces the belief that snakes hide near children and that keys symbolize sin, which is very similar to other folktales (Carreter 127). In

the fourth *tratado*, Lázaro acquires a pair of shoes, which in folklore usually implies sexual activity or a loss of sexual innocence (Thompson and Walsh 446).

The author may have borrowed other elements from different European Renaissance books. For example, studies identify *Asno de oro* as an influence on the book's structure and presentation (Carreter 34-35). Lázaro's birth within the river could act as a parody of *Amadís de Gaula* (Carreter 72). Folklorists commonly use prophecies to maintain the audience's attention; the blind man performs this function within the first *tratado* (Carreter 89-90). The concept of a thieving miller exists in the works of Chaucer and Italian authors (Carreter 104). Similar to *Lazarillo Tormes*' pardoner who feigns a miracle with his bull, in *Novellino* by Masuccio de Salerno a monk uses false relics to "perform a miracle" in order to revive his accomplice (Bataillón 35).

Other recent studies show parallels between Lazarillo and the myth of Bacchus, or Dionysus. In both myths the protagonist becomes the son of wine; in this case, Lazarillo, the servant of the blind man, eventually becomes the *pregonero* of wine. The vomiting of sausage suggests frenzied meat eating, unrestrained gluttony and sexual gratification (Clark 556). One sees sexual license throughout the book, particularly in the fourth and the final *tratado* (Clark 558). All of these elements act as parallels between the two stories.

Lázaro's name also carries biblical connotations of poverty and suffering found in the parable about the beggar Lázaro in Luke, 16:19-31 and a different Lázaro's death and resurrection found in John, 11 :1-44 (Fiore 34). In addition to these biblical implications, Lázaro's name may correspond to a Renaissance view of St. Lazarus. Many believed that St.

Lazarus was a sinner who only converted after Jesus raised him from the grave. The book might use the name here to create a misleading claim to virtue while alerting the reader to the protagonist's vices (Clark 560). Some popular expressions from the period that use the name Lázaro include: "Más pobre que Lázaro (More poor than Lazarus), Más pobre que Lázaro y que Job (More poor than Lazarus and Job)" (Bataillón 27).

By chance or intention, these parallels exist between *Lazarillo de Tormes* and other European period stories. However, critics note that Lázaro occasionally changes concepts found in folklore; this alters the work's meaning (Carreter 66). Therefore, the symbolism from one work does not always translate to a different work.

B. Critical Interpretations

Critics arrive at many differing, and often contradictory, conclusions about *Lazarillo de Tormes*' philosophical meaning. Although most critics support their arguments with the text and the literary studies mentioned above, these interpretations often reflect the 21st century's philosophical culture. Without a doubt, these interpretations make the text more accessible to a modern audience and have much pedagogical utility; however, do they diminish the text's original meaning (Dunn 39)? Do critics construct a text's meaning, thus allowing it to evolve and to change from generation to generation, or do they simply attempt to discover the author's original intent (Carreter 68)?

1. *The Skeptical Interpretation*

Most critics admit that *La vida de Lazarillo de Tormes y de sus aventuras y adversidades* contains many humorous and ironic elements, which satire sixteenth century Spain; such analyses proceed from the work's earliest criticisms (Cejador 8). These elements lead the reader to believe the author wrote the story in a sardonic and skeptical manner; for some critic's the book's title, style and characters each reflect the work's sarcasm and skepticism. However, critics disagree on the forcefulness of the book's cynicism and where readers may infer this tone. As a result, even critics who believe Lázaro to be a cynic come to different conclusions; some claim that the book either has no moral, while others believe that it shows the human tendency to confuse fame and success with honor (Shirply 180). Critics who read the book from a cynical perspective note that the work focuses on Lázaro not Lazarillo (Guillén 271). Additionally they distrust Lázaro's narration because he lies and deceives the reader throughout the story; due to these reasons, cynical readers tend to hold harsher opinions towards the author (Shirply 186). For example, Shirply describes Lázaro as "a complaisant cuckold: that is, a husband knowingly both sinned against and sinning, or in more up-to-date terms a coconspirator" (Shirply 180).

Although these critics agree that the book may reveal deterministic elements within the culture, it most prominently shows Lázaro's cynicism. Far from an objective sociological researcher, Lázaro's narration allows him to create the book's reality, to recount only the events that he wishes to show the audience, and to interpret them in a personally beneficial manner. Although the author gives his younger counterpart the diminutive name Lazarillo, the author, a sardonic hardened adult, not a suffering young boy, sarcastically criticizes his society's social structure. He organizes the story and its contents, writes the narrative and the dialogue; this continually blurs the distinctions between himself and others (Shirply 181, Fiore 85-86). One can

see this attempt to obscure reality within the book's title; at first glance *fortunas y adversidades* appear antonymous; nevertheless, they ironically refer to both Lázaro's positive and negative fortunes (Fiore 34).

However, not all commentators agree with this purely cynical perspective. Others argue that Lázaro psychologically develops as a narrator. First, he learns to distinguish between facades and reality. Next, he learns how to create his own mask to obscure difficult events. Third, he learns to lie but can distinguish it from the truth. In the final *tratado*, Lázaro can no longer distinguish truths from lies; to him, they become one in the same (Carey, *Asides and Interiority in "Lazarillo de Tormes" A Study in Psychological Realism*, 131).

a. Distrust/Disparagement Towards Religion

Unlike other humorous or ironic book's from this age, the author does not separate the Church from secular society or attempt to reform this institution; instead, he evaluates it as a large corrupt institution within a flawed society (Fiore 50). Lázaro comments:

No nos maravillemos de un clérigo ni fraile porque el uno hurta de los pobres y el otro de casa para sus devotas y para ayuda de otro tanto, cuando a un pobre esclavo el amor le animaba a esto (Seeing how clerics steal from the poor and friars steal from the convent to give to their secret admirers, it shouldn't outrage us that the poor slave should steal for love) (*Lazarillo de Tormes* 19).

Some critics notice that Lázaro's relationship with God has a more opportunistic tone than a sincere one (Truman 601). He never prays for another's benefit; rather his petitions only benefit

himself and express his personal suffering (Fiore 52-53). In his prayer to God about the squire, Lázaro wonders: “(C)uántos de de aquestos debéis Vós tener por el mundo derramados, que padescen por la negra que llaman honra lo que por Vós no sufrirán (How many others like him have You scattered around the world, who suffer for that black whore they call honor what they’d never suffer for you) (*Lazarillo de Tormes* 84).

Far from an innocent child’s confusion, Lázaro, as an adult, sacrilegiously manipulates metaphors; he calls the priest’s chest a “paraiso panal (breadly paradise),” sees “la cara de Dios (the face of God)” in the chest’s bread, and adores the bread, but he does not receive it in order to express his cynicism towards the priesthood (Fiore 54).

The fourth *tratado* recounts the time that Lázaro spent with a monk from the Order of Mercy. One ought to note that unlike the book’s other clergymen, the monk belongs to a specific religious order, which implies that readers should believe that the reference has significance and intent. The Mercedarians typically fulfilled two of the seven Corporal Works of Mercy by visiting the imprisoned and the sick. (Thompson and Walsh 442). However, this *tratado* in jest omits the anticipated objects (“a los enfermos”, “a los prisioneros”). Some critics have interpreted this as evidence that shows the monk’s sexual deviance (Thompson and Walsh 442-443). Historically this interpretation also may fit because after 1525 the Inquisition prosecuted Mercedarian sodomites (Thompson and Walsh 445). Some skeptics believe that in this section Lázaro manipulates his own words in order to convey sexual encounters. *Mujercillas* (little women) call the monk *pariente*, who is involved in many secular affairs. The monk’s shoes seem to imply the habitual sexual action of the monk (Fiore 65-66). The *tratado* ends abruptly when

Lázaro says: “Y por esto y por otras cosillas que no digo, salí dél (For this and other things I will not report, I left him) (*Lazarillo de Tormes* 111).”

In the final *tratado*, Lázaro marries a woman, who acts as the archpriest’s concubine. After rumors spread about his wife’s affair, Lázaro “imposes” silence on the community when he violently threatens the town’s gossips. Some critics note that Lázaro’s marriage challenges the institution; unlike a chivalrous Christian marriage, Lázaro marks his relationship with silence and violence (Fiore 76-77). His moral posturing about his wife’s virtue mocks the priest’s assertion that the marriage will increase Lázaro’s honor (Truman 603).

b. Asides

Through Lázaro’s thirteen unspoken asides, the author reveals what he really thinks about his masters; these asides directly share his sarcastic and critical opinions with the audience without affecting the world dominated by appearance and honor around him. (Carey *Asides and Interiority in Lazarillo de Tormes A Study in Psychological Realism* 119-123).

For example in the second *tratado*, Lázaro comments on the priest’s miserliness or avarice; in the following quote, he applies this criticism to the priesthood in general: “(N)o sé si de su cosecha era o lo había anejado con el hábito de clerecía (I don’t know if it was because of his natural disposition or if he seized it after donning his priestly garb)” (*Lazarillo de Tormes* 47, Fiore 49) The narrator interjects once again after the priest gives him a plate with bones on it and says: “Toma, come, triunfa, que para ti es el mundo, Mejor vida tienes que el Papa (Take, feast on this banquet, eat satisfy your desires be victorious, for the world is yours. Child you live

better than the Pope)” (*Lazarillo de Tormes* 50). In response to this, Lázaro thinks to himself:

“Tal te la dé Dios (May God give you a life such as this)” (*Lazarillo de Tormes* 51).

In the third *tratado*, Lázaro regularly refers to his master as *tú* in his internal thoughts, as opposed to the more formal *vós*. In response to his master’s comment about a great meal that he “ate”, Lázaro sarcastically says, “La buena que tú tienes... te hace parecer la mía hermosa (The feast you’ve had... makes mine seem so terribly attractive)” (*Lazarillo de Tormes* 89). This aside and others reveal Lázaro’s opinions about his former master’s pretentious habits and behaviors (Fiore 59). The fifth *tratado* mocks his society’s religious values through the exposition of false religious morals, worthless papal bulls, insincere sermons and fake miracles (Fiore 70). Lázaro describes the pardoner as, “el más desenvuelto y desvergonzado y el mayor echador dellas que jamás yo vi (He was the greatest, most confident and unashamed dealer in absolutions that I ever saw). Although largely regulated to the background throughout the fifth *tratado*, at the section’s end an elderly Lázaro interjects, “¡Cuántas destas deben hacer estos burladores ente la inocente gente! (These con artists must hoodwink so many innocent people with these scams⁶!) (*Lazarillo de Tormes* 125). Through these internal asides, the author utilizes dark humor to opine on his current master.

c. Linguistic Manipulation

Throughout the story, Lázaro utilizes linguistic devices and antonymous words to deceive the superficial reader, to create humor and to make distrustful remarks. For example, he calls people and events *buen*; however, an observant reader realizes that they lack this specific ethical

⁶ One might also translate this to mean frauds or swindles

quality (Truman 602-603). At the beginning, he states that he has arrived at *buen puerto* (safe port); this contrasts directly with the book's context, a man with an uncertain fate writing to his judge (*Lazarillo de Tormes* 11). His mother “*detirminó arrimarse a los buenos* (decided to draw near the virtuous);” however, she finds herself in an unmarried relationship with a dark-skinned servant (*Lazarillo de Tormes* 15). The reader sees a similar chain of events when Lázaro also decides to draw near the virtuous by marrying an adulterous wife and associating with the archpriest.

Additionally, the work contains various examples of word play, which implies trickery by the author. For example the use of *jurar* in, “*Y torné a jurar y perjurarse que estaba libre de aquel truco* (*Lazarillo de Tormes* 39),” and use of *burlas* in “*las malas burlas que el ciego burlaba a mí* (*Lazarillo de Tormes* 44),” provides examples of paronomasia. One finds antithesis, or two contrasting words or phrases in “*el día que enterrábamos, yo vivía* (on the burying days I found life) (*Lazarillo de Tormes* 53).”

d. Conclusion and criticisms of this reading

In *Lazarillo de Tormes*, Lázaro supposedly writes an accurate autobiography for *Vuestra merced*; despite this ruse, Lázaro's preeminent skepticism skews the story. He constructs with words a world in which no one can judge his actions; critics suspect that he confesses his personal corruption and everyone else's immorality in order to show traditional morality's irrelevance. For this reason, *Vuestra merced* should exonerate Lázaro of his accused offense (Fiore 100).

Nevertheless, the blanket statement that Lázaro is a corrupt skeptic contains some logical gaps. For example, it ignores the apparent compassion and initial respect Lázaro feels for the squire (Jaén 131). Some argue that despite Lázaro's moral corruption at the end of the book, he still has this charitable attribute (Jaén 134, Rivers 241). Others question who has Lázaro inconvenienced with his actions, personal pride, fearfulness and dishonesty-aside from killing the blind man (Woods 581). After all, the author must have some humility because he published the book anonymously. Furthermore, Lázaro seeks recognition for his actual accomplishments and not imagined ones as the squire does (Woods 581).

2. *The Reformist Interpretation*

Other critics search the text for philosophical meaning because in the prologue Lázaro implies that the work contains such depth. In this search, some critics suspect that the book forms a part of a religious reform movement because five of the protagonist's masters work as clergy; opinions as to which movement the author belonged varies from author to author. His first master introduces the biblical theme of the blind leading the blind when he manipulates religious beliefs and invokes saint's names in his prayers, which he doesn't always complete, in order to earn money and create a reputation (Hanrahan 333).

These critics tend to focus on the second *tratado* and the fifth *tratado* because these seem to best support their argument. While serving the priest, Lázaro criticizes the church's Eucharistic doctrine (Hanrahan 334). Some argue that Lázaro represents the *alumbrado* (illuminist) movement and the chest represents the Church who rooted out heresy through its zealous priests. In reality, the Inquisition charged the *alumbrados* with a lack of respect for the

Eucharist, a quality seen both in the second and seventh *tratados*, and not respecting Jesus Christ and Mary; as already noted, the book does not reference either religious figure (Asensio 91-92). Despite the priest's early attempts to repair the chest, Lázaro continues his heresy. Rather than a competition over food, this contest likens itself to a religious battle; Lázaro claims to have personal knowledge based on his illuminative experience, and the Priest claims his authority based on his position (Piper 271).

In the third *tratado*, the squire attends Mass out of habit instead of sincere belief. In the morning, he goes to Mass but on the same day he attempts to solicit two prostitutes (Hanrahan 336). In the fourth *tratado*, the monk's *zapatos* may signify something more innocent than a sexual affair because within the context of the 16th century, they came to symbolize physical comfort; the rejection of them symbolized Christian poverty. Due to this, the shoes may signify the monk's economic comfort (Thompson and Walsh 445). In fifth *tratado*, Lázaro does not attempt to justify his master's actions or miraculous falsifications; rather, he distances himself from his master as much as possible (Hanrahan 337).

Next, a chaplain employs Lázaro to sell water and wine, an illegal commercial practice for the clergy during this period (Hanrahan 334). Finally, the archpriest has an affair with Lázaro's wife (Hanrahan 335). These masters suggest that grace and salvation cannot come from religious superstition, sacraments or corrupt leaders but only from grace alone (Hanrahan 335). Critics also state that Lázaro's internal comparisons lend his masters to this type of interpretation. For example, Lázaro compares Zaide's actions to the clergy's actions. This comparison equates the theft of a non-Christian to the religious authorities (Hanrahan 335).

3. Freudian Study on Pleasure

Others critics say that Lázaro characterizes himself as an epicurean throughout his story. In the introduction, he likens literature to food and mocks many Golden Age moralists' fears (Reed 58-59). To Reed pleasure, usually by food or sex, advances the story's plot. Although early in the story Lázaro lacks food, his affection seems to follow its presence. For example, he comes to accept Zaide, his stepfather, because he provides the family with food and keeps the family warm. In the first *tratado*, various quotes associate a lack of food with the devil or devilish tricks; Lázaro takes clear pleasure in drinking wine, and eating sausage and bread (Reed 62-64). At the beginning of the *tratado*, the blind man is masculine like a bull; however, some events in the *tratado* convert him into feminine cow. For example, Lázaro drinks from the wine jar between the blind man's legs, which some say suggests an image of someone drinking from a cow's teat (Herrero 10). The fire in the first *tratado* symbolizes a women's genital or sexual intercourse; this is similar to other images and expressions found in the works of Quevedo, who wrote in the 17th century. The turnip and the sausage represent male genital; some critics say that this implies a sexual interaction between Lázaro and his master (Herrero 12-15).

Some commentators claim that the third *tratado* contains many double entendres with sexual connotations. For example in fourth *tratado*, he continues his training under a friar but leaves because he does not experience sexual pleasure (Reed 64-66). In the fifth *tratado*, Lázaro gives the *buldero* lettuce and little fruits; Reed argues that these fruits describe sexual organs and cause the reader to associate sex with food. In the sixth *tratado*, the tambourine painter, who grinds colors, provides another sexual reference because he "grinds" (Reed 66-67).

Throughout the book, pleasure expressed through laughter advances the book (Reed 62). Despite the previously common critical assertion that *Lazarillo de Tormes* is a book of jest, the book only uses laughter as a noun, verb, and adjective 18 times; in these situations, guilt and bitterness tend to cause laughter (Pérez 529). However, Lázaro does not laugh externally; rather, he does so only silently and to himself. Minor characters typically laugh at Lázaro; for example the priest laughs after catching Lázaro “the snake,” the *aguacil* laughs when Lázaro describes the squire’s fictitious property, and the pardoner and his partner laugh amongst themselves after performing a false miracle (Pérez 530-531).

Playing also develops the book. Lazarillo metaphorically transforms the blind man into a bull to justify his actions (Yovanovich 23). Lazarillo does not learn intellectual knowledge from the blind man; however, he does learn the rule of life and of survival (Yovanovich 25). Yovanovich argues that through play and festive actions, the *pícaro* exploits social weaknesses for survival and material gain (Yovanovich 27). The *pícaro* makes all characters, regardless of social status, equal similar to revelers dressed in carnival masks (Yovanovich 55).

4. *Marxist Socioeconomic Interpretation*

Although numerous authors note socioeconomic elements within the book, Giancarlo Maiorino’s commentary offers the most thorough analysis of this theme. To summarize the story, Lazarillo, an impoverished and oppressed youth, overcomes his economic circumstances by associating himself with economical successful people. In Maiorino’s opinion Lázaro makes the defense that one should blame his society’s economic system and that “individual responsibility

cannot be assigned without also acknowledging the collective guilt of society” (Maiorino 4-6). Other critics, to a much lesser degree, concur that the book contains socioeconomic criticisms.

In Maiorino’s interpretation, the priest represents a social enclave that only desires to prevent thievery with mousetraps instead of changing society’s unequal distribution of food and goods; Lázaro had no choice other than to steal from the priest because the priest starved him (Maiorino 25). The priest shows his wealth because he eats meat most days; at the time, most people subsisted on ate wheat, barley, oats, millet and bread (Maiorino 27).

Maiorino interprets the squire’s story literally; nevertheless, he acknowledges that the master adds a few embellishments. Detached from his family and economic link, the squire cannot pay rent, has no inheritance and cannot work (Maiorino 36-37). The *tratado* provides Lazarillo with a lesson in economic counterfeiting; the squire uses his appearance, not his talents, to sustain him. However, this alone cannot sustain him; wishful words and empty promises cannot provide him with food in a society where economic production and materialist concerns supersede medieval honor (Maiorino 39-40). Despite his lack of food, the squire concerns himself with cleanliness. This shows his aristocratic disdain of physical labor, which necessarily dirties ones hands (Maiorino 46-47).

His fourth master betters Lázaro economic circumstance when he gives Lázaro a pair of shoes; Lázaro discovers the benefits of not walking barefoot. However, this master remains unproductive and does no real work; rather, he wanders around aimlessly (Maiorino 70).

Finally, Lázaro receives employment as a water carrier, which allows him to save money with the hope of attaining future luxury and leisure (Maiorino 55). Lázaro converts time into an

economic asset for his personal benefit (Maiorino 66). Not content with his current position, Lázaro leaves his job while wearing his new clothes in order to pursue a new post (Maiorino 72).

Lázaro's final job fulfills his desire to hold a salaried position and have economic security. The story in many ways completes the circle similar to his mother. Lázaro bases his romantic relationship on economic gain and confuses material good with moral good (Maiorino 78). Although some experts contest the economic comfort this position provided, it nevertheless represented a significant economic advancement for Lázaro. Now he works with members of a higher social class and enjoys greater economic security; as a *pregonero*, he likely needed to read, to play the bugle and to conduct auctions (Woods 582-586).

In Toledo, a materialist city driven by profit, Lázaro confuses honor and ambition when he enters into a pact with the archpriest (Maiorino 82). He understands that only corruption and privilege function in his culture. He seeks to use its corruption to his advantage in order to gain power. One cannot blame Lázaro because he conforms to the culture's norms (Maiorino 88). From this perspective, *Lazarillo de Tormes*, a humanist book, attempts to redefine poverty as a social illness so that Lázaro's contemporary institutions may remedy it (Castillo 23).

5. *Linguistic Development*

The linguistic development theory asserts that *Lazarillo de Tormes* recounts the tale of how Lázaro came to learn about the manipulation of language from his masters; through the manipulation of language, Lázaro gains prestige and honor because he justifies his right to exist and to gain social status (Sieber viii-xi). Lázaro is the only named character in the work; some

critics suggest that Lázaro did not desire to dignify his master with a proper name (Gilman 151). As a result, Lázaro appears superior to his master because he has literally “made a name for himself.”

To begin the story, Lázaro includes the tale of Zaide and his father in order to create a sympathetic framework for Lázaro at the end of the story (Sieber 8). Under his first master, Lázaro learns to blind the blind man with his language. One finds paradoxes within this *tratado* due to the contradictions between the character’s words and actions (Sieber 12-13). Sieber notices that the blind man’s words tend to create reality, his prayers produce money and his prophecies come to fruition; however, Lázaro’s words do not come true, he calls a turnip a sausage but it remains a turnip (Sieber 10, 15). At the end of the first *tratado*, Lázaro succeeds because he tricks the blind man with his deceitful language (Sieber 16).

Lázaro’s situation changes underneath his next master, the priest; he discovers that his current linguistic style no longer affects his new master similar to how it had deceived his previous master. He fails in this *tratado* because he loses control of the *tratado*’s metaphors. At first, a mouse eats the bread; however this mouse becomes a snake. As a result the priest accidentally attacks him (Sieber 17-18). To the priest the snake and the mouse exist. To Lázaro they are a fiction. In Sieber’s opinion, these provide an example of sacramental discourse, to some the transformation happens physically but to others it does not occur (Sieber 30).

In the third *tratado*, Lázaro enters into Toledo, where he accepts his inferior status as a beggar and servant; as a result he acclimates to his environment and receives food, at least initially. His master, the *escudero*, always talks as if he were superior to everyone else. He

produces nothing physical and has no money; he can only provide empty words, which have no value in Toledo. Due to this, he fails to adapt (Sieber 33-34). This *tratado* reverses the first *tratado*'s roles because Lázaro's words produce reality, or food; however, the squire's words do not produce anything tangible and do not affect reality (Sieber 37-38).

In the fourth *tratado*, Lázaro learns about silence and intonation when he describes his experience under the monk (Sieber 45). *Vuestra merced* does not require him to report the monk's behavior; therefore, he does not risk self-incrimination in order to do such (Sieber 49). Sieber believes that the *zapatos* represent sexual encounters and that Lázaro's omission obscures the monk's homosexual behavior (Sieber 56, 58).

Under the pardoner, Lázaro witnesses that his master gives the *bula* a voice; as a result, it begins to speak for itself (Sieber 60). This *tratado* reveals Lázaro literary style which includes omitting information to elicit a response from the audience and using words to craft reality; due to this, Lázaro distances himself from the *buldero* as much as possible (Sieber 61- 63). *Lazarillo de Tormes'* *buldero* follows the pattern of Quintilian. First, he characterizes the *buldero* negatively. Then he shows a false confrontation between the *buldero* and the *aguacil*. The next day the pardoner elicits hatred from the crowd. At the height of this hatred, both in the crowd and in the reader's mind, the *buldero* counters it with a false miracle and assumes the constable's power and control over the discourse (Sieber 68-70).

In the sixth *tratado*, Lázaro dresses himself to mimic the squire's clothing, except he does not wear stockings. He later acquires them from the archpriest because, at least in Sieber's commentary, they represent sex (Sieber 80,84-85). In the final *tratado*, the archpriest blinds

Lázaro when he tells him to pay attention only to what can touch him and to ignore the rumors that he hears; this is similar to how Lázaro had slain the blind man (Sieber 90). Lázaro attempts to blame the archpriest for the affair because he suggested the marriage, told Lázaro to ignore the gossip, and is cursed by Lázaro's wife for marrying them (Sieber 95). This is an example of Lázaro's "recontextualization" of events as Shirply analogizes, "discovered with his fist in the bread basket, Lázaro would have us believe he is the baker. Recontextualization is what defendants are up to when they plead for 'putting this whole thing in proper context'" (Shirply 184).

CHAPTER IV: A REEVALUATION OF THE FIRST THREE

TRATADOS AND THE SEVEN DEADLY SINS

As prior critics such as Nowak, Jaén, and Tarr, have identified, Lázaro's masters commit many of the seven deadly sins; Nowak in particular has demonstrated that a capital sin seems to pertain to each of Lázaro's first three masters. These seven capital sins demonstrate distorted love. Pride perverts love towards one's ego. Envy prevents one from gratefully accepting one's current situation. Excessive anger perverts one's love for justice. Sloth lacks love or hate; it epitomizes apathy. Avarice, gluttony and lust show excessive love towards a material good, food or another human being (Fairlie 34). Pope Gregory the Great wrote that, "the capital vices are so closely akin to one another that one springs from the other (Aquinas, *Summa Teologæ* v. 35, 49)." Therefore, although Lázaro's masters depict multiple sins, if each master truly were to represent a capital sin, the deadly sin should cause secondary sins. In this study, one looks at not only external actions, but also interior motives, whether actual or supposed by Lázaro, irony, and the structure of the *tratado*. This chapter intends to expand on these prior observations by showing that many prior comments apply to Lázaro's masters and Lázaro himself; as a result, the seven deadly sins pertain not only to Lázaro's masters but also to each *tratado*'s central theme.

That Lázaro could commit the same sin as his master should not surprise readers because in the early parts of the book, the author confesses that he is "no holier than my neighbors" (*Lazarillo de Tormes* 8). Likewise, to see his masters' characteristics, or perhaps Lázaro's attributes in his masters, only reaffirms what Lázaro quips to the reader, "¡Cuántos debe de haber en el mundo que huyen de otros porque no se ven a sí mesmos!" (How many people in the world

shun others because they don't see themselves reflected in them!) (*Lazarillo de Tormes* 18). Consequently, the reader might feel that Lázaro's moral destiny—not necessarily his economic destiny—becomes linked to his master habits and behaviors. Nevertheless rather than righteously condemn Lázaro or his masters, this investigation, without judging either or imposing an exclusive interpretation, seeks to identify their actions and to correlate those actions with a capital sin and its relation to the work's artistic unity.

A. A Reevaluation of the First Tratado: Wrath

As observed by Nowak and other critics, wrath seems to pertain to Lázaro's first master and throughout the first *tratado*. On the matter, Nowak concludes that wrath dominates and punctuates their relationship (Nowak, *The Blindman's New Function: An Exemplum of the Capital Sin of Anger in Lazarillo de Tormes*, 904). Other critics see the *tratado's* violence, best expressed by their aforementioned relationship, as more innocuous and humorous, "These two players are neither noble nor cruel. The narrative focus diverts from blood and violence, focusing, as do spectators at a boxing match, on a game that will continue to be played" (Yovanovich 60).

Therefore, to test Nowak's conclusion, one must clearly define the capital sin of anger and answer the following three questions. Does the anger between Lázaro and his master become a capital sin? Do they treat one another cruelly? Does this theme pertain to the entire *tratado* or only to the section after Lázaro meets the blind man?

1. *Definition*

According to St. Thomas Aquinas, independently anger denotes an emotion, which may cause good acts when governed by reason but becomes bad when used unreasonably (Aquinas, *Summa Teologæ* v. 44, 57). In addition to this, various signs determine the nature of one's anger. One spots disordered anger by its perpetrator's internal and external ferocity; this ferocity leads to undeserved, excessive and illegal punishment that one does not inflict exclusively in order to maintain justice (Aquinas, *Summa Teologæ* v. 44, 53). Other manifestations of anger include a disrespectful disposition toward another person, disordered and confused speech, injurious and offensive words, and violent quarrels (Aquinas, *Summa Teologæ* v. 44, 71-73). One could better call this inordinate and unreasonable anger wrath, which denotes excessively passionate anger, often coupled with a desire for revenge (Aquinas, *Summa Teologæ* v. 44, 53).

To determine this author's perspective on cruelty, one ought to examine its usage in other period writings, because what is considered cruel today people 500 years ago may have considered just and reasonable punishment. As a logical consequence, discussions on cruelty often coincide with discussions about wrath. For instance, classical authors associate *iratus* (wrathful), *saevus* (savage), *atrox* (fierce), *ferox* (ferocious), *severitas* (severity) and *austeritas* (rigor) with cruelty, which comes from the Latin word *crudas* (raw); classical authors often connected this word and cruel practices with the consumption and the depiction of raw meat and blood (Baraz 4-5). A work that describes pagan cruelty, *Passio Sanctorum Mariani et Iacobi*, uses the expressions "blind with fury," *caeco furore*, "the devil's wrath," *rabies diabolic*, and "raged with fury," *fureret* (Baraz 39). In the sixteenth century, Michel de Montaigne says that the cruel:

(C)ommit murder for the sheer fun of it...for the one sole purpose of enjoying the peasant spectacle of pitiful gestures and twitching of a man in agony, while hearing his screams and groans. For there you have the farthest point that cruelty can reach. (Baraz 25)

Medieval authors often associated anger and wrath with different animals; some creature includes a snarling wolf, a ravenous dog, a mad hound or a raging lion (Lyman 111). They also associated cruelty with demons and wild beasts. Others depict anger with flaring nostrils similar to a wild boar's snout (Maguire 49).

2. *Wrath and the Blind Man*

On the most basic level, the blind man cruelly mistreats Lázaro in many different ways. First, the blind man violently punishes Lázaro many times such as when shatters a jar on Lázaro's head:

(E)l jarrazo tan grande, que los pedazos dél se me metieron por la cara, rompiéndomela por muchas partes, y me quebró los dientes, sin los cuales hasta hoy día me quedé. (Such was the little whack that I fainted and blacked out, bits and pieces of the jar lodging in my face and cutting it in many pieces. It furthermore smashed my teeth, without which I remain to this day.) (*Lazarillo de Tormes*, 33)

The reader may notice the intense description that the author assigns to this event. Lázaro blacks out, has little pieces of the jar in his face and has his teeth destroyed. This is clearly an

illustration of excessive human violence. During the episode with the sausage and the turnip, the blind man attacks Lázaro savagely and in a lion-like manner: “(A)rañada la cara y rascuñado el pescuezo y la garganta.” (My face (was) scratched, my neck and (was) throat, clawed) (*Lazarillo de Tormes*, 41). Third, the blind man calls on others to further punish Lázaro for no specific reason: “Castigadlo, castigadlo, que de Dios lo hubierais.” (Punish him, punish him, for God will reward you) (*Lazarillo de Tormes*, 34). This citation shows the indiscriminate nature of the blind man’s wrath. The next example reinforces the previous example. The blind man continuously and indiscriminately hits Lázaro with his cane to the point that Lázaro shows physical affliction from his master’s punishment:

Con esto siempre con el cabo alto del tiento me atentaba el colodrillo, el cual siempre traía lleno de tolondrones y pelado de sus manos. Y aunque yo juraba no lo hacer con malicia, sino por no hallar mejor camino, no me aprovechaba ni me creía. (For this he was always hitting me in the head with the handle end of his cane, so that I was never without my share of lumps and bald spot from his ill usage of me. I swore that I took those paths not with malice, but because I was searching for the best route, but he didn’t trust or believe me.)(*Lazarillo de Tormes*, 34-35)

Finally, the blind man starves Lázaro, which also foreshadows the priest’s actions towards Lázaro: “Tanto, que me mataba a mí de hambre, y así no me demediaba de lo necesario” (So much that he was killing me with hunger, not allowing me even half of the necessary sustenance) (*Lazarillo de Tormes*, 27).

On a more in depth level, it fits to start with the first episode between Lázaro and the blind man. Some critics note that the blind man's excessively violent lesson with the bull statue appears premeditated by the blind man (Nowak, *The Blindman's New Function: An Exemplum of the Capital Sin of Anger in Lazarillo de Tormes*, 901). After the event with the bull, the blind man laughs, "Necio, aprende que el mozo del ciego un punto ha de saber más que el diablo. Y rió mucho la burla." (You fool. This should teach you that a blind man's servant must always stay one-step ahead of the devil himself. The incident proved good sport to him, and he laughed heartily) (*Lazarillo de Tormes*, 23)." This quote contains two elements that continue throughout the *tratado*: laughter and the use of the word *diablo*. In his study about laughter, Pérez writes:

What a cruel awakening to life, and the clarion with its shattering sound is laughter, a harsh laughter in the midst of a physically painful experience. Here too, as regards the blind man, it acts as an emotional release for the bitterness the handicapped sometimes feel toward fate. (Pérez 529)

This pattern of using cruelty and suffering to trigger an emotional release continues throughout the *tratado*; this shows the dark and ironic pleasure that the blind man takes when he sees his servant suffer. He does not employ punishment only to correct his servant; instead, he excessively punishes Lázaro and takes pleasure in executing these punishments. For example, the blind man shows a similar emotional release through a smile after the episode with the wine jar:

(A)unque me quería y regalaba y me curaba, bien vi que se había holgado del cruel castigo. Lavóme con vino las roturas, que con los pedazos del jarro me había hecho, y, sonriéndose. (I hated the bad blind man, and although he proved

excessive in the application of this cruel punishment. Washing my injuries with wine, he said smiling.) (*Lazarillo de Tormes*, 33)

This connection between wrath, cruelty and enjoyment not only pertains to the blind man but also to spectators. After the blind man violently causes Lázaro to vomit the sausage whole, the crowd shows an emotional release: “Era la risa de todos tan grande, que toda la gente que por la calle pasaba entraba a ver la fiesta.” (The hilarity was such that people passing by the door would come in to join in festivity) (*Lazarillo de Tormes*, 41).

In the same way, the *tratado*'s language creates a general sense of wrath. For example in the first citation and throughout the *tratado*, the reader observes the use of the word *diablo*, *demonio*, and other related words. Some examples of this use include: “Para esto le hacía burlas endiabladas” (To accomplish this I duped him hellishly) (*Lazarillo de Tormes*, 27). “¿Qué diablo es esto....?” (What the hell is the matter...?) (*Lazarillo de Tormes*, 30). Púsome el demonio el aparejo delante los ojos.” ((T)he devil put the opportunity in front of my eyes) (*Lazarillo de Tormes*, 38). Additionally, the *tratado* makes other indirect references. For example, Herrero notes that bulls traditionally symbolize the devil, violence and sexual masculinity. One sees these bulls at the beginning and the end of the blind man's relationship with Lázaro (Herrero 6-8, 15-16). Lázaro also likens the blind man to a goat, *cabra*⁷, and hound, *pondenco* (*Lazarillo de Tormes*, 40, 45). Each of these references could refer to and emphasize the blind man's cruel wrath towards Lázaro. The blind man's nose elongates, or flares, similar to a wild boar or hound, which once again shows his anger towards Lazarillo:

⁷ The text itself uses *cabrón*

(C)on la gran agonía que llevaba, asiéndome con las manos, me abría la boca más de su derecho y desatentadamente metía la nariz, la cual él tenía luenga y afilada, y a aquella sazón, con el enojo, se había aumentado un palmo, con el pico de la cual me llegó a la gulilla. ((H)e clutched my faces and opened my mouth wide putting his long, pointed nose deep into it. His great obsession must have elongated his nose, for with it he managed to reach my epiglottis.) (*Lazarillo de Tormes*, 40).

However, wrath does not pertain exclusively to the blind man, as Nowak and other critics suggest, rather, it permeates into Lázaro's vengeful actions. Although the protagonist considers forgiveness, he concludes that it is impossible; he justifies his own anger and wrath by citing the blind man's wrath:

Y aunque yo quisiera asentar mi corazón y perdonalle el jarrazo, no daba lugar el maltratamiento que el mal ciego dende allí adelante me hacía que sin causa ni razón me hería, dándome coxcorrones y repelándome. (And although I may have wished to appease my heart and forgive the jarring blow, I found it impossible because of the ill treatment with which the wicked blind man subsequently handled me. He rained blows on me without rhyme or reason, knocking on my head and pulling my hair at a whim.) (*Lazarillo de Tormes*, 34)

Lázaro's revenge at first glance seems proportional because he only leads his master through the worst trails. However, it clearly begins to consume him. Within the same breath, he wants vengeance at any cost to himself even if this revenge would have no practical effect on the blind

man. In the case below, Lázaro metaphorically desires to take the blind man's eyes; additionally, this foreshadows the *tratado*'s end when Lázaro deprives the blind man of his senses during a rainstorm:

(A)unque yo no iba por lo más enjuto, holgábame a mí de quebrar un ojo por quebrar dos al que ninguno tenía. (Although I wasn't on dry ground myself, I would gladly forfeit an eye to take two from he who had none himself. (*Lazarillo de Tormes*, 34-35)

This calls to mind the expression "eye for eye, tooth for tooth" (Deuteronomy 19:21). After the incident with the sausage, the reader witnesses an incident of unrealized revenge when Lázaro wishes that he had bitten off the blind man's nose (*Lazarillo de Tormes* 41-42). At the end of the *tratado*, Lázaro robs the blind man of his senses, ironically kills him like a *matador* and then mocks him, similar to the blind man's mockery of Lázaro when he strikes the bulls horn: "¿Cómo, olistes la longaniza y no el poste? ¡Olé, olé! le dije yo." ("What, you smelled the sausage and not the pillar? Smell! Smell!") (*Lazarillo de Tormes*, 45).

Similar to the blind man, the author uses words and symbols associated with wrath to describe Lázaro's actions. For example, the author utilizes the verb *sangrar* (to bleed) to describe how Lázaro and his father steal from their masters. His father bleeds his clients' wheat sacks. Lázaro bleeds the blind man's sack to eat bread and sausage.

(P)or un poco de costura, que muchas veces de un lado del fardel descosía y tornaba a coser, sangraba el avariento fardel, sacando no por tasa pan, mas buenos pedazos, torreznos y longaniza." (I'd undo some loose stitches (bleed) at the side

of the avaricious sack, partake of its contents, and sew the evanescent opening;
from it I acquired not just good chunks of bread, but sweetmeats and sausage.

(Lazarillo de Tormes, 28-29)

The above quote could suggest a link between blood, raw meat and eating. When Lázaro cuts a hole in the bottom of the wine jar to drink wine, this action invokes a similar image of blood, in this case wine, which flows from an object.

Readers notice an obsession with raw meat once again, when Lázaro describes in great detail the cooking raw sausage: “Ya que la longaniza había pringado y comídose las pringadas...” (When the sausage swelled and began to ooze my master started savoring the dripping with a piece of bread) *(Lazarillo de Tormes, 38)*.

However, the author does not arbitrarily introduce wrath after Lázaro meets the blind man, rather the author amplifies a recurrent theme throughout Lázaro’s early childhood that foreshadows Lazarillo’s time under the blind man. For example, physical threats and violence coerce Lázaro to confess his stepfather’s and mother’s sin; this correlates with the blind man’s threats during the episode with the turnip and the sausage, “Y probósele cuanto digo y aun más; porque a mí con amenazas me preguntaban, y como niño, respondía y descubría cuanto sabía, con miedo” (Everything I say was proved against him, and even more, for under the threat of punishment) *(Lazarillo de Tormes 20.)*

Both Zaide and Lázaro’s mother receive violent punishments for their offenses. Although, the punishments are customary, according to the text, they seem excessive at least to the modern reader:

Al triste de mi padrastro azotaron y pringaron, y a mi madre pusieron pena por justicia, sobre el acostumbrado centenario, que en casa del sobredicho comendador no entrase ni lastimado Zaide en la suya acogiese” (My poor stepfather was whipped and had boiling bacon grease poured over the open wounds. My mother found guilty and received the customary one hundred lashes; she was also prohibited from entering the Knight Commander’s house and from allowing the wounded Zaide into hers). (*Lazarillo de Tormes* 20)

Based on the presented evidence, the theme of wrath resonates throughout the first *tratado*. Both Lázaro and his master unreasonably inflict cruel punishments on one another not only for corrective purposes or justice but also for pleasure in the blind man’s case, and for revenge and pleasure in Lázaro’s case. This pleasure produces laughter in the reader because it seems ironic in the context of the *tratado*. Likewise, Lázaro’s self-justification may produce both sympathy and laughter as well. It seems reasonable to believe that the author intends for the punishments to seem cruel because the author used animalistic vocabulary, numerous references to raw meat and blood, and compares the blind man to inhuman creatures. Various cruel events in the early episodes of the first *tratado* foreshadow later worse punishments in the same *tratado*.

B. A Reevaluation of the Second *Tratado*: Gluttony

Throughout many analyses, critics have identified numerous themes in the second *tratado*. This section will focus on the priest’s gluttony, which critics often call his miserliness, avarice, or *avaricia*. For example, Carreter in his analysis identifies folkloric elements within this *tratado* that liken the priest to a traditional miser (Carreter 126-127). Fiore argues that the priest

represents avarice due to his greed and his actions toward the congregation's offerings (Fiore 49). This critical perspective extrapolates from the following two quotes.

(E)ra el ciego para con éste un Alejandro Magno, con ser la misma avaricia, como he contado. No digo más sino que toda la laceria del mundo estaba encerrada en éste ((F)or compared to this individual the blind man was as generous as Alexander the Great. This priest was the quintessence of avarice itself. I will only say that all the greed of the world was enclosed within him.)
(*Lazarillo de Tormes*, 47)

And

Cuando al ofertorio estábamos, ninguna blanca en la concha caía que no era dél registrada: el un ojo tenía en la gente y el otro en mis manos. Bailábanle los ojos en el caxco como si fueran de azogue cuantas blancas ofrecían tenía por cuenta y, acabado el ofrecer, luego me quitaba la concheta y la ponía sobre el altar. (When we received the offering, not a coin fell into the plate but he recorded it; one eye he placed on the parishioners and the other on my hands. His eyes danced in his head as if they were made of quicksilver. He tallied every penny that was put in, and once the offering was over, he'd take the plate from my hands and place it upon the altar.) (*Lazarillo de Tormes*, 52)

Despite the above citations, Nowak concludes that the priest primarily represents the cardinal sin of gluttony, not avarice; nevertheless, he also concurs that the priest has a miser's characteristics (Nowak, The 'Cerrrar/Puerta' Imagery and the Theme of Hopelessness in *Tractado Segundo* of

Lazarillo, 47). In his analysis, he identifies that the *tratado* repeatedly uses the verb *cerrar* “to close”, which emphasizes the priest’s control of the household’s food and his tendency to hoard it for himself (Nowak, The ‘Cerrrar/Puerta’ Imagery and the Theme of Hopelessness in *Tractado Segundo* of *Lazarillo*, 47). One can see this in the priest’s response about Lázaro’s rations: “Toma, come, triunfa, que para ti es el mundo, Mejor vida tienes que el Papa (Take, feast on this banquet, ⁸eat satisfy your desires be victorious, for the world is yours. Child you live better than the Pope),” (*Lazarillo de Tormes* 50). One can further see the priest’s miserliness towards Lázaro’s rations in the next quote:

Él tenía un arcaz viejo y cerrado con su llave... Y en viniendo el bodigo de la iglesia, por su mano era luego allí lanzado y tornada a cerrar el arca. Y en toda la casa no había ninguna cosa de comer, como suele estar en otras algún tocino colgado al humero, algún queso puesto en alguna tabla o en el armario, algún canastillo con algunos pedazos de pan que de la mesa sobran... Solamente había una horca de cebollas, y tras la llave, en una cámara en lo alto de la casa. Déstas tenía yo de ración una para cada cuatro días, y cuando le pedía la llave para ir por ella... me la daba diciendo: “Toma, y vuévela luego, y no hagaís sino golosinar.” (He owned an old chest that he kept under lock and key... Taking pieces of milk-bread from the offering in the church, he’d toss them into the coffer and close it. There was not a thing to eat in the whole house; in other houses a being rarely fail to spot a piece of bacon hanging from the chimney, or some cheese set on a cutting-board or in a cupboard, or a basket with left-over pieces of bread... There

⁸ and

was only a rope of onions under lock and key in a garret. I was allowed one of these for my provision every four days, and when I asked for the key to take my measure...he'd hand me the key saying: 'Take it and bring it back immediately and do not overindulge'.') (*Lazarillo de Tormes*, 47-48)

Therefore, to test Nowak's conclusion it must clearly define the capital sin of gluttony and answer the following questions. Does the gluttony cause the priest's miserliness? Does priest commit gluttony in his eating habits? Finally, does Lázaro become gluttonous?

1. Definition

Aquinas defines gluttony as an inordinate desire to eat and to drink, which one does when he or she knowingly consume too much (Aquinas, *Summa Teologæ*, v.44, 119). Furthermore, the saint further notes that the glutton tends to incur injuries by accident due to excessive eating (Aquinas, *Summa Teologæ*, v.44, 125). Gluttony relates to the quality of food consumed, such as costly food or dainty food, quantity of food eaten, when one eats, only during meals or at an individual's desire, and how the individual eats, respectfully or hurriedly (Aquinas, *Summa Teologæ*, v. 44, 127). According to Aquinas, gluttony, from meat and drink, dulls one's sense of understanding, produces unseemly joy, loquaciousness, unrestrained outward behavior, and uncleanness (Aquinas, *Summa Teologæ*, v.44 131,133). About gluttons Fairlie writes, "He crams, gorges, wolfs and bolts. He might as well be alone (Fairlie 155)." Medieval moralists considered gluttony deadly because it caused others to starve; similar to the parable of Lazarus in Luke 16 (Solomon 25-26). Not surprisingly numerous critics identify connections between Lázaro's name, hunger and Luke 16 (Fiore 34, Gilman 161, Bataillon 28).

2. *Gluttony and the Priest*

In the following citation, the reader observes two important factors. First, it connects the priest's miserliness, food and his threats of physical punishment; a foreshadowing that the author realizes at the *tratado's* end:

Las cuales él tenía tan bien por cuenta, que, si por malos de mis pecados me desmandara a más de mi tasa, me costara caro.” (So well did he know the exact number of onions on the rope, that if I, sinner that I am, decided to take more than my share, I would surely pay a terrible price for my transgression.) (*Lazarillo de Tormes*, 49)

The priest eats succulent and expensive food in excess, both aforementioned qualities of a glutton, while he starves Lázaro. Based on the following three citations, I concur with Nowak's opinion that gluttony does not merely coincide or represent the priest's miserliness rather it causes the priest to hoard money and hurt Lazarillo. First, one calls to attention the priest's eating habits; he eats meat everyday, which means according to the text that the priest ironically did not observe the Friday fast from meat and any other weekly or seasonal fasts:

Pues ya que conmigo tenía poca caridad, consigo usaba más. Cinco blancas de carne era su ordinario para comer y cenar. Verdad es que partía conmigo del caldo, que de la carne, ¡tan blanco el ojo! sino un poco de pan, y pluguiera a Dios que me demediara.” (Although on me he exercised little charity, he proved quite generous with his own person. Five coins worth of meat was his daily portion for lunch and dinner. It is true enough that he allowed me to slurp up some broth but

as for the meat, I didn't even get a scent. A bit of bread with that allowance, and God help me should I consume half of what I needed to subsist.) (*Lazarillo de Tormes*, 50)

Some analysts note that most people did not eat meat more than a dozen times a year; most families subsisted on wheat, rye, barley, oat, millet, bread, and vegetable soup (Maiorino 27). The priest lacks charity towards Lázaro because he spends his money on succulent and large portions of food. On Saturdays, the priest eats an entire sheep's head which costs even more than his normal meat portion; rather than share the sheep's head with Lázaro, the priest consumes the entire meal and gives Lázaro the bones:

Los sábados cómense en esta tierra cabezas de carnero, y enviábame por una que costaba tres maravedís. Aquélla le cocía y comía los ojos, la lengua y el cogote y sesos, la carne que en las quijadas tenía, y dábame todos los huesos roídos. (On Saturdays, it is the custom in these parts to eat sheep's heads, so he sent me off to obtain one that costs three maravedies. He would cook the head and eat the eyes, tongue, neck, brain, and all the flesh around the jaws, reducing it to the bare bone; this he would give me on a plate.) (*Lazarillo de Tormes*, 50)

The priest dishonestly claims to use restraint while eating. However, ironically at funerals and ceremonial dinners, the priest overindulges in food and becomes drunk:

‘Mira, mozo, los sacerdotes han de ser muy templados en su comer y beber, y por esto yo no me desmando como otros.’ Mas el lacerado mentía falsamente, porque en cofradías y mortuorios que rezamos, a costa ajena comía como lobo y bebía

más que un saludador. ('Look, child, we priests must exercise exemplary sobriety in our eating and drinking. That is why I do not overindulge like others do.' But the miser lied like the devil, for when we prayed at ceremonial dinners and funerals, seeing how others paid for the food, he'd eat like a wolf and drink like a fish.) (*Lazarillo de Tormes*, 52)

3. *Gluttony and Lázaro*

Lázaro, disingenuously and ironically becomes a glutton at funerals; however, he justifies his behavior by citing his severe hunger and the priest's miserliness:

Y porque dije de mortuorios, Dios me perdone que jamás fuí enemigo de la naturaleza humana sino entonces. Y esto era porque comíamos bien y me hartaban." (Now that I've mentioned funerals, as God is my witness I was never the enemy of humankind except for then, as it was during funeral that we ate well and I satisfied my severe want.) (*Lazarillo de Tormes*, 52-53)

Unlike the priest who takes advantage of the situation and obviously starves Lázaro at home, Lázaro actively prays for more parishioners to die so that he can eat more:

Deseaba y aun rogaba a Dios que cada día matase el suyo... Porque en todo el tiempo que allí estuve, que sería casi seis meses, solas veinte personas fallecieron, y éstas bien creo que las maté yo, o, por mejor decir, murieron a mi recuesta." (Therefore, it was my earnest wish and prayer to God that each day He'd call to his eternal rest at least one of our parishioners... During the time I

was there, which must have been about six months, only twenty people died, and these I believe I killed myself, or better yet, they died at my request.) (*Lazarillo de Tormes*, 53)

Repeatedly, the text creates a connection between Lázaro, the sight of food and pleasure. This connection begins when Lázaro describes the priest's excessive eating habits. The protagonist comments, "(M)e parece a mí que, aunque dello no aprovechara, con la vista dello me consolara." (Stuff from whose sight I might take some comfort, even if I were excluded from its consumption) (*Lazarillo de Tormes*, 47-48). This foreshadowing further develops when Lázaro sees the face of God in the loaves, which not only might act as a Eucharistic reference as many other critics have observed, but also makes food Lázaro's god: "Cuando no me cato, veo en figura de panes, como dicen, la cara de Dios dentro del arcaz" (All of a sudden I saw the face of God, as they say, formed by the loaves inside the chest) (*Lazarillo de Tormes*, 55-56). Once Lázaro becomes unable to eat the bread, Lázaro savors the thought of consuming it and worships it as a god:

Yo, por consolarme, abro el arca y, como vi el pan, lo comencé de adorar, no osando recibirlo. Contélos, si a dicha el lacerado se errara, y hallé su cuenta más verdadera que yo quisiera. Lo más que yo pude hacer fue dar en ellos mil besos, y, lo más delicado que yo pude, del partido partí un poco al pelo que él estaba, y con aquél pasé aquel día, no tan alegre como el pasado. (I, in order to soothe my spirit, opened the chest and, upon seeing the bread, began to worship it, not daring to receive it. I counted the loaves, hoping that the miser had erred in his

reckoning, but his computation was truer than I would have liked it to be. The most I could do was to kiss the bread a thousand times and, as delicately as humanly possible, I peeled a tiny fraction off the partially eaten loaf.) (*Lazarillo de Tormes*, 58-59)

Food also acts as the *tratado*'s currency, with which Lazarillo pays the tinkerer for the key. The tinkerer derives happiness from the arrangement:

Yo no tengo dineros que os dar por la llave, mas tomad de ahí el pago.” Él tomó un bodigo de aquéllos, el que mejor le pareció, y dándome mi llave, se fue muy contento, dejándome más a mí. (“I don’t have money with which to pay you but you can take your payment from there.” So he took a loaf from the chest, the one he thought was best, and handing me the key he went on his way very pleased leaving me even more so.) (*Lazarillo de Tormes*, 55-56)

Just as the priest devours his dinner, for irony’s sake, Lázaro quickly eats his newly liberated food from the chest:

(A)bro mi paraíso panal, y tomo entre las manos y dientes un bodigo, y en dos credos le hice invisible, no se me olvidando el arca abierta. (I opened my breadly paradise and sank my hands and teeth into a loaf, making it invisible in less time than it takes to say the Nicene Creed twice.) (*Lazarillo de Tormes*, 56-57)

Lázaro assumes the beliefs of a glutton when he supposes that eating more food will give him pleasure and will remedy his problems. However, his remedy unintentionally and ironically makes him sick; this also foreshadows Lázaro's eventual fate at the end of the second treatise:

Y comienzo a barrer la casa con mucha alegría, pareciéndome con aquel remedio remediar dende en adelante la triste vida. Y así estuve con ello aquel día y otro gozoso; mas no estaba en mi dicha que me durase mucho aquel descanso, porque luego, al tercero día, me vino la terciana derecha. (Closing the chest, I began to sweep the house merrily thinking that my sad life was about to improve with this newfound remedy. Thus I spent that day and the next in happy thoughts, But it wasn't meant for me to enjoy that state of affairs for long, for on the third day I was hit with tertian fever.) (*Lazarillo de Tormes*, 56-57)

This quote also coincides with 1 Corinthians 11:29-30 in which Paul writes after discussing the institution of the Eucharist, "For anyone who eats and drinks without discerning the body, eats, and drinks judgment on himself. That is why many among you are ill and infirm and why a considerable number are dying (Saint Joseph Edition New American Bible 257)." Therefore, this quote could also support the argument that the priest's bread is sacramental in nature.

Other symbols suggest Lázaro's culpability in this *tratado*. For example, Lázaro hides the key in his mouth; it seems that in a way he eats the key. Carreter notes that in traditional folklore keys symbolize sin (Carreter 125-126). This could suggest a connection between sin and eating. Due to the priest mistaking Lázaro for a snake, Lázaro metaphorically dwells for three days in the belly of whale; Lázaro's gluttony metaphorically consumes the glutton. Other critics mention

an abundance of hunting images in this *tratado* (Fiore 50-51). Considering the chosen animals' symbolic aspects, a snake and a mouse are used to describe Lázaro in this *tratado*. Most critics notice that both represent pests (Maiorino 29). Nevertheless, readers could note that both creatures become engorged after eating. In the snake's case its belly grows to digest its meal and in the mouse's case, its cheeks become enlarged to enable food storage. In each case, the animal literally appears gluttonous after its eats.

Therefore, based on the above observations the reader could accurately call the second *tratado* a treatise on gluttony. Both Lázaro and his master show an inordinate desire to eat and to drink at home and at funerals. Lázaro accidentally suffers from a fever and a blow to the head due to his sacrilegious gluttony. Due to Lázaro's insatiable hunger, he steals bread from the priest to eat. The priest excessively eats costly food in a wolf-like manner. Lázaro becomes a mouse and a snake both because he steals from the priest and because he engorges himself. Both Lázaro and the priest become drunk at funerals. Both principal characters eat hurriedly without respect for others or their surroundings. The priest shows a lack of understanding towards Lázaro's hunger and blatant dishonesty; both indicative of a glutton. The priest spends sleepless nights protecting his bread, which takes on the symbolic meaning of the Eucharist while also serving as the god of the priest's gluttony. For these reasons, readers legitimately may argue that the second *tratado* focuses on gluttony and that other references to the priest's miserliness or to Lázaro's thievery only reinforce the *tratado*'s principal sin.

C. A Reevaluation of the Third *Tratado*: Vainglory

Many critics believe that Lázaro's behavior differs from the squire's mannerisms (Fiore 64). Síeber calls the third master- the squire- pretentious and prideful, which can be noticed in his clothing, hygiene, behavior and speech; as a result, he places himself outside of his society and cannot achieve success (Síeber 31-32). Nevertheless, he sees Lázaro and his master as polar opposites. Lázaro's language and begging allows him to earn food, but the squire's language earns him nothing (Síeber 35-36, Woods 581). Nowak concurs that the squire represents the cardinal sin of pride (Nowak, *The Squire as an Incarnation of Pride in Lazarillo de Tormes*, 17).

Therefore, to test Nowak's conclusion and conventional wisdom the reader must clearly define the capital sin of pride and answer the following questions. Is the squire a proud man? Does Lázaro commit the exact same sin? Finally, do Lázaro and the squire truly differ?

1. Definition

Aquinas says that due to pride, also called *superbia* (*soberbia* in modern Spanish), one wishes to make himself or herself appear better than he or she really is (Aquinas, *Summa Teologæ* v. 44, 119). Readers can observe pride when a person boasts of inexistent qualities, believes that he or she deserves a certain blessing, feels superior to others, and despises "inferiors" (Aquinas, *Summa Teologæ* v. 44, 131). An individual's pride causes him or her to withdraw from society, admire himself or herself as a god (Lyman 136-137). According to Chaucer, pride affects a person's clothing, language, causes them to disobey God's commandments, inspires them to boast about himself or herself, and encourages dishonesty, maliciousness arrogance, hostility towards authority, presumptuousness, irreverence and "*babbling* in an ever constant stream of ego-inflating conversation" (Lyman 143-144). An

individual may take pride in their social group, such as nationality, which justifies the inclusion of some and the exclusion of others (Solomon 58).

Pride, although a sin, does not sufficiently describe the capital sin (Aquinas, *Summa Teologæ* v. 44, 147). Vainglory, pride's immediate offspring, describes a desire for self-glory, honor and praise in human things. (Aquinas, *Summa Teologæ* v. 42, 155-157). Prideful boasts, obsessions with novelties, insincerity, obstinacy, stubbornness, double standards, duplicity, and irrational disobedience to a superior expose vainglory. (Aquinas, *Summa Teologæ* v. 42, 157-159). Therefore, most descriptions and analyses about the squire's pride more accurately describe vainglory.

2. *Vainglory and the Squire*

It fits to start with the most detailed physical description the *tratado* offers its readers, the squire's clothing and his movements. As most critics correctly identify, the squire dresses himself proudly and moves about in a proud manner:

(T)opóme Dios con un escudero que iba por la calle, con razonable vestido, bien peinado, su paso y compás en orden. (God saw it fit to have me meet up with a squire that was walking down the street. He was reasonably well dressed coiffure and the gait and bearing of a true gentleman.) (*Lazarillo de Tormes*, 72)

And

Y seguíle, dando gracias a Dios por lo que le oí, y también que me parecía, según su hábito y continente, ser el que yo había menester. (I followed him, thanking

God for what I'd heard and also for sending me a suitable master, for that is what he seemed as far as I could tell from his clothes and his deportment.) (*Lazarillo de Tormes*, 73)

And

La mañana venida, nos levantamos, y comienza a limpiar y sacudir sus calzas, y jubón, y sayo y capa; y yo que le servía de pelillo. Y vísteseme muy a su placer de espacio. Echéle aguamanos, peinóse y púsose su espada en el talabarte y, al tiempo la ponía, me dijo: ‘¡O, si supieses, mozo, qué pieza es ésta! No hay marco de oro en el mundo por que yo la diese; mas ansí, ninguna de cuantas Antonio hizo, no acertó a ponelle los aceros tan prestos como ésta los tiene. (In the morning we got up and he began to clean his pants, jacket, coat and cape. I stood around loitering. He got dressed at his leisure, very slowly. I brought water for him to wash his hands: he combed his hair, put his sword in its sheath, and as he began placing his sword belt around his waist he said to me: “Boy, if you only knew what a blade this is! There is no fortune in the world for which I'd trade it. Its steel has been crafted with such precision that none of those that Antonio forged can compare it.”.) (*Lazarillo de Tormes*, 81)

The squire also emphasizes the importance of cleanliness multiple times in the third *tratado*. This reflects the traditional aristocrat who does not desire to dirty his hands with manual labor (Maiorino 46). For example, before eating Lázaro's food the squire asks his servant, “¿Si es

amasado de manos limpias?” (Did its baker have clean hands?) (*Lazarillo de Tormes*, 77). He asks the same about Lázaro when they arrive at his home:

Desque fuimos entrados, quita de sobre sí su capa, y preguntando si tenía las manos limpias, la sacudimos y doblamos, y muy limpiamente, soplando un poyo que allí estaba, la puso en él; y hecho esto, sentóse cabo de ella” (When we went in the house he took off his cloak, asking me if my hands were clean before allowing me to help him shake it and fold it. He blew the dust off a stone bench there, placed the cloak on top of it and sat himself next to it.) (*Lazarillo de Tormes*, 74-75)

The squire makes himself appear more spiritual by waiting for everyone else to leave the cathedral before he leaves:

Entonces se entró en la iglesia mayor, y yo tras él, y muy devotamente le vi oír misa y los otros oficios divinos, hasta que todo fue acabado y la gente ida. Entonces salimos de la iglesia.” (He then entered the cathedral with me in tow; there he assisted very devoutly at Mass and other holy offices until all ended and everyone left. Leaving the church... (*Lazarillo de Tormes*, 73)

The most relevant indication of pride can be seen when the squire worries that Lázaro’s begging might stain his honor:

(S)olamente te encomiendo no sepan que vives conmigo, por lo que toca a mi honra. Aunque bien creo que será secreto, según lo poco que en este pueblo lo

conoscido.” (“(O)nly be very careful, for the sake of my honor, not to let out that you live with me. It should be easy to keep it a secret, for in this town I am not well known.) (*Lazarillo de Tormes*, 88)

When the squire describes his life in Old Castile, he recounts in great detail two situations involving greetings. In both occasions, the squire shows his vainglory. In the first, the squire expects a superior to show him excessive courteousness and intentionally avoids the man in order to avoid saluting him. In the second instance, a craftsman improperly greets the squire; this angers the squire because he considers himself the craftsman’s superior. In each instance, pride, not merely honor controls the squire’s actions. The squire babbles about false situations in order to inflate his ego:

Mayormente-dijo- que no soy tan pobre que no tengo en mi tierra un solar de casas que, a estar ellas en pie y bien labradas, dieciséis lenguas, de donde nací, en aquella Constanilla de Valladolid, valdrían más de docientas veces mil maravedís, según se podrían hacer grandes and buenas. Y tengo un palomar que, a no estar derribado como está, daría cada año más de docientos palo minoos. Y otras cosas que mecallo, que dejé por lo que tocaba a mi honra...” (“In the main,” he said, “I am not so poor that I don’t have in my country, sixteen leagues from where I was born, on Constanilla Street in Valladoilid, a building site for houses which, if were standing and well- finished, would be valued at more than two hundred thousand maravedís, as they could be made large and splendid. And I have a dovecote that, were it not in ruins, would produce more that two hundred pigeons

yearly. And there are other things about which I hold my piece, for I forsook them all for the sake of my honor. (*Lazarillo de Tormes*, 102-103)

3. *Lázaro* and Vainglory?

After properly discussing the squire's behavior, the reader should shift his or her attention to the protagonist's mannerisms and internal thoughts. This section argues that *Lázaro* displays pride in at least three different ways. First, both *Lázaro* and the squire lie about their eating habits throughout the *tratado*. *Lázaro* in particular repeatedly prides himself on his feigned moderated eating and drinking habits, which the reader ironically knows to be contradictory *Lázaro*'s actions in the first and second *tratado* and his behavior towards the food that he finds throughout this *tratado*:

‘Señor, mozo soy, que no me fatigo mucho por comer, bendito Dios. Deso me podré yo alabar entre todos mis iguales por de mejor garganta, y así fui yo loado della, fasta hoy día de los amos que yo he tenido.’ ‘Virtud es ésa -dijo él-, y por eso te querré yo más. Porque el hartar es de los puercos, y el comer regladamente es de los hombres de bien.’ (‘Sir, I’m young and I don’t trouble myself much over food, God be praised. I’m proud to say that among my peers I’m the lightest eater, and because of that I’ve always be praised by every master I’ve had.’ ‘That’s truly a virtue- he said- and I shall have a better opinion of you for it. It is for swine to stuff themselves; good men are moderate in their eating habits’.)

(*Lazarillo de Tormes*, 76-77)

And

(D)esque hubo bebido, convidóme con él. Yo, por hacer del continente, dije: ‘Señor, no bebo vino.’ ‘Agua es’ -me respondió-, ‘bien puedes beber.’ Entonces tomé el jarro y bebí.” (I feigning moderation, told him “sir, I don’t drink wine.” “(I)t’s water- he responded- you may well drink.” I then took the jug and drank.)
(*Lazarillo de Tormes*, 78)

And

‘Señor, de mí’ -dije yo- ‘ninguna pena tenga Vuestra Merced, que sé pasar una noche y aun más, si es menester, sin comer.’ ‘Vivirás más y más sano’ -me respondió-, ‘porque, como decíamos hoy, no hay tal cosa en el mundo para vivir mucho, que comer poco.’ (‘Sir- I said - Your Mercy must not worry. I well know how to spend a night and even more, if need be, without eating.’ ‘You will live a longer and in better health for it- he responded- for, as we discussed today, there is nothing better for longevity than a modest diet’.) (*Lazarillo de Tormes*, 80)

In contrast, the squire prides himself on the great extravagant feasts which he claims to eat, but does not eat:

Dígote, Lázaro, que tienes en comer la mejor gracia que en mi vida vi a hombre, y que nadie te lo verá hacer que no le pongas gana aunque no la tenga. (I’ll tell you, Lázaro, I’ve never see a man eat with as much enthusiasm as you so much so that

even a one who has already feasted will have a mind to partake of the meal.)

(*Lazarillo de Tormes*, 89)

Second, throughout the *tratado*, Lázaro hyperbolically emphasizes the town's lack of charity.

For example, in the opening paragraphs the author writes: “Andando así discurriendo de puerta en puerta, con harto poco remedio porque ya la caridad se subió a cielo” (Roaming thus from door to door and meeting with little success- charity seemed to have moved out of town and gone to Heaven) (*Lazarillo de Tormes*, 72). This foreshadows the implementation of the town's poor laws. This ironically makes his compassionate display of pity and expected service towards the squire later in the *tratado* appear to be virtuous, “Con todo parescióme ayudarle, pues se ayudaba” (Still, I felt I should help him, since he was offering me a way to do so) (*Lazarillo de Tormes*, 89):

Y no tenía tanta lástima de mí como del lastimado de mi amo, que en ocho días maldito el bocado que comió. (I didn't feel as much pity for myself as I felt for my aching master, who in eight days didn't have a damned bite to eat.) (*Lazarillo de Tormes*, 94)

Third, despite Lázaro's externally charitable actions, Lazarillo lacks sincere respect for his master. In his internal dialogues, Lázaro uses *tú*⁹ in order to refer to his master. The protagonist thinks: “La muy buena que tú tienes- dije yo entre mí- te hace parecer la mía hermosa.” (The

⁹ Spanish has two forms of you *usted* (formal) and *tú* (informal). When speaking to a superior *usted* is more commonly used and conveys a certain sense of respect

great feast you've had-thought I- make mine seem so terribly attractive.) (*Lazarillo de Tormes*, 89)

4. *Society and Pride*

Throughout the *tratado*, irony caused by pride inspires laughter. Many characters pride themselves on their ability to know what Lazarillo does not know; this childish innocence provokes their laughter. For example, the squire breaks into laughter after Lazarillo assumes that the funeral intends to bring a cadaver to the squire's home (*Lazarillo de Tormes*, 97). The sheriff and the notary break into laughter when Lázaro tells them that his master's possessions are in Old Castile (*Lazarillo de Tormes* 109).

Readers observe the presence of group pride when the city implements vagrancy laws. Although, the city willing takes care of its own poor it punishes foreigners who beg because they have a different nationality:

Y fue, como el año en esta tierra fuese estéril de pan, acordaron el Ayuntamiento que todos los pobres estancieros se fuesen de la ciudad, con pregón que el que de allí adelante topasen fuese punido con azotes. (The year's wheat harvest had been bad, so the town authorities decided to get rid of all outsiders who begged in the city. The town crier announced it: all persons foreign to Toledo caught begging would be punished with the taste of the whip.) (*Lazarillo de Tormes* 92-93)

In addition to showing group pride, this reminds the reader of a prior event in the book when Lázaro announced, or denounced, his mother's crime which caused the authorities to punish her to a hundred lashings:

Y probósele cuanto digo y aun más; porque a mí con amenazas me preguntaban, y como niño, respondía y descubría cuanto sabía, con miedo: hasta ciertas herraduras que por mandado de mi madre a un herrero vendí. (Everything I say was proved against him, and even more, for under the threat of punishment I told everything I knew, including the business of some horseshoes that my mother had sent me to sell to a blacksmith.) (*Lazarillo de Tormes* 20)

In the seventh *tratado*, the reader observes a similar situation to the third *tratado* and to the first *tratado* when Lázaro becomes the town crier:

Y es que tengo cargo de pregonar los vinos que en esta ciudad se venden, y en almonedas y cosas perdidas, acompañar los que padecen persecuciones por justicia y declarar a voces sus delitos: pregonero, hablando en buen romance (I am charged with publicly announcing the wines that are sold in this city. I also call out at auctions and broadcast my voice around town enquiring after lost objects. And I escort people who are suffering punishment by justice and call out their crimes. In short, I'm a town crier, to put it bluntly.) (*Lazarillo de Tormes* 129-130)

These three events seem connected, at least to some extent, and produce the feeling that Lázaro is destined to become the town crier due to natural oratorical skills. Therefore, based on the

above observations a reader could accurately reckon the third *tratado* a treatise on pride. Both Lázaro and his master make themselves appear better than they truly are. The squire shows his pride through his clothing, maliciousness, obsession with cleanliness, blaming his current situation on his current house, language, pretense, stubbornness, quarrels over honor, love of novelties such as his sword, and babbling. However unlike Lázaro's prior masters, the squire does not physically abuse Lázaro; instead he offers him a safe place to live. Lázaro shows his pride by using *tú* when he thinks about his master, thinks about his charitable behavior towards his master, and describes his temperate eating habits. The crowd displays group pride, a willingness to protect their own kinsmen from starvation but not foreigners when they implement the vagrancy law. Therefore, this *tratado*'s characters display different versions of the same capital sin: vainglory; nevertheless similar to the prior *tratados*, Lázaro justifies his actions and makes his pride seem inferior when it is compared to the squire's vainglory.

CHAPTER V: THE SEVEN DEADLY SINS AND THE FINAL FOUR

TRATADOS

Nowak's comparison of the seven deadly sins and *Lazarillo de Tormes* abruptly ends in the third *tratado*. For many reasons, such as size and lack of characterization, analyzing the final *tratados* presents various problems for critics. If each *tratado* depicts a different deadly sin, then readers ought to recognize the difficulties that an author would have faced while composing a narrative about envy and sloth without confusing the *tratado*'s message with a different capital sin, such as avarice and lust; similar to the early *tratados*, one searches for the sin's root and not merely for its fruit.

A. The Fourth *Tratado*: Sloth

Many modern critics, as already discussed, believe that the fourth *tratado* depicts a secretive sexual affair between Lázaro and an unnamed Mercedarian monk. These critics offer many valid points. A brief sample of critical literature reveals various interesting observations. Síeber introduces his analysis of the fourth *tratado* by identifying implicit and explicit sexual references such as the use of *trote* (trot) and *negocios seglares* (secular business or lay work), which Síeber argues refer to the friar's role as a *trotaconvento* (convent wanderer) (Síeber 47). Fiore also supports this position and further speculates that:

A detailed description of the nefarious relationship between Lazarillo and the monk of the Order of Mercy might have been unprintable; in fact this episode was expurgated in the 1573 edition. Some critics believe the *tratado* is incomplete,

and that an editor or censor may have removed objectionable material from it.

(Fiore 65)

This section suggests that based on the written text and a plain understanding of the *tratado*, the author depicts sloth as the principle sin, which progresses the *tratado*. Undeniably, the author may have included other sins in order to add humor to the text; as already noted, other *tratados* contain multiple sins but these sins point back to a first cause. Furthermore, other critics do not dismiss the possibility for alternative interpretations.

Tarr says: “Although short and concise, this is an adequate picture of the restless friar. From the standpoint of style, the sharp and rapid enumeration of his traits coincides admirably with his character as a gadder¹⁰ (Tarr 413).” However, Tarr ultimately reduces the *tratado* to a transitional paragraph later transformed by a different editor because he believes that it does not form a natural chapter, a point that this section intends to refute (Tarr 414). Although Thompson and Walsh concur with most modern critics opinions regarding the sexual innuendo found in the *tratado*, they don’t dismiss other possibilities. They offer a possible alternative explanation for the sexual innuendo:

Perhaps the main weight of accusation... (t)hat is, all that sexual crypticism and that whisper of cosillas does not make the chapter altogether a critique of sexual promiscuity (including sodomy) or of sexuality among the clergy, but a picture of general corruption among the Mercedarians for which sexual improprieties here serve as visible symptom. In an age of clerical reform, especially of the orders,

¹⁰ An idle wanderer

the brazen behavior of the friar -roaming the town without a rumble of reform- could point to the retrograde bent of his order. (Thompson and Walsh 445)

Maiorino also identifies the possibility for sexual debauchery in the fourth *tratado*, but offers an alternative explanation written in socio-economic terms:

Shoes in the fourth *tratado* are not symbolic of work. In fact, the picaresque narrator does not even clarify what kind of work, if any, Lázaro is engaged in. *The very idea of aimless walking betrays an unproductive use of time.* (Maiorino 70, emphasis mine)

Therefore, to test this critical dilemma one must clearly define the capital sin of sloth and answer the following questions. How does the narration characterize the friar? Does Lázaro commit the exact same sin? Finally, does the text's structure aid this interpretation?

1. Definition

Aquinas defines sloth, also called spiritual apathy or *acedia*, “as a kind of oppressive sorrow which so depresses a man that he wants to do nothing.” This sorrow drags a person away from all good work (Aquinas, *Summa Teologæ* v. 35, 23). As a result, he or she becomes lazy minded and “cannot face getting down to work” (Aquinas, *Summa Teologæ* v. 35, 23). He or she shuns obliged spiritual works because of their toil and trouble; due to this, sloth may lead to other carnal vices related with physical pleasure or comfort (Aquinas, *Summa Teologæ* v. 35, 27-31).

Due to sloth, two reactions occur. First, the afflicted shuns what produces sorrow for him or her, God in this case. Second, this person cleaves to what gives him or her pleasure. This person gives into despair and faint heartedness and becomes sluggish about the commandments, malicious, and wanders after unlawful things. This wandering may cause “idle curiosity”, uneasy speech, called “loquaciousness”, and “bodily restlessness,” through “inordinate movement of the limbs” (Aquinas, *Summa Teologiae* v. 35, 33-35). Therefore, sloth includes active passions and passive elements (Lyman 8). Sloths are associated with snails and hissing geese, because some despise movement, ants and bees, because they cannot stop moving (Wenzel 108). In describing these elements some say that:

It instills in its victims abhorrence of the place, disgust of the cell, and contempt for the brethren. The monk becomes disinclined to any work within the cell. He deems his life spiritually useless and imagines that he could make better progress elsewhere... He begins to think it better to go out and perform some deed of mercy: visiting the sick or bringing comfort to a brother. Then the monk either sinks into slumber or leaves his cell and looks for consolation in other people’s company. If flight becomes a habit, the monk will soon give up his profession altogether. (Wenzel 19)

Many sources use *acedia* to refer to an affliction of religious persons, especially monks, when they become indifferent to their religious obligations; boredom, rancor, apathy, inertness, passivity, sluggishness, laziness, idleness and indolence often result from this affliction (Lyman 5). Other sources note a connection between slothful persons and wandering outside while

wearing shoes (Wenzel 86). As previously mentioned by other critics, *calzado* also referred to economically comfortable monks during the sixteenth century (Thompson and Walsh 445).

2. *Sloth and the Mercedarian Monk*

Although most critics characterize the monk according to unsaid sexual actions, Lázaro does not consider this his most important fault. Ironically, Lázaro characterizes the monk according to the obligations that he fails to fulfill:

Gran enemigo del coro y de comer en el convento, perdido por andar fuera, amicísimo de negocios seculares y visitar. Tanto, que pienso que rompía él más zapatos que todo el convento. Éste me dio los primeros zapatos que rompí en mi vida; mas no me duraron ocho días, ni yo pude con su trote durar más. (He was a great enemy of devotions and of eating in the monastery, and cared for nothing but idle strolling, lay business and visiting at such a rate that I think he wore out more shoes than the rest of the monastery put together. This one gave me the first shoes I've worn out in my life, and they lasted me only eight days (one week), for I was unable to put up with his scurrying any longer than that.) (*Lazarillo de Tormes*, 110-111)

Lázaro characterizes the monk as a man who avoids the monastery, his religious obligations and wanders constantly and idly to perform non-religious business. Due to this, he wears-out the most shoes in the entire convent. Additionally, the monk wanders so much that Lázaro's shoes wear-out in only one week. It seems that the monk depicts the active elements of sloth. The

monk does not complete his work in the monastery, praying; instead, he wanders restlessly doing *negocios seculares*. These descriptions concur with the traditional depiction of a monk afflicted by *acedia*.

3. *Lázaro and Sloth?*

The reader may speculate, and only speculate, about Lázaro's actions during the chapter. Lázaro defines his presence in the chapter by refusing to write himself in it as an active character. Therefore, one could postulate that Lázaro might symbolize the passive element of sloth. He writes a short *tratado* with little information and closes it with "Y por esto, y por otras cosillas que no digo, salí de él. (For this and for other little things I will not report, I left him)" (*Lazarillo de Tormes*, 110-111). He does not give a full account of what he did, what happened to him, or what the monk did. Lázaro bemoans his authorial duty, fails to report what happened, and does not tell the entire story, but only the parts he chooses to tell.

Based on the above pieces of evidence, it seems fitting to say that the monk fits the definition of a sloth. He is a torpor who shuns his spiritual obligations, completes no work, and idly wanders. As already stated, his profession fits the traditional use of *acedia*. The author may hint at Lázaro committing the same sin based on his apparent "laziness" when he wrote the *tratado*. Whether Lázaro commits this sin or doesn't commit it, the majority of this *tratado*'s text focuses on characters who shun their obligations. For this reason, it seems suitable to say that the fourth *tratado* depicts the cardinal sin of sloth.

B. The Fifth *Tratado*: Avarice

In Willis' analysis of the fifth *tratado*'s structure, he identifies that the author relegates Lázaro to the story's background despite the text's use of the possessive and the use of the first person plural (Willis 275). Fiore writes that "(t)he targets of his satire in this *tratado* are illusory religious value, the worthless bull, the insincere sermon, and the false miracle (Fiore 70)." Although Síeber elaborates on how the fifth *tratado* acts as the nexus for the entire book, he initially observes that "On a more basic level, the bull provides the pardoner an ever increasing income a secure investment as long as he maintains its linguistically bestowed efficacy (Síeber 60)." Historically, one should recall that the more bulls a pardoner sold the more that he earned; greed motivated at times the actions that these salesman took. In fact, the government instituted various laws to curtail deceptive practices used by *avaricious* pardoners during the sixteenth century (Síeber 64, emphasis mine). It seems, at least sociologically, that a connection existed between pardoners and the capital sin of avarice. Nevertheless, it fits to define the sin and then identify if a relationship exists between the sin and the *tratado*.

1. Definition

Aquinas writes that many times something good becomes evil due to the individual doing that action excessively or deficiently (Aquinas, *Summa Teologæ* v. 41, 243). Aquinas defines avarice as "an unchecked love to possess," to acquire and to keep goods excessively (Aquinas, *Summa Teologæ* v. 41, 243). Avarice values money in its own right; unlike gluttony, the capacity of one's body does not limit avarice's greed (Lyman 232). Due to this sin, the individual takes excessive pleasure in having wealth or an intemperate attachment to wealth (Aquinas, *Summa Teologæ* v. 41, 249). Often a person afflicted with avarice thieives and retains other's property

(Aquinas, *Summa Teologæ* v. 41, 249). Some effects of avarice include miserliness, an insatiable desire for money, violence, deceit, falsehood and fraud (Aquinas, *Summa Teologæ* v. 41, 263-265). This fraud encompasses commercial dishonesty, unjust trading, and violating inconvenient contracts (Fairlie 146). Once an avarice person acquires an object or money, he or she might not desire to use it or to ever look at it again; he or she only cares to possess it (Maguire 171).

Any conversation on greed and the sale of religious items or services, justifies an analysis of simony. Gregory the Great writes that the buying or selling of altars, tithes or the Holy Ghost constitutes simony. Aquinas supports this opinion for three reasons. First, one cannot appraise a spiritual good according to any earthly price. Second, the person's who sells the spiritual good does not own it; only God alone owns spiritual goods. Third, it violates Jesus' command from Matthew 10:8: "Freely have you received, freely give" (Aquinas, *Summa Teologæ*, v. 40, 129):

Accordingly it is simoniacal to sell or buy what is spiritual. But it is lawful to receive or to give something for the support of those who minister to spiritual needs, in accordance with the laws of the Church and existing customs. But there should be no intention of buying or selling, and no pressure should be brought to bear on those who are unwilling to contribute, withholding spiritual matter that ought to have been provided; this would be a kind of simony (Aquinas, *Summa Teologæ*, v. 40, 139).

2. *Avarice and the Fifth Tratado*

In the opening paragraphs of the fifth *tratado*, Lázaro attributes two primary characteristics to the pardoner; he is a swindler and a businessman. Lázaro describes his master as, “(E)l más desenvuelto y desvergonzado, y el mayor echador Porque tenía y buscaba modos y maneras y muy sutiles invenciones.” (He was the greatest, most confident and unashamed dealer... For although he was already lord and master of a myriad of cunning schemes, he constantly searched for new ways and means and ever-more subtle fabrications to ply his trade). (*Lazarillo de Tormes*, 112). His master bribes the local curates with presents, which foreshadows the bribe he offers the *aguacil* in exchange for his assistance:

En entrando en los lugares do habían de presentar la bula, primero presentaba a los clérigos o curas algunas cosillas, no tampoco de mucho valor ni sustancia.... Así procuraba tenerlos propicios, porque favoreciesen su negocio y llamasen sus feligreses a tomar la bula. (Upon entering the villages where he was to promote the bulls, his first visit was to the vicar and his curate, whom he always endeavored to bring over to his interests by way of little gifts devoid of much value or substance Thus he sought to induce them to favor his design by promoting his business among parishioners and calling on them to take up the bull.) (*Lazarillo de Tormes*, 112-113)

The *aguacil* ironically describes his and *buldero*'s greedy motives behind their deceit to the entire congregation when he says:

(E)l cual me engaño, y dijo que le favoreciese en este negocio, y que partiríamos la ganancia...os declaro claramente que las bulas que predica son falsas y que no

le creáis ni las toméis, y que yo, directe ni indirecte, no soy parte en ellas.”(I was seduced by his cunning: he said that if I favored him in his business, he’d split the profits with me...I come now openly to declare that the indulgences he’s selling are forgeries. Don’t believe him and don’t buy them. I’ll concern myself no more with them in any way, be it directly or indirectly.) (*Lazarillo de Tormes*, 118)

The text also includes a connection between laughter, an emotional release, and the *buldero*’s ruse:

(M)as, con ver después la risa y burla que mi amo y el alguacil llevaban y hacían del negocio, conocí cómo había sido industriado por el industrioso e inventivo de mi amo.”(But when I saw the way my master and the sheriff laughed and joked about the business later on, I came to understand that it had all been cooked up by my shrewd and ingenious master.) (*Lazarillo de Tormes*, 123)

Throughout the *tratado* the reader finds many instances of simony. For example, people buy and sell religious offices: “digo, que más con dineros que con letras, y con reverendas se ordenan” (those who were ordained not so much for their leaning as for their wealth and the references of powerful acquaintances) (*Lazarillo de Tormes*, 114). The *buldero* entreats God for a miracle, not to save the congregation, but to prove the bull’s power. He prays: “Te suplico yo, Señor, no lo disimules, mas luego muestra aquí milagro, y sea desta manera: que, si es verdad lo que aquél dice....(I therefore implore You, Lord, that by means of miracle you convince these good people of my sincerity) (*Lazarillo de Tormes*, 119).” As a result of the “miracle,” the pardoner sells indulgences to everyone present and sells even more without needing to preach:

Y a tomar la bula tanta priesa, que casi anima viviente en el lugar no quedó sin ella: marido y mujer, y hijos y hijas, mozos y mozas. Divulgóse la nueva de lo acaescido po los lugares comarcanos, y cuando a eeloss llegábamos no era menerstar sermón ni ir a la iglesia, que a la posada la venían a tomar, como si fueron peras que se dieron de balde. De manera que en diez o doce lugares de aquellos alderredores, donde fuimos, echó el señor mi amo otras tantas mil bulas sin predicar sermón. (This occasioned such a rush to take the bulls, that there was hardly a soul in the place that didn't¹¹ purchase one of those pardons: husbands and wives, sons and daughters, boys and girls. The news of what had happened spread around the region, so that as we arrived in the neighboring villages there was no need of any sermon or preaching in the church: People came straight to the inn to get the bulls as if they were free pears. So in the ten or twelve places that we visited in the area, my master sold what must have been a thousand indulgences in each place without even giving a sermon.) (*Lazarillo de Tormes*, 122-123)

Based on the prior *tratados*, the reader expects a feast to occur after this large influx of income, at the *buldero*'s expense; ironically, this does not occur. Apart from the small gifts that he gives to the local clergy, the book does not mention the *buldero* spending any substantial amount of money in the *tratado*. Unlike Lázaro's other masters who use money for food or pleasure, after the *buldero* earns money, he does not experience such an emotional release from using the

¹¹ Did Not

money, rather he experiences pleasure from acquiring it. Instead, he moves onto the next town to earn more money. It seems that greed, and nothing more, motivates the pardoner's actions.

For these reasons, the reader may conclude that Lázaro's fifth master represents the cardinal sin of avarice. He excessively loves possessing money, uses deceit and falsehood to gain more money, and commits simony. Lázaro, absent from the *tratado*, does not seem to commit this sin; in fact, he clearly denounces it. However, the *buldero*'s assistant, the *alguacil* who suspiciously plays the servant's role in this *tratado*, seems to possess clearly the same motive as Lázaro's master. Therefore, it seems suitable to say that the fifth *tratado* could represent avarice.

C. The Sixth *Tratado*: Envy

When most critics write about the sixth *tratado*, they typically analyze Lázaro's appearance at the end of the *tratado* and draw comparisons between Lázaro and the squire; based on this type of analysis, they identify structural unity in the book and conclude that Lázaro has fallen victim to pride due to his recent economic success (Fiore 72-73, Síeber 79-85). Fiore and Síeber also notice that this *tratado* punctuates Lázaro's economic ascent (Fiore 71, Síeber 74). Síeber identifies honor as Lázaro's primary motive in the sixth *tratado*:

Earning ("ganancia"), collecting his share ("recaudo") saving ("ahorré"), and buying ("compré") reflect a detailed economic process whose final phase reveals his total investment in another system-honor-in which working for ones living is prohibited. Thus he rejects his *oficio* as a water seller in favor of an identity that will not tolerate manual labor. (Síeber 76)

However, Lázaro does not possess this honor throughout the *tratado*. Furthermore, likewise Lázaro's second hand clothes could not provide him with hereditary honor and only mimic the upper-class' clothing (Maiorino 71). Maiorino comments on Lázaro's ambitious goals in sixth *tratado* and his inability to achieve satisfaction working as a water carrier for the rest of his life (Maiorino 72). This critic further notices that: "Lázaro never refers to himself as a water carrier, He pursues a future beyond his reach, and water does not yield enough income to enable the leap, (Maiorino 76)." Perhaps, an envying of honor and economic success punctuate the sixth *tratado*. However, readers must first define envy and see if it correlates with the sixth *tratado*.

1. Definition

Envy seems simple to define; it denotes a desire for what one's neighbor possesses. The envious feels sorrow due to another's good fortune or situation and regards another's good as his or her evil (Aquinas, *Summa Teologæ* v. 35, 37-39). Aquinas gives four reasons for this sentiment. First, they fear that their neighbor's good may harm him or her. Second, the envious wants what his neighbor possess. Next, the afflicted may judge the owner as unworthy of possessing such good. Finally, the envious may believe that his neighbor's good surpasses his own good (Aquinas, *Summa Teologæ* v. 35, 41-43). An envious person, sees his neighbor's good as an insult to him; for this reason he can take joy in another's misfortune (Aquinas, *Summa Teologæ* v. 35, 49). One may become envious when he or she realizes that he or she cannot possess what their neighbor possesses due to extenuating factors, such as social structures (Lyman 185). Other desires are non-material, such as honor and status, which one displays

through their clothing (Lyman 198). Aquinas notes that the ambitious have a stronger tendency towards envy (Aquinas, *Summa Teologæ* v. 35, 39).

However, it is difficult to identify envy easily because it tends to function and grow silently and secretly (Epstein 7). When a person feels envious, the individual obsesses over whatever they inordinately desire; he or she cannot think about anything else (Epstein 19). People envy for many reasons; nevertheless, people find it very easy to envy more fortunate people, who for no apparent reason possess a certain desirable attribute (Epstein 32).

2. *Envy and the Sixth Tratado?*

In the sixth *tratado*, Lázaro serves under a painter and a chaplain, who the author quickly discards in two paragraphs. Although the painter and the chaplain may also be envious, Lázaro's envy likely acts as the theme of this treatise.

As observed by George Shirply in "A Case of Functional Obscurity: The Master Tambourine-Painter of Lazarillo, *Tratado VI*," the tambourine painter served a variety of functions in medieval folklore. First, people commonly believed that these painters had spending money; therefore, the painter may symbolize Lázaro's economic progression. Alternatively, the profession associates itself with music and festivities; this could foreshadow Lázaro dressing himself in the squire's clothes at the end of the *tratado*. However, Shirply asserts that the reference has sexual implications (Shirply 231-232, 239-240). Síeber mentions that this profession typically conversed with more honorable professions (Síeber 77). To connect the painter with envy, one could suggest, and this point only suggest, that tambourine painter's

profession could display envy because similar to Lázaro, these painters progressed economically and worked with nobility, but they rarely became socially honorable; however, the text does not give any motive for the painter's actions so it is difficult for one to call this the strongest example of envy in the sixth *tratado*. Readers encounter similar problems when they attempt to understand the chaplain's motives. Clearly the chaplain violates his clerical vows and secular law because he profits from selling water (Hanrahan 333). However, the text states no motive for this action and doesn't characterize him aside from his profession. He could envy others lot in life by violating his own professional obligations, but this argument seems tenuous at best.

Thus, if the relationship between the *tratado* and envy holds true, the reader should see primarily envy in Lázaro's actions and in the manner Lázaro recounts his four years. Although, not unique to this *tratado*, the reader observes that his service under the chaplain proves integral in Lázaro's attainment of a good life, which he seems to envy throughout the book, "Este fue el primer escalón que yo subí para venir a alcanzar buena vida," (This was the first step in my ascent to the good life) (*Lazarillo de Tormes*, 126). We may observe this same manifestation in the following instance:

Daba cada día a mi amo treinta maravedís ganados, y los sábados ganaba para mí, y todo lo demás, entre semana, de treinta maravedís." (Every day I gave my master the thirty maravedis for my take; anything above that I could keep, as well as everything I made on Saturdays) (*Lazarillo de Tormes*, 126)

Thirty maravedís does not seem like an arbitrary number; for this reason it may correlate with the thirty pieces of silver that Judas received for turning Jesus over to the high priest (Matthew 26:15).

Both Paffenroth and Gubar note that medieval artists commonly depicted Judas in a yellow robe not only to distinguish him from the other disciples but also to indicate his envy, jealousy, cowardice and greed (Gubar 9, Paffenroth 51). Some biblical scholars draw a connection between the events in Old Testament and the New Testament. In the Old Testament, Judah suggests to his brothers that they sell their brother Joseph into slavery because they envy his prophetic gifts, his status as the father's favorite son, and to profit from their revenge. In the New Testament, Judas betrays Jesus for thirty pieces of silver. In both instances, the envious character receives money for his betrayal and decides to betray the protagonist during a meal (Paffenroth 5). However, numerous other features such as a red hair, the color of malice and violence, and the money purse, a symbol of avarice, also distinguished Judas from the crowd; therefore, exclusively associating this allusion with envy becomes more difficult.

Many critics have noted that Lázaro's dresses himself in the squire's clothes, excluding the stockings, at the end of the sixth *tratado*. Most comment that this shows Lázaro's pride:

Me fue tan bien en el oficio, que al cabo de cuatro años que lo usé, con poner en la ganancia buen recaudo, ahorré para vestirme muy honradamente de la ropa vieja. De la cual compré un jubón de fustán viejo y un sayo raído, de manga tranzada y puerta, y una capa que había sido frisada, y una espada de las viejas primeras de Cuéllar.” (I managed this affair so well, that at the end of four years I

was able to save enough to dress myself decently in second-hand clothes. I purchased an old cotton pile doublet, a threadbare tunic with braided sleeves and open collar, a cape that had once been velvet, and a sword of the old type, of the first that were made in Cuéllar. (*Lazarillo de Tormes*, 126-127)

Although currently proud of himself, pride did not seem to motivate the protagonist throughout this brief *tratado*. As both Lázaro and other critics note, Lázaro worked in a low-level position not suited for an honorable man (Maiorino 55). Nor did Lázaro work to amass permanent wealth, which one might have manifested through the purchasing of property. Instead, he envies the squire's honor, manifested through clothing; for this reason, Lázaro works and describes the costume for the majority of the *tratado*. The envious individual wants what someone else possesses, and the proud individual considers himself or herself above others. In this *tratado*, Lázaro seems to envy other's social positions while being prideful; he leaves because he considers himself superior to his master while desiring a more socially elite position. The book seems to acknowledge the humor in this philosophical contradiction that entraps Lázaro while showing an odd connection between envy and pride.

The flow of time in the sixth *tratado* is an important component in the artistic unity of this work. Lázaro passes through four years in a couple of sentences; however, the author devotes most of the *tratado* to describe Lázaro's new clothing. This parallels with the outlook of an envious person who focuses on the result more than the journey towards the goal. Attaining the goal overshadows other experiences, even if they are interesting.

Therefore, based on the above observations the reader could suggest that the sixth *tratado* contains many images resembling envy. Although the symbols used in the *tratado* have multiple meanings, envy represents the common meaning. Lázaro passes not only through four years of his life in less than four pages but also through three lifestyles, those of a painter, a chaplain, and a false squire because he envies what he currently does not possess in his life. If each *tratado* represents one cardinal sin, the sixth *tratado* best represents envy because Lázaro's desire to gain honor or *arrimarse a los buenos* moves the story forward.

D. The Seventh *Tratado*: Lust

The majority of the seventh *tratado* recounts Lázaro's current position under the archpriest's service. Numerous critics assert that the archpriest commits adultery with Lázaro's wife (Fiore 74-75). About Lázaro's marriage Fiore writes:

Lázaro's marriage is a joke. His depiction of it reflects a cynical and critical view of marriage as a social and religious institution. Lázaro abandons the Christian precepts of marriage and his attitude toward his wife and their relationship is the exact opposite of the idealistic love portrayed in chivalric romances of the day.

(Fiore 76-77)

Maiorino notices that ironically Lázaro's marriage decreases his honor instead of increasing it. Lázaro bases his employment to the constable and a marriage on its convenience (Maiorino 88). Both situations mock chivalry. When Lázaro flees from the captives' attack and abandons the constable, he takes the opposite action that a brave knight would have taken (Fiore 73). Lázaro's

marriage mocks the platonic love depicted in most chivalry books from the Golden Age.

Maiorino also mentions the commoditization of sex in Lázaro's marriage, which further shows that Lázaro's marriage is not based on platonic love:

Lázaro has neither family nor friends; he loves his wife in much the same way that a parasite loves its host. In fact, love is never mentioned, and the marriage is childless. The three children who do exist, hers from before the marriage, are ignored. Sexual "labor" has been severed from procreation." (Maiorino 87)

However, rather than rely on platitudes and conventional wisdom, it seems more appropriate to define the final deadly sin, lust and to see which characters assume attributes found within this definition.

1. Definition

Aquinas states that lust primarily, but not exclusively relates to lewd pleasures. Aquinas notes a common association between wine and lust because wine in excess has a tendency to lead the individual to lustfulness (Aquinas, *Summa Teologæ*, v. 44, 189-191). Lust tends to disorder a person's reason and will, to blind the mind, to cause the individual to make irrational decisions and scurrilous statements without good counsel, to impair one's judgment, and finally to hamper one's ability to do what he or she must do (Aquinas, *Summa Teologæ*, v. 44, 203). To support this point Aquinas cites Terence, "One little false tear will undo his words (Aquinas, *Summa Teologæ*, v. 44, 201)." Aquinas argues that adultery means entering into another's marriage-bed. In this act both—the man and the woman—are guilty of lust. So strong is the connection

between adultery and lust that Aquinas argues “that adultery is clearly a determinate species of lechery as manifesting a special disorder in sex-activity.” (Aquinas, *Summa Teologæ*, v. 44, 235). Gregory the Great wrote that “From lust are generated blindness of mind, inconsiderateness, inconstancy, precipitation, self-love, hatred of God, affection for this present world, but dread or despair of that which is to come (Lyman citing Gregory the Great 101-102).” Fairlie also argues that “blindness of intellect, precipitancy to act without judgment, inconstancy in good, love for this world and its pleasures, and inordinate fear of death” precede from lust (Fairlie 185).

2. *Lust in the Seventh Tratado*

The most obvious argument for lust in the seventh *tratado* is marital infidelity. The reader notices that rumors say that his wife had three sons prior to their marriage. The text uses euphemisms to show that Lázaro’s wife and the archpriest commit adultery:

(L)os domingos y fiestas casi todas las comíamos en su casa. Mas malas lenguas, que nunca faltaron ni faltarán, no nos dejan vivir, diciendo no sé qué y sí sé que de que vean a mi mujer irle a hacer la cama y guisarle de comer. Y mejor les ayude Dios que ellos dicen la verdad.” ((W)e commonly ate at his house almost every Sunday and holiday. But all ill tongues are never still, they are apt to disturb the repose of folk like us, tattling I don’t know what about my wife going to make the archpriest’s bed and prepare his food. May God help them speak the truth.)
(*Lazarillo de Tormes*, 132)

Lázaro receives the archpriest's old stockings, which some commentators see as a sexual symbol similar to the friar's shoes (Sieber 84-85). Lázaro sells the archpriest's wine, a symbol commonly associated with lust, for his profession. Based on the text Lázaro's decision to marry the archpriest's mistress appears rash and entirely based on the arch-priest's word:

En este tiempo, viendo mi habilidad y buen vivir, teniendo noticia de mi persona el señor Arcipreste de Sant Salvador, mi señor, y servidor y amigo de Vuestra Merced, porque le pregonaba sus vinos, procuró casarme con una criada suya. Y visto por mí que de tal persona no podía venir sino bien y favor, acordé de lo hacer. Y así, me casé con ella, y hasta ahora no estoy arrepentido.” (Seeing my industrious nature, my honest way of life, and having good reports on my person, he was well pleased to bestow his lady housekeeper upon me. Considering how only good and favorable circumstances could come from a person like the archpriest, I consented to take her hand in marriage. And so I married her, and to this day I haven't had occasion to regret it.) (*Lazarillo de Tormes* 130-131)

However, this rashness does not independently indicate an affect of lust; thus, one needs to analyze further the text. Sieber notes that the archpriest blinds Lázaro when he says (Sieber 90).

Lázaro de Tormes, quien ha de mirar a dichos de malas lenguas, nunca medrará; digo esto porque no me maravillaría alguno, viendo entrar en mi casa a tu mujer y salir della. Ella entra muy a tu honra y suya.” (Lázaro de Tormes, he who pays attention to gossips will never prosper. I tell you this because it wouldn't¹²

¹² Would not

surprise me if gossips made a butt of your wife, seeing how she goes in and out of my house. But she enters for your honor and for hers, and this I pledge to you. So don't fret about what people say. Just think about the advantage.) (*Lazarillo de Tormes*, 132-133)

Lázaro scurrilously swears on the Host to keep peace in his house:

(C)uando alguno siento que quiere decir algo della, le atajo y le digo: "Mirá: si sois amigo, no me digáis cosa con que me pese, que no tengo por mi amigo al que me hace pesar; mayormente si me quieren meter mal con mi mujer, que es la cosa del mundo que yo más quiero, y la amo más que a mí. Y me hace Dios con ella mil mercedes y más bien que yo merezco. Que yo juraré sobre la hostia consagrada que es tan buena mujer como vive dentro de las puertas de Toledo. Quien otra cosa me dijere, yo me mataré con él." ((W)hen I sense someone wants to say something about her, I cut him off and say: "Look, if you are my friend, tell me nothing that will annoy me, for he who offends me is not my friend. Above all, I can't endure to hear any reflections upon my wife, whom I love better than the entire world, even better than myself. God has blessed me a thousand times in giving her to me; indeed, she is more than I deserve. I will swear upon the consecrated Host that she is as virtuous a woman as lives in all of Toledo. Whoever says otherwise will have to fight me to the death.") (*Lazarillo de Tormes* 134-135)

The tears of Lázaro's wife hamper Lázaro's ability to resolve the situation in a chivalrous manner; his time with the constable foreshadows Lázaro's lack of chivalry:

Entonces mi mujer echó juramentos sobre sí, que yo pensé la casa se hundiera con nosotros; y después tomóse a llorar y a echar maldiciones sobre quien conmigo la había casado: en tal manera, que quisiera ser muerto antes que se me hobiera soltado aquella palabra de la boca. Mas yo de un cabo y mi señor de otro, tanto le dijimos y otorgamos, que cesó su llanto, con juramento que le hice de nunca más en mi vida mentalle nada de aquello, y que yo holgaba y había por bien de que ella entrase y saliese, de noche y de día, pues estaba bien seguro de su bondad. Y así quedamos todos tres bien conformes.” (At this my wife began to make such terrible execrations that I thought the house was going to sink with use in it. Then she began to cry most bitterly cursing the man who had married her to me. It got those words. But I pleaded with her from one side and my master from lamentations. I had to swear that never again in my life would I mention anything of that nature and that I was comfortable and happy with her entering and leaving his house, be it night or day, since I was confident of her virtue. And thus the three of us reached conformity.) (*Lazarillo de Tormes*, 134)

Therefore, it seems accurate to declare the seventh *tratado* a treatise about the capital sin of lust. Most obviously, the archpriest and Lázaro's wife display this sin through their adulterous affair; however, Lázaro's disposition and actions correlate with a person under the console of lust. The archpriest, the incarnation of lust blinds Lázaro, causes him to marry rashly and scurrilous swear

on the Host. His wife's tears and gifts impair Lázaro's judgment, and hamper his will to resolve the situation. Other symbols such as wine and stockings correlate with traditional symbols of lust. Lázaro's guilt in the reader's mind does not affect the *tratado*'s depiction of lust.

CHAPTER VI: CONCLUSION

After analyzing and correlating each *tratado* with a deadly sin, I concur with Nowak's thesis that each *tratado* represents one of the seven deadly sins; this imbues the work with artistic unity but allows the reader to enjoy the majority of *tratados* independently. However, to understand the work one must see how each individual *tratado* corresponds into the entire book's overarching theme. Similarly, one can separate out the seven deadly sins and analyze them individually; however, only while simultaneously understanding the sins as a whole do they begin to form a complete idea. As shown in the past chapters, *Lazarillo de Tormes* has artistic unity both in its themes and its narrative because unlike other period works, the author did not merely compile random folktales, rather he or she structured his or her stories into *tratados*, each with a central message.

As shown in the introduction, religion played a prominent role in Renaissance Spain; it should not surprise the reader that religion plays an important role not only in terms of sociological positions, most of Lázaro's masters occupy the clergy, but also in the character's actions, his masters' actions exhibit the capital sins. The author wrote to an audience that could read, not the illiterate masses but the educated literate, mostly clergymen. If the reader were to understand *Vuestra Merced* not merely as a plot device but as the intended audience, it would denote that the author wrote to the educated elite.

Lázaro seems to develop as a character because his central sin changes from *tratado* to *tratado* as he ascends the social ladder. Throughout the book, Lázaro assumes his master's mannerisms; as a result many times Lázaro commits the same vice that his master commits

frequently. On the other hand, each of Lázaro's masters do not show any substantial changes. A critic can define each of them according to their capital sin as this thesis has demonstrated in the prior chapters. Nevertheless, one could argue the squire receives more character development due to his history; however, according to this study, it only extenuates his basic characteristic-pride. The absence of a name for each master does not necessarily detract from their characterization, but the absence of any narrative transformation makes them stock characters. They develop subordinately to the *tratado*'s theme until the theme reaches its climax; for example, throughout the first *tratado* wrath builds until Lázaro slays his master. Future investigations could use the research found in this thesis, to identify further thematic connections between the seven *tratados*, to analyze the nature of Lázaro's character and the book's purpose, and to identify connections between the book's themes and narrative.

After this exegesis, it must be said that *Lazarillo de Tormes* should be considered a work of literature not only because it uses themes to convey a central message but also because it has a central narrative. In isolation both elements can fail to captivate the reader. A purely narrative story may entertain the reader, but the reader is likely to forget the book because it does not touch or address reader's perception of the world or world view. A purely thematic story with no character development or narrative progression, aside from themes may catch some readers as ponderous and lose the reader's interest before they consider the presented material. The combination, not the separation, of these two elements has allowed the book to captivate readers for multiple generations and will help it endure into the future.

WORK CITED

Álvarez Fernández, Manuel. *La sociedad española en el Siglo de Oro*. Madrid: Editorial Gredos, 1989. Print.

Asensio, Manuel J. "La intención religiosa del Lazarillo de Tormes y Juan de Valdés." *Hispanic Review* 27.1 (1959): 78-102. *JSTOR*. Web.

Aquinas, Thomas. *Summa Theologiæ*. Trans. Thomas R. Hearsh. Vol. 35. Great Britain: Eyre and Spottiswoode Limited, 1972. Print.

---. *Summa Theologiæ*. Trans. Thomas R. Hearsh. Vol. 41. Great Britain: Eyre and Spottiswoode Limited, 1972. Print.

---. *Summa Theologiæ*. Trans. Thomas R. Hearsh. Vol. 43. Great Britain: Eyre and Spottiswoode Limited, 1972. Print.

---. *Summa Theologiæ*. Trans. Thomas R. Hearsh. Vol. 44. Great Britain: Eyre and Spottiswoode Limited, 1972. Print.

Baraz, Daniel. *Medieval Cruelty: Changing Perceptions, Late Antiquity to the Early Modern Period*. Conjunctions of religion & power in the medieval past. Ithaca: Cornell University Press, 2003. Print.

Bataillon, Marcel. *Novedad y fecundidad del "Lazarillo de Tormes"*. Salamanca: Anaya, 1973. Print.

- Carey, Douglas M. "Lazarillo de Tormes and the Quest for Authority." *PMLA* 94.1 (1979): 36-46. *JSTOR*. Web.
- . "Asides and Interiority in Lazarillo de Tormes: A Study in Psychological Realism." *Studies in Philology* 66: 2 (1969): 119-134. *JSTOR*. Web.
- Carreter, Lázaro F. *Lazarillo de Tormes en la picaresca*. Letras e ideas. Esplugues de Llobregat: Ariel, 1972. Print.
- Castillo, D. R. *(A)wry Views: anamorphosis, Cervantes, and the Early Picaresque*. Purdue Studies in Romance Literatures, v. 23. West Lafayette, IN, Purdue UP. 2001. Print.
- Cejador y Frauca, Julio. *La vida de Lazarillo de Tormes y de sus fortunas y adversidades*. Clásicos castellanos, 25. Madrid: Espasa-Calpe, 1966. Print.
- Chapman, Charles E, and Rafael Altamira. *A History of Spain: Founded on the Historia de España y de la civilización española of Rafael Altamira*. New York: Macmillan Co, 1918. 210-46, 272-368. Print.
- Chesterton, G.K. *St. Thomas Aquinas*. Garden City, N.Y: Image Books, 1956. 63-64. Print.
- Collard, Andree. "The Unity of Lazarillo de Tormes." *MLN* 83.2 (1968): 262-267. *JSTOR*. Web.
- Concha, Víctor G. *Nueva lectura del Lazarillo: El deleite de la perspectiva*. Literatura y sociedad, 28. Madrid: Castalia, 1981. Print.
- Dunn, Peter N. *Spanish Picaresque Fiction: A New Literary History*. Ithaca: Cornell UP, 1993. Print.
- Epstein, Joseph. *Envy. The seven deadly sins*. New York: New York Public Library, 2003. Print.

- Fairlie, Henry. *The Seven Deadly Sins Today*. Washington: New Republic Books, 1978. Print.
- Fiore, Robert L. *Lazarillo de Tormes*. Boston: Twayne, 1984. Print.
- García, Osuna A. J. *The Life of Lazarillo De Tormes: A Critical Edition Including the Original Spanish Text*. Jefferson, N.C: McFarland & Company, 2005. Print.
- Gilman, Stephen. "The Death of Lazarillo de Tormes." *PMLA* 81.3 (1966): 149-166. *JSTOR*.
Web.
- Gitlitz, David. "Inquisition Confessions and Lazarillo de Tormes." *Hispanic Review* 68.1
(2000): 53-74. *JSTOR*. Web.
- Gubar, Susan. *Judas: a Biography*. New York: W.W. Norton, 2009. Print.
- Hanrahan, Thomas. "Lazarillo de Tormes: Erasmian Satire or Protestant Reform?" *Hispania* 66.3
(1983) 333-339. *JSTOR*. Web.
- Herrero, Javier. "The Great Icons of Lazarillo: The Bull, the Wine, the Sausage, and the Turnip." *Ideologies and Literature* 1:5 (1978): 3-18. Print.
- Jaén , Didier T. "La ambigüedad moral del 'Lazarillo de Tormes.'" *PMLA* 83.1 (1968): 130-134.
JSTOR. Web.
- Lazarillo De Tormes*. Letras hispánicas, 44. Madrid: Cátedra, 1999. Print.
- Lyman, Stanford M. *The Seven Deadly Sins: Society and Evil*. The Reynolds series in sociology.
Dix Hills, N.Y: General Hall, 1989. Print.

- Maguire, Anne. *Seven Deadly Sins: The Dark Companions of the Soul*. London: Free Association Books, 2004. Print.
- Maiorino, Giancarlo. *At the Margins of the Renaissance: 'Lazarillo de Tormes' and the Picaresque Art of Survival*. Penn State Studies in Romance Literatures. University Park, Pa: Pennsylvania State UP, 2003. Print.
- Mancing, Howard. "The Deceptiveness of Lazarillo de Tormes." *PMLA* 90.3 (1975): 426-432. *JSTOR*. Web.
- Nowak Jr., Stanley J. "The Squire as an Incarnation of Pride in 'Lazarillo de Tormes.'" *Modern Language Studies* 22.1 (1992): 17-33. *JSTOR*. Web.
- . "The Blindman's New Function: An Exemplum of the Capital Sin of Anger in Lazarillo de Tormes." *Hispania* 73.4 (1990): 900-905. *JSTOR*. Web.
- . "A New Perspective on Tractado Primero of Lazarillo de Tormes: The Structural Prophecy." *Hispania* 73.2(1990): 324-331. *JSTOR*. Web.
- . "The Cerrar/Puerta Imagery and the Theme of Hopelessness in *Tractado Segundo* of *Lazarillo*." *Hispanic Journal* 11:2 (1990): 47-55. Print.
- Paffenroth, Kim. *Judas: Images of the Lost Disciple*. Louisville, KY: Westminster John Knox Press, 2001. Print.
- Paredes-Méndez, Francisca, Mark Harpring, and José Ballesteros. *Voces de España: Antología literaria*. Boston: Heinle, 2004. Print.

- Pérez, Joseph, Juan Vivanco, Magda Mirabet, and Ma.Carmen Doñate. *Historia de España*. Serie Mayor / Crítica. Barcelona: Crítica, 1999. 148-170, 248-306. Print.
- Pérez , Louis C. "On Laughter in the 'Lazarillo de Tormes.'" *Hispania* 43.4 (1960): 529-533. *JSTOR*. Web.
- Piper, Anson C. "The "Breadly Paradise" of Lazarillo de Tormes." *Hispania* 44.2 (1961): 269-271. *JSTOR*. Web.
- Reed, Helen H. "Dining with Lazarillo: The Discourse of Pleasure in *Lazarillo de Tormes*." *Crítica hispánica*, 19:1-2 (1997): 57-74. Print.
- Russell, P E. "Spanish Literature (1474-1681)." *Spain: A Companion to Spanish Studies*. London: Methuen, 1973. 265-303. Print.
- Saint Joseph Edition of the New American Bible*. New York: Catholic Book Pub., 1992. 257. Print.
- Shirpley, George A. "The Critic as Witness for the Prosecution: Making the Case against Lázaro de Tormes." *PMLA* 97.2 (1982): 179-194. *JSTOR*. Web.
- Sieber, Harry C. *Language and Society in La vida de Lazarillo De Tormes*. Baltimore: Johns Hopkins University Press, 1978. Print.
- Sitler, Robert. "Presence of Jesus Christ in Lazarillo of Tormes." *Dactylus* 12 (1993): 85-97. *JSTOR*. Web.

Solomon, Robert C. *Wicked Pleasures: Meditations on the Seven "deadly" Sins*. Lanham, Md:

Rowman & Littlefield, 1999. Print.

Tarr, F. Courtney. "Literary and Artistic Unity in the Lazarillo de Tormes." *PMLA* 42 (1927): 404-421.

JSTOR. Web.

Thompson, J.K. and. B. Bussell Walsh. "The Mercedarian's Shoes (Perambulations on the Fourth

Tratado of Lazarillo de Tormes)." *MLN* 103.2 (1988): 440-448. *JSTOR*. Web.

Truman , R. W. "Parody and Irony in the Self-Portrayal of Lázaro de Tormes." *The Modern Language*

Review 63.3 (1968): 600-605. *JSTOR*. Web.

Wenzel, Siegfried. *The Sin of Sloth: Acedia in Medieval Thought and Literature*. Chapel Hill: University

of North Carolina Press, 1967. Print.

Willis , Raymond S. "Lazarillo and the Pardoner: The Artistic Necessity of the Fifth Tractado" *Hispanic*

Review 27.3 (1959): 267-279. *JSTOR*. Web.

Woods , M. J. "Pitfalls for the Moralizer in 'Lazarillo de Tormes.'" *The Modern Language Review* 74.3

(1979): 580-598. *JSTOR*. Web.