



Manuel García in Mexico: Part II

James Radomski

AFTER THE failure of García's *Semiramis* (premiered May 8, 1828) his *El amante astuto* was given in the Teatro Principal on May 15, *Las juventudes de Enrique V* (comedia en tres actos⁵²) on June 10, and Rossini's *Tancredi* on June 19.

Next, García was to find himself a pawn in a conflict between the violently anti-Spanish *yorkinos* and members of the Cathedral's *cabildo* (chapter). The controversy began when the chapter requested closing of the theater during a novena supplicating relief from a severe drought. The intense summer heat, and worries about the drought doubtless exacerbated prevalent political tensions.

NATIONAL NEWS

Secretariat of the Government of the Federal District

A novena to Our Lady of Remedios is being celebrated to implore divine help, through her intercession, amidst the rigors that afflict us in the present season. The principle of piety is the same that in the extraordinary chapter meeting today has obliged this city government to remember that the devout custom (observed in all cases of this sort) of closing the theater during the nine days of prayer be continued. I offer this for your notification and superior understanding.

God and liberty. Chapter Headquarters, City of Mexico, June 13, 1828.

—Francisco Pérez de Palacios

—Señor Governor of the Federal District, D. José María Tornel.

⁵²Since the work is called a play (*comedia*) this was probably not García's *La Gioventù d'Enrico V* (in Italian) [Paris, Bibliothèque Nationale, (Conservatoire), MS. 6575].

Most Excellent Señor:

It is very strange that Your Excellency, after having permitted that this evening's play be announced to the public by poster, should resolve to continue what is called "the pious custom of closing the theater during the days of the novena dedicated to Most Holy Mary of Remedios."

The public, in this way, has been deceived. I can neither consent to this nor to the idea that Your Excellency arbitrarily, and without my knowledge, cancel functions upon whose continuation public order, for which I am responsible, depends.

If the theater is, in itself, an innocent diversion, it does not cease to be so on the days on which the faithful dedicate themselves to prayer, and if it is not innocent, it should cease at all times.

During Lent I agreed to the closing of the theater. But since discovering the excesses occasioned by substitute "nocturnal gatherings," I have changed my mind. Thus I have decided that the theatrical functions continue this very night, to avoid the crimes that are committed in the dark, and to avoid, also, the new losses that this suspension poses to the exhausted funds of the Most Excellent City Government—losses all the more felt when they are scandalously overlooked in the face of the lament of afflicted humanity.

Your Excellency cannot forget that I have promoted the novena to Most Holy Mary of Remedios, and that I have promoted it in spite of the contempt that was uttered by some members of Your Excellency's circle against the image that, with so much justice, is idolized by Mexicans. But I also know what kind of worship is pleasing to God, and that nothing is more pleasing to Him than avoiding the crimes that are all too easily committed beyond the notice of the authorities.



I warn you therefore that without further measures the theater will be ordered opened this evening. God and liberty. June 13, 1828.

—José María Tornel.

—The Most Excellent City Government of this Capital Copy. Mexico, June 13, 1828.

—Flores.⁵³

What is clear is that, in spite of the surface arguments pitting religious worship against public welfare, what was really at issue was Church officials' tug-of-war against the *yorkino* faction. Since the Church was considered by *yorkinos* to be merely an instrument of Spanish oppression, they deemed it a formidable enemy. This conflict was aggravated

⁵³ *Correo de la federación mexicana*, June 13, 1828:

NOTICIAS NACIONALES.
SECRETARIA DEL GOBIERNO
DEL DISTRITO FEDERAL.

El principio de la piedad porque se está celebrando un novenario á Nuestra Sra. de los Remedios para implorar por su intercesion los ausilios divinos en el rigor de la presente estacion que nos aflige, es el mismo que en cavildo extraordinario de hoy ha obligado á este ayuntamiento á acordar que se continúe la devota constumbre que se ha observado en todos los casos de esta clase, de cerrar el teatro los nueve dias de rogacion y lo pongo en notificacion de V.S. para su superior conocimiento.
Dios y libertad. Sala capitular de México junio 13 de 1828.

—Francisco Perez de Palacios.

—Señor gobernador del distrito federal D. José María Tornel.

Escmo. Sr.—Es muy extraño que V.E. despues de haber permitido que por un cartel se anunciase al público comedia para la noche de hoy, resuelva la continuacion de la que llama piadosa costumbre de cerrar el teatro en los dias de novenario dedicado á Maria Santisima de los Remedios.

El público por este medio ha sido engañado lo que no puedo consentir, como ni tampoco el que V.E. haga cesar arbitrariamente y sin mi conocimiento unas funciones en cuya continuacion se interesa el orden público de que soy responsable.

Si el teatro es una diversion inocente en sí misma, no deja de serlo en los dias que los fieles se dedican á la oracion, y si no es inocente, debe cesar en todos tiempos.

Durante la cuaresma opinaba por la clausura del teatro, pero desde que supe los excesos nocturnos á que dió lugar la concurrencia á tertulias, he variado la opinion que tenia formada y estoy decidido en consecuencia á que continúen las funciones de teatro desde esta misma noche en obvio de los delitos que se cometen cuando los hombres no se presentan á la luz, y en obvio tambien de las nuevas pérdidas que esta suspension prepara á los esastuos fondos del Escmo. ayuntamiento perdidas mucho mas sensibles cuan se ven desatendidos con escándalo hasta los lamentos de la humanidad afligida.

V.E. no podrá olvidar que yo he promovido el novenario á Maria Sma. de los Remedios, y que lo ha promovido á pesar de

because Our Lady of Remedios had protected not Mexicans, but rather the hated Spanish conquistadores.⁵⁴ In the above letter, Tornel therefore saw the Church officials' imposition of a novena beseeching Remedios's aid as an attack against all true Mexicans, who would have preferred a novena to *their* image—Our Lady of Guadalupe.

García became enmeshed in the controversy when it was proposed that his *Salve Regina*⁵⁵ be sung in the cathedral June 21, at the end of the novena. The cathedral canons now saw their opportunity to downsize Tornel by rejecting the proposal.

To the Secretariat of the Government of the Federal District:

The Cathedral Chapter has been informed by the Sec-

los descatos que en el seno de V.E. se profirieron por algunos de sus miembros contra el simulacro que con tanta justicia es el ídolo de los mexicanos; pero yo tambien conozco la clase de culto que á Dios agrada, y que ninguna cosa le complace mas, que evitar los delitos que con tanta facilidad se cometen fuera de la inspeccion de las autoridades.

Prevengo, pues, á V.E. que mande abrir el teatro en esta noche, sin dar lugar á ulteriores providencias.

Dios y libertad. Junio 13 de 1828.

—José María Tornel.

—Escmo. Ayuntamiento de esta capital.

Es copia. México junio 13 de 1828.

—Flores.

[Tornel must be referring to the likeness of the Virgin of Guadalupe when he alludes to the image of the Virgin idolized with justice by Mexicans but rejected as a counterfeit by certain cathedral canons. (ED.'S NOTE)]

⁵⁴ According to the introductory note to the facsimile edition of: Ignacio Carrillo y Perez, *Lo Máximo en lo mínimo: la portentosa imagen de nuestra señora de los Remedios, conquistadora y patrona de la imperial ciudad de México* (Mexico: Zúñiga y Ontiveros, 1808; repr. Mexico: Biblioteca Enciclopédia del Estado de México, 1979), xiii-xvi, the Remedios image brought from Spain by a soldier of Hernán Cortés, Juan Rodríguez de Villafuerte, was the image that was placed in the Great Temple of Mexico when Cortés attacked and threw out the idols contained therein. The image was hidden during *la noche triste*. In 1540 it was discovered by Juan Tovar, and venerated thereafter. In 1550 a hermitage was constructed to house it, and in 1575, a Remedios church was built by the government of Mexico City. After Independence, a rivalry grew up between Remedios and Guadalupe, the former being accused of being "Spanish." Nevertheless, devotion continued strong and the image, as its name suggests, was carried in procession at all times of special need. The Remedios sanctuary became part of the diocese of Tlalnepantla in 1964.

⁵⁵ Probably the same *Salve Regina* for soli, choir, and orchestra contained in the Bibliothèque Nationale [(Conservatoire), MS 18026].



retary of the Government of a certain request—that the individuals of the opera company of this capital (those dedicated to instrumental as well as vocal music) desire to honor the Most Holy Virgin of Remedios by taking it upon themselves to perform the *Salve* next Saturday—coming to this Cathedral to sing one of the compositions of the celebrated Sr. Manuel García. Upon hearing this, the Chapter agreed that their secretary should inform Your Lordship that the day mentioned is dedicated to the religious of the order of Our Lady of Ransom, who reside in the school of Belén. . . . Naturally the Chapter would be glad to conform to Your request, were it not that, apart from the problem already mentioned [that the *Salve* was traditionally sung by religious order of Our Lady of Ransom], there are others of no lesser gravity occasioned by this dangerous novelty.

That it would be a novelty is reason enough for the Chapter not to permit it, since the worship offered to God, Holy Mary and to the Saints, is already arranged in conformity with the canons, the sacred congregation of rites, and the usual custom and practice. In this situation the Chapter is not able to permit variations since its faculties are limited to observing those laws of the Church, authorized for so many years that they are measured even in centuries.

The novelty proposed by the expressed faithful would also be dangerous because the public being, as it is, accustomed to enjoying their [the performers'] talents in a profane theater, might well confuse the holy Sanctuary with the latter and, far from giving themselves to honoring the Holy Virgin, would focus all their attention on the merit of the music and on the performers. Such a danger as this should be avoided by the Chapter; and such a danger as this is certainly not to be found in the devotions sung (as only they can) by the religious.

Finally, inasmuch as the proposal has been made public, the members of the Chapter assure you that the opinion, not only of the faithful, but also of many others who do not enjoy such a state, is against allowing members of the opera company to occupy in the church the place of ministers dedicated to worship and, indeed, taking the place of the communities which from time immemorial have used the Cathedral and the Church of the True Cross for the *salves* and *litanies* sung to Our Lady of Remedios. This concern alone would prevent the Chapter from accepting the request. But in following usual devout practice, everything is clear and nothing about this will surprise nor cause arguments (which, giving rein to the passions, would produce many sins). The Cathedral Chapter, therefore, counts on the zeal of Your Lordship, to use your influence and authority so that the opera company may desist from their proposal, which, if it took place, would threaten Your Lordship's credit and the reputation of the Chapter.

—God and liberty.

Mexico, June 19, 1828.

—Ciro de Villa Urrutia.⁵⁶

[addressed to:]

—Sr. Governor of the Federal District.

—The above is a copy.

Mexico, June 20, 1828.

—Flores.

I have just been assured that the most illustrious and venerable Chapter of the Cathedral has expressed to Your Lordship (in answer to your note of yesterday) that it is not possible for either the opera company or members of the theater orchestra to perform the *Salve*, with which they wanted to offer their tribute to Our Lady of Remedios next Saturday evening, because in the Cathedral, according to custom, it would have to be sung by one of the religious communities; and another [religious community] has to sing it on Sunday evening in my parish. With this in mind, Your Lordship's prudence will comprehend that neither can the opera company and the orchestra show their affection to Holy Mary here in my parish, chiefly since it has been the custom from time immemorial that when the *Salve*, sung by the religious, has ended, it be followed by another [sung by members] of this parish. I cannot omit this, thereby slighting those who have always sung it.

I make this known to Your Lordship in virtue of the message which was transmitted to me verbally this morning.

—God and liberty.

Parish of the True Cross.

Mexico, June 19, 1828.

—Dr. José María Aguirre.⁵⁷

—Sr. Governor of the Federal District, citizen José María Tornel.

—The above is a copy.

⁵⁶Dr. Ciro de Villa Urrutia, who lived at no. 5, Medinas street, was canon at the cathedral, as well as Judge of testaments, chaplaincies, and pious works [*Guía de forasteros de México para el año de 1828*, (México: Impr. de Galvan, 1828), 146, 150]. This was certainly the same Dr. Ciro-Ponciano de Villa Urrutia y López de Osorio, Ordinary Judge and Inspector of Testaments and Pious Works, who was designated Medio Racionero of the cathedral on February 23, 1791, and later made Prebend [Rafael Nieto y Cortadellas, *Los Villa-Urrutia*, (Havana: Academia de la Historia de Cuba, 1951), 21].

⁵⁷D. José María Aguirre, pastor of the Church of the True Cross, was to have further problems with the *yorkinos*. The *Correo* of July 24, 1828, accused him of meddling in politics, of speaking against Tornel y Mendivil, and of gathering signatures for a "manifiesto" among his parishioners. Pablo Sánchez, editor of *El Sol* since March, 1828, denied this in a letter to the *Correo* dated August 3, 1828.



Mexico, June 20, 1828.

—*Flores*.⁵⁸

To believe these verbose letters dated June 20, 1828, the sole issue was liturgical appropriateness. But they merely disguise Spanish-*yorkino* antagonism. The *Correo*, which also ran the above letters on June 21, issued on the same day an editorial, vehemently criticizing the chapter's decision. Curiously the *Correo* yorkinos, who had before attacked García as a foreign menace, now hypocritically used him in their fight against Church authorities:

⁵⁸ *El Sol*, June 20, 1828:

Secretaría del Gobierno del Distrito Federal.

Instruido este cabildo por el secretario del gobierno del cargo de V.S. de que los individuos del ramo de ópera del teatro de esta capital, tanto los que están dedicados á la música instrumental como á la bocal, desean obsequiar á la Santísima Virgen de los Remedios haciendose cargo de desempeñar el sábado prócimo la salve, viniendo á esta iglesia á cantar una de la composicion del célebre Sr. Manuel García, acordó que su secretario pasara á informar á V.S. que el día insinuado estaba dedicado á los religiosos de la órden de nuestra Señora de la Merced, moradores del colegio de Belen. —Desgraciadamente llegó el secretario al tiempo en que V.S. acababa de dirigir al cabildo su oficio de 18 del corriente en que se sirve comunicarle aquella pretencion interesandose en que se permita á la compañía de ópera desahogar su devocion del modo espresado; y desde luego el cabildo tendria la satisfaccion de contestar á V.S. de conformidad, si no pulsara á mas del inconveniente que ya ha manifestado, otros de no menor gravedad que necesariamente prepara esta novedad peligrosa. —Bastaría que fuera novedad, para que el cabildo no pudiera permitirla, pues hallandose ya arreglado el culto que se tributa á Dios, á Maria Santísima y á los Santos, de conformidad con los que previenen los cánones, la sagrada congregacion de ritos y la costumbre y práctica constante, no está en arbitrio del cabildo permitir variaciones, pues sus facultades se limitan á observar aquellas leyes de la iglesia, autorizadas por tantos años, que ya componen algunos siglos. —Seria tambien peligrosa la novedad que pretenden los espresados devotos, porque acostumbrado el pueblo á gustar de sus habilidades en un teatro profano, tal vez confundiria con aquel el templo santo, y lejos de dedicarse al culto de la Santísima Virgen, fijaria toda su atencion en el mérito de la música y de los que la desempeñaran con sus voces y sus instrumentos; peligro que debe evitar el cabildo, y que seguramente no lo hay en las preses que cantan como pueden las comunidades religiosas. Ultimamente, como la pretencion se ha hecho pública, los individuos del cabildo aseguran que la opinion no solo de los devotos sino de otros muchos que no gozan el concepto de tales, es contraria á que los individuos de la ópera ocupen en la iglesia el lugar de los ministros dedicados al culto, y lo ocupen alternando con las comunidades que de inmemorial tiempo están en posesion de las iglesias Catedral y de la Santa Veracruz para las salves y letanias que se cantan á nuestra Señora de los Remedios. Esta sola opinion embarazaria al cabildo para acceder á la solicitud, cuando siguiendo la devota práctica constante,

The reply of the venerable Cathedral Chapter to the Governor of the District, which today we insert, together with a letter from the pastor of the Church of the True Cross, is one of the most outlandish things we have ever seen. In every part of it there breathes the aristocracy of those times in which it was considered infamy to serve the public in the theater. The ecclesiastical Chapter has prevented the devout Sr. Manuel García and the devout opera company from making an offering to the Mother of God. An offering to the Mother of God! "That it would be a novelty is reason enough for the Chapter not to permit it." What madness! Shall we say that there are some persons opposed to the novelties required by the spirit of the century? With this reasoning Independence and the Republic would be novel enough for the Chapter *not to permit them*. Novel and ridiculous were the ceremonies of the coronation of Iturbide and the Chap-

todo es llano, nada se estrañará ni se dará motivo á lides que interesando las pasiones, producirian tal vez muchos pecados. El cabildo por tanto se promete del celo de V.S., que su influjo y autoridad á fin de que la compañía de ópera desista de su pretencion, á la que si se accediera, se espondria el crédito de V.S. y la reputacion del cabildo.

—Dios y libertad.

México junio 19 de 1828.

—*Ciro de Villa Urrutia*.

—Sr. Gobernador del Distrito Federal.

—Es cópia.

México junio 20 de 1828.

—*Flores*.

Acabo de saber con toda certidumbre que el ilustrísimo y venerable cabildo ha manifestado á V.S. en contestacion á su oficio del día de ayer, que no es posible que la compañía de ópera y los individuos de la orquesta del teatro canten la salve con que querian tributar sus cultos á Maria Santísima de los Remedios el sábado prócimo en la tarde, porque en la misma, segun costumbre, lo habia de hacer una de las comunidades religiosas; y que otra, segun el órden que habia dispuesto, lo ha de ejecutar del domingo en la tarde en esta mi parroquia. En tal inteligencia la prudencia de V.S. conocerá que tampoco las compañías de ópera y orquesta pueden desahogar sus afectos á Maria Santísima en dicha mi parroquia, principalmente cuando ha sido de costumbre inmemorial, que concluida la Salve que cantan los religiosos, sigue la de esta parroquia que no puedo omitir ni desairar á los que siempre la han cantado.

Lo que pongo en conocimiento de V.S. á virtud de la insinuacion que verbalmente en la materia me hizo esta mañana.

—Dios y libertad.

Parroquia de la Santa Veracruz
de México y junio 19 de 1828.

—*Dr. José Maria Aguirre*.

—Sr. gobernador del distrito federal ciudadano José Maria Tornel.

—Es cópia.

México junio 20 de 1828.

—*Flores*.



ter permitted them because they were novelties to the taste and temperament of some Chapter members. The novelty of singing a *Salve* is called *dangerous* because, inasmuch as the public is accustomed to enjoying the talents of the *devout García and Castillo* in the theater, perhaps, says the Chapter, it would confuse the latter with the holy place of worship—as if the public, having the Sr. Canon Manian in the theater, might confuse him with one of the priests of repute who appear on stage, for example in the grand opera, *Semiramis*. But that which cries for the festive pen of Molière or the caustic one of Voltaire is the notion that the *Chapter should avoid the danger* that public might focus its attention on the *merit of the music and on those who perform it with their voices and their instruments*. That is to say that, in order to avoid such a “danger,” only a *lousy flutist* should play in the cathedral and that the worse the music is, the better served will be the worship of God and His saints. Have we forgotten that God enjoyed David’s harp? . . .

Furthermore, for the Chapter to be consistent, they should prohibit the musicians of the Cathedral choir from ever belonging to the theater orchestra so that *the public will not confuse it with the holy place of worship*; likewise, they should be ordered to never play at *dances, weddings, or parties* because the public might confuse these with the *holy place of worship*. What foolishness arises when things are done thoughtlessly! May Sr. García be consoled by the thought that God and the Holy Virgin and we also appreciate his *Salve*.

But we could ask and even defy all of the canons of the world to tell us what harm there would be in our enjoying the *Salve* in the theater itself. It is true that this is not given to the worship of God as its only aim. But they say that virtue is the child of God and from Him it springs by its excellence and its practice is preached. One might say that the lessons of the theater produce greater effect in uprooting vice than those from the pulpit, because the latter is heard with prejudice. Perhaps that which the

Shown above is the first page of García’s dazzling 42-page orchestral *Salve Regina* (Paris: Bibliothèque Nationale [Conservatoire] MS 18026). It divides into five sections, the first and last (*O clemens*) scored for divided adult male chorus in C Major. The second section (*Ad te*) in A minor, the third (*Eya ergo*) in D minor, and fourth (*Et Jesum*) in G Major require virtuosic Tenor I, Bass, and Tenor II soloists.



priest condemns serves only to promote worldly customs while the former uses the weapon of ridicule, which vice cannot resist. The Athenians invented theater as the school best fitted to the human heart, and that most proper for making the delight of good actions and the deformity of the bad palpable to man. Therefore, it cannot be considered improper to make petitions or to give thanks to the Eternal Being in the theater. Myriad examples can be found in Spanish, French, German theater; in the works of Moratín, Calderón, Racine, Molière, and others, in which the actors do this on their knees in the presence of the public spectators who come for entertainment.

On the other hand, what happens to the Mexican public is the opposite of what happens to the Cathedral Chapter. That is to say, that it is enough for a thing to be new in order for it to attract them and to be highly favored. We believe that the night on which the *Salve* of Sr. García is announced at intermission, the funds of the City Government will be largely replenished, because some will come to this offering to Holy Mary with a spirit of devotion, and others with a musical spirit. Poor Mozart, Spagnoletto [García Fajer], Short, and many others whom the Sres. Canones forgot when they said that *one should not focus one's attention on the merit of the music*. Let the opera company give us the *Salve*, and we wager that the Señores Canones will themselves attend with the same pleasure that David had when he played and danced before the ark of the Lord.⁵⁹

⁵⁹ *El Correo de la federación mexicana*, June 21, 1828:

La contestacion del venerable cabildo al Sr. Gobernador del Distrito que hoy insertamos con un oficio del Sr. Cura de la Sta. Veracruz, es de lo mas estravagante que se ha visto. En toda ella se respira la aristocr cia de aquellos tiempos en que era una infamia servir al p blico en el teatro. El cabildo eclesi stico ha privado al devoto Sr. Manuel Garcia y   la devota compa n a de  pera hiciesen un obsequio   la madre de Dios. Un obsequio   la madre de Dios. *Bastaria que fuera novedad para que el cabildo no pudiera permitirla*.  Qu  delirio!  Y se dir  que ciertas personas no se oponen   las novedades que excite el esp ritu del siglo? Por este principio bastaria que la independencia y la rep blica fueran novedades para que el cabildo *no las permitiera*. Novedades fueron y muy ridiculas las ceremonias de la coronacion de Iturbide y el cabildo las *permi * porque eran novedades del gusto y genio de algunos cabildantes. La novedad de cantar una *Salve* se llama *peligrosa* porque acostumbrado el pueblo   gustar de las habilidades de los *devotos Garcia y Castillo* en el teatro, tal vez, dice el cabildo que confundiria con aquel el templo santo, como si el publico cuando ha visto en el teatro al Sr. can nigo Manian lo hubiera confundido con alguno de los sacerdotes de fama, que salen   las tablas vg. en la grande  pera de *Semiramis*. Pero lo que necesitaria de la pluma festiva de Moliere   de la c ustica de Voltaire es la especie de que el *cabildo debe evitar el peligro* de que el pueblo fij ra su atencion en el *m rito* de la *m sica* y de *los que la desempe n *

The June 21 editorial implies that Garc a was himself a *devout* believer—hardly a likelihood.⁶⁰ Another letter in the *Correo de la Federaci n Mexicana* on June 26 decried the Chapter's decision. Nevertheless Garc a's *Salve* seems to have gone unperformed during his stay in Mexico.

(Part III will appear in a succeeding issue.)

ran con sus voces y sus instrumentos. Es decir que para evitar semejante *peligro* no debe tocar en catedral mas que el *burro flautista* y que mientras peor sea la m sica mejor servido estar  el culto de Dios y de sus santos.  Se habra olvidado que Dios gustaba de la harpa de David? . . . Por lo demas si el cabildo ha de ser consecuente es preciso que prevenga   los profesores del coro de catedral que jamas pertenezcan   la orquesta del teatro para que *el pueblo no lo confunda con el templo santo*; lo es tambien, que les mande no tocar jamas en *bailes, casamiento   velorios* porque el pueblo pudiera confundirlos con *el templo santo*.  Cuantos disparates se hacen cuando no se meditan las cosas! cons eles el Sr. Garcia con la idea de que Dios y la Sma. virgen y tambien nosotros le agradecemos la *Salve*.

Mas podiamos preguntar y aun desafiar   todos los can nigos del mundo   que nos dijesen que inconveniente habria en que la disfrut semos en el mismo teatro. Es verdad que en este lugar no se tributa el culto   Dios como su  nico instituto; pero se tributa   la virtud que es hija de Dios y de  l dimana por excelencia y se predica su ejercicio. Acaso producen mejores efectos las lecciones del teatro para desterrar los vicios que las del p lpito; porque  ste se oye con prevencion y tal vez lo que el padre condena sirve de anunciar los usos mundanos, cuando el primero usa la arma del rid culo   que el vicioso no puede resistir. Los Atenienses inventaron el teatro como la escuela mas acomodada al corazon humano, y la mas   proposito para hacer al hombre palpable el deleite de las buenas acciones y la deformidad de las malas. Por consiguiente no se puede considerar indigno de que en  l se impetren   se rindan gracias al Ser Eterno. Miles de ejemplares se pueden presentar en los teatros espa oles, franceses, alemanes &c. de Moratin, Calderon, Racine, Moliere, y otros en que los actores lo hacen de rodillas   la presencia de los espectadores p blicos que concurren   divertirse.

Por otra parte, sucede al p blico de M jico todo lo contrario que al cabildo de esta catedral, es decir, que basta que una cosa sea novedad para que la apetezca y la favorece mucho. Nosotros creemos que la noche que se anuncie de intermedio la *Salve* del Sr. Garcia, se reponen en gran parte los fondos del ayuntamiento porque   este obsequio   Maria Sma. concurrir n unos con esp ritu devoto, y otros con esp ritu m sico.  Pobres Mozart, Espa oleto, Short, y otros tantos y tantos de quienes no se acordaron los Sres. can nigos para decir que no se *debe fijar la atencion en el m rito de la m sica!* D nos la *Salve* la compa n a de  pera, y apostamos   que van los Sres. can nigos con el placer que David tocaba y bailaba delante del Arca del Se or.

⁶⁰ In later years his daughter Pauline wrote that "he believed neither in God nor the devil." Was his participation in the Corpus Christi procession manufactured by the *yorkinos*? Or were his religious beliefs less simple than as expressed by his daughter?