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INTRODUCTION

The fanatical lover, Macías, has appeared again and again in Spanish legends, and it has long been a question whether this character really existed or whether he is only legendary. According to M. Romera-Navarro, Macías died in 1390, and is noted more for the legends he has inspired than for his poems.[1] Hurtado and Palencia quote Hernan Núñez as stating that Macías really existed, and that he is not a legendary character. According to Núñez, Macías was the *doncel* of don Enrique de Aragon, often called don Enrique de Villena, who was an uncle of Enrique III el Doliente. Macías, according to Nuñez, was in love with a married lady. When the *doncel* was reciting a poem of love to her, the jealous husband appeared and killed him.[2] Hurtado and Palencia also state that, according to Pedro de Portugal, Macías rescued a lady from drowning and that he afterward

1. M. Romera-Navarro: *Historia de la literatura española*, New York, D. C. Heath and Company, 1928, p. 64.
2. Hurtado and Palencia: *Historia de la literatura española*, Madrid, 1921, p. 182.

became greatly infatuated with her. Later as she was riding, Macías saw her and induced her to dismount to talk to him. She had scarcely departed when her husband arrived and found Macías kissing her footprints, and saying that he was kissing the footprints of the woman he loved. The husband became very angry and killed Macías.[1]

Alexandre Dumas père, in his drama Henri III et sa Cour, 1829, has developed his character, Saint-Mégrin, in such a way that one feels that Saint-Mégrin is Macías.

Don Mariano José de Larra received much of his early education in France, and was able to read French as well as his native language. Many of his works show the influence of French writers. It has been proved that Dumas influenced some of Larra's works, but it has been doubted that Larra's El doncel de don Enrique el Doliente was based on Henri III et sa Cour by Dumas.

The purpose of this study is, first, to prove that Larra's El doncel de don Enrique el Doliente was modeled after Henri III et sa Cour, by Alexandre Dumas père, and second, to trace the legends in which

1. Hurtado and Palencia: op. cit., p. 182.

the Macías character appears, and to point out the probable influences in the Macias character as he is utilized by various authors.

Chapter I of this study presents the similarities between Henri III et sa Cour and El doncel de don Enrique el Doliente. Chapter II presents the names and the stories of various writers who have developed the Macias character, and also the similarities found in the novel, El doncel de don Enrique el Doliente, and the plays, Porfiar hasta morir, Macías, and Henri III et sa Cour.

CHAPTER I.

The story of Henri III et sa Cour, 1829, is as follows: Catherine de Médicis, the queen mother of Henri III, king of France, is very anxious to dictate all of the affairs of the kingdom, and, as her son is not strong-willed, she is able to realize most of her desires. But determined political opposition thwarts many of her plans, and she procures the aid of Come Ruggieri, an astrologer, to overcome her greatest enemies, Paul Estuert, Comte de Saint-Mégrin, and Henri de Lorraine, Duc de Guise.

Come Ruggieri and Catherine de Médicis plan to have a secret meeting between Catherine de Clèves, Duchesse de Guise and wife of Henri de Lorraine, and Paul Estuert, Comte de Saint-Mégrin. Catherine de Médicis knows that the meeting of the Duchesse de Clèves and Saint-Mégrin and the furthering of their love affair will anger the husband of the Duchesse de Clèves, and thus the two greatest antagonists of Catherine de Médicis will be enemies. If Henri de Lorraine and Saint-Mégrin are foes, her opposition will be lessened. Comte de Saint-Mégrin is very much in love with Catherine de Clèves, who admires him, but

does not realize that she loves him.

Henri de Lorraine, cousin of Henri III of France, is an aspiring character who wishes to be chosen head of the "Ligue", a political party in France, which was organized by the Catholics in defense of the Catholic religion, and for the purpose of the re-establishing of more power for the Catholics. The king wishes to overthrow the party. Henri de Lorraine is wise enough to outwit the king's plans, and when he is challenged to a duel by the Comte de Saint-Mégrin, an ally of the king, Henri de Lorraine demands from Henri III as his recompense that, in case he wins the duel, he be chosen head of the "Ligue".

King Henri III, who has promised previously to fulfill the wish of the winner, is unable to withdraw from the compact, even though it means governmental complications if Henri de Lorraine wins the duel, for the "Ligue" is not in sympathy with the government of France.

Henri de Lorraine, eager for revenge on Saint-Mégrin, who had challenged him to a duel and fearing that he will not defeat his antagonist, schemes to destroy the Comte de Saint-Mégrin before the day of the duel. Henri de Lorraine forces his wife to write a letter to the Comte de Saint-Mégrin, asking him to come to her apartment.

Comte de Saint-Mégrin is overjoyed because he feels that Catherine is acknowledging her love for him, and even though he realizes that it is a dangerous act, he goes alone to her home. She tries to get him to leave and tells him that her husband has forced her to write to him and she discloses the plot of Henri de Lorraine, who plans to destroy Comte de Saint-Mégrin. The Comte de Saint-Mégrin tells her that he does not care to live without her. She begs him to leave, but he insists on trying to overcome Henri de Lorraine. Catherine de Clèves finally admits that she loves the Comte de Saint-Mégrin. She begs him to try to escape. Because of their intense love he decides to do so. But Henri de Lorraine, with his cunning, has stationed a group of armed men beneath the balcony. Saint-Mégrin, having no other means of escape, rushes to the balcony. The page of Catherine de Clèves attempts to aid Saint-Mégrin by throwing him a coil of rope. Saint-Mégrin descends from the window. There is a clash of arms, and Saint-Mégrin is found dying.

El doncel de don Enrique el Doliente, 1834, is Larra's novel which develops the Macías character. Enrique de Villena, an uncle of King Enrique el Doliente, is very anxious to become maestre de Calatrava. This office can not be filled by a married man. Enrique de Villena attempts to force his wife, María de Albornoz, to give him a divorce, but she refuses. He, therefore, has her kidnapped and imprisoned. Her maid, Elvira, dressed in mourning and wearing a mask, goes to the king and accuses Enrique de Villena, saying that he has caused the disappearance of María de Albornoz. By the laws of feudalism, Elvira, the accuser, will be put to death for slander if a knight does not champion and win her cause, and thus Elvira's life is at stake. The king asks for some knight to act as her champion against the champion of Enrique de Villena. Macías, the young doncel of the king, becomes her defender, and Fernán Pérez, Elvira's husband, unaware of her identity, offers to defend the honor of his master, Enrique de Villena.

Abenzarsal, the court astrologer, and Enrique de Villena plan to make Fernán Pérez and Macías bitter enemies by making the former jealous of the latter. They plan a meeting between Elvira and Macías in the home of the astrologer. Abenzarsal, the astrologer

asks Macías to come to his apartment, and also has Elvira come to him. The astrologer gives her a drink which has been drugged. As soon as she falls into a stupor, he leaves. Later Macías arrives and find . Elvira. Abenzarsal manages a second meeting of the lovers, Macías and Elvira, in the home of Elvira. The latter's husband becomes very jealous of Macías and tries to kill him, but does not succeed.

Enrique de Villena realizes that Macías will not help him in the unlawful plot against María de Albornoz, and, through cunning, imprisons Macías in the same castle in which María de Albornoz has been placed.

Hernando, Macías' servant, and Peransúrez, a friend of Macías, dressed as priests, go to the old castle and beg entrance. As it is night, and they are clerics, the guards allow them to enter. They all dine and one of the guards, after having drunk too much wine, falls asleep. Hernando and Peransúrez overpower Ferrus, the other guard. The two impostors, Hernando and Peransurez, roam through the castle in search of Macías. They find María de Albornoz, and after an almost futile search find the room where Macías is imprisoned, but the impostors are unable to free him. Hernando insists that Peransúrez and María de Albornoz

flee. Hernando remains near Macias' room to try to liberate him.

On the day set for the duel between Macías and Fernan Perez, which is to decide the cause of Elvira against Enrique de Villena, her champion fails to appear. Elvira is grateful because she does not wish her husband to fight against Macias, and prefers death, which will be her fate if her defender does not appear. Before the last call, a knight rides into the arena, and Elvira thinks that Macías has arrived. Fernán Pérez, her husband, overpowers the knight, and all think that Macías has been defeated, but find that the defender is Luis Gúzman, who is also a candidate for the office of maestre de Calatrava. Since Macías did not arrive to champion the cause of Elvira, Guzmán has become her defender.

María de Albornoz appears and discloses the deceit of her husband. Fernán Pérez, realizing that his wife really loves Macías, becomes very much enraged. He goes to the castle to attempt to kill Macías. Fernan Perez finds Macías and the two antagonists begin fighting, but are interrupted by María de Albornoz, Elvira, and others who arrive at the castle. Elvira begs the two combatants to cease. Macías answers her, but Fernán Pérez does not heed her cries, but fights with

more determination. Macías rushes from the room, slamming the door, inclosing Fernán Pérez, Enrique de Villena and their followers. Macías then falls through a railing which is a trap, and meets his death.

Elvira's respect for Fernán Pérez turns to hate. She becomes a mad-woman and disappears. Later, the village priest finds her dead.

Similarities Between Henri III et sa Cour and El doncel de don Enrique el Doliente.

The first outstanding similarity between the drama Henri III et sa Cour and El doncel de don Enrique el Doliente is found in the impossible love affairs of each novel, which are as innocent as unfortunate. The virtuousness of each woman make a romance of ill-fated love. The same fatality that has fallen upon the woman weighs upon the lover. Without knowing it, the lovers drink the poison which runs through their veins. Duty fights hard against love.

There are many characters and details which are similar in the two stories. There are six similarities of characters and five main resemblances of details. The six similarities of characters may be outlined as follows:

(1) The characters, Macías, a youth of twenty,[1] and el Comte de Saint-Mégrin, who is eighteen,[2] are the unfortunate lovers, and although their love is returned, it is hopeless because both Catherine de Clèves and

1. Larra, Don Mariano José de: El doncel de don Enrique el Doliente in Obras de Figaro, Sexta Edición, Paris, Casa Editorial Garner Hermanos, n. d., Tomo I, p. 184.
2. Dumas, Alexandre père: Henri III et sa Cour, Paris, 1921, Calmann-Levy, Editeurs, p. 149.

Elvira are married, and wish to be true to matrimonial bonds. Both Macías and Saint-Mégrin are very close friends of their respective kings,[1] but this does not lessen the impossibility of gaining the woman whom each loves.

(2) In Henri III et sa Cour, Dumas cleverly depicts the Duc de Guise, cousin of the ruling king[2] as one of his important characters, and Larra imitates this in El doncel de don Enrique el Doliente by making his aspiring character a close relative of his king,[3] for Enrique de Villena is an uncle of don Enrique el Doliente.

Dumas presents Henri de Lorraine, Duc de Guise, as subtle and eager for gain. His desire is to become king of France,[4] but the Duc de Guise realizes that he must first get control of the political "Ligue", and thus check the power of Henri III. The means of accomplishing this concern Henri de Lorraine a great deal. Henri III does not trust his cousin,[5] but, through shyness Henri de Lorraine forces the king to promise to sanction the "Ligue" and to make him its

1. Dumas, Alexandre père: op. cit., p. 122; Larra Don Mariano José de: op. cit., Tomo. I, pp. 197-198.
2. Dumas, Alexandre père: op. cit., p. 150.
3. Larra, Don Mariano José de: op. cit., p. 114.
4. Dumas, Alexandre père: op. cit., p. 141.
5. Ibid. pp. 150,157-161.

leader if he wins the duel with the Comte de Saint-Mégrin.[1]

The aspiring character, Enrique de Villena in Larra's novel is as anxious for personal gain as Dumas' Henri de Lorraine. Enrique de Villena is attempting to become maestre de Calatrava. Larra introduces the plotting spirit of Enrique de Villena in the very first part of the drama. The shield-bearer of Enrique de Villena, Fernán Pérez, who through his close association with his master, understands his ambitions, and Ferrus, a court jester, discuss Villena's aspirations to become maestre de Calatrava, and his probable plans to accomplish these.[2]

Enrique de Villena, in order to acquire the position of maestre de Calatrava, wishes to divorce María de Albornoz, his wife, and tries to force her to give him a divorce. When she refuses, he attempts to force her to concede at the point of a dagger, but she is firm.[3]

Enrique de Villena tells Ferrus of the death of el maestre de Calatrava and his ambition to become the new maestre, confiding that he wishes to dispose of his

1. Dumas, Alexandre père: op. cit., p. 156.
2. Larra, Don Mariano José de: op. cit., Tomo I, Chapter II.
3. Ibid., pp. 121-123.

wife, María de Albornoz, and Ferrus aids him in these plans.[1] This criminal lack of regard of law and justice found in Enrique de Villena's attempt to overpower and dispose of his wife,[2] recall that of Henri de Lorraine's cunning and wickedness in the plot which causes the death of Saint-Mégrin.[3]

(3) Catherine de Médicis, mother of the king of France, and don Enrique de Villena have many similar qualities. Larra makes many instances in which Villena is concerned like those of Catherine de Médicis described by Dumas. Catherine de Médicis has two enemies who thwart her plan for directing the king in his governmental duties. The Duc de Guise and the Comte de Saint-Mégrin show so much individuality that Catherine realizes that in some scheming way she must overpower them[4] and obtains the aid of the astrologer, Come Ruggieri, paying him for his services.[5] Catherine de Médicis and the astrologer decide that the best means of combat against her enemies is to make Henri de Lorraine, the husband of Catherine, Duchesse de Clèves, jealous of the Comte Saint-Mégrin

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1. Larra, Don Mariano José de: op. cit., Tomo I, pp. 127-131.
2. Ibid., pp. 121-123, 302-303.
3. Dumas, Alexandre père: op. cit., pp. 169-175, 197-198.
4. Ibid., p. 122.
5. Ibid., p. 125.

and thus plan a secret meeting between Catherine, Duchesse de Clèves, and the Comte de Saint-Mégrin.[1] Catherine de Médicis knows that the Comte de Saint-Mégrin loves Catherine, Duchesse de Clèves, and is crafty enough to realize that Catherine, Duchesse de Clèves, fosters some love for Saint-Mégrin.

Larra uses several similar situations, Enrique de Villena realizes that he has two enemies, Macías and Elvira, who obstruct his plans,[2] and the actions of Enrique de Villena in the circumstance, are typical to those of Catherine de Médicis, for he also, in order to further his ambitions goes to an astrologer, and offers Abrahem gold in exchange for his occult powers and aid,[3] and as in Henri III et sa Cour, Enrique de Villena and the astrologer plan to have a secret meeting between Macías, the ill-fated lover, and his beloved Elvira, the wife of Fernán Pérez, thus causing the husband to become very jealous of Macías.[4]

(4) The designing and deceitful astrologer is similar in both stories. True, he is a typical character of that period, and will not cringe at doing the

1. Dumas, Alexandre père: op. cit., Act. I, Scene I.
2. Larra, Don Mariano José de: op. cit., Tomo. I, pp. 183-184.
3. Ibid., pp. 181-182.
4. Ibid., p. 183

lowest deed, yet the influence of Dumas' Henri III et sa Cour on Larra's El doncel de don Enrique el Doliente is prevalent even with the scheming astrologer, a character common to many writers of that time. Come Ruggieri proposes that Catherine de Médicis have her valet prepare some poisoned apples for her use[1] and Abrahem Abenzarsal proposes the use of a poisonous fluid[2] and the astrologer proposes crime to Enrique de Villena,[3] but both Catherine de Médicis and Enrique de Villena refuse to use these methods.[4]

The astrologers in each story manage the fate of the principal characters. The influence of the astrologers is always prevalent. The Comte de Saint-Mégrin goes to Ruggieri to learn of his fate when he wishes to know about his love affairs,[5] and also when he desires to know his future fate in the duel.[6] Macías also has much confidence in the words of the astrologer and goes to him for advice and to learn his fate.[7]

1. Dumas, Alexandre père: op. cit., p. 122.
2. Larra, Don Mariano José de: op. cit., Tomo I, p. 183.
3. Ibid., p. 264.
4. Dumas, Alexandre père: op. cit., p. 122; Larra, Don Mariano José de: op. cit., Tomo I, p. 183.
5. Dumas, Alexandre, père: op. cit., p. 127.
6. Ibid., pp. 178-179.
7. Larra, Don Mariano José de: op. cit., Tomo I, pp. 213-214.

Even the development of minor characters shows the influence of Henri III et sa Cour upon Larra's El doncel de don Enrique el Doliente.

(5) The likeness in the pages in each story is very apparent. Arthur, the page of Catherine de Clèves shows the same fidelity to his mistress[1] as Jaime, Elvira's page shows to his mistress.[2] The relationship is the same in both plays, for in each case the page is a cousin of his mistress.[3]

Arthur's hatred and distrust of the husband of his mistress is similar to that shown by Jaime,[4] yet, the page shows the greatest affection and admiration for the ill-fated lover in each work.[5] Arthur, the page of Catherine de Clèves, highly eulogizes Saint-Mégrin when he tells his mistress the following: "S'il monte a cheval, c'est toujours le cheval le plus fougueux qui est le sien; s'il se bat moins souvent que les autres, c'est que l'on connait sa force, et qu'on hésité à lui chercher querelle".[6] This, the author of this study considers one of the strongest

1. Dumas, Alexandre père: op. cit., p. 169.
2. Larra, Don Mariano José de: op. cit., Tomo I, p.218.
3. Dumas, Alexandre père: op. cit., p. 163; Larra, Don Mariano José de: op. cit., Tomo I, p. 135.
4. Dumas, Alexandre père: op. cit., p. 169; Larra, Don Mariano José de: op. cit., Tomo I, p. 247.
5. Dumas, Alexandre père: op. cit., p. 166; Larra, Don Mariano José de: op. cit., Tomo I, p. 149.
6. Dumas, Alexandre père: op. cit., p. 167.

similarities of the two plays for Jaime, Elvira's page, offers a praise of Macías to Elvira, which is identical in thought to that of Arthur. Jaime says, "Si monta a caballo, es el más fogoso el suyo, y lo domeña como un cordero, si se trata de correr cañas, nadie le aventaja; y en un torneo sólo don Pero Niño".[1] Larra here took the thought of Dumas, and went so far as to make his introduction of this speech the same as that of Dumas, for, in the words of Arthur about Saint-Mégrin, "S'il monte a cheval, c'est toujours le cheval le plus fouguex qui est le sien",[2] and in the words of Jaime about Macías, "Si monta a caballo es el más fogoso el suyo".[3]

(6) There is a corresponding confidence which the mistress extends to her page. Catherine de Clèves will admit to no one that she loves Saint-Mégrin, but allows her page to see that she really loves the Comte.[4] Elvira places her trust in her page and tells him that she loves Macías.[5]

The main resemblances of details have many minor

1. Larra, Don Mariano José de: op. cit., Tomo I, p. 149.
2. Dumas, Alexandre père: op. cit., p. 167.
3. Larra, Don Mariano José de: op. cit., Tomo I, p. 149.
4. Dumas, Alexandre père: op. cit., p. 168.
5. Larra, Don Mariano José de: op. cit., Tomo I, p. 270.

events that make the similarities of the main details much more evident. The main details are as follows:

(1) The secret passageway which leads from the quarters of the astrologer.

A secret passageway connects the astrologer's habitation with the hotel of Soissons and Catherine de Médicis enters the astrologer's room through this secret passage.[1] Likewise, there is a secret passageway in El doncel de don Enrique el Doliente by Larra, and this connects the habitations of the astrologer, Abenzarsal with those of Enrique de Villena. Villena and the astrologer are the only persons who know that there is a secret passage.[2] Thus in both stories, the astrologers converse with their conspirators without the knowledge of others.

(2) The two meetings which are developed in each work.

In each story there are two meetings of the ill-fated lovers and their paramours. Each meeting has many minor resemblances which make the meetings of Henri III et sa Cour almost identical to

1. Dumas, Alexandre père: op. cit., pp. 119, 123, 124.
2. Larra, Don Mariano José de: op. cit., Tomo I, p. 183.

those of El doncel de don Enrique el Doliente. The first meeting in each play is in the home of the astrologer. This meeting has been carefully planned,[1] but the lovers are unaware of the fact that they are to see each other. Ruggieri, through information from Catherine de Médicis knows that Saint-Mégrin is to come to the astrologer's room[2] and Abenzarsal has asked Macías to come to see him.[3] In both stories, a sleeping potion is used.[4] Catherine de Clèves is in a stupor when she meets Saint-Mégrin[5] and Elvira is also under the power of drug when Macías finds her in Abenzarsal's apartment.[6] Catherine awakens and talks to Saint-Mégrin, first telling him that she loves him, and later, as she gains control of herself, she denies her love.[7] Larra develops his scene in the same method. As the effects of the sleeping potion wear off, Elvira comes out of

1. Dumas, Alexandre père: op. cit., pp. 132-135; Larra, Don Mariano José de: op. cit., Tomo I, p. 198; Capitulo XX.
2. Dumas, Alexandre père: op. cit., p. 123.
3. Larra, Don Mariano José de: op. cit., Tomo I, p. 198.
4. Dumas, Alexandre père: op. cit., p. 124; Larra, Don Mariano José de: op. cit., Tomo I, p. 212.
5. Dumas, Alexandre père: op. cit., pp. 132-133.
6. Larra, Don Mariano José de: op. cit., Tomo I, p. 125.
7. Dumas, Alexandre père: op. cit., p. 133.

the stupor and sees Macías. At first, she is dazed and truthfully tells Macías that she loves him, but later denies it.[1]

In the first meeting, there is the similar experience of the friends waiting in the antechamber. Saint-Mégrin's friends are waiting and watching in the antechamber,[2] and Larra uses the same idea by having Hernando, the friend and servant of Macías, wait on guard in the antechamber.[3] In each case, the meeting is suddenly interrupted by the appearance of the husband, and the lover is forced to leave.[4]

The second meetings of the lovers have similar coincidences. Dumas develops this meeting by having the Duc de Guise compel his wife, Catherine, to write a letter to Saint-Mégrin, asking him to come to her.[5] Larra also makes use of a letter for his meeting. He has the astrologer write and deliver it,[6] and the

1. Larra, Don Mariano José de: op. cit., Tomo I, pp. 216-218.
2. Dumas, Alexandre père: op. cit., p. 135.
3. Larra, Don Mariano José de: op. cit., Tomo I, p. 214.
4. Dumas, Alexandre père, op. cit., p. 135; Larra, Don Mariano José de: op. cit., Tomo I, p. 218.
5. Dumas, Alexandre père: op. cit., p. 174.
6. Larra, Don Mariano José de: op. cit., Tomo I, p. 268.

deceitful Abenzarsal leads Macías to believe that the letter is a request from Elvira. Both authors cleverly choose the most dangerous situations, in which it appears that the lover may lose his life, to cause the woman to acknowledge her love.[1]

The sword is mentioned twice in each story. When Saint-Mégrin starts to the home of Catherine de Clèves, he tells his servant, Georges, that he has his sword and dagger which are arms enough for his protection,[2] and Macías also mentions the fact that he must get his sword, for with it he need have no fear.[3] Later, in the rooms of their paramours, both men break their swords before the arrival of the respective enemies, the husbands. Saint-Mégrin, in trying to force the lock of the door in order to escape, shatters the point of his sword[4] and Macías breaks his sword in two parts[5] just before leaving Elvira's room. Both unfortunate lovers are compelled to try the same means of escape. As the doors of the room are

1. Dumas, Alexandre père: op. cit., p. 194; Larra, Don Mariano José de: op. cit., Tomo I, p. 273.
2. Dumas, Alexandre père: op. cit., p. 189.
3. Larra, Don Mariano José de: op. cit., Tomo I, p. 269.
4. Dumas, Alexandre père: op. cit., p. 194.
5. Larra, Don Mariano José de: op. cit., Tomo I, p. 274.

locked, all other possible means of escape seem closed to them. Saint-Mégrin rushes to the window and descends into the hands of the enemy[1] for the Duc de Guise has cunningly stationed an armed group of his followers beneath the window of his wife's chamber.[2] Macías, also realizing that he has only one means of escape, rushes through the window and jumps from the balcony railing where he encounters an armed force.[3]

Soon after the attempted escape of the lovers, the husband appears in his wife's room.[4] Saint-Mégrin has scarcely left the room of Catherine when her husband, the Duc de Guise, enters. He finds her prostrate on the floor. He is so harsh that he ignores her until he can assure himself of the final fate of the Comte, and cruelly taunts his wife by brutally talking about Saint-Mégrin's death.[5] Fernán Pérez, after the escape of Macías, enters Elvira's room. He also rushes

1. Dumas, Alexandre père: op. cit., p. 196.
2. Ibid., p. 197.
3. Larra, Don Mariano José de: op. cit., Tomo I, p. 274.
4. Dumas, Alexandre père: op. cit., p. 196; Larra, Don Mariano José de: op. cit., Tomo I, p. 274.
5. Dumas, Alexandre père: op. cit., pp. 197-198.

to the balcony window, and then finds his wife unconscious on the floor.[1] The revengeful spirit of Fernán Pérez is no less than that of the Duc de Guise, for when Fernán finally causes the death of Macías, he shows Elvira as little sympathy as the Duc de Guise shows Catherine.[2]

(3) The confirming of a higher social rank on Saint-Mégrin in Henri III et sa Cour and on Fernán Pérez in El doncel de don Enrique el Doliente.

Dumas arranges a duel between the Comte and the Duc de Guise[3] and Larra employs the same plan as Macías and Fernán Pérez are to meet in combat.[4]

The influence of Dumas' drama, Henri III et sa Cour upon El doncel de don Enrique el Doliente by Larra is evident in this scene for, as in Henri III et sa Cour, the combatants of Larra are of different courtly station. Henri III bestows the title of Marquis de Caussade upon the Comte de Saint-Mégrin, which makes him equal in rank with the Duc de Guise.[5] The fact that they are of equal station permits the Comte de Saint-Mégrin to

1. Larra, Don Mariano José de: op. cit., Tomo I, p.274.
2. Ibid., p. 330
3. Dumas, Alexandre père: op. cit., pp. 154-155.
4. Larra, Don Mariano José de: op. cit., Tomo I, p.197
5. Dumas, Alexandre père: op. cit., p. 155.

force the Duc de Guise to accept his challenge to a duel. King Enrique el Doliente permits the honor of knighthood to be confirmed on Fernán Pérez to make him equal in station with Macías.[1]

Even though the duels are well planned, neither writer has the opponents fight in an official combat, for Saint-Mégrin meets his death before the day of the duel,[2] and Macías is held a prisoner by the forces of Enrique de Villena on the day set for his duel.[3]

(4) The cherishing of the bouquet of flowers, which the ill-fated lovers have acquired.

The lovers are eager to grasp the slightest hope of a reciprocation of their affection and cherish each acquired personal article of their paramours. Catherine de Clèves drops a bouquet and Saint-Mégrin, seeing it and knowing its owner, picks it up, kisses it, and presses it to his breast.[4] Macías, in a similar circumstance, when Elvira drops her bouquet at a public gathering, rushes forth and picks it up at the risk of his

1. Larra, Don Mariano José de: op. cit., Tomo I, Capitulo XXV.
2. Dumas, Alexandre père: op. cit., p. 168.
3. Larra, Don Mariano José de: op. cit., Tomo I, p. 184.
4. Dumas, Alexandre père: op. cit., p. 168.

own life.[1]

(5) The similarity of episodes in which various handkerchiefs are described.

Dumas gives the account of a handkerchief which Catherine de Clèves has left on a couch in the astrologer's home. The Duc de Guise recognizes the handkerchief because it is embroidered with the united arms of the houses of Clèves and Lorraine.[2] Larra makes use of the handkerchief incident of Dumas, giving two different situations in which there is definite mention of a handkerchief. He speaks of the handkerchief of María de Albornoz and describes it as being embroidered in gold with the arms of her own family and those of her husband.[3] Larra also presents a second handkerchief episode and in this case, the event is very much like an event in Henri III et sa Cour for the handkerchief of the Duchesse de Clèves is mentioned in connection with her visit to the astrologer's home, where she meets Saint-Mégrin. In Elvira's secret visit to Abrahem's quarters, where she meets Macías, Larra describes her handkerchief very thoroughly.[4]

1. Larra, Don Mariano José de: op.cit., Tomo I, p. 184.
2. Dumas, Alexandre père: op. cit., p. 141.
3. Larra, Don Mariano José de: op. cit., Tomo I, pp. 164-165.
4. Ibid., p. 212.

CHAPTER II.

Various Appearances of Macías In Spanish Literature

The unfortunate lover Macías appears in the Cantigas en loores del Amor, one of the poems contained in the Cancionero de Baena.[1] Gomez Manrique in La Lamentación, a fifteenth century poem also develops the Macías character[2] as does Juan Rodríguez de la Cámara, another fifteenth century writer.[3] El Laberinto, a fifteenth century allegorical poem by Juan de Mena contains the troubadour Macías.[4] Sánchez de Badajoz and Gregorio Silvestre also use the Macías character.[5] Francisco Antonio de Bances y López Cándamo in El español más amante y desgraciado Macías repeats the legend of the unfortunate troubadour.[6] The Macías character is also portrayed in Lope Félix

1. Hurtado and Palencia: Selections from the Cancionero de Baena in Astrología de la literatura española, Madrid, 1926, p. 40.
2. Hurtado and Palencia: Historia de la literatura española, Madrid, 1921, p. 200.
3. Ibid., p. 200.
4. Hurtado and Palencia: Historia de la literatura española, Madrid, 1921, p. 194.
5. M. Romera-Navarro: op. cit., p. 64.
6. Hurtado and Palencia: Historia de la literatura española, Madrid, 1921, p. 746.

de Vega Carpio's Porfiar hasta morir[1] and in Larra's Macías,[2] and in his El doncel de don Enrique el Doliente,[3] one feels that Saint-Mégrin is Macías. It is probable that Dumas is indebted to Spanish literature for the development of this character, but it would be difficult to trace and prove this influence.

In each of the three plays, Lope Félix de Vega Carpio's Porfiar hasta morir, Larra's Macías, Henri III et sa Cour, by Dumas père, and Larra's novel, El doncel de don Enrique el Doliente there is the similarity of theme of the impossible love affair. Macías, as Saint-Mégrin, is trapped or imprisoned and his death is caused by the husband of the lady he loves.[4]

Lope de Vega, Larra and Dumas père present Macías and Saint-Mégrin in the impossible love affair. Their love for a married lady is well developed. True, the woman in question in each of the three works, Macías,

1. Lope Félix de Vega Carpio: Obras Escogidas, Paris, Casa Editorial Garnier Hermanos, n. d., Vol. I, pp. 86-161.
2. Larra, Don Mariano José de: Obras de Figaro, Quinta Edición, Paris, 1883, Baudry, Libreria Europea, Mme. Dramand-Baudry, Sucesora, Tomo II, pp. 480-526.
3. Larra, Don Mariano José de: op. cit., Tomo I, pp. 101-333.
4. Lope Félix de Vega Carpio: op. cit., p. 159; Larra Don Mariano José de: op. cit., Tomo I, p. 329; op. cit., Tomo II, p. 525; Dumas, Alexandre père: op. cit., pp. 197-198.

El doncel de don Enrique el Doliente, and Henri III et sa Cour is a married lady of high political rank as in Lope's Porfiar hasta morir, yet in the works of Dumas and Larra, she is very much in love with the ill-fated lover. Although she attempts to conceal her love from her husband and her paramour, and even tries to force herself to think that she does not love Macías or Saint-Mégrin as Dumas names him, she is finally unable to refrain from showing it.[1]

But Lope presents the unusual, for Clara is not untrue to her husband.[2] Macías loves without having his love returned. Larra, in Macías and El doncel de don Enrique el Doliente treats the Macías love very much as that of Saint-Mégrin in Henri III et sa Cour by Dumas père.

1. Dumas, Alexandre père: op. cit., p. 196; Larra Don Mariano José de: op. cit., Tomo I, p. 257 274; Tomo II, pp. 522-523.
2. Lope Félix de Vega Carpio: op. cit., Chap. IX, p. 155.

CONCLUSION

Summarizing the similarities between Henri III et sa Cour and El doncel de don Enrique el Doliente, the author of this study presents the following:

(1) The impossible love affair of the innocent and virtuous women and the fanatical lovers.

(2) The similarity of characters which is divided into seven groups.

A. The resemblance of Macías and Saint-Mégrin.

B. The close relationship of the two aspiring characters, Henri de Lorraine and Enrique de Villena to their respective kings. Both characters are anxious for political gain.

C. Catherine de Médicis and Enrique de Villena depict the scheming type.

D. The astrologers, Come Ruggieri and Abrahem Abenzarsal use the same methods and like events to accomplish their deeds.

E. The page, Arthur is a cousin of his mistress, Catherine. The page Jaime, is also a cousin of his mistress, Elvira. Each page shows

the same fidelity to his mistress and distrust and hatred to her husband, yet shows the greatest affection for the unfortunate lovers, Macías and Saint-Mégrin.

F. There is a similar resemblance in the trust the mistress bears her page.

(3) The similarity of details which comprises five main groups.

A. In each story there is a secret passageway leading from the astrologer's quarters.

B. There are two meetings in each story, the first of which has the following similarities:

(a) The meeting is held in the home of the astrologer.

(b) It is planned by the astrologer and the conspirators.

(c) The ill-fated lovers are unaware of the fact that they are to meet.

(d) A sleeping potion is used in each meeting.

(e) The acknowledging of love for the ill-fated lover by the Duchesse de Clèves and Elvira, then the denial.

(f) The similarity of friends

waiting and watching in the antechamber.

(g) The sudden appearance of the husband.

The second meetings of the lovers have similar resemblances which are grouped as follows:

(a) The use of a letter asking the fanatical lover to come to the paramour's room.

(b) The choice of a very dangerous situation to cause the Duchesse de Clèves and Elvira to acknowledge the true love.

(c) There are two similar references to the sword in each story.

(d) The same means of escape is used by the unfortunate lovers.

(e) An armed group is stationed beneath the window of Catherine de Clèves and Elvira.

(f) The appearance of the husband, who finds his wife prostrate on the floor, but ignores her until he knows the fate of the fanatical lover.

C. The equalizing of political rank, in which Saint-Mégrin is made Marquis de Guise in

order to be able to fight a duel with the Duc de Guise, and Fernán Pérez is given rank equal to that of Macías so that he may be the latter's combatant in the proposed duel.

D. Each lover finds and cherishes a bouquet which belongs to the lady he loves.

E. Dumas gives an episode in which he describes the handkerchief of Catherine, Duchesse de Clèves. Larra also describes the handkerchief of María de Albornoz which resembles that of Catherine de Clèves, and Larra also describes Elvira's handkerchief in a scene which presents a situation similar to the handkerchief scene in Henri III et sa Cour.

The only similarities which the author of this study has found among Porfiar hasta morir by Lope de Vega, Macías by Larra, Henri III et sa Cour by Dumas, and El doncel de don Enrique el Doliente by Larra are (1), the similarity of the fanatical lovers, and (2), the death of the fanatical lover, which is caused by the husband of the woman the unfortunate lover adores.

Since the similarities between Dumas' Henri III et sa Cour and Larra's El doncel de don Enrique el

Doliente are manifested in such a definite way, the author of this study does not hesitate to say that Larra used Henri III et sa Cour by Alexandre Dumas père as his source for El doncel de don Enrique el Doliente.

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