Abstract

Between April 1827 and December 1828, one of the most famous opera singers of the world, Manuel García, lived in Mexico City. His performances were the focus of Mexican public opinion, which endowed the singer with great symbolic and political importance. The articles, chronicles and reviews published in the capital’s printed media during the tenor’s stay in Mexico City indicate the different conflicts that divided Mexican public opinion at the beginning of its independent life, as well as several common notions that made up the political imaginary of the elites at the time. The said notions are related to a generalized idea of the theater -particularly the opera- as a civilizing force; and also to the confidence that Mexico was firmly attached to the train of progress and that the country would eventually become part of that mythic universe called the "civilized world".

Keywords

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