A STUDY OF THE PICARESQUE NOVEL
IN TWENTIETH-CENTURY AMERICA

A Seminar Paper

Presented to

the Faculty of the Graduate School

Wisconsin State University at La Crosse

In Partial Fulfillment

of the Requirements for the Degree

Master of Science

---

by

Mary E. Deters

May 1969

WS
69
De

WISCONSIN STATE UNIVERSITY - LA CROSSE

GRADUATE COLLEGE

Candidate: Mary E. Deters

I recommend acceptance of this seminar paper to the Graduate College in partial fulfillment of this candidate's requirements for the degree Master of Science. The candidate has completed his oral seminar report.

May 26, 1969
Date

William J. Hyde
Seminar Paper Advisor

This seminar paper is approved for the Graduate College:

May 26, 1969
Date

James H. McEndeson
Dean, Graduate College

168206

THE PICARESQUE NOVEL IN TWENTIETH-CENTURY AMERICA

ABSTRACT

The picaresque novel originated as a genre in sixteenth-century Spain. Many consider the novel a logical reaction to the romances with their rules of chivalry and perfect endings. Three novels are referred to as classic examples: *Lazarillo de Tormes*, *Guzman de Alfarache*, and *El Buscon*. These novels form the basis for study or comparison of later picaresque novels.

The novel virtually disappeared in the eighteenth century, primarily because of the rise of the realistic novel, and does not seem to make a significant return until the twentieth century. One of the primary reasons for the novel's reappearance in America is a climate similar to that of its birth. Sixteenth-century Spain seemed chaotic, for in the midst of wealth, thousands were starving. Likewise, twentieth-century America seems chaotic, due to the World Wars, Depression and mechanization. Early in this century, authors presented this chaos in the naturalistic novel. The picaresque novel does not seem to make a significant return until existentialism replaces some of the popularity of naturalism.

The purpose of this paper is to explore the definition of picaresque, to compare the conditions of sixteenth-century Spain with twentieth-century America, and then primarily to examine two picaresque novels—Saul Bellow's *The Adventures of Augie March* and Ralph Ellison's *Invisible Man*—both written in the early fifties.

I

Many definitions of the picaresque novel have been attempted, some so loose as to include any novel with a criminal for a hero, and which are valueless for any detailed study of the type. However, based on the first novels of this type in the sixteenth and seventeenth centuries, the picaresque novel is a story of a picaro or rogue, who, bereft of parental assistance and driven by necessity, must seek his fortune in a chaotic world serving under a number of corrupt masters. In the course of his travels he exposes many classes of society, plays tricks on people, and has tricks played on him.

The word picaro was perhaps first used in 1548; however, there is no agreement as to its original meaning. "Some say it comes from Picardy, where Spaniards saw dirty, ragged characters in the time of Carlos V; others say it is from picar or pinchar, 'to pinch.' Perhaps it comes from picante, a biting meal, or perhaps picado, contaminated meat, or even pico, sharp tongue."[1] At any rate the picaro was a ragged street urchin who served as an errand boy or porter. Though not a criminal in the strict sense, he did steal to stay alive and gradually came to be regarded as a crafty, unscrupulous petty thief. He was generally a very likeable fellow and outwardly an innocent, but he gradually grew in numbers until he became a threat to the cities.

---

[1] Richard E. Chandler and Kessel Schwartz, A New History of Spanish Literature (Baton Rouge, Louisiana, 1961), p. 179.

The picaresque novel originated in Spain at a time when there was countless surface wealth, but underneath poverty and starvation, at a time when romances were popular, although a vast majority of the population could not identify with them. "The picaresque novel, in a sense, was a realistic reaction against the absurd unrealities of the books of chivalry. Thus the picaro was an anti-hero, often parodying the heroes of knight-errantry, and the picaresque novel represents the beginning of modern Realism, as it deals with various social and moral aspects of its society."[2] Although both the picaro and the knight may have been of illegitimate birth, there is no further similarity. The picaro had no castle, no refinements, no culture; he was the "hero" or the representative of the lower class. He was not spurred on by thoughts of love and honor, but by necessity. "This rogue (picaro) in life has been shown to be a product of the decadence. But in literature he was a vigorous protest against it."[3] He was honest in his observations of his society, and so that values could be seen in a different perspective, he sometimes inverted the standards by praising what is generally considered bad and blaming the good.

The picaresque novel is neither tragedy nor comedy in the strict sense, but a combination of both. For example, "the unit in tragedy, as

---

[2]Chandler and Schwartz, p. 179.

[3]Frank Wadleigh Chandler, Romances of Roguery: An Episode in the History of the Novel. Part 1: The Picaresque Novel in Spain (London, 1899), p. 42.

in the novels of the wonderful, is man alone; in comedy, the family."[4] The picaro is a man alone, for his family is either nonexistent or ineffectual; he has no one to rely upon but himself. And yet, he is not alone in the sense of the tragic heroes. "Their loneliness is a measure of their single-mindedness, of the organization of their emotion. The picaro, on the other hand, has no fixed emotional position toward anyone or anything."[5] He lacks the ability to love, because he is concentrating on his material problems, and he soon learns that nothing is gained by his ability to hate. Tragedy deals with the possibility of human triumph; picaresque literature deals with the possibility of human degradation. Also, the bewildering events that happen to the picaro are always somewhat humorous. It is not light, but dark, almost grotesque humor. The picaresque writer forces his reader to strip away the pleasant facades and to observe the unheroic struggle going on underneath.

Generally this struggle of the picaro is told from the first person, recollected point of view, although upon occasion the third person has been used. However, the first person is preferred because it imparts an air of authenticity to the story and also encourages the reader to identify sympathetically with the picaro.

As previously mentioned, the picaro is a naive youth who is forced to fend for himself in a cruel and indifferent world. His origins are

---

[4]Albert Cook, The Dark Voyage and the Golden Mean (Cambridge, Massachusetts, 1949), p. 34.

[5]Stuart Miller, The Picaresque Novel (Cleveland, 1967), p. 78.

obscure and what little he does know of his parents' origins is obscure also. Thus he has no family security to rely on. The obscure origins foreshadow the later disorganization of the picaro's world. "In addition to its functions as a metaphor for the picaro's character, the chaos of origins has a function in the action. The unstable family situation of the picaro sends him away from home on his picaresque journey."[6] He is somewhat conditioned for the role of rogue because he is generally born into the underworld of roguery and crime. As a young child he learns that he is one of the have-nots and that very few of his kind ever reach the status of the haves by following the rules of knighthood. Chivalry has no place in his world, for the world does not follow its rules either. "Either the picaro enters the world with an innate love of the goods of others, or he is innocent and learns by hard raps that he must take care of himself or go to the wall."[7] He can easily adapt to any situation, only to discover that fate has plunged him into a new one.

The picaro has neither inner nor outer stability, a fact which does not seem unusual in view of his family situation. His world does not have absolute values but relative ones, and consequently, his line of direction continually shifts. He can not keep to a set course. He may want to be or do good by the standards of the "haves" but he can not. Therefore he is considered morally unstable, curious, adventurous.

---

[6] Miller, p. 49.

[7] Frank Chandler, p. 45.

"A sudden impulse, a random quirk, continually leads him into trouble."[8] He wants to get out of the rat race, but he is continually frustrated in his attempts. Yet he always thinks things may be better. "The comic flaw of the hero, by his own admission, is simplicity, enthusiasm. This is a classic picaresque trait."[9] This enthusiasm, or zest for life, furnishes the reason why the picaro never contemplates suicide, which is one alternative his chaotic world gives him. He will do anything to live. But, at the same time, his enthusiasm deludes him into believing there may be a chance to create order out of chaos.

The education of the picaro begins early. The general pattern is one of a relatively innocent youth who is forced to become a picaro because the world is roguish. By joining this chaos and playing by its rules, the picaro affirms it. However, "it is the world that is picaresque; the picaro only typifies that world in his dramatic change from innocent to trickster. In affirming the world's outer chaos by becoming a picaro, the hero gives up hope of personality and order."[10] The average person seeks his identity by ordering his life is such ways as maintaining a steady job (outward stability) and by believing a set philosophy or religion (internal stability). The picaro is incapable of doing either. He no sooner reaches a level of security than Fate plunges

---

[8] Miller, p. 87.

[9] Ihab Hassan, _Radical Innocence: Studies in the Contemporary Novel_ (Princeton, 1961), p. 310.

[10] Miller, p. 56.

him into a new degree of chaos. Therefore he can never fix his personality to anything concrete in order to define it. And yet, by his very nature as a human being, he desires a personality. Consequently, his life is a paradox; he desires order and a personality, but because of his own internal instability and the instability of the world, he is forced to join the chaos, thereby affirming it and destroying his own hopes for identity. Eventually he plays so many different roles that it is impossible to define him in any other terms but loose and abstract ones. "The picaro is every man he has to be, and therefore no man."[11]

The picaro in his search for existence in the midst of chaos is the central element in the picaresque novel, for its unity is not of time or place but of the hero. It is simply a series of episodes with no apparent connection other than the fact that the picaro appears in them. Jumping from situation to situation without necessarily letting them all come to a clearly defined end merely intensifies the chaotic view of the world. "Anything can happen to anyone at any time."[12] There is no emphasis on causality, so that life seems based on pure chance. In such an open plot, the possibilities are limitless; the events are realistic ones, but take on an aura of the fantastic because there is no logical progression or relation.

With such a dizzying rush of events, the picaro's fortune see-saws with equal dizziness. His fate is never secure; he no more reaches a

---

[11]Miller, p. 71.

[12]Miller, p. 37

point of security than his fate is completely reversed. He has no control over these events, nor does anyone else, not even God. God either does not exist as a reality in the picaro's world, or else He simply does not concern Himself with the picaro's problems. Fate constantly works on the picaro's weaknesses and when he attempts to assert his will, Fate strikes him down. Therefore the picaro becomes indifferent to his fate because he knows he is helpless. He finds it better to avoid problems than to solve them.

Generally the other characters appear and then disappear forever, but in some novels they reappear without the picaro seeking them. If they reappear for long intervals, they have a stabilizing effect on the action. The picaro's world seems more normal and concrete. If, however, the reappearances are very short, they make the plot seem even more chaotic. Therefore extremely long reappearances tend to destroy the chaotic element necessary for a picaresque novel.

Thus the picaresque novel is about a rogue from the lower class who, alienated from his family and friends, sets out as a youth to seek his fortune in a chaotic world which is either indifferent or maliciously concerned about his fate. He plays tricks and is the butt of tricks, but these tricks are not harmless. They hurt, both emotionally and physically. He is driven by necessity into a world where money is the ruling factor. He is a likeable person, but is easily duped until he gradually becomes a skilled liar and thief. He is never very successful in his love affairs and is actually incapable of love. Serving many masters in his society, he becomes a skilled critic of it and exposes many foibles. Finally, in

becoming a part of this chaos, he loses sight of who he is himself, though he struggles for identity. All of this experience is related in a disorganized, chaotic style; however, "when a reader is shocked and dazed he feels the characteristic emotional effect of the picaresque novel -- a temporary disorganization of feeling."[13]

II

Up to this point the picaresque novel has simply been accepted as a fact, with little regard for its historical development. Of course it did not suddenly appear in sixteenth-century Spain as a mere accident, and as with most genres, it did have antecedents which date "as far back as the Roman novels of the first century, and specifically to the Satyricon and the Golden Ass."[14] During the medieval period picaresque elements were evident in the Dance of Death poetry, the French fabliaux, the Italian and German novels. One of the favorite German characters with a picaresque streak was Til Eulenspiegel.

However, it was not until the early seventeenth century in Spain that the picaresque novel was fully developed. "It is generally agreed that the period from about 1550 to 1750 is the classic period of the picaresque; therafter disagreement sets in as to what is picaresque and what is not."[15] However, in Spain the novel already began to decline

---

[13]Miller, p. 131-132.

[14]Chandler and Schwartz, p. 180.

[15]Miller, p. 4.

after 1650. It had become popular because it was a relief from the perfect hero of the romances, but eventually people wanted relief from the anti-hero. The qualities of the genre are generally derived from three Spanish novels: Lazarillo de Tormes (ananymous, 1554), Guzman de Alfarache (Mateo Aleman, 1599,1605), El Buscon (Francisco de Quevedo Villegas, 1626). At first the novels were centered on observing society, as in Lazarillo and Guzman. Later there was more emphasis on personality as in Buscon.

The picaresque had developed in Spain during the sixteenth century because of economic conditions and a despotic government that would not let its people voice their dissent, nor do anything about their problems. It became a faithful portrayal of the social conditions of the time. The sixteenth century became known as the age of the conquistadors, the age of adventure. When the ancient highway to the Indies was blocked, the Spanish accidentally discovered a richer world. Gold from the New World poured into Spain, but it went out again for luxuries. The military expanded at the expense of discouraging industry. Then feudalism fell and no one was quite sure of his current status, while the power went from the nobility to the monarchy. Heady with the chaotic rush of events, Spaniards flocked to the cities, unwilling to work with their hands at such menial tasks as farming, preferring instead to live on the dream of suddenly becoming rich from the spoils of the New World. Then they brought greater disaster upon themselves by exiling the Jews and persecuting the Moriscos, "for the Jews and Moriscos were the only classes who had not succumbed already to the common contempt for toil."[16]

---

[16] Frank Chandler, p. 21.

The great influx of people to the city created a serious problem, for there were many more who applied for the military expeditions than were needed. Those disappointed in their aspirations refused to stoop to menial labor and reasoned that they were entitled to a share in the easy money which they attempted to obtain through wit and flattery. Some tried to maintain an appearance of wealth to obtain favors or positions in the government; however, most of these were soon reduced to beggary or theft. Illegitimacy became very common and children were often abandoned; many of them eventually became picaros and associated with one of the worst classes of idlers. What little the picaro earned he spent on food and drink and did not bother with thoughts of honor. The poor peasant who had remained on the farm was plagued by taxes while the careless adventurer was not. Consequently, the farmers and small businessmen gave up and the country was faced with starvation. "Every man for himself became the motto of Spain in the highest period of her military greatness, and every man for himself is the spirit of the 'picaresco' novel."[17] Such an attitude left no room for pity and, along with the fatalism gained from the Moors, was responsible for an indifference to pain.[18]

III

The novel progressed from Spain through France to England. There were contributions from Germany and Holland, but these countries

---

[17] Frederick Morris Warren, A History of the Novel Previous to the Seventeenth Century (New York, 1895), p. 295.

[18] Frank Chandler, p. 27.

contributed nothing original. Gradually as the decadence of Spain became greater, the picaro degenerated also. He was more stimulated by crime than he was by hunger by the time he reached England in the eighteenth century. However, the genre disappears during the latter half of the eighteenth century and in the nineteenth century with the introduction of the realistic novel. "It may be that the gradual triumph of the physical sciences gave men such a strong feeling that the universe was ordered by laws that the picaresque could not express their sense of life."[19]

Then in the twentieth century, the picaresque novel found an environment similar to the one which had conceived it. The Spaniards defeated the Moors at Granada in 1492 and thus ended their "romantic war of faith." Americans too fought a holy war, "with God on their side," against the Germans in World War I. Both peoples enjoyed prosperity after the war; their countries had not been destroyed by bombs or pillage. Then as Spain encountered economic distress in the midst of her Golden Years, so too did America when she experienced the Great Depression. Farmers, destroyed by the low price for goods and high cost of shipping, flocked to the cities. A starving man in a bread line was a common sight. Proud Americans in the midst of abundance were reduced to beggary.

America, just reaching maturity, became disillusioned, but gradually began to rebuild her economy. Then, drawn into another world war,

---

[19]Miller, p. 133.

she lost her last bit of innocence at Hiroshima. A world that could destroy a whole city at one stroke or kill millions of Jews in mass exterminations could only seem devoid of order. "Man is now shown to be threatened by a chaotic universe in which he is a stranger, by his cancerous social values and institutions, by his new technology, and even by psychopathic forces deep within himself."[20] Thus like his sixteenth-century counterpart, twentieth-century man is in need of order and identity. If he could but find order, he could find himself, for he would have a clear idea of where he belonged in this universe. "The search for man and America, for man in America, is the most quixotic literary enterprise of the decade (forties). For it was conducted in the face of the gigantic conspiracy of history and society to eliminate man. With all forces thus conspiring to destroy the self, fiction set about recording the survival of the self."[21]

Earlier in the century God had seemed to be in control of life, but where was God when millions died during the Depression, or when Hitler slaughtered the Jews or the Americans annihilated the people of Hiroshima? If God were indifferent in sixteenth and seventeenth-century Spain, He certainly seemed so to many in the twentieth century. There was nothing left for man to rely on but himself. "After the death of God, proclaimed by Nietzsche, the dissolution of society was

---

[20]Howard M. Harper, Desperate Faith: A Study of Bellow, Salinger, Mailer, Baldwin and Updike (Chapel Hill, North Carolina, 1967), p. 197.

[21]Chester E. Eisinger, Fiction of the Forties (Chicago, 1963), p. 20.

inevitable. Only the Self remained. And the Void all around it."[22]

Man could only remain hopeful that there was order in his world as long as he could maintain his own sense of himself, for there was little semblance of any external stability. Early in the century, naturalism was a popular theme, but as the world became more chaotic, naturalism was replaced by existentialism. "Instead of the bleak picture of man as the helpless plaything of nature, which prevailed in naturalistic writing, existentialism offers -- in fact, insists on -- man's privilege and responsibility of choosing his own way; and there is _no_ promise of a better world for the man who chooses wisely and fights for his choice -- only the assurance that man has a free choice and bears the responsibility for his decisions."[23] The second half of this quotation is extremely important. The existentialist does not believe he lives in a world that rewards the good and punishes the bad. He knows that even though he may be the world's most obedient and trustworthy servant, he may be struck down without provocation. Therefore, however carefully he may plan, he can not accurately predict his fortune. There is just as much chance that something will not happen as there is that it will.

In an era in which man's only hope for order is in an assertion of self, he is continually pressured into anonymity, into conformity.

---

[22]Hassan, p. 326.

[23]William H. Tasker, _The Adolescent in the American Novel: 1920-1960_. (New York, 1964), p. 277.

> Laboring to maintain himself, or perhaps an idea of himself (not always a clear idea), he -- man feels the pressure of a vast public life, which may dwarf him as an individual while permitting him to be a giant in hatred or fantasy. In these circumstances he grieves, rages, or laughs. All the while he is aware of his lack of power, his inadequacy as a moralist, the nauseous pressure of the mass media and the weight of money and organization, of cold war and racial brutalities.[24]

The romantic idea of individualism is smothered by communism, huge masses of people living in one area, and computers. Under such conditions it is small wonder that the human life seems insignificant.

The modern hero is an anti-hero just as the picaro was. He is an outsider, a stranger in an alien land. He must learn to survive in a land that prefers to ignore him, and he must learn to cope with the problem of wealth. "In a culture of abundance -- the Depression notwithstanding -- one must either serve luxury or possess it."[25] The modern anti-hero is not similar to the heroic figure of the romance, for his world is chaos and he struggles to merely survive. In a world that ignores the rules of chivalry, the only workable rule is every man for himself.

IV

Some scholars believe the picaresque novel is just coming into maturity; notably, Stuart Miller suggests that the picaresque novel will now have a greater chance for success than at any other time in its history because of "the atheistic climate of the twentieth century, devoid

---

[24] Saul Bellow, Recent American Fiction (Washington, 1963), p. 2.

[25] Hassan, p. 307.

of promises of security in this world or another."[26] In America the period following World War II has evidenced a sharp increase in the use of this genre to convey contemporary problems. It is difficult to find a novel which closely adheres to the classic principles of picaresque before the late forties, primarily because of the popularity of naturalism which, as mentioned in section III, does not provide an ideal medium for the picaresque. The early fifties seem to mark the return of the classic picaresque novel. Two of the earliest and most characteristic novels are Saul Bellow's The Adventures of Augie March, published in 1953, and Ralph Ellison's Invisible Man, published in 1952. A careful study of these two novels will illustrate the return of this sixteenth-century genre.

The character of the picaro is a reflection of the world in which he lives--a world of chaos. In this world there is no inner or outer stability. To augment this instability, the origins of the early picaros were always obscure. Lazarillo only knows that he was born in a mill, Guzman has two men who claim to be his father, while Pablos (El Buscon) has no idea who his father is since his mother is a prostitute. Bellow's Augie says: "My own parents were not much to me, though I cared for my mother. She was simple-minded, and what I learned from her was not what she taught, but on the order of object lessons. She didn't have much to teach."[27] Along with two brothers--Simon, the older, and Georgie, the

---

[26] Miller, p. 110.

[27] Saul Bellow, The Adventures of Augie March (New York, 1953), p. 3.

younger and mentally retarded--he was raised in the slums of Chicago by his simple-minded mother and Grandma Lausch, who was no blood relative, but who loved to dominate people such as Augie's mother. He never knew his father, for he had abandoned them when Augie was very young.

Ellison's invisible man says even less about his origins. He is from the South, his grandparents at one time were slaves, and he mentions he has parents, but says nothing about their effect upon him. The only relative he mentions to have influenced him is his grandfather, who on his deathbed and in the presence of his grandchildren said, "Son, after I'm gone I want you to keep up the good fight. I never told you, but our life is a war and I have been a traitor all my born days, a spy in the enemy's country ever since I give up my gun back in the Reconstruction. Live with your head in the lion's mouth. I want you to overcome 'em with yeses, undermine 'em with grins, agree 'em to death and destruction, let 'em swoller you till they vomit or bust wide open."[28] Though taught to be obedient and humble by his parents, the invisible man can not forget his grandfather's admonition and enters the world not knowing how to act. Thus Bellow uses the common classic origin of obscurity, while Ellison uses a technique followed by later writers, such as Defoe in Moll Flanders, of giving his hero a sense of stable origin with a pattern for living and then later disillusioning this hero with the knowledge that this pattern does not fit his world. Both techniques serve their purpose of creating disorder.

---

[28] Ralph Ellison, The Invisible Man (New York, 1952), p. 19-20.

The picaros set out to receive their "education" as naive, young boys and end as bruised, scarred men. Augie begins his education at a fairly early age. Coached by Grandma Lausch, be becomes very adept in the rudiments of lying even though he knows "it wasn't so necessary to lie, but then everyone thought so, and Grandma Lausch especially, who was one of those Machiavellis of small street and neighborhood that my young years were full of" (p. 4). He realizes early that he has been born into a world of trickery and deceit. He is betrayed by his "best friend" Stashu Kopecs who had taught him to steal, is occasionally chased and beaten for being a "Christ-killer," and works for a florist who does a big business from gangster funerals. Divorce and desertion are household words. Then at the age of twelve, he is "farmed out in the summer by the old woman to get a taste of life and the rudiments of learning" (p. 14). From his friend Jimmy Klein, he learns how to steal from such establishments as Deever's neighborhood department store. When they are caught and Deever's accuses them of stealing much more than they have, Augie does not learn that stealing is wrong. Instead, he learns that everyone steals and the trick is to make it look legitimate. Augie goes on to learn much from Joe Gorman, in a wild ride in a stolen car to the Canadian border to sneak in immigrants, from Mimi Villars, in an almost fatal attempt at abortion, from Thea Fenchel, in a wild effort to train an eagle to kill giant iguanas, and from hundreds of others. Such an education can not help but leave its mark. Augie sets out as a handsome youth and when he returns from his escapades years later, he comments, "I smiled minus a couple of teeth of the lower line and was

somewhat smeared, or knocked, kissed by the rocky face of clasping experience. My hair grew upward, copious, covering my old hunter's scars. Undeniably I had a touch of the green of Cousin Five Properties' eyes in my own, and I went along whiffing a cigar and lacking any air of steady application to tasks, forgetful, elliptical, gleeful sometimes, but ah, more larky formerly than now" (p. 447). Such an education could only result in a loss of innocence.

Ellison's hero enters the world with more naivity than Augie. "I was naive. I was looking for myself and asking everyone except myself questions which I, and only I, could answer" (p. 13). He undergoes fewer experiences than Augie, but they are more intense and shattering. His first education comes when he is asked to make his valedictory speech at a gathering of the leading white citizens in town. He eventually makes his speech, but not until he has suffered numerous humiliations. Along with nine other boys, he is dressed in boxing trunks, forced to watch a sensuous white girl dance, and then blindfolded and forced to box his companions. Finally, covered with sweat and blood, the boys gather to receive their pay, only to find a rug covered with money. At a signal they are commanded to pick up as much as they can, but when they reach for the money, they discover the rug has been electrified. The scene is chaotic. "Suddenly I saw a boy lifted into the air, glistening with sweat like a circus seal, and dropped, his wet back landing flush upon the charged rug, heard him yell, and saw him literally dance upon his back, his elbows beating a frenzied tatoo upon the floor, his muscles twitching like the flesh of a horse stung by many flies" (p. 22). Only after all

this is he allowed to deliver his speech on humility to a drunken, disorderly audience. However, he is rewarded with a briefcase and a scholarship to the state college for Negroes, and therefore his trust and optimism are restored. He learns essentially nothing about the world's disorder from this first experience. He learns much more from the second.

As an outstanding junior, this invisible man is selected to drive one of the noted college trustees, Mr. Norton, around the campus and community. By accident he lets Mr. Norton see some of the Negro shacks, relics of plantation days, and then lets him discover the fact that one of the Negroes, Jim Trueblood, is guilty of incest with his daughter. Mr. Norton is fascinated because he himself has always had an incestual attraction for his own daughter, now dead. Trueblood's story causes Norton to suffer a slight stroke, so Ellison's hero stops for help at the Golden Day, a tavern and brothel, simply because this is the only place available. No sooner does he get there than he realizes that this is the day for the shell-shocked veterans to visit. What follows is a classic scene of confusion. The veterans get out of hand and create a riot. Mr. Norton is finally brought upstairs where he is examined by one of the veterans who formerly was a doctor. Already weakened by Trueblood's story, Norton's world is further disordered by this man's account: "these hands so lovingly trained to master a scapel yearn to caress a trigger. I returned to save life and I was refused. . . . Ten men in masks drove me out from the city at midnight and beat me with whips for saving a human life. And I was forced to the utmost degradation because I possessed skilled hands and the belief that my knowledge could bring

me dignity—not wealth, only dignity—and other men health!" (p. 72). Norton's complacency has been destroyed and Mr. Bledsoe, president of the college, holds the invisible man accountable. "And here you are a junior in college! Why, the dumbest black bastard in the cotton patch knows that the only way to please a white man is to tell him a lie! What kind of education are you getting around here?" (p.107). Hearing this echo of his grandfather's "curse," our hero begins to realize that his pattern for living may not fit into this world. And yet, he clings to his old standard: "I knew of no other way of living, nor other forms of success available to such as me. I was so completely a part of that existence that in the end I had to make my peace. It was either that or admit that my grandfather had made sense" (p. 113). He realizes that the world is chaotic, yet clutches for the smallest semblance of order, and, therefore, convinces himself that he has violated the "code" and deserves to be punished for a short time. Our picaro is expelled from college and enters the world to seek his fortune. He is alone, but does not realize it at first, for he believes that he is carrying letters of recommendation to seven influential businessmen in New York. Only later does he realize that these letters were designed to "hope him to death and keep him running" (p. 147).

Once the picaros have received a few battle scars, they begin to reflect on the world's chaos. As in the early novels, these reflections serve to point out the world's many faults. Augie's early world is centered around petty jobs and petty thefts in the midst of teeming Chicago, where "the heat of June grew until the shady yards gave up the smell of

damp soil, of underground, and the city-Pluto kingdom of sewers and drains, and the mortar and roaring tar pots of roofers, the geraniums, lilies-of-the-valley, climbing roses, and sometimes the fiery devastation of the stockyards stink when the wind was strong" (p. 438). He soon learns that in contrast with his world of tenements, there is a vast, moneyed Chicago, and is taught to worship and desire this latter Chicago by Grandma Lausch and his brother Simon. He watches Simon plot and scheme, marry for money, increase his wealth and become a powerful and hated figure in the city. Money seems to be the measure of success in America; later when Augie is in Mexico, this fact is reiterated. "I saw anew how great a subject money is in itself. Here was vast humankind that meshed or dug, or carried, picked up, held, that served, returning every day to its occupations, and being honest or kidding or weeping or hypocritic or mesmeric, and money, if not the secret, was anyhow beside the secret, as the secret's relative, or associate, or representative before the peoples" (p. 344). He himself is in Mexico because Thea Fenchel is paying his way, because it is pleasant not having to work, and because he hates to create a problem by refusing her offer.

However, even the rich Thea is on the verge of having money problems, for in a matter of days her divorce will become final and she will receive no more money from her husband. Consequently she searches for a moneymaking venture and by nature chooses something extreme. As a result Augie is led on a madcap adventure of training a bald eagle to catch giant iguanas. Augie would rather do something else, but "I could no more stay here and let her go than I could put out my eyes. Even if it

was African vultures, condors, rocs, or phoenixes. She had the initiative and carried me; if I had had a different, independent idea I might have tried to take the lead instead. But I had none" (p. 325). Augie does not want to join this chaotic world, but he has no alternative solution. He tried to live by the "correct" standards of initiative and progress when he worked for Simon and the Union; however, he simply became more confused. "You do all you can to humanize and familiarize the world, and suddenly it becomes more strange than ever" (p. 285).

The world of the invisible man seems more chaotic than Augie's, since he is even less prepared to live in it, hampered by his slavish adherence to his "code." Once he realizes he has been deceived by Bledsoe, his only thought is how to survive in the midst of this disorder. Consequently he accepts the chance to work in a paint factory; however, on his very first day, he manages to be fired from one department and reassigned to another, to stumble into a union fight, be hurt in a boiler explosion and then used as a guinea pig by the company doctors. Such experiences in such close succession could only leave our hero in a state of confusion. "Things whirled too fast around me. My mind went alternately bright and blank in slow, rolling waves. We, he, him - my mind and I - were no longer getting around in the same circles. Nor my body either" (p. 190). In a dazed condition he tries to find his room, only to be rescued by a kind only lady, Mary Rambo. For a brief time he finds security in her world and yet he realizes her world is the world he believed in before he met Mr. Norton and really knew Mr. Bledsoe. He becomes involved in an eviction, where he delivers a stirring speech

in behalf of the old people being evicted. He succeeds in stirring up the watching crowd and then barely escapes from the police, only to be "saved" by the Brotherhood. Here our picaro finds the first sense of security and order since he left college. He readily embraces its plan for order and brotherhood for all mankind, for he then will have a goal in life.

> The world was strange if you stopped to think about it; still it was a world that could be controlled by science, and the Brotherhood had both science and history under control. . . . I was dominated by the all-embracing idea of Brotherhood. The organization had given the world a new shape, and me a vital role. We recognized no loose ends, everything could be controlled by our science. Life was all pattern and discipline; and the beauty of discipline is when it works. And it was working very well (p. 288).

However, the invisible man soon learns that he has been duped. The fact that he has enjoyed a sense of order for a relatively long time only heightens the disillusionment when the crash comes, when he learns that the Brotherhood does not really believe in the importance of every man, but only in some men. Hambro tries to explain to him why his people must be sacrificed and he does it cooly and calmly: "We are making temporary alliances with other political groups and the interests of one group of brothers must be sacrificed to that of the whole. . . . The trick is to take advantage of them in their own best interest" (pp. 379,381).

Once he has been so thoroughly disillusioned, our picaro slips rapidly from one chaotic scene to the next until he arrives at the conclusion that all life is illusion. There is no certainty that something will happen, for there is just as much certainty that it will not. He disguises himself, is mistaken for Rinehart, a very popular though somewhat infamous personage, and discovers that the Rineharts are at home in

this chaos. "Rine the runner and Rine the gambler and Rine the briber and Rine the lover and Rinehart the Reverend. . . . His world was possibility and he knew it. . . . The world in which we lived was without boundaries. A vast, seething, hot world of fluidity, and Rine the Rascal was at home. . . . It was unbelievable, but perhaps only the unbelievable could be believed. Perhaps the truth was always a lie" (p. 376). And with this knowledge our picaro finally comes to realize the power and elusiveness of his world.

In the midst of this chaos, our picaros strive to know who they are. They do not want to accept the rules of this world and yet, in true picaro fashion, they do for a time. However, they feel out of place, as if they were in an alien land. They have no fixed point or absolute model from which they can measure or evaluate their own identity. The people around them fake appearances whenever they feel it advantageous, and the picaros do likewise. After a while they have played so many different roles, they can not remember which one is the real one.

Augie begins his story with a statement of who he is:

> I am an American, Chicago born - Chicago, that somber city - and go at things as I have taught myself, free-style, and will make the record in my own way: first to knock, first admitted; sometimes an innocent knock, sometimes a not so innocent. But a man's character is his fate, says Heraclitus, and in the end there isn't any way to disguise the nature of the knocks by acoustical work on the door or gloving the knuckles (p. 3).

He seems sure of who he is and identifies himself in terms of his experiences, but it must be remembered that this statement is made by a mature Augie who has undergone the education of the world. At other

times he is not so sure. He drifts or is propelled from job to job, from girl to girl, from idea to idea and learns a little about himself each time. "I have always tried to become what I am. But it's a frightening thing. Because what if what I am by nature isn't good enough? . . . I suppose I better, anyway, give in and be it. I will never force the hand of fate to create a better Augie March, nor change the time to an age of gold" (p. 485). Essentially he is simply striving for a chance to be himself, to assert his individuality, but it is not an easy task to accomplish in an impersonal world. "The shoving multitude bears down, and you're nothing, a meaningless name, and not just obscure in eternity but right now. . . . But no, there must be some distinction. The soul cries out against this namelessness" (p. 503). Man can not stand anonymity and least of all the picaro, who optimistically feels he is destined for some fate better than he is given. And yet, at the same time, he does not require fame to be happy; he could be content with less: "I don't want to be representative or exemplary or head of my generation or any model of manhood. All I want is something of my own, and bethink myself. . . . I want a place of my own" (p. 456).

Augie arrives at this conclusion late in the novel after numerous adventures. From his first experiences with childhood "friends" to his experience with Thea Fenchel and the lunatic Basteshaw, Augie realizes that he has been used by people. He has very low resistance to the enthusiasms of others and therefore is easily drawn into their plans. Thea reveals this to him when she tells him he cares too much how people look at him, "And there are people who take advantage of that. They

haven't got anything of their own and they'll leave you nothing for yourself. They want to put themselves in your thoughts and in your mind, and that you should take care of them. . . . They live through observation by the ones around them, and they want you to live like that too" (p. 318). However, Augie does not fully realize until later that Thea is one of those people. Then Stella tells him, "you and I are the kind of people other people are always trying to fit into their schemes" (p. 384). But finally when he meets Bateshaw he realizes that he is doomed to be a follower. In the midst of one of Bateshaw's ravings, he becomes "frightened and awed. Not just by the storming of his mind, great as that was, but by the appearance once more of the sign of the recruit under which I had been born" (p. 508). Augie is swept along by others because he has no alternative route, as he admits when Thea insists they go to Mexico.

In true picaro fashion, Augie, drawn in by numerous masters, assumes appearance after appearance to combat the fakery of the world. In this way, "you produce a someone who can exist before it. You invent a man who can stand before the terrible appearances. This way he can't get justice and he can't give justice, but he can live" (p. 402). Such a theory, Augie admits, is not very courageous. "Whoever would give me cover from this mighty free-running terror and wild cold of chaos I went to, and therefore to temporary embraces" (p. 403). However it does work, at least outwardly. As the classic picaro, Augie avoids problems whenever possible, for his ideal is simplicity. "As for me personally, not much better than some of the worst, my invention and special thing was simplicity. I wanted simplicity and denied

complexity, and in this I was guileful and suppressed many patents in my secret heart, and was as devising as anybody else" (p. 402). This desire for simplicity, for order, for no complications is a traditional picaresque trait. However, Augie knows that life is not simple, for the world is full of facades. The world can not enjoy simplicity so long as it is fake.

Nevertheless, no matter how despondent Augie becomes, he never admits there is no hope. He continually fights for a meaningful existence. He never contemplates suicide, for "Death discredits. Survival is the whole success. The voice of the dead goes away. There isn't any memory. The power that's established fills the earth and destiny is whatever survives, so whatever is <u>is</u> right" (p. 417). This optimism, or realistic view that life goes on no matter what, is related to the picaro's avoidance of problems.

> You couldn't get the admission out of me that a situation couldn't be helped and was inescapably bad, but I was eternally looking for a way out, and what was up for question was whether I was a man of hope or foolishness. But I suppose I felt the good I had must be connected with a law. . . . It seemed when somebody held me up an evil there had to be a remedy or I pulled my head and glance away, turned them in another direction [sic] (p. 347).

His optimistic attitude pervades the book. At one point he realistically decides that the right plan would be to use whatever happens to work out best for you and disregard the rest (p. 260). A slavish adherence to a code would only result in loss of identity. And later he speaks of the "axial lines of life" and that at any time a man can be "regenerated" to live along these lines. (p. 455). Living according to these lines would result in creating order out of chaos. Even the fact that he has not

been able to accomplish this feat, nor met anyone who has, can not alter his faith that it is possible.

As the title indicates, the Invisible Man is even more a searching for identity, for the hero fears that he has no identity. Until he is expelled from college, he is fairly sure of who he is. He even fashions himself a potential Booker T. Washington (p. 15). He knows he is right in going to college, for through education his people would "spiral upward," and the fact that he receives his scholarship from the town's leading white citizens increases his confidence in the justice and order of his society. His parents and community are proud of him; he seems to know who he is and where he is going. Then overnight he loses his identity, loses his control of his destiny. He is propelled from the South, which he understands and where everyone knows him, to the North -- "a jump into the unknown" (p. 377). The kaliedoscopic action of Harlem at first confuses him, but then he embraces it. He decides he will cast off many of his Southern reserves and become free to be himself in this city within a city. However, he is soon disillusioned, for Dr. Bledsoe has blocked his entry into the professional life he seeks and his reentry into college. When he discusses the matter of his identity with Mr. Emerson, Jr., he is shocked by his answer: "Identity! My God! Who has any identity any more anyway?" (p. 142) Nevertheless he is obsessed with the idea that only when he discovers who he is will he be truly free (p. 185).

In the matter of a week, Ellison's hero loses his identity as a respectable college student and as a prospective young business man. Mr. Bledsoe had told him that life is one huge power structure and in the

midst of this power, our hero is insignificant. "You're nobody, son. You don't exist" (p. 110). When he discovers that he has been duped by Mr. Bledsoe, he almost believes he does not exist, and yet he refuses to think life could be so hopeless. He accepts his position as a worker in the paint factory, but when he is injured, loses consciousness and wakes up in the strange world of the factory hospital and experimenting doctors, he becomes even more obsessed with the question of who he is. He clings to the faith that he is someone and not an invisible man, for only then would his world make sense.

Though he is grateful to Mary for nursing him back to health, he dislikes her, for she will not allow him to be himself. She is like the people he knew before he was expelled from college. She believes he and his kind will some day liberate their people. Therefore she ties our picaro not only to his own personal destiny, but also to the destiny of an entire race. The thought smothers him and he realizes that Mary and people like her "seldom know where their personalities end and yours begin; they usually think in terms of 'we' while I have always tended to think in terms of 'me.'" (p. 240). Until he learns what life means in terms of "me," he can not live in terms of "we," for he has learned that appearances are illusions and that people seldom tell the truth. If he were to base his existence on a relationship with someone and find his partner false, then he too would be false. He is vitally concerned, as Augie was, that relationships be real, for he continually learns that people are using him (p. 223).

Finally after being disillusioned by Bledsoe, he comes to the conclusion: "to hell with being ashamed of what you liked. . . . I am

what I am!" (p. 201) Even though he temporarily suppresses this idea when he joins the Brotherhood and submerges his personality within the organization, he never completely loses this affirmation of himself and life. Although he becomes freer in one sense, in another he is more plagued with responsibility. He now must decide what it is he likes or dislikes. Before he had always accepted the word of the "code" and had not had to make decisions. He is released from the tyranny of this code, but also from its benefits.

Thus our picaro's problems are not over because he has come to this conclusion. He still plunges into despair, but he never contemplates suicide. In the hospital when he came dangerously close to being used as a guinea pig in the operating room, he did not want to die. "I had no desire to destroy myself even if it destroyed the machine; I wanted freedom, not destruction" (p. 184). He fights for life because he is by nature optimistic. After a few hard knocks he becomes more realistic and learns that not everyone can be trusted, but he does not want to believe that life is an impossibility. He does toy with the idea of revenge, as when disillusioned by the Brotherhood, he decides to live by his grandfather's code: "I would remain and become a well-disciplined optimist, and help them to go merrily to hell" (p. 386). His thoughts of revenge are intriguing, but he never gets a chance to put them into effect, for the riot breaks out in Harlem and once more the world is a chaos of fire and looting; however, somehow it all seems perfectly normal, even the fact that our hero is chased and escapes into a manhole. He has had so many other bewildering experiences.

From these harrowing experiences, the invisible man gains the knowledge he has been seeking. He discovers himself. He actually arrives at a conclusion he has reached once before -- that he is nobody but himself. However, he makes some very valuable additions to this conclusion:

> . . . images of past humiliations flickered through my head and I saw that they were more than separate experiences. They were me; they defined me. I was my experiences and my experiences were me, and no blind men, no matter how powerful they became, even if they conquered the world, could take that, or change one single itch, taunt, laugh, cry, scar, ache, rage or pain of it (p. 383).

This knowledge frees him to be what he is because of what he does. He is secure in his identity because what has been done can not be undone.

Although the character of the picaro is most vital to the picaresque novel, the plot must not be overlooked, for its episodic structure contributes to the chaotic reality in which the picaro moves. Much of the nature of the plot has already been discussed indirectly in the previous discussion of character; however, a few essential elements peculiar to the picaresque plot deserve further explanation. First of all, it is obvious that the plot is episodic. Events happen and many times they have no relation to any previous events. This is most evident in the earliest picaresque novel <u>Lazarillo</u> where the picaro meets and serves many different masters, but once he has left them never sees them again. In the later novels, the picaros do meet people again, but not often or long enough for the meetings to be stabilizing. If things work out too well for the picaro, then his world loses its chaotic aura

and the novel takes on the characteristics of a romance. The novel still maintains its picaresqueness if the characters reappear because they are seeking the picaro and not because he is seeking them.

The Invisible Man is truer to the classic examples in its plot than Augie. In the former, the picaro rarely meets anyone he has known previously. He never meets the leading white citizens of his community who gave him the scholarship and the lesson in humility, nor Mr. Norton, nor Dr. Bledsoe, nor anyone from the paint factory, nor Mary. He does meet his friend Clifton again after not seeing him for a while, but this is essentially while he is still serving the same master he had when he first met Clifton. The meeting is very brief, for a few minutes later Clifton is dead. Thus the effect is that there are no ties for the invisible man. People touch his life briefly and then are heard no more.

On the other hand, Augie remeets people, some by his choice and some by the choice of others. Two of the characters with the longest reappearances are Thea and Stella. It may be argued that their first appearances were almost too brief to count, although their second appearances cover a considerable portion of the novel. Thea seeks Augie, whereas Augie goes to see Stella. However, she has made certain over her period of absence that he would be able to find her, so essentially she seeks him. When Thea disappears the second time, she disappears for good. Stella returns at the end of the novel, but it is difficult to tell whether she will leave again. In addition to these two characters, Augie's family and Einhorn reappear most often, not enough to give the

novel the stability of a romance, but enough to make it more stable than the Invisible Man. Augie's world at least has a few focal points, to which he may return if he so desires; the invisible man's has none.

The element of chance is another essential of plot. Both picaros meet people by accident or happen to fall into a situation they had no idea was even there. For example, the invisible man goes to get his lunch in the paint factory and instead finds himself in the midst of a union dispute, which ultimately results in the boiler explosion, or he takes a walk, happens upon a house eviction, feels drawn to make a speech in behalf of the evicted couple and as a result joins the Brotherhood. Augie meets his friend Joe Gorman, goes along for the ride to Canada, is almost arrested for car theft and ends up hitchiking back to Chicago from Lackawanna, Ohio. This element of chance contributes greatly to the humor of the picaresque. We laugh when the shell-shocked veterans create a riot at the Golden Day, when the invisible man falls into a manhole, when Augie must carry Einhorn piggyback into the whorehouse, or when the eagle inhabits the bathroom. Such things are laughable because they are ludicrous. Such things do not happen in the usual world of the middle-class reader. The laughter, however, is not gay; on the contrary, it is laughter-to-keep-from-crying.

Also important is the rapidity with which the chaotic events happen to the picaro. Generally in the beginning of the novels the pace is relatively slow. Then as the plot progresses, the tempo increases until one event piles on top of another in kaleidescopic fashion. The faster the events occur, of course, the less time the picaro has to

react or to think and the more chaotic his existence will seem. Augie has more time to react than the invisible man. Many things happen to Augie, more than to the invisible man, but they happen at a slower pace. Augie seems to drift from experience to experience whereas the invisible man is propelled. Augie has time to find out backgrounds of his acquaintances and takes the time to tell the reader, but the invisible man only knows the essentials, and sometimes not even that, about the people he meets. He makes numerous references to the fast pace which whirls him along, such as "I couldn't move; too much was happening to me" (p. 169). "It was incredible, things were speeding up" (p. 171). "He was going too fast again. The whole idea was insane and yet the others were looking at me calmly" (p. 232). "I wanted to think but they gave me no time. I was swept into the large room" (p. 236). The invisible man barely has time to react to one situation before another occurs. Thus the chaos in this novel is more intense than in <u>Augie March</u>.

Naturally, the picaro's reaction to these snowballing events is extremely important. Traditionally he is passive, for he soon realizes that there is nothing he can do about his fate. One day may end in success, the next in disaster, but he has absolutely no control over what kind of day he may have. At first the invisible man thinks he does have some control, but by the end of the novel, from the maturity derived from his experiences he realizes that his world will be liveable only if he is indifferent to his fate. "After first being 'for' society and then 'against' it, I assign myself no rank or any limit" (p. 435). Augie too is told both by his Cossack friend and by Sophie that he could

not be hurt by the fate of other people nor by his own. Both picaros are actually incapable of real love, for neither, especially the invisible man, gets to meet people long enough to establish any trust, let alone love, and what results is indifference.

Finally, the end of the picaresque novel is open. There is no definite conclusion as there is in a romance where the hero lives happily ever after or in a tragedy where the hero dies or reaches a climactic decision. At the end of the picaresque novel there is every indication that life is going to continue in the same chaotic way. The hero may be wiser, but is no more capable of controlling Fate. His only consolation is knowing there is nothing better. The invisible man explains this view in one of his concluding speeches. He accepts his world and himself for what they are.

> The world is just as concrete, ornery, vile and sublimely wonderful as before, only now I better understand my relation to it and it to me. I've come a long way from those days when full of illusion, I lived a public life and attempted to function under the assumption that the world was solid and all the relationships therein. Now I know men are different and that all life is divided and that only in division is there true health. . . . diversity is the word (p. 435).

He decides to come out of his hole in the ground, but he has no sure plan. All he knows is that he can no longer hide, that he has overstayed his "hibernation." The reader is left in doubt about his future. Likewise the end of Augie March is elusive. At first Augie seems to have created order out of chaos by marrying Stella and maintaining a job, but he then discovers Stella is pursuing an acting career to prove to a former lover that she can be independent. Augie's job turns out to be illicit dealing. He admits, "it is indeed cockeyed. But there is nothing

I can do about it. It must be clear, however, that I am a person of hope, and now my hopes have settled themselves upon children and a settled life. I haven't been able to convince Stella as yet" (p. 529). And there is little indication that any of these hopes will come true. Thus Augie, though he began with more education than the invisible man, has not learned as much about life at the end of the novel. Neither story is finished. Such an open end contributes even more to the chaotic structure and theme.

One last note is appropriate to our study of these two novels. We have discussed in detail how they adhere to the classic principles of the picaresque novel. Upon close inspection, the Invisible Man seems to follow these principles more closely than Augie March, primarily because the former picaro lives in a less-ordered world than the latter. As one critic explains, "Augie tries to learn how to live in the world: Ellison's hero has, every day, to prove life possible."[29] Thus the invisible man's world is more chaotic, and therefore, his attempt to find order is more frustrated. However, both novels are good examples of the return of the picaresque novel in the twentieth century. Other novels which warrant further study as possible picaresque novels are: Nelson Algren's Walk on the Wild Side, Bernard Malamud's A New Life, Frederic Prokosch's Night of the Poor, and Jack Kerouac's On the Road. Time will tell whether or not the picaresque novel will become one of the most workable genres of the twentieth century.

---

[29] Jack Ludwig, Recent American Novelists (Minneapolis, 1962), p. 19.

BIBLIOGRAPHY

Aleman, Mateo. The Rogue, or the Life of Guzman de Alfarache, trans. James Mabbe. Vols. I, II. London, 1924.

Algren, Nelson. A Walk on the Wild Side. Greenwich, Connecticut, 1956.

Baker, Ernest A. The History of the English Novel: Vol. III. New York, 1929.

Balakian, Nona and Charles Simmons (eds.). The Creative Present. Garden City, New York, 1962.

Baumbach, Jonathan. The Landscape of Nightmare: Studies in the Contemporary Novel. New York, 1965.

Bellow, Saul. The Adventures of Augie March. New York, 1953.

________. Recent American Fiction. Washington, 1963.

Bone, Robert. The Negro Novel in America. New Haven, 1965.

Brenan, Gerald. The Literature of the Spanish People. Cambridge, 1951.

Chandler, Frank Wadleigh. The Literature of Roguery. 2 vols. New York, 1907.

________. Romances of Roguery: The Picaresque Novel in Spain. London, 1899.

Chandler, Richard E. and Kessel Schwartz. A New History of Spanish Literature. Baton Rouge, 1961.

Cook, Albert. The Dark Voyage and the Golden Mean. Cambridge, 1949.

Defoe, Daniel. Moll Flanders. London, 1930.

Donleavy, J. P. The Ginger Man. New York, 1958.

Eisinger, Chester E. Fiction of the Forties. Chicago, 1963.

Ellison, Ralph. Invisible Man. New York, 1952.

Fielding, Henry. Jonathan Wild the Great. New York, 1926.

Forster, E. M. Aspects of the Novel. New York, 1927.

Frohock, W. M. "The 'Picaresque' in France before Gil Blas," Yale French Studies, no. 38 (1967), 222-229.

Gilman, Stephen. "The Death of Lazarillo de Tormes," PMLA, LXXXI (June 1966), 149-166.

Haan, Fonger De. An Outline of the Novela Picaresco in Spain. The Hague, 1902.

Hall, Wade. "The Picaro," in The Smiling Phoenix. Gainesville, Florida, 1965, pp. 296-312.

Harper, Howard M. Desperate Faith: A Study of Bellow, Salinger, Mailer, Baldwin, and Updike. Chapel Hill, North Carolina, 1967.

Hassan, Ihab. Radical Innocence: Studies in the Contemporary Novel. Princeton, New Jersey, 1961.

Heilman, Robert B. "Variations on Picaresque," Sewanee Review, LXVI (Fall 1958), 547-577.

Jusserand, J. J. "Thomas Nash: The Picaresque and Realistic Novel," in The English in the Time of Shakespeare. London, 1966, pp. 538-551.

Kerouac, Jack. On the Road. New York, 1955.

Klein, Marcus. After Alienation. Cleveland, 1962.

Lesage, Alain Rene. The History of Gil Blas of Santillana, trans. Henri Van Laun, rev. Henri Roberts. 3 vols. Philadelphia, 1898.

Lewis, R. B. The Picaresque Saint. New York, 1959.

The Life of Lazarillo de Tormes, trans. Clements Markham. London, 1908.

Ludwig, Jack. Recent American Novelists. Minneapolis, 1962.

Malamud, Bernard. A New Life. New York, 1961.

Miller, Stuart. The Picaresque Novel. Cleveland, 1967.

Mizener, Arthur. The Sense of Life in the Modern Novel. Boston, 1963.

Northup, George Tyler. An Introduction to Spanish Literature. Chicago, 1925.

Petronius. Satyricon, trans. Michael Heseltine, rev. Cambridge, 1961.

Pizer, Donald. Realism and Naturalism. Carbondale, Illinois, 1966.

Prokosch, Frederic. Night of the Poor. New York, 1939.

Quevedo Villegas, Francisco de. *The Life and Adventures of Don Pablos the Sharper*, trans. by "divers hands," rev. and ed. Mack Hendricks Singleton, in *Masterpieces of the Spanish Golden Age*, ed. Angel Flores. New York, 1957.

Smollett, Tobias. *The Adventures of Roderick Random*. New York, 1902.

Ticknor, George. *History of Spanish Literature*. Vols. I, II. New York, 1849, reprinted 1965.

Walcutt, Charles Child. *American Literary Naturalism, A Divided Stream*. Minneapolis, 1956.

Warren, Frederick Morris. "The Picaresco Novel," in *A History of the Novel Previous to the Seventeenth Century*. New York, 1895, pp. 284-322.

Wiebe, Dallas E. "Wyndham Lewis and the Picaresque Novel," *The South Atlantic Quarterly*, LXII (Autumn 1963), 587-596.

Witham, W. Tasker. *The Adolescent in the American Novel: 1920-1960*. New York, 1964.