

CHAPTER 5:  
CERVANTES'S *LA FUERZA DE LA*  
SANGRE AND THE FORCE OF  
NEGATION

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*Now see what good turns eyes for eyes have done,  
Mine eyes have drawn thy shape, and thine for me  
Are windows to my breast, where—through the sun  
Delights to peep, to gaze therein on thee:  
Yet eyes this cunning want to grace their art,  
They draw but what they see, know not the heart.*

—William Shakespeare  
Sonnet 24

I.

*La fuerza de la sangre* is a novella<sup>1</sup> in which everything seems to be clear: a beginning and a closing scene which take place in the night, the first one outdoors, the second one indoors; two encounters between a man and a woman, the first one leading to abduction and rape (dishonor), the second one to marriage (re-establishment of honor); three swoons of a young woman who awakens every time to the presence of a crucifix (see especially Calcraft 198); and many other details echoing and opposing one another.

Despite the novella's clear structure, each of its interpreters has come to a different conclusion. Marriage, honor, and love seem to be at the core of these differences.

Thus, Thomas Pabon writes, "[the novel] reveals the necessity for marriage in order to restore the honor of the women.... Cervantes offers marriage as what might be considered secular resurrection" (Pabon 86). On the other hand, Adriana Slaniceanu argues that marriage has the function to rehabilitate "... a young man after a moral deviation" (Slaniceanu 155). Ralph Ludwig views the plot of the novel as a conflict between the lust principle (rape) and the reality principle (marriage), that is between the disruption (and critique) of the social and religious norms of the time and the reestablishment of harmony and order (Ludwig, 115). For Joaquín Casalduero, the main theme of the novel is "the religious meaning of marriage" ("el sentido religioso del matrimonio" [Casalduero 160]) comes directly from the Holy Bible (Casalduero 161). For Calcraft, Rodolfo's marriage to Leocadia saves her honor and (most of all) shows "... that heaven may inscrutably work its will on earth by human agency" (Calcraft 203). He views the novel as "... a clear and moving analogy of the power of Christ's own blood to redeem mankind" (Calcraft 203). In contrast, Eleodoro Febres does not consider the religious aspect of marriage to be important. According to him, the marriage between Leocadia and Rodolfo is a conjunction of spirituality and carnality; these opposite philosophical poles are brought together in the social/spiritual reality of marriage (Febres 191). Finally, María Esformes comes to the conclusion that *La fuerza de la sangre* follows the principles of neoplatonic love philosophy, with the marriage between Rodolfo and Leocadia symbolizing the victory of "high" over "low" love. Leocadia, says Esformes, "... is granted honor and love by marrying the very man who had stolen her virginity," because she succeeds in remaining pure and faithful to her love ideals even throughout her dishonorable pregnancy and motherhood.

All these interpretations—and especially Calcraft's and Esformes's—point out interesting aspects of the novel. However, none of them really explains how reading the apparently clear structure of *La fuerza de la sangre* can lead to such a multiform, "unclear" message.

The aim of this essay is to show that *La fuerza de la sangre* is not only a clear, compact, and symmetrical construction, but also a complex one; that the recurrent oppositions "seeing"/"not seeing," "hearing"/"not hearing," "talking"/"not talking" play a fundamental role in it, and that an analysis of these oppositions can lead to important conclusions concerning the recourse to neoplatonic principles in the novella as well as the significance of its structure.

## II.

The impression of absolute clarity which the novella makes upon its readers is derived first from the fact that its structure is constituted by a restricted number of elements, and second, from the fact that only two very basic types of relations are used to bind almost all these elements to one another: recurrence and opposition. For example, if one considers the use of time and space in the actions of the characters, the plot of *La fuerza de la sangre* can be easily divided into four parts disposed geometrically around a center, with the first mirroring/opposing the fourth, and the second one mirroring/opposing the third.

At the beginning of the novel, Rodolfo and Leocadia meet at night on a road. Rodolfo is walking up from Toledo in the company of four friends; Leocadia is walking down to Toledo accompanied by three family members and a servant. Rodolfo sees Leocadia, desires her, and abducts her; she falls into a swoon, and he carries her into a house and rapes her. He leaves her alone in the room for a short time and Leocadia steals a crucifix. Rodolfo abandons her before dawn in front of a church.

As soon as Leocadia is back home after the abduction, she talks to her father about what happened to her and shows him the crucifix. He decides to keep her dishonor secret, and she locks herself up in her parents' home and bears a son who is called Luisico. Rodolfo, on the other hand, does not talk to anybody about what happened with

Leocadia and leaves home to travel to Italy. Seven years go by.

The turning point of the novel is when Luisico is trampled by a horse. The accident is witnessed by Rodolfo's father who, struck by the boy's resemblance to his own son, carries him home to have him cured. Leocadia hears about the accident and goes to see her son.

As Leocadia enters Rodolfo's house, she recognizes the room in which she was raped. She tells Rodolfo's mother about her abduction and rape, shows her the crucifix, and falls into a swoon. Rodolfo's mother calls her son back from Italy. Three weeks pass. At the end of the novel, Rodolfo meets Leocadia in his parents' home; he sees her and desires her at once; she falls into a swoon. As she awakens, she shows Rodolfo the crucifix. He declares his love to her and they marry.

As noted by Casaldueiro, each part of the novella contains many internal parallels, echoes, and oppositions which mirror the whole construction (Casaldueiro 198). Most of these are connected to the actions of "seeing," "speaking," and "hearing." For example, the first part is composed of two scenes—one outdoors, one indoors—disposed around a turning point: Leocadia's swoon. Before the swoon, Rodolfo speaks and forces Leocadia to do what he wants; she is silent. After the swoon, Leocadia speaks and convinces Rodolfo to do what she wants (and resists successfully a second rape); Rodolfo is silent.

The first and the last part of the novella are especially connected through many crossing parallels and oppositions. A few examples are in order: before the first swoon Rodolfo looks at Leocadia, after the first swoon Leocadia speaks to Rodolfo; before the last swoon Rodolfo and Leocadia look at each other, after the last swoon they talk to each other; before the first swoon, Leocadia has her honor, before the last one she is dishonored; after the first swoon, Leocadia is dishonored, after the last one, she regains her honor (see especially 95); before the first swoon and after the last one, Leocadia is in the company of her family; before the last swoon and after the first one, she is not.

With each reading of *La fuerza de la sangre*, one is likely to discover more parallels and echoes between (and within) its parts. The various elements of the novel are bound to one another by so many interwoven parallels and recurrent oppositions that its clear structure reveals even more complex details with each successive reading. Each main pair of elements of the novels, and especially the elements that comprise the two encounters between Leocadia and Rodolfo, appear to be constantly described at the same time as parallel *and* opposite.

### III.

Among the recurrent oppositions which make the structure of the novel so complex, the dominant ones are: "seeing"/"not seeing," "being seen"/"not being seen," "talking"/"not talking," "hearing"/"not hearing" and the cross—relations between them. These oppositions occur both as descriptions of actions performed by the characters and as actions referred to by them in their speeches.

In order to list all the sentences in which words belonging to the semantic fields of "seeing/not seeing," "talking/not talking" and "hearing/not hearing" occur, one would have to quote about two thirds of the novel. Moreover, such words often recur within one sentence. For example, the scene of the abduction is described as follows: As Rodolfo catches Leocadia, she loses *voice* and *sight* and falls into a swoon. Her father *calls out* for help, her mother *screams* and her brother *weeps*, but *nobody hears* her father's *calls*, *nobody listens to* her mother's *screams* and nobody has mercy on her brother's weeping, because the loneliness of the place and the *deep silence* ("*callado silencio*" [78]) of the night cover them up.<sup>2</sup> Moreover, after the abduction, Leocadia's family walks sadly home: "*blind* without their daughter's *eyes* which were the bright light of their *eyes*" ("*ciegos sin los ojos de su hija que eran la lumbre de sus ojos*") (78, emphasis mine).

As soon as Leocadia awakens from her swoon in Rodolfo's bedroom, she gives a long speech full of words

such as *silence, to be silent, to speak, to hear, to listen to and discourse* (79—81), and as Rodolfo leaves her alone, she opens a window and *looks* carefully at all the objects around her. The steps of this description are anaphorically introduced:

*she saw... she noticed... she saw... she could not see... the window looked upon a garden, and again she saw and noticed... she saw*

"vio... notó... vio... no pudo alcanzar a ver... la vista caía a un jardín... vio y notó... vio..." (82)

Rodolfo's mother tries to tell her husband about Leocadia and Luisico by talking insistently about speaking (and seeing):

I have something very important *to tell you*, sir—she says—and to make it short I'll *tell you* that you should know that this young woman lying here in a swoon is your daughter, and that this boy is your grandchild. This young woman *told me* this truth I am *telling you*, and the face of this boy, in which we both *saw* that of our son, has confirmed it once and for all.

Grandes cosas, señor, hay que deciros —respondió Estefanía a su marido—, cuyo remate se acabará con deciros que hagáis cuenta que esta desmayada es hija vuestra y este niño vuestro nieto. Esta verdad que os digo me ha dicho esta niña, y la ha confirmado y confirma el rostro deste niño, en el cual entrambos habemos visto el de nuestro hijo. (89)

In many cases (*repetita juvant*), the turning point between the oppositions "seeing"/"not seeing," "talking"/"not talking" and "hearing"/"not hearing" is the verb "to cover" (*cubrir*).

At the beginning of the novel, it is said twice that Rodolfo and his friends cover up their faces with handkerchiefs. As we have seen, the cry for help uttered by Leocadia's family remains unheard, because it is covered by the

silence of the night (78). As Rodolfo carries Leocadia away, he covers up her eyes with a handkerchief, to prevent her from seeing where he is taking her ("cubierto los ojos con un pañuelo, por que no viese" [78]). In the middle of her speech in the dark room, Leocadia begs Rodolfo to cover up her abduction and rape with perpetual silence as he did with darkness (80)

#### IV.

The themes of "seeing," "hearing," and "talking" are as fundamental in *La fuerza de la sangre* as they are in the philosophy of neoplatonic love, and a comparison of their use in neoplatonism and in the novel leads to important conclusions. Moreover, Cervantes emphasizes explicitly the importance of Hebreo as a source for works about love in the foreword to *Don Quijote* :

If you should deal with the subject of love, and know two cents worth of Italian, you will hit upon León Hebreo who will give you full measure.

Si tratáredes de amores, con dos onzas que sepáis de la lengua toscana, toparéis con León Hebreo, que os hincha las medidas. (28)

León Hebreo speaks of the excellency of (physical and intellectual) sight and hearing. For example, he writes that sight is the sense through which one acquires knowledge about the world, and that hearing helps to complete this knowledge by letting one know through language what others have seen:

Sight alone gives the knowledge of all bodies. Hearing is its helpmate; and its knowledge is gained... through the medium of speech. (III 208)

la vista sola es el conocimiento de todos los cuerpos; el oydo ayuda al conocimiento de las cosas... tomándolo de otro conociente, mediante la lengua. (Hebreo II 99)

In addition, he notes that beauty can only be perceived through seeing and hearing and he defines beauty as "beginning, middle and end of all love" ("principio, medio y fin de todo amor" [Hebreo II 255]).

There are many passages and aspects of *La fuerza de la sangre* which could be read as a paraphrase of (or as an allusion to) neoplatonic themes. The two encounters between Leocadia and Rodolfo are particularly interesting because of their parallels and recurrent oppositions. Both encounters consist of a detailed description of the perception of beauty through the eyes and its effects upon the soul, which is written following Hebreo's principles. They are structured as faultless, equal *and* opposite logical-causal chains of actions and reactions.

In his first encounter with Leocadia, Rodolfo looks at her face and sees her beauty. This sight makes such a deep impression on his "mind" ("memoria" [77], see Hebreo II 64) that it awakens in him a desire to possess her; that desire lets him speak out at once to his friends and, moments later, they decide to abduct her. It is important to recall her that throughout this scene, Leocadia cannot see Rodolfo's face.

The second time Rodolfo sees Leocadia, he is again struck by the sight of her beauty. This beauty enters his soul through the eyes ("entrando por los ojos a tomar posesión de su alma" [92], see Hebreo II 64) and allows him to formulate—in the form of an internal speech—a wish to have a bride as beautiful as she is. This time, Leocadia can look at him too, and this sight awakens in her opposite feelings: the hope to marry him and thus restore her honor, and the fear that she may miss the goal when it is so near. Finally, the mixed feelings cause her swoon, which leads to recognition and marriage.

As Casaldüero points out,<sup>3</sup> the first sentence of the first encounter introduces it as a cliché for aggression and for moral transgression. The "wolves"—Rodolfo and his friends—meet Leocadia and her family (i.e. the "sheep"). The theme of moral condemnation is sustained throughout the scene by repeated terms of deprecation: ("deshonesta," "reprochóles," "atrevimiento," "desa-

fueros," "malos gustos," "mal propósito" [77f.]). Moreover, Rodolfo's first desire for Leocadia's beauty is defined by the narrator as a "sensual sin" ("pecado de la sensualidad" [79]) and as a fleeing "sexual impetus" ("ímpetu lascivo" [81], see *Hebreo I*, 27f.). In contrast, at the beginning of the second encounter everyone looks at Leocadia as if she were a heavenly creature, miraculously sent down to earth ("como si fuera alguna cosa del cielo que allí milagrosamente se había aparecido" [92]); Rodolfo asks himself if he is looking at some "human angel" ("Que es esto que veo! ¿Es por ventura algún ángel humano el que estoy mirando?" [92]). Rodolfo's desire in this second encounter is not "to get her at all costs" ("de gozarla a pesar de todos los inconvenientes que sucederle pudiesen" [78]). As we have seen, he merely tells himself that if the bride chosen for him by his mother were half as beautiful as Leocadia is, he would be the happiest man in the world (92).

On the other hand, in both encounters Leocadia's beauty enters Rodolfo's mind through the eyes and has the same effect upon him: the awakening of a desire to possess such beauty. The encounters are described following the same neoplatonic theory regarding the perception of beauty through the eyes and its effects upon the soul. Nothing in the novel *except circumstances* can explain *why* Rodolfo's behavior is so different in the two scenes, why the desire which Leocadia's beauty awakens in him is in the first incident a fleeing "sensual desire" ("ímpetu lascivo... que pasa" [81]), and in the second a true and enduring love ("verdadero amor... que permanece" [81]). These opposite behaviors that issue from his equal wishes are not justified by any moral or psychological evolution in the character of the young man. From the beginning to the end of the novel, the sight of beauty awakens in Rodolfo the desire to possess ("la hermosura busco, la belleza quiero" [91]), and the means he uses to satisfy this desire seem to depend only on the time, place and situation.

If this interpretation is correct, Cervantes is using the neoplatonic theme of the perception of beauty through the eyes and its effects upon the soul to prove something quite

different from Hebreo. The latter uses this principle as a base to establish subtle differences between "true love," "honest love," "matrimonial love," "divine love," "imperfect love," "perfect love" etc.; Cervantes uses it to show that there is no difference between the desire leading to Leocadia's rape and to her marriage with Rodolfo. The cause for the opposite results are neither the quality of Leocadia's beauty nor the quality of Rodolfo's desire, but the circumstances under which the two meet. The many structural parallels and recurrent oppositions between the two encounters have the function of emphasizing that the results *are* opposite (that rape *is not* equal to marriage) and that the desire which (according to neoplatonism) the perception of beauty through the eyes awakens in a man *can lead to each one of these results*.

It has been said that Cervantes writes *La fuerza de la sangre* following the principles of the philosophy of neoplatonic love because he believes in them (*Esformes* 72). In fact, it can be proven that Cervantes writes *La fuerza de la sangre* also to show in an exemplary way how the principles of neoplatonism can be used. The two most exemplary uses of neoplatonic principles are offered by Leocadia in her speech on the function of sight and hearing, and by Rodolfo in his speech about beauty.

## V.

As soon as Leocadia awakens from her swoon in the dark room, she begins describing her present situation in a long speech—the longest one of *La fuerza de la sangre*. Her description has the form of a dialogue in which she tells herself—and Rodolfo, who is sitting beside her—that she is in a room, that she is surrounded by darkness, that she is dishonored, that her mother and father cannot hear her and that some "enemy" she cannot see is touching her (79). After this description, Leocadia suggests that it would be better if the darkness of the room would last forever and never allow her eyes to see again the light of the world. Her dishonor would thus be buried with her, and

that would be good, for an unknown dishonor is much better than an honor which everyone can judge. After reaching this first conclusion, Leocadia recalls the circumstances of her abduction and concludes once again, that it would not be good if people saw her ("ya me imagino y veo que no es bien que me vean las gentes" [79]).

Upon reaching this conclusion, Leocadia addresses the silent man sitting beside her in the dark and proposes two different ways of making her dishonor "unseen" or "unheard of." The first avenue is that he just kill her, the second is—as we have seen—that he cover up his deed and her dishonor with perpetual silence. Trying to convince Rodolfo, Leocadia emphasizes that she has neither seen his face nor heard his voice, so that he would be as "not seen" and "not heard" to her as her dishonor would be to the others. Finally, she says that *even if* he would speak to her now to give his consent, she would never be able to recognize his voice later, having heard very few male voices in her lifetime (81). Leocadia closes her speech by examining why she is speaking to the unknown man and with what purpose: she explains that she has spoken because of her pain, which has made her find the right (and true) words to say, and that she has spoken in order to convince Rodolfo to help her (80).

Leocadia is granted her request, as Rodolfo will not talk to anyone about what happened and will not allow her to see his face. Thus, until she herself talks about it, her dishonor will be hidden; for "in the eyes of the world," what is unseen and unspoken does not exist.

In her speech, Leocadia concentrates upon the conditions under which things do not exist in human society but does not say what Hebreo writes: that one gains knowledge about things only through seeing and hearing. Instead, she voices the consequent negative conclusion: what people do not see and do not hear, is not known to them; and what they do not know, does not exist for them (even if it is "objectively existent"). She also says that "not seeing" and "not speaking," as "not letting [one] see" and "not letting [one] hear," depend not only upon an internal factor such as one's will, but also on external factors such

as a given situation and the other people involved in it. Leocadia speaks to Rodolfo because her own silence about the rape is not enough to make her dishonor "non—existent" in "the eyes (and ears) of the world"; to accomplish this, Rodolfo must also choose silence.

Leocadia's will *and* situation determine not only her "speaking" to Rodolfo and "not seeing" his face—"I have never seen your face, nor do I wish to see it, for... I do not want to engrave in my mind the image of the perpetrator of my injury" ("yo nunca he visto tu rostro, ni quiero vértelo, porque... no quiero guardar en la memoria la imagen del autor de mi daño" [80]), but also make her choose, time after time, "seeing," "not letting see," "talking" and "not talking." As Leocadia is left alone in the dark room, she opens—as we have seen—a window and *looks carefully* at the room and at the objects in it (82); she then takes a crucifix and, as soon as she is home again with her parents, she *tells* them everything that happened ("en breves palabras, les dio cuenta... díjoles... dijo... , [83]), *shows* them the crucifix ("les mostró" [83]), and explains that she took it to use it as a sign to trace the rapist ("sabiendo el dueño de la imagen, se sabría la casa y aun la persona de su enemigo" [83]). But her father does not agree with her proposal to *display* the crucifix in order to find out who raped her. Instead, he shows her that silence and "not letting see" are best in her situation and convinces her to choose those options (83—84).

From beginning to end, the novel shows characters who are constantly choosing one of two given possibilities—"seeing" or "not seeing," "speaking" or "not speaking," "hearing" or "not hearing"—each one choosing according to his or her will and according to the circumstances of the particular situation. Of these alternatives and choices, there is one that is especially important for an understanding of the function of the references to neoplatonism in *La fuerza de la sangre*.

## VI.

As his mother shows him the picture of an ugly woman and proposes that he marry her, Rodolfo answers that he does not agree with his parents' choice. For him, the most important consideration is beauty, and he could never spend his life with an ugly woman—even if virtuous, noble and rich—because he considers it nearly impossible for a man to find delight in a hideous face: "For the idea that an ugly face, which one has to look at all day—in the drawing room, at the table, and in bed—may delight, I say once again that I believe it to be almost impossible" ("Pues pensar que un rostro feo, que se ha de tener a todas horas delante de los ojos, en la sala, en la mesa y en la cama, pueda deleitar, otra vez digo que lo tengo por casi imposible" [91, emphasis mine]).

Rodolfo's argument is the logical inversion of such words as can be read in Leon Hebreo's *Diálogos de amor*. Hebreo writes that the highest delight of a lover is the union with the beauty of his beloved: ("y ya te he dicho que no es otra cosa la delectación del amante sino la unión suya con la hermosura amada" [Hebreo II 373]). Rodolfo says that the union with a woman who is *not* beautiful, *cannot* delight: ("pero que la fealdad della alegre los ojos del esposo, paréceme imposible" [91]). He therefore concludes that beauty is what he seeks and loves, and that if a bride has beauty, he will not demand from her any dowry other than virtue and manners: "la hermosura busco, la belleza quiero, no con otra dote que con la de la honestidad y buenas costumbres; que si esto trae mi esposa, yo serviré a Dios con gusto y daré buena vejez a mis padres" [91]. One could say that Hebreo and Rodolfo are talking about the same thing, but that they see it from two different perspectives. Like Leocadia in the dark room, Rodolfo repeats a central principle of neoplatonism in his speech and alters its function without changing its meaning by simply formulating it *per negationem*, in the form of negation.

As was the case with Leocadia in the dark room, Rodolfo is in a particular situation (his parents have decided to give him a wife) and has to employ verbal com-

munication in order to obtain certain things from his dialogue partner (refuse the ugly bride and get a beautiful one). Like Leocadia, he takes his arguments from the cultural baggage of his age: a neoplatonism which is strongly mixed with standard morality and common sense. And also like Leocadia, Rodolfo forges these arguments—which are not (only) his own—into a form that is effective for his own aims and situation.

## VII.

If my analysis of the novel is correct, then it is possible to reach some important conclusions about the function of neoplatonism in *La fuerza de la sangre* and about the significance of its structure. Like the novella's narrator, neither Leocadia nor Rodolfo negate any of the neoplatonic principles and commonplaces they use; they both organize them *from their own point of view* and transform them into something effective and new. Leocadia and Rodolfo's arguments are neoplatonic principles, morality and common sense seen and formed through their own eyes. In the same way, the elements of the narration as a whole are neoplatonic principles, morality and common sense seen and formed in a new way, which demonstrates how the principles of a philosophical system can be used for different purposes just by looking at them from different viewpoints.

The entire structure of *La fuerza de la sangre*—the actions and words of its characters, the recurrences and oppositions, as well as each one of its parts—shows (in an exemplary way) that in any system and structure, no matter how closed, how clear, or how perfect, there is always a freedom of perspective—the possibility to direct one's eye, tongue and actions in one direction rather than another. In the novella, Leocadia, who begins as a prisoner of unknown enemies, as a prisoner of darkness and silence, who is dishonored, blinded and powerless, can win the cooperation of her unknown enemy, and turn the silence,

the loneliness and the darkness to her advantage by looking at the principles of neoplatonism from a new, individual, perspective.

*La fuerza de la sangre* shows that there is no obligatory way of looking at or using any (philosophical) system. The ever-changing point of view of each individual, *his own* "vista," is "the knowledge of all bodies" ("el conocimiento de todos los cuerpos" [Hebreo II 99]), which also means that it is up to each individual to choose the standpoint from which he or she wants to view any system, and that no system can free us from the necessity of the freedom of choice.

#### NOTES

<sup>1</sup> *La fuerza de la sangre*, one of the two shortest *Novelas ejemplares*, stands, according to Adriana Slaniceanu "... as one of the foremost examples of a structural organ which is faultless in the observance of the artistic principle of brevity" (Slaniceanu 155). Also according to Rodríguez—Luis, the novel is characterized principally by its perfect brevity ("económica perfección" [Rodríguez—Luis 54]). In fact, the "formal structural symmetry" of *La fuerza de la sangre* is its "most obvious feature" (Calcraft 198). Both the broad outlines of the story and the details of its structure form such an evidently clear pattern of "parallels and echoes" (Calcraft 198) that "[the novel] has been considered aesthetically unsatisfactory because of its allegedly naïve structure and psychological implausibility" (Calcraft 197).

<sup>2</sup> "Arremetió Rodolfo con Leocadia, y, cogiéndola en brazos, dio a huir con ella, la cual no tuvo fuerzas para defenderse y el sobresalto le quitó la voz para quejarse, y aun la luz de los ojos, pues, desmayada y sin sentido, no vio quién la llevaba, ni a dónde la llevaban. Dio voces su padre, gritó su madre, lloró su hermanico, arañose la criada; pero ni las voces fueron oídas, ni los gritos escuchados, ni movió a compasión el llanto, ni los arañes fueron de provecho alguno, porque todo lo cubría la soledad del lugar, y el callado silencio de la noche, y las crueles entrañas de los malhechores" (78).

<sup>3</sup> "Ovejas y lobos. Toda la blancura de un estado paradisiaco y el horrible aullido negro del pecado" (Casalduero 152). "El modo en que se encuentran los dos grupos del caballero mozo y el hidalgo semeja, haciendo hincapié en el tema moral de la virtud arrollada por la violencia, un encuentro de lobos y ovejas" (Rodríguez—Luis 55). "These rich and privi-

leged young men have in fact become wolves and the innocent sheep are menaced by their animal desire" (Calcraft 199).

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