

La Linterna Mágica, A Picture of Mexican Life

by

Gloria Howatt

---

Submitted in partial fulfillment of the  
requirements for the degree of

Master of Arts

in the Graduate College,

University of Arizona

1 9 3 5

---

Approved:

*J. R. Fitz-Gerald*  
Major professor

Date

*Jul 12, 1935*

*J. B.*

## Preface

My purpose in this study is to portray the customs in Mexico as seen by José Tomás de Cuéllar in his Linterna mágica, to study his criticism of the lives of the Mexican middle class, and to consider the solutions that he offers to their problems.

La Linterna Mágica, A Picture of Mexican Life	
Preface	1
The Political Situation	3
The Novel of Customs in Mexico	8
José Tomás de Cuéllar	15
La Linterna Mágica	19
Customs in Mexico	
The Caste System	25
The Home	29
Food	34
Family Relationships	37
Entertainment	44
Customs	49
Education	52
Social Types	60
The Tyranny of Religion	74
Conclusion	86
Bibliography	89
Notes	91

(1)  
The Political Situation

At the beginning of the nineteenth century the Golden Age of Spain was almost forgotten. Even her colonies had lost the respect which was her due three hundred years earlier and were beginning to desire their liberty. The Mexican people had developed a strong sense of nationalism and had watched with eagerness the struggle of their northern neighbors for independence. They had studied with care the Declaration of Independence and the Constitution of the United States. They wished to copy them and had even a few improvements which they wished to try. Finally, foreign rule and tyranny reached the point where they could no longer be endured. In 1808, a bloody revolution was begun under the leadership of Miguel Hidalgo y Costilla. Hidalgo was captured and executed, but the revolution continued under the leadership of José María Morelos.

In 1820 the Spanish government, anxious to quell the revolt, sent General Iturbide to crush the revolutionists. Iturbide saw the ultimate outcome of the revolution. It was evident that Spain could not hope to hold this colony for long. He saw the possibilities of an important position in a new government; so, after a few minor encounters, he joined the forces of the revolutionists, and the absolute independence of Mexico was

declared. By 1821 the greater part of the Spanish troops had left Mexico, and Iturbide found himself ruler of one of the richest territories in the new world. Three factions immediately sprang up--those who were still loyal to Spain, those who upheld complete isolation from the old world and its ideas, and those who belonged to the church party which favored an independent but conservative form of government. On account of this dissention Iturbide was successful in declaring himself emperor, and the first empire of Mexico was established. The people felt that Iturbide was not one of them. They decided that all that had happened was a change in tyrants, and they considered Iturbide's action a betrayal of the trust they had placed in him. There was an almost immediate revolt. On March 20, 1823 Iturbide abdicated and was exiled.

A new congress was called, and a constitutional republic was established. In 1825 this republic was recognized by the United States and England.

About ten years later Texas seceded from the Mexican Union. The Mexican government refused to acknowledge the act, and after about ten years of continual fighting Texas became a state in the American Union, and the United States declared war on Mexico as a result of disputes over the Texan boundary. The Ameri-

can troops made a rapid invasion into Mexican territory. Finally, on September 7, 1847, the castle of Chapultepec, defended in part by the cadets of the Mexican Military School, fell into the hands of General Scott, and the American flag flew over the Mexican capital.

In 1853, when Mexico was again at peace with the United States, Santa Ana had himself declared perpetual dictator. He established the most absolute government that had been known in Mexico. If the people had not already had a taste of freedom Santa Ana might have ruled longer, but he was hardly in office when he realized that his rule would have to be a long fight against the desire for freedom of a large majority. Unable to resist popular discontent longer, he secretly left the city on August 9, 1855 and went into voluntary exile.

Under the leadership of Benito Juárez a congress was called, and a new constitution was adopted in 1857. There followed a long struggle between Liberals and Conservatives. Juárez, leader of the Liberals, took Mexico City in 1861 and established his government there. His troubles, however, were not over. He had taken the city, but he had not converted the Conservatives to his ideas. They sought foreign support and found it in France. Napoleon III, desirous of establishing French influence in the Caribbean Sea and wishing to find a

foreign market for French products as well as a new supply of raw materials, sent Maximilian and his wife, Carlotta, to Mexico. They established themselves in Mexico City and Maximilian was declared emperor. He came with great hopes. He wished to unite Mexico, and so he attempted to please both parties. This was not what the Conservatives had bargained for, and Maximilian soon saw all of his support vanish. Carlotta sailed for Europe in search of aid. Napoleon, threatened by the United States, received her very coldly. Carlotta rushed to Rome to ask help of the Pope; and, when her mission failed there and when she learned of the ultimate fate of Maximilian, she lost her mind. In 1867 Maximilian was defeated and executed. Thus the second empire of Mexico came to an end.

The Liberals and Conservatives had been a little united by their common dislike of the French intervention; so when Benito Juárez, the Liberal president, again entered the capital victorious he was successful in pleasing a large majority. He was reëlected in 1871. His sudden death in 1872 made Sebastián Lerdo de Tejada president. Not having the personality or the strength of a leader, he was unable to avoid a revolution. He lost the support of the strongest group--the military men. They revolted and made their own leader, General Porfirio Díaz, president in 1876.

Although Díaz was not president all of the time, he was the dominant figure of Mexican politics from that day until 1911. During this time Mexico made rapid progress. The strength of the central government was established, national resources were developed, other countries began to respect the new republic, and the Mexican people turned their thoughts and energies to something besides continual revolution.

Even in such a rapid survey of the history of the nineteenth century it is evident that it was a period of suffering in Mexico, and yet it was a period of great events and great men. The empire of Iturbide, the triumph of the first democratic ideas, the dictatorship of Santa Ana, the Yankee invasion, the French invasion, the tragedy of Maximilian, the republic of Juárez all came within a hundred years. Any one born in Mexico City during this period, as José T. de Cuéllar was, would necessarily take an active interest if not a part in the thrilling events that took place.



## The Novel of Customs in Mexico (2)

The novel of customs which flourished in Mexico in the last quarter of the nineteenth century was long in developing. In the colonial period there was very little prose fiction of any kind. The reason is not hard to find. The government and the church both discouraged it. Neither wished to turn the thoughts of the masses to a struggle of any kind. They did not want to stimulate any thought. They wanted only blind obedience. This, of course, influenced the production of fiction of any kind but it probably did not have as much effect as did the terrible expense of paper and of printing. (3)

At the beginning of the era of independence there appeared a book that was filled with scenes of customs. This was El Periquillo Sarniento (1816) written by José Joaquín Fernández de Lizardi (1771-1827). Like all romances of roguery it is a satire on the customs of the day. It is a vivid portrayal of pictures of these customs. It is long and there is little in the Mexico of its day on which it does not touch.

The winning of independence created an interest in Mexico past and present and resulted in a number of

novels of historical inspiration. They were written in the style of Alexander Dumas and Sir Walter Scott. These stories are made more historical by the accurate sketching of a countless number of customs.

Manuel Payno (1810-1894) was one of the first to introduce the historical novel intermingled with scenes presenting customs. Of his Los bandidos del Río Frío (1889-1891) and El hombre de la situación (1861) can be said what Carlos González Peña said of the author's El pistol del diablo (1845) in his Historia de la literatura mexicana:

"Like El Pensador Payno presents the types and customs of the age in this book; El pistol del diablo is a very archive that saves the memory of the customs of the old Mexican society, its languages, its proverbs, its costumes, its ideas, and its tendencies."<sup>(4)</sup>

Very similar to Payno was Justo Sierra, padre, (1814-1861). His La hija del judío (1874) and Un año en el hospital de San Lázaro can almost be called novels of customs they are so concerned with them.<sup>(5)</sup>

Luis G. Inclán (1816-1875) wrote only one novel: Astucia, el jefe de los hermanos de la hoja o los charros contrabandistas de la rama (1865) but--again to quote Carlos González Peña--"How the scene widens and the novelistic action multiplies and becomes complicated in

a thousand trifles; how the scene becomes populated with types, and we find here and there, intermingled with the long story, landscapes and customs which we recognize as genuine and typical of our rural life." (6)

Juan Díaz Covarrubias (1837-1859) drew Mexican scenes and types. El diablo en México (1860) is a protest against marriages that are arranged by the family, with nothing to consider but money. That and La clase media (1860) show that he was often intentionally a "costumbrista".

After 1867 there definitely developed side by side three distinct types of novels all having in them in varying degrees elements that could be called "cuadros de costumbres".

The first type--the historical romance--is represented by Juan A. Mateos (1831-1931) in his works El cerro de las campanas (1868), El sol de mayo (1868) and Los insurgentes (1869); and by Vicente Rivas Palacio (1832-1896) in Monja y casada, virgen y mártir (1868) and Calvario y Tabor, memorias de las luchas de la intervención (1868) which contain many episodes of a "costumbrista" tendency.

The second type was the realistic novel as represented by Manuel Sánchez Mármol (1839-1912) with his

novels: Juanita Sauza, and Antón Pérez. These are even more filled with pictures of customs than are the historical novels.

The third type was the romantic novel which is well represented by the works of Florencio M. del Castillo (1828-1863). He, like most of the romantic novelists, was so interested in plot and dramatic incident that he neglected the setting, and there is little of "costumbrista" tendency in his novels.

Beginning a little later, but definitely emerging while these types of novels were at the height of their popularity were the sketch and novel of customs.

As a pure artist there is no writer in Mexico who can equal Ignacio Manuel Altamirano (1834-1893). His novels are all filled with pictures of customs. His books Tradiciones y leyendas, and Su Navidad en las montañas (1880) need nothing but their titles Traditions and Legends and Christmas in the Mountains to show that they picture customs in Mexico. One of his most popular works, El zarco, (1901) shows the romantic bandits in the state of Morelos. His novels all give a tender idealized picture of life in Mexico.

The real novel of customs appeared in the works of José Tomás de Cuéllar (1830-1894). Only a fashion magazine could describe the styles of the day more

minutely than Cuéllar. His field is almost entirely narrowed to Mexico City itself and it is in his descriptions of life in the city that he excels. His humor is all satirical. It is hard not to consider him a moralist. In his popularity we see the height of interest in Mexican customs. Today we are rather astonished at his popularity because his novels have so little unity. He is presumably picturing types, but he does it so vividly and with such great detail that Guillermo Prieto says that he fears he is picturing persons instead of types.<sup>(7)</sup> He is the real follower of Fernández de Lizardi. His novels continue the pictures drawn in El Periquillo Sarniento and the moralizing of La Quijotita.

He was succeeded as the foremost "costumbrista" by Ángel de Campo (1868-1908) who under the pen name of Micros wrote several books of sketches of customs--Ocios y apuntes (1890), Cosas vistas (1894), Cartones (1897). He is much more tender and human than either Fernández de Lizardi or Cuéllar. In this respect Federico Gamboa<sup>(8)</sup> says that he more resembled Daudet. As an artist he does not see his work as a whole, but he pictures detail remarkably well. Cuéllar excels him in his portrayal of the middle class, but he does not approach him in his portrayal of the lower class.

After 1890 the vogue for the "costumbristas" some-

what faded, and the realistic and naturalistic writers became popular. This does not indicate that interest in customs ceased. Studies of customs were still popular, but they were made a secondary interest in the realistic novels. In the works of José López Portillo y Rojas (1850-1923) such as Seis leyendas (1885), Novelas cortas (1900), and La Parcela (1898), his very temperate realism is intermingled with sketches of customs.

The greatest charm of the works of Rafael Delgado (1853-1914) is the vividness with which he pictured life in the villages of which he wrote and the way that he had of picturing the most trivial incident as important. His most important novels are: La Calandria (1891), Los parientes ricos (1903), and Historia vulgar (1904).

Emilio Rabasa (1856----) who wrote under the pen name of Sancho Polo not only drew vividly a picture of people in Mexico, but he tried to go deeper and to present a study of character and character development. This is particularly true in La bola (1887), La gran ciencia (1887), El cuarto poder (1888), and Moneda falsa (1888).

Finally there is Federico Gamboa (1864---), who can be considered the most virile and most harmonious novelist of his age. His Del natural (1889) is a series

of short novels in which he records with the most minute exactness his observations on contemporary life. This more than his later works, which seem to be influenced by Zola and Goncourt, is quite closely related to the "costumbrista" novel.

In the last few years there has been a very perceptible revival of interest in the portrayal of customs. It is evident in Luciano López' Cuentos de provincia (1921); it is seen in parts of Jacobo Dalevuelta's Estampas de Mexico (1930); and it is the central interest in Rodolfo González Hurtado's Leyendas del Bajío (1931), Gregorio Torres Quintero's Cuentos Colimotes (1931), and Francisco Naranjo's Cuentos nacionales (1931).

José Tomás de Cuéllar (9)

José Tomás de Cuéllar was born September 18, 1830, in Mexico City. From his birth his life was saturated with the political excitement of the day. He studied at the colleges of San Gregorio and San Ildefonso. Later he entered the Military Academy at Chapultepec. When he was seventeen he was one of the seven cadets who helped defend Chapultepec against the assault of the Americans. Three of his companions were killed, the castle was taken, and he was a prisoner for some time. After he was released he left the military academy and studied painting in the Academy of San Carlos. Later he studied photography and published a series of pictures of famous men together with short biographical sketches. Next he devoted himself to scenography and presented the theater of San Luis Potosí with one of his decorations. He also presented the government of the state with a large painting of the national emblem, which is probably still in its possession. By the time that he was twenty he had decided that painting was not the field in which he would make himself famous, he had published an article honoring the memory of those fallen before the Yankees, he had classed himself as a poet, and he had taken a political stand in favor of more education.



Shortly afterwards he plunged into the theatrical world with a drama entitled Deberes y Sacrificios. It was received with great enthusiasm. Critics point out that this enthusiasm was due to the dedicating of the money raised to a fund for the widows and children of the soldiers who had fallen fighting for the independence of Mexico. However the piece must have had some merit since it was presented in Madrid a little later and was very well received.

Quéllar was enchanted with his success. He immediately constructed a private theater in his own home, and there he presented dramas as fast as he could produce them. It became a literary and intellectual center. The elite of Mexican society saw El arte de amar, El viejito Chacón, ¡Qué lástima de muchachos!, and a pastoral on the life of Christ presented on this stage. The latter was so well liked that by special request he allowed it to be presented in the National Theater, where it was extremely popular. Even José Zorilla, who has so little good to say about the Mexican writers, lauds it very highly. He says:

".....the genre of the pastoral, so neglected up to date, has raised itself in your hands to the height of your divine subject, and this manner, worthy of presenting it, is a contribution made by you to sacred literature.....you, some of whose dramatic works the Mexican

public already knows and whose genius has been applauded in some theatres of Madrid, are an author who can travel without straying through the fields of art.....The Spanish genius, if I may dare suppose that I represent it in this country, greets cordially the appearance of the Mexican genius....." (10)

The drama which received the greatest popular acclaim, however, was not the pastoral but Natural y figura, which was first presented in the Teatro de Iturbide. It expresses his contempt for all of the Mexicans who become extranjerizados and especially for the afrancesados. Since this was performed while Maximilian was in power, it created such a scandal that the government barred it from the stage. The anti-French party and the friends of Ouéllar did not rest until they succeeded in getting the edict against it annulled. It was presented again in the Teatro Nacional and was as popular as his friends had hoped it would be.

After the defeat of Maximilian and the establishment of the republic of Juarez, Ouéllar entered the diplomatic service with the same vigor and enthusiasm with which he had written plays. He served in several capacities. Finally he was appointed first secretary to the Mexican legation in Washington. After the heat with which he had attacked the Americans both physically and with his pen it is astounding that he would have filled

this important and, because of the bitterness between the two countries, difficult post for about ten years. It was here that he proved himself a diplomat.

The fact that he had entered politics did not mean that he had stopped writing. In 1871-1872 seven of the novels that make up the Linterna Mágica were published under his popular pen name of Facundo. About eighteen years later he republished this series adding a few more novels and several volumes of essays and verse. (11)  
They were then published in their present form.

When he returned to Mexico to stay he was appointed under-secretary of foreign relations. For several years longer he gave his services to the country to which he had given so much and which had gradually emerged and taken form before his eyes, but he was getting very old. When he became completely blind he knew that his usefulness was over, and he retired from the public service.

On February 11, 1894 he died in Mexico City--the city that he had loved so and which he had made live so vividly in his Linterna Mágica.

### La Linterna Mágica

La Linterna Mágica on whose merit Facundo's position as a costumbrista rests consists of twenty-four volumes as follows:

Volume 1: Baile y cochino, a story dealing with the preparations for and the outcomes of a dance. It shows the ridiculous position in which a man places himself when he tries to climb socially by an uncalled for and unappreciated expenditure of money.

Volumes 2 and 3: Ensalada de pollos, the story of the young men of fashion in Mexico City. It exemplifies the result of the education and freedom given not only to the young men of the middle class but also to the young men of the better class.

Volume 4: Los Mariditos, a novel showing how young couples are rushed into marriage before they are physically or mentally mature and before they are financially able to support a family, and how unhappiness often results.

Volumes 5 and 6: Chucho, el Ninfo, the adventures of a very badly spoiled child. This novel, showing how he harms society, is a plea for a more balanced, sensible education for young men.

Volume 7: Los fuereños, a very interesting story of the impressions made by Mexico City on a family of

rich ranchers who come to the city for the first time. It seems to contrast the country to the city in favor of the former.

Volume 8: Poesías--a volume of poetry not costumbrista in subject matter. It is mostly a collection of love poems.

Volumes 9 and 10: Artículos ligeros sobre asuntos trascendentales, essays which deal with such subjects as civil duties, education, the post office, divorce, pauperism, and free public dormitories.

Volumes 11 and 12: Isolina, la ex-figurante, a study of the miserable life led by the women who enter the show business and of the lack of respect with which they are treated.

Volumes 13 and 14: Las jamonas, a study of women between forty and fifty who have become utterly bored with their lack of interests, and who are carried away by any adventure or romance that presents itself because their husbands do not let them share their responsibilities.

Volume 15: Versos--a volume of satirical verses dealing with the pollo, the polla, civil wars, and bull fights.

Volumes 16, 17, 18 and 19: Las gentes que "son así", a criticism of the people who do not attempt to improve themselves, and who find excuse enough for their faults

in the statement that they cannot help how they are made.

Volume 20: Vistazos, a collection of essays about social and political education in the schools, personal independence, the workman, social circles, etc.

Volumes 21 and 22: Artículos ligeros sobre asuntos transcendentales. Essays on such varied subjects as the casa de vecindad, commerce, social evolution, matrimony, the press, night life, and work.

Volumes 23 and 24: Gabriel el cerrajero o las hijas de mi papá, which shows the unfairness accorded to the son of a bandit who has a very serious and honest motive in life.

Quéllar wrote these twenty-four volumes not because he wished to create a work of art, but because he had a lesson to teach. His didactic purpose is not offensive, but it is very evident. In his desire to ridicule bad habits he emphasizes them in his characters until we feel that he has produced a caricature, although he denies it himself in the introduction to one of the stories in La Linterna Mágica:

"I have been wandering through the world for a long time with my lantern, not seeking a man like Diogenes but lighting the ground like a night watchman to see what I could find; and in the luminous circle described by the small lens of my lantern I have seen a multitude of small figures which have given me the idea of portraying

them for you with my pen.

"Believing to have found something good I have discovered that, unfortunately, my lantern only makes more perceptible the vices and defects of those little figures who, by an optical illusion, become tiny even though they be as great as a great man.

"I have copied my characters by the light of my lantern not in a fantastic and unusual drama but in a human play, in their actual life, surprising them in their homes, in their family circles, in their workshops, in the fields, in jail--everywhere; some with laughter on their lips and some with tears in their eyes; but I have taken special care with the exactness of the profiles of vice and of virtue; so that when the reader by the light of my lantern laughs with me and finds the ridiculousness in vices and bad habits, or is made happy by the models of virtue, I will have obtained  
(13)  
a new proselyte of justice."

Except for his emphasis on faults and vices, everything that Facundo says about his work is true, and he gives a fair resumé of what he has done; but there are some things that he fails to mention.

He was sincerely patriotic. It is this feeling that made him quick to see the faults in the types he depicts which, in his belief, were undermining Mexican society. He feared that if continued they would be the

cause of the downfall of Mexico. It was this rather than any sympathy with or hope for the individual that induced him to write with such satirical humor.

In his Linterna Mágica we have a picture of the middle class in Mexico. In studying this picture the fact that he had once been a photographer was easy to understand, but that he had once been an artist was not so clear. He does not see his picture as a whole, but allows himself to be occupied with all of the little details that should have formed the background and to which he gives an importance equal to the subject of the picture. This makes his books untrue to life because he has placed the emphasis where it does not belong. When we have finished reading the twenty-four volumes that comprise the Linterna Mágica we are left with the impression that there are not more than two or three people in Mexico who have a moral sense and who are honest. We feel that a good person is struggling against such tremendous odds that he or she does not have a chance to win. While this might have been true in a number of cases it cannot have been true of all cases or even of the majority of cases, as he seemed to think.

He has, however, a much more grievous fault. He is very very cold. He does not suffer with the griefs he pictures. He finds no excuse for the faults that he



is so quick to see. A broken heart is nothing to him but an illustration to prove the point of his story. He does well to name his collection La Linterna Mágica; for a linterna cannot feel, it can only see.

La Linterna Mágica is a series of scenes on slides thrown on the screen by the artist, who--in his eagerness not to keep us waiting--has not taken the time to sort his slides, to have them in some order, and to eliminate duplicates. There are some subjects such as marketing, children's occupations, and popular songs which he does not touch and some subjects with which he deals in too great detail.

I shall make only the most important generalities which may be deduced from a study of his works. and which will give some idea of the wealth of subject matter to be found in the works of Facundo by a student of customs in Mexico.

### The Caste System in Mexico

When we think of the injustice of the class system in Mexico we wonder why there was not a more general feeling of resentment among the lower classes. Nothing could be further from the minds of the majority of the poor. In fact they did not want to change their position in life. This is clearly shown in a conversation between Don Santiago and his servant Mariana which takes place in Las gentes que "son así". When she begins to talk her flat contradictions to what he says and the freedom with which she talks make us think that she does not know her place in his household. However, before she is through we realize that she not only knows the place of her people, but that she cannot even visualize one of them rising above it.

D. Santiago has just told her that he is going to adopt Gabriel and educate him.

"Do you mean to tell me that you are going to teach this child those things about geography, and to talk with foreigners and all?

"Yes, I am going to see if my adopted son won't some day become president of the republic.

"May God help and keep us from such a thing! But it's clear that such a thing can't be.

"Why can't it be?

"An orphan and a poor child like this one !

"But what if this poor child by learning becomes a useful man? He can aspire like all good citizens who know how to distinguish themselves by their civic virtues to the highest position.

"Alas ! Señor don Santiago, no wonder we are where we are, since we see ourselves exposed to being governed before we know it by people like this, like this boy, (14) risen out of nothing."

Mariana's opinion of democracy was a common one among the servant class. If they thought that, it is easy to imagine how much more the ruling class held that view.

They not only thought it, but they lived up to it as best they could. An example of this is seen in what happened at the Zócalo. The Zócalo is a public park maintained by the government for the public good. Almost every evening and often in the afternoons a great part of the population of Mexico City is to be seen there. There is a band playing and every one walks around the park looking at everyone else and enjoying the music. The people of the lower class would walk around near the music while all of the elegantly dressed ladies and gentlemen walked as near the edge of the park and as far from the common people as possible.

One day a man roped off a section of the Zócalo and hung a sign above it saying "Admission two pesos".

"But", you say, "surely no one was foolish enough to pay the two pesos". There you are mistaken, because the section inside the ropes was crowded. But, what was there inside? Nothing! The elite were glad to pay two pesos to be where they knew there would be no common working people.  
(15)

Even before the law there is not complete equality. Money and social position play an important part. We can see this in Ensalada de Pollos. Pío Blanco had killed Arturo. He had been imprisoned. An admiring pollo had gone to see him. Pío was afraid the law would be harsh with him. The pollo spoke to him:

"Do you not know that the gallows are for the mecos? (The author makes a note that meco to a pollo means any-one of the lower class who is poor.) How many decent people have you ever seen hanged?"  
(16)

The lower class, however, led a not unhappy life. In the city they walked in the parks and amused themselves watching their masters. There they went to inns that were frequented by their class alone. These inns were usually just one huge room that was kitchen and dining room in one. Sometimes there were ten or fifteen women working there. They cooked and served and screamed all at the same time. The people were attracted to these places by the noise and confusion and the odor of food.

Here they could drink and shout and meet those of their  
(17)  
own class with whom they could talk and laugh.

In the country the lower classes led a much more monotonous life. They worked hard and spent their leisure doing nothing. When the owners of the big haciendas, or estates, visited them, all of the working men not only of his hacienda, but of all the surrounding ones, welcomed him with a great deal of celebrating that served to break the monotony of their daily living. A cock fight, a bull fight, a feast of tamales, a group of folk dances were great occasions to people who led a life of absolute quiet and work. It only added to the glamour of the situation that the celebration was for the patrón from la Capital, as Mexico City was called. It seemed so far removed from their life that they had no feeling of envy or of resentment toward him. They admired his appearance, were proud of his arrogance, and  
(18)  
felt an honest loyalty toward him.

### The Home

Cuéllar's descriptions of houses would be boring if we did not realize that in these houses we see the strata in society clearly defined. The houses of people in different social positions differed greatly as did also the houses in Mexico City itself and the houses in the country.

In the city one extreme was shown in the house that Saldaña kept for Lupe in Baile y cochino, or rather that Lupe kept for herself as best she could. It was a very poor house consisting of two rooms in a large apartment house. The walls were bare, and the floor was made of uneven boards. The furniture was very scanty, consisting of a small table, an old trunk, and a few chairs. There were no windows, and the air was always heavy with the odor of food.

The apartment house in which Lupe lived was called a casa de vecindad, and people of considerably more means than Lupe lived in them. They consisted of a number of houses built around a common patio and entered by a common zaguán. The zaguán was the hall that led from the street door to the patio. There was usually one room off the zaguán. It was occupied by either an old woman or an old man who kept the street door closed and who locked up for the night. If for any reason one came in after

the time for him to lock up the house, he did not mind opening it for him because the latecomer was expected to give him a good tip.

Some of these casas de vecindad were quite elaborate. The patio was a garden, and every residence consisted of a number of well furnished rooms. Elena, the mother of Chucho, el Ninfo, lived in such a house, and from the numbers she entertained and the kind of entertainments that she was able to offer we can judge the house in which she lived. (19)

In these houses as well as in the homes of the more wealthy people the room that was the most interesting was the asistencia. It was a large room which was usually furnished with the furniture that was considered too old or not rich enough for the parlour. It was near the entrance and communicated with the bed rooms. It was the most comfortable place in the house. It was there that relatives and old friends were always entertained, that servants received their orders, that the dressmaker came, that the lady of the house wrote her letters and did her sewing. In the rest of the house there was always order; here there was often disorder. The rest of the house was often conventional; here the personality of the owner was expressed. It was not always neat and not always in the best of taste, but it was always a room that showed evidence of being lived in. (20)

The parlour was as elaborate as money would allow. Often in the more wealthy homes the curtains and the upholstery on the furniture was of satin heavily embroidered in gold. The chandeliers were intricate enough to complement the gold embroidered curtains. Mirrors with heavy gilded frames were very much admired. Very little originality was allowed in this room. Even the arrangement of the furniture was in a conventional pattern. This parlour usually opened out into a walled garden as conventional as the room itself. (21)

The rest of the house was in the same style as the room described. The lady's boudoir was, next to the parlour, the most richly furnished room in the house, but unlike the parlour it had an intimate touch in the personal belongings which could be seen.

More interesting than the houses in the city were the country estates of the wealthy land owners who lived in Mexico City and spent a month or two a year in their country homes. They were usually rambling houses with large patios surrounded by spacious corridors. The rooms were all large and we felt in them the dignity of great age. A great many of these houses still had above their doors the coat of arms of the old Spanish days born between angels with their limbs and noses broken off, but still loyal to their duty to their old masters.



The patios were usually made into gardens with tiled fountains. Sometimes the entire patio was tiled, and it was decorated with potted plants on stands. If the gardens were large they were marked off with little sanded paths that curved in and out and led to artificial grottos or natural springs.

The parlour was immense and was usually furnished in a somewhat modern style with here and there a remembrance of the old days--a mahogany rocker with a leather seat, a lamp shade made of small pieces of mirror, a balsam wood table richly carved, large time-blackened paintings of some forgotten owner of the estate, a pair of huge antlers, the prize of the first hunt of some youth now dead, and an image of the Virgin of Guadalupe made more holy by the tears that she had solaced. (22)

The poor houses in the country were built in the same relation to the house of the patrón, as the landowner was called, that the hovels of the serfs had to the manors of the lords in the Middle Ages. They were usually one or two rooms of adobe with dirt floors and with no windows or doors. The openings would be covered by woven grass mats that could be taken off when more light was wanted. The furniture was very scanty. It consisted probably of only two or three grass mats to sleep on, a table, and some reed chairs.

The country people had never seen a stove and wouldn't

have wanted to use one if they had. Sometimes they built a fire on the ground and put stones around it to do their cooking. More often there was a brasero in the room. It seems impossible that at the end of the nineteenth century a great many people in Mexico had no thought of cooking any other way, but it is true. The brasero was a very primitive kind of stove. It was a solid block of adobe or brick. On the top there were three holes where fires were built. The center one had no draft and was used when a slow fire was needed. The two at the ends had a draft created by an opening in the front of the brasero. Since there was no place for the smoke to escape except the door or window, if there was one, charcoal was usually burned. There was not much smoke, but after a hundred years or so of using the brasero the ceiling was entirely black. This only served to make the room darker and more gloomy than ever.

The brasero was as common in the homes of the rich as in the homes of the poor. This was probably due to the cheapness of labor. Speed meant nothing when, for a few cents, a woman could be hired to stand over the fire all day to cook a meal. The striking contrast between the position of the rich and the position of the poor is nowhere so evident as in a study of their homes.

## Food

There were things as typically Mexican in the matter of food as there were in anything else. The English custom of five o'clock tea was popular among fashionable circles but it could not take the place of five o'clock chocolate. In some households the latter was almost a rite. Chocolate, like our afternoon tea, was served in the parlour. The small table which was used was often a work of art. It was so small that it could be moved about with ease and was covered with a specially made, hand worked linen cloth on which was placed a plate of biscuits, small cups of the best china the family could afford, and the chocolate in an open container in which it had been beaten until it was thick with foam. When everything was in readiness grace was said, and the chocolate was served by the head of the house. (23)

All of the other meals were served in the dining room. The menu of a dinner usually consisted of a clear soup, and a sopa or a thick soup made, for example, of rice, or tortillas, or fideos (a form of spaghetti) or raviolis. This was followed by a salad which was made of meat as well as vegetables. After this came several meat courses with all manner of hot sauces, then there were always beans and tortillas. The meal usually ended with fruit. Melons were in season from March un-

til December, and there were strawberries all the year around.

In the wealthier, more pretentious homes they tried to follow the French ideas more closely. They would not think of serving a sopa made of tortillas. In fact, tortillas and beans were considered entirely too plebian and were never set on the table. They preferred French and English cheeses, jellies, dried fruits, and ham from Westfalia. Oysters were considered an absolute necessity to the fashionable meal and were usually served first. (24)

People of all classes devoted a great deal of time and thought to their drinking. The servant class drank mostly pulque a drink made from the maguey plant which has a stupifying effect rather than one of exhilaration. When they wanted a stronger drink they had aguardiente which describes itself in its name "burning water".

The middle class occasionally had pulque but it was not their usual drink. They took aguardiente in the same way. Tequila and Catalán were their drinks, with sweet wines for the ladies. When a man in this class was overcome by misfortune or was of a melancholy turn of mind, he would sometimes sink to drowning his sorrows in fósforos. This drink consisted of coffee and aguardiente. The majority of people who drank fósforos satisfied them-

(25)

selves with them and drank nothing else.

The people in society never had aguardiente or tequila. They had whiskey and gin and cognac. The most popular wines with them were Chartreuse and Champagne, with Malaga and Moscatel in pretty bottles for the ladies. The pollos of society considered true chic to consist in being able to drink with grace.

There was no dinner given in any society that did not end in a number of toasts. The host, the hostess, the guest of honor, a new political leader, a successful business venture were all occasion for another drink. Frequently, the toast was made in original verse, sometimes it was read, sometimes it was extemporaneous, and often it was part of an old poem memorized. To be able to make a good toast was as much a social grace as to be able to dance or sing.

### Family Relationships

How few families Cuéllar shows us that had domestic peace and happiness! The whole relationship between men and women, if one is to judge from the Linterna Mágica, was wrong. The wall built around men and women--especially young men and young women--was useless and harmful. The effect was seen in the forced and unnecessary coldness shown in the greeting of the woman that a man met on the street, who was afraid to greet anyone naturally for fear of what people would say. It was seen in the entire social criterion. It was the reason why so many young people considered themselves in love after a dance, a word, or even a look.

Women were furthermore at another disadvantage. They were given no standard by which to judge men. They listened to a discussion of a man's purse and his clothes and judged him by that, not realizing that they were selecting a man that they would have to live with all of their lives and that clothes would not be much comfort to them. Therefore Chucho, el Ninfo, who took two hours to dress and whose profession was love, was the ideal of countless foolish women.

(26)

These two factors led to many unfortunate weddings. The worst of these were those in which the participants

were still adolescent. Both families, instead of attempting to discourage such a union, almost forced them into it.

Often the bride was not over fifteen and was more interested in her veil and in the orange blossoms in her hair than she was in the great change that was going to take place in her life, or in any plans for the future. The groom, usually four or five years older than the bride, was interested in his clothes and in where he was going to get the money for the wedding. Up to the time he was married he had probably lived with his family and earned enough money to buy his clothes, but he gave no thought to how he was going to make a living for more than one. He did not concern himself much with the responsibilities he would have to assume. If he did think of them he only thought that God would provide and that the future would take care of itself. His care would be the wedding, and it would be quite an item; for in Mexico the expense of the wedding was born entirely by the groom. Not only did he pay the fee of the court and the fee of the church, but he also bought everything for the new house and all of the bride's trousseau. This had to include a white dress for the wedding, a black dress to wear later to church, and as many other clothes as the young man could afford. If he happened to have more money he gave the bride a number of jewels. All this

was sent to the bride's home where it was examined and criticized by the family and where the cost was estimated by all of the friends. (27)

Eight days before the wedding a contract had to be signed by both parties. If both man and woman wished to sign this contract and either family was opposed, the law stepped in and forced the family to submit. (28)

Eight days after the signing of the contract the civil ceremony took place in the home of the bride. This ceremony was attended by all of the friends of both families and was usually followed by a dinner and a dance which lasted most of the night. The following day early in the morning the church service took place. This service was attended by every one who had been to the dance and was followed by a wedding breakfast where the traditional mole de guajolote (turkey with a hot sauce) was served. (29)

Those who were married while they were still children were tied to domestic responsibilities before they had known any personal freedom, before they knew the laws of society, before they could understand politics. Then, because they always had a family to think of they never found time to take an interest in those things which are the ear marks of a cultured man and which are responsible for the development of a country. Bonds such as a love of books, an interest in music, a common understanding of human nature did nothing to contribute to



a happy home because they had no time to know that  
(30)  
such things existed.

At twenty-five or thirty the man discovered that he had been cheated. He found that he had passed from childhood to middle age without ever being a young man. He was aware of the fact that his hasty act was irrevocable, and he was angry with fate. He began seeking pleasures that he believed would make his lot more bearable. Since he was inexperienced and ready for any enterprise, he usually fell in love with the first woman who looked at him, and there began one of those amorous intrigues that were so common among the mariditos, as Guéllar called these men and women who were married when they were still children.

The bride in the meantime had discovered that she was married to a stranger. Never having been able to talk freely with her husband before the wedding, she had discovered that they had no common interests and that all of his characteristics were strange to her. She was inexperienced and incompetent. She knew nothing about managing a house, or economy. She discovered that she was more tied to the home by children than her husband was, and she too felt cheated. She, like her husband, looked about for some recompense. Sometimes she found a channel for her emotions in religion. Some-

times she consoled herself with the thought that her own daughters would be marrying soon and that she would be an important person again while managing the wedding.

Facundo remarked quite pertinently that the story of most unfortunate women began: "I was married before  
(31)  
I was fifteen."

Not all marriages, of course, took place when the persons concerned were so young. But even when they were older there were many factors that led to future unhappiness. If the man was older, it was very probable that he had lived such a life as to exhaust his youth and his illusions. The woman on the other hand knew little more than the fifteen year old bride. They had almost no points of contact, and their prospects for happiness were not much brighter than those of the Mariditos.

If the husband was wealthy, he devoted himself to the care of his interests. If he was poor, he devoted himself to his trade. In any event the result was the same. The woman had no interest in, and knew nothing about, her husband's business; and she was left alone. She never thought of sharing his cares and responsibilities. She sewed a little, prayed a little, and had a few friends. At thirty or thirty-five she found herself where the mariditos were when they were ten years younger.

There was another existing condition with which Cuéllar was ever obsessed. It was the number of homes which were begun without a wedding. In his books the number of these was remarkable. There was Concha and Arturo, (32) Sánchez and Ketty, (33) Sánchez and Amalia, (34) Amalia and Ricardo, (35) Solares and Isabel, (36) Enriqueta and Don Manuel, (37) Salcaña and Lupe, (38) Gómez and Solome (39)--the list could be greatly extended. ✓

A few times this was done through deception as when La Chata married a man and went on a honeymoon with him. After the honeymoon he went on a trip and never came back. (40) Some time later she discovered that he was married. Don Fernando in Isolina, la Ex-figurante did exactly the same thing.

However most of the time the conditions were perfectly understood by both parties. Often the girl's family approved of the relationship. It usually resulted from the need of luxuries to which the family was accustomed and could no longer obtain by any other means. Quite often the affair was arranged by the mother of the girl, who was content to live in luxury under the same roof as her daughter, whose only position in society was that of the present favorite of such and such a rich man. (41)

Most of the time it was the man who refused marriage. Sometimes it was because he was already married, sometimes

it was because he considered himself of a higher social standing, and sometimes it was just because he did not want to enter into such a permanent contract. Often, later he was glad he was not married, and sometimes the woman was also. When they tired of each other, they were glad that they were not held by ties they would have to respect. They did not seem to realize that for a family to be a success it must have a firm foundation such as was lacking in their union.

Divorce was almost unknown. Several times it was mentioned but never seriously. This was because Mexico was almost wholly Catholic. Even legal separation was not common. It would be difficult to name the number of cases of infidelity in the twenty-four volumes of La Linterna Mágica, but the one case of a legal separation stands out vividly because it is unique. (42)

In case of infidelity a husband was in a quandary about what to do. Should he be melodramatic and kill the offender? This seemed foolish when his own philosophy had permitted him to be guilty so many times. Then should he remain quiet and play the part of one of Balzac's husbands? That would make him laughable in the eyes of the city, and he could not bear it. The thought of a separation never entered his mind.

### Entertainment

The Mexican people were naturally gay and happy. They were willing to enjoy themselves at everything they did. Their funerals, their religious festivals, their weddings were all reason enough to have a good time. One reason that the Mexican people remained faithful to the Catholic church for so long was that it permitted a great amount of amusement.

A baptism, a birthday, or a saint's day were all excuses for a dance. It was the most common way of complimenting one's friends and of entertaining oneself. An invitation to a dance always included the entire family. The house was filled with people. Every bed was crowded with babies and their respective nursemaids. Every chair around the room and in the patio was occupied by some mother who could not take her eye from her daughter for fear she would be tempted to leave the room or speak too long to any young man. (43)

At four-thirty or five in the morning the entire family would leave together. If a girl were engaged to be married she could perhaps allow the young man to walk home with her, but she would have to be careful never to get out of her mother's sight. (44)

Although in Mexico there were not many dancing schools every one knew how to dance. They saw dancing

from the time they were very young and naturally grew  
(45)  
into it. There was no one who did not know how to  
dance a waltz, a quadrille, or a Schottish. Those who  
had been to a dancing school knew how to dance a Polka,  
(46)  
and a minuet as well.

When they became tired of these dances the young  
people who were more daring danced a Havana rumba. Some  
times at three or four o'clock in the morning different  
couples would entertain with native dances such as el  
jarabe, and el balomo.

Dancing all night was a very frequent occurrence but  
there were many other very popular ways of celebrating.  
One was to go to some kind of a show. The more elegant  
people went to an Italian comedy given in Italian or a  
French comedy given in French. They did not listen be-  
cause most of them could not understand what was being  
said, but they sat in a box and watched every one come  
in, and they knew who was there and what every one had  
on. These plays were usually very long and the party  
would go at twelve or one o'clock when it was over to  
Fulcheri's or to Iturbide's--the most fashionable res-  
(47)  
taurants--to have supper.

If the poor people had money enough to go to some  
entertainment they went to a circus. This usually was  
made up of acrobats and riders. It was a very noisy and

unforgettable spectacle. As a great novelty at one time  
(48)  
there was a circus girl presented to the public.

The acrobats were often good. They were very cruel in that when they wanted a new acrobat they stole a child and trained him. That was how Gabriel happened to leave the town where he was born. The clowns at the circuses were very grotesque. They were sometimes clever, and they all knew well how to accent their crudest or most subtle joke so that the most ignorant would understand. They did not hesitate to make some insulting or satirical  
(49)  
remark about any one in the audience.

Perhaps the most popular and typical of this type of entertainments were the puppet shows. It was a cheap kind of show since it was entirely made and operated by native labor. It was looked down on by the aristocracy who wanted everything not only imported but also expensive.  
(50)

All of these means of entertainment were looked on as very proper. The only thing that somewhat shocked the people in the city was when two young ladies gambled  
(51)  
evening after evening at cards and roulette.

The most interesting form of amusement was probably courtship. In Baile y cochino there were three girls who went every day to bathe in the Alberca Pame, a public swimming pool. The doctor had told their mother that

they must go, and she was too busy to take them so they went alone. At the first stop of the bus after they got on, three young men boarded the bus; and went with them. They also went to the Alberca Pane to bathe. The only difference was that they went without a doctor's order. (52)

Manuelito in Los Fuereños had devoted his entire life to love making, and he knew every trick of the trade. When he met the sisters of Gumesindo he was struck with the idea of making love to them. He bribed the servants to keep him informed of when their father and mother left, and they remained at home so that he could go to see them. He had a very complicated system with two servants. He even went so far as to rent a room so that he would have some place to go in case their parents arrived unexpectedly. (53)

Enrique in Baile y cochino was in love with one of the Muchacas. He courted her every day when she went for a walk, but he never spoke to her. It did not take her long to know what was going on. Finally one day she encouraged him with a smile and a nod of the head. He immediately went home and sent her a letter in which he told her his life history including the fact that he was wealthy. That was the only part of the letter that seemed to please her. (54)



There were a number of such tricks by which young men and young women substituted the relationship that would have been very natural if they had been allowed to meet and treat each other freely.

The church was a favorite meeting place. All of the men gathered in the back of the church or in the street directly outside of the church to watch the girls come out. That was why the girls so often thought more of the clothes they were going to wear to church than of the service they were going to hear. In one place in Ensalada de Pollos Concha went to church with the intention of finding a man to help her. She did find one in the person of the general. When he left the group in which he was standing and walked down the street after her, every one laughed because they all knew his intentions in following her.

### Customs

Cuéllar included in his discussions of society many interesting customs of the day. At one time he tells of the meaning of flowers. A young man is in prison and one of his sweethearts sends him a bunch of flowers including pansies, purple and white heliotrope, violets, and a red carnation. He translated it as a message saying: "We are thinking of your love, modest youth." The meaning of flowers was mentioned several other times. (56)

Something very much in vogue were albums for thoughts. Every girl had one in which all of her friends wrote compliments. These were usually in rather poor verse. They were much more popular than picture albums. (57)

In Ensalada de Pollos a messenger came with good news for Doña Lola. Casimira met him and rushed up to tell Doña Lola. For being the bearer of good news she demanded a tamalada. This was a party at which tamales were served. Doña Lola felt that it was her duty to have it because of the good news, so she agreed. (58)

Dueling was very common. Facundo said that it was the result of the great popularity of writers like Dumas. It was true that the French duels were the most fashionable. Even though it was against the law there was very

little done to stop them. (59) When Pío Blanco killed Arturo he was imprisoned for a very short time, and even (60) while he was in prison he was looked on as a hero.

There were very set ways of meeting and greeting people. The custom of shaking hands, especially with the ladies was not very well established. In fact, it was considered an unpardonable liberty to offer to (61) shake hands with a lady. When ladies met even if it were for the first time they made some semblance of embracing if the act of turning the head slightly ✓ to the left and placing the first finger of the right hand on the left shoulder of the other person can be (62) called that.

It was interesting to note that in Mexico at the time railroads and telegraphs were a novelty. In Los Fuereños the ranchers coming to the city saw a train for the first time. They also knew nothing about a telegraph system. Doña Calendaria was certain that she would not like to use a telephone because she knew that every one in the world would hear what she was (63) saying.

The Mexican people's admiration for the French is evident in their imitation of them. Their opinion of

the Germans was also flattering. Their idea of the kind of people Americans were can be gleamed from the following remark about the American, Ketty: "For, after all, as she is an American she would let herself be very easily seduced with the shine of gold."<sup>(64)</sup>

### Education

There is no topic in which Facundo is so interested and of which he writes so much as the education and vocational training of young men. Through all of his books there runs a hatred and scorn for the pollos. A pollo was a boy between the ages of twelve and eighteen who had wasted his youth and had none of the freshness and eagerness of his age because of his immorality and his bad habits. All pollos were not alike; there were the pollos finos, the pollos callejeros and the pollos tempraneros. A pollo fino was the son of rich parents who was perfectly useless and who was corrupted because of his wealth. A pollo callejero was the son of poor parents who prided himself on his clothes, and his ideas, which he called liberal, and on his disbelief in God; and who was as useless as he could be and still exist. A pollo tempranero was either of the other two pollos who at an early age reached the highest stage of excess in all of his vice. (65) Cuéllar stated that the only way in which they could be cured was by ridicule:

"Point them out, present them to the world with all of their defects, and, as they encounter scornful smiles and gestures of disdain, perhaps they will learn to fear ridicule more than they fear committing a crime." (66)

A pollo fino such as Chucho, el Ninfo, had no thought of working. He always stayed in bed until late. When he did get up it took him two hours to dress. The use of cold cream had realized a dream for him; he could keep his skin wonderfully soft. He kept his eyelashes curled by an instrument of his own invention. He painted his lips and he had ten different preparations to keep his teeth white. He had succeeded in making his dull straight hair into glossy ringlets. His dresser was crowded with every beauty aid, and he had an extravagant amount of clothes. He was unable to join in the bowling because he would have had to take off his gloves to do so, and he was afraid he would disarrange his clothes. When he was a child he had been spoiled by two women--his mother and his nurse. When he became a pollo he was flattered and spoiled by every woman he met. (67)

Another type of pollo was shown in Pío Prieto. He was the son of a tinsmith who sent him to school until he could half read, half write, and half count; and who then put him to work. With his first pay he bought some new clothes and began strolling the streets, drinking, and meeting a few rich pollos on Sundays. Gradually he let this take more and more of his time, until, by the time he was fifteen, he was a perfect example of a pollo himself. (68)

Very much like him was Pedrito. He too was the son of a poor family who found a political job. With his first pay he bought a pair of pants with huge checks, a coat in which the tailor used the least possible amount of material; and a derby. He refused to buy a tall hat because he considered it the sign of a gentleman. Finally he put on the yellowest tie he could find, and he was ready to start out in the best pollo fashion. (69)

These pollos had no sense of responsibility. They were perfectly content to let their families starve if by so doing they could have a new coat or a new pair of gloves which took from their hands one third of their size and two thirds of their usefulness. Arturo, whose father was wealthy and who had no use for his hands, could wear gloves and spend his time as he thought best. This was usually doing nothing. He was proud of always being so elegantly dressed. (70)

His pose of being a man of the world who knew how to win women and how to defend his honor led to his death in a ridiculous duel which all of the pollos considered the height of romance. It made Pío Blanco the hero of the day and gave all of the pollos an excuse to dress in picturesque mourning. For the poor pollos, things of this sort were worse because they were

(71)  
not the only ones who suffered.

All of the pollos dressed more or less alike. At a distance one could not distinguish between a poor pollo and a rich pollo. They all smoked almost without stopping. They lighted one cigarette on another. If they were more elegant they smoked cigars. All of them spent hours in the barber shops having their hair washed and curled. (72) Books were to them a mystery on which they did not intend to let their lazy imagination wander. They were ashamed to have any religious beliefs and considered it clever not to go to mass. They had no philosophy to take the place of the Catholicism at which they laughed. They called themselves liberals, but they had no conception of what liberalism meant. (73)

Some of them married while they were young and became mariditos, but more often they continued living with their families and doing nothing. Manuelito in Los Fuereños was twenty-six years old, and his father still supported him. He stayed in bed until twelve o'clock. At that time he had his chocolate and went out to meet his friend, Arturo. They met at the Plaisant, sat at their favorite table, and the waiter brought them some absinthe without any previous order. The conversation consisted entirely of a minute account



of their love affairs. After breakfast they went together to the Hotel Iturbide, where they usually found another couple with whom to play billiards for their lunch. This lunch began at two and lasted until about four. At four thirty Manuelito went to call on one of his sweethearts. At five thirty he again met Arturo, and they went for a stroll in the park. At eight they had chocolate and went to the theater. Between twelve and one o'clock they had supper at La Concordia, and after that no one knew what happened to them until the next day when the same process was repeated. For five years there had been no change in the routine followed by these two friends, and there were many others just like them. (74)

When asked if there were any young men in Mexico who did not deserve the name of Pollos, Facundo said:

"Yes, there exists a generation of honorable youths, the sons of science, the worthy students of the institutions of learning, both rich and poor, who are faithful to their sense of morals and their duties, and who tomorrow will uphold our national honor, our patriotism, our science and our literature." (75)

Facundo believed that there was not enough education, and that what there was was not very good. It did not include much physical education or many

sports which would develop a sense of sportsmanship  
(76)  
and of competition. He also thought the social  
side of education was wrong. He believed that there  
should be more freedom between young men and young  
women, and that, if there were, young men would think  
less about women and find time to think of something  
else.

Education should be provided for at home where  
proper social relaxation could be found. Facundo ob-  
jected to the very popular way of educating young men  
(77)  
of means by sending them to Paris. He considered  
this as bad as no education at all. The young men,  
went there learned all of the secrets of the Latin  
(78)  
Quarter and nothing more. When they left Paris  
they left there all of their faith and all of their  
sentimentalism; they believed in nothing. Happiness  
did not exist. Matrimony was a joke. Their rules  
were easy to follow--there was nothing they respected,  
and there were no bonds that would hold them. They  
were much respected by a certain type of person which  
scorned all that was Mexican and had a great respect  
for all that was French. One reason was that they had  
(79)  
never been any where except Mexico.

An entirely different type of young man was the  
charro. He was clearly defined in Gamesindo in Los  
Fuereños. He was the son of wealthy ranchers. He had

been reared in the country, and as long as he stayed in the country he was happy and entirely admirable, but often when he came to the city he was dazzled by the splendor there and ended by losing all of his admirable qualifications. (80)

He was always dressed more or less alike. He wore a pair of heavy dark pants buttoned up each side with a row of silver buttons and a short black coat that was heavy with silver or gold braid. He always wore a wide hat with bands of silver or gold. He was the center of attraction when he went to the city because his clothes were so different from the clothes of a pollo, and he was so obviously wealthy. (81)

In reading La Linterna Mágica one is impressed with the absolute uselessness of women. Even when women were educated they were not educated to be useful. At the best girls' schools they had learned nothing except perhaps to dress themselves. At the convents, where most girls who received an education went, religion was the most important subject of consideration. This and the fact that there was a strict discipline in the convents made the latter rather unpleasant. (82)

The evident change in education that took place between the books that Facundo wrote about 1870 such as Baile y cochino and those that he wrote twenty years

later such as Los Fuereños is surprising. In the former women were educated to the most complete docility, which made everything easy for them. It made them live almost without moral responsibility. Twenty years later these women were the mothers who were attempting to educate their daughters the same way, but the daughters were not very willing to follow their example. Their schools were not all controlled by the church, and even those that were had been forced to introduce modern ideas. Doña Candelaria in Los Fuereños remarks: "Oh! What queer things they study now!"  
(83)

In one of the later books Isolina makes a speech which no girl in Baile y cochino or Ensalada de Pollos would have thought of making:

"Women are condemned unjustly by society to be a consuming entity with no more right than their beauty and their love. On thinking this I have felt my pride manifest itself and I have proposed to myself to reform my position as a woman: I do not wish to be a useless parcel, or a receptacle for illusions; I wish to enter into the joy of my independent individualism."  
(84) Here we see the first glimmer of the emancipation of women.

### Social Types

There were many different types of men in Mexico aside from the pollo. One type of man who was evidently quite common in Mexican society was the social parasite. He was usually a man who knew every one and made himself useful to the ladies. He was usually neither young nor rich, but he appeared to be both. He was frivolous and therefore useful at all parties. When he went to the theater he always sat in a box. When he went to the park he always went in a coach. He ate at the Iturbide or some equally good place. He was profoundly learned in every story of scandal in the city and could guide the conversation not for hours, but for days and never mention anything that was not scandal. (85)

The social parasite was not seen only in the aristocratic circles, but in all groups. In the middle class there were men like Saldaña in Baile y cochino who offered to manage the dance and then made money on everything that he bought. There were also the hojas sueltas--men who kept their clothes in good order at any price so that they could always appear well, but who had never thought once of doing any sort of physical labor. They saw nothing honorable in the

laborer or the artisan. With all of this in view they had the courage not to marry and have a family, but to have two or three families all being reared in poverty and dirt to be other hojas sueltas of an even lower scale than their father. They were the ones who spent hours every day berating the foreigner, who by his hard work, his intelligence, and his honorableness, had earned a fortune in Mexico. (86)

The lowest type of social parasite was the bruja. He had more or less the standing of a street dog. A dog expects a bone, a bruja expected a coin. A dog smells out a bone, a bruja smelt out a gambling place. When a dog is tired he hides out in some bush so that no one will kick him; a bruja hid in the home of some comrade for the same reason. (87)

These were all men that the law could not touch, and yet how much worse they were than the bandits and robbers of the country side! Facundo had a certain admiration for the daring and bravery of a man like José María Gómez, the most notorious thief in the country. He led a troupe of bandits and had the absolute authority of any man with a gun. He had the advantage over the Apaches in that he could read and write, over all citizens in that he had all of their rights without having any of their obligations, over honorable men in that he did

not have to pay taxes, and over soldiers in that he did not have any military honor.

His clothes were typical of his type of man and were the envy of the more petty thieves. He wore a pair of leather chaps closed at the sides with many little straps that fell like a fringe. Over his shoulder there always hung a sarape. This was a very fine wool blanket that served him as a wrap in cold weather and as an ornament at other times. His hat was where he showed his vanity. It was very wide, and even at a distance one could see the shining of the gold and silver and precious stones on it. (88)

Somewhat like the bandits who did not pretend to do anything but rob were those who started a revolution. They too believed that the country owed them a living, that if they wanted a horse they could take it, if they wanted food they could take it, and if they wanted a girl they could take her because they were the saviors of their country. If they were questioned concerning the terrors from which they were saving their country they were strangely unresponsive and considered the question beside the point. (89)

There were many of these men who were a disgrace to their country, because of their utter lack of regard for her. There were many others who were also a disgrace because they were so immoral. There were men who

drank a great deal, men who gambled, and above all men who prided themselves on their love affairs and on the number of families that they had. However, there were also men who were honest and who were good business men and some who were very kind. They were in the greatest part those people who lived in the country, such as the father and brothers of María and Rosario in Ensalada de Pollos, and the father of Gumesindo in Los Fuereños.

The most outstanding example of a good man was D. Santiago in Las Gentes que "son así", and Gabriel el cerrajero o las hijas de mi papá. He was a rich old widower living alone except for an old woman who kept house for him and one man servant. He adopted Gabriel and devoted the rest of his life to getting him educated and teaching him to be honest and hard working in spite of the injustice of fate. He lost everything that he owned, but he gained his object in life by making Gabriel a useful man and a loving son to him. Facundo put in his lips the advice that he himself would have liked to give all young men:

"But never forget my first advice: Learn, enrich your intelligence but do not corrupt your heart: be humble and kindly, flee from pride and bad habits. You are going to meet in Mexico many young men full of airs and of vanity, full of pride, flee from them, my son,



flee from them and do not imitate the elegant and the proud; make yourself respected because of your knowledge and your virtues. I want you to be a useful man, respected for your honesty, for your good habits, and your good education. Fortunately you have been born in a free country, governed by democratic institutions which puts you in a position to aspire to all honors and all prominent positions; for among us there is no aristocracy except that of ability and instruction; and if you know how to distinguish yourself by your talents, you will reach a distinguished place in society, but you need to work a great deal, to have an exemplary constancy and an absolute dedication to your duties." (90)

Pollas were the girls in their teens who had no purpose in life aside from their clothes and themselves. They were the product of the education of women in Mexico.

One did not see among them any very healthy specimen. A great number of them suffered from anemia. It was the degeneration of the large cities which was particularly noticeable in Mexico thanks to climatic conditions. It was producing a weak race strengthened only by pills, and tonics with iron, and cod liver oil. Rouge only served to emphasize the unhealthy pallor that was so common among them. Anemia and the use of

too tight corsets often put these girls under a physician's care. This did not relieve the situation, however, because they continued keeping irregular hours and eating almost nothing. (91)

They spent their mornings fixing their clothes, seeing their dressmakers and curling their hair. They spent the afternoons in getting dressed. Not content with the way nature had made their hands they let their nails grow and then cut them in sharp points. Not content with the size of their feet they put them into shoes two sizes too small. When they were dressed they went out and stood in the balcony more to be seen than to see. There they found themselves two or three osos. This was a term applied by a polla to a young man whom she had never met and yet who had shown her by his actions that he was interested in her. After dinner she again dressed and spent the evening in company with her friends. Sometimes they were at her home, sometimes at theirs, but always they were under the vigilance of her parents and her friends' parents.

A polla's clothes were very much a part of her. She had no personality aside from them, and they were very stereotyped. If one knew how much money it was probable that she could spend, he would know just what she would wear.

Occasionally one was surprised at how well a polla from a comparatively poor family was dressed. If a person should enter an impoverished home and see a young lady, the daughter of the house come in drawing off a pair of long champagne colored gloves, lay on the table a ridiculous parasol with a long carved, beribboned handle, take a bright pointed hat from her curled hair, and display occasionally, as her enormous skirt of thin fine wool swayed, a pair of tiny boots of the most delicate champagne colored kid; he would know that the rest of the family had sacrificed their comfort so that this useless doll could compete with her wealthy friends and could dress in such a manner that she would soon become ashamed of her family. (92)

In their inordinate admiration for small feet the Mexican people seem to go back to the middle ages--to the time when small feet and hands were a sign of nobility.

In the earlier books of the Linterna Mágica all of the girls wore crinolines. As they fell back into a chair the circle of the crinoline became an oval, and there could be seen buried in a mass of starched lace and ruffles a pair of tiny bright colored shoes, which sometimes were made of kid but more often of satin. To allow this to happen was considered the height of darning.

A decided change in the styles could be seen in the later books. If one had been sitting on a bench in the Zócalo on a Sunday morning of the time when Los Fuereños was written he would have noticed, not because she was the best dressed woman but because she was dressed very typically, a girl who went by in a satin dress the color of old gold with a black lace mantilla over her head. He would have seen her low cut, high heeled shoes and her old gold colored hose. She would have been taking tiny steps because of her precarious position on those pointed-toed, high-heeled shoes; and also because of her skirt which was so narrow that she could not take a longer step. (93)

However, the fact that she had changed her dress did not mean that she was different. Just as the essence of style does not change, so the soul of the polla did not change. She was always a copy--sometimes good, sometimes bad--of the latest fashion magazine from Paris.

Very much like the polla was the jamona, a woman between thirty-five and forty-five who was not yet old. A woman who had worked hard all of her life could no longer compete with eighteen or nineteen year old girls, but the jamona could. She was still the envy of the

less elegant women, the illusion of a number of pollos, and the temptation of several old men. She lived and behaved as all fashionable women behaved. She could not do anything. She believed a woman's mission in life was to be beautiful and to be elegant. She knew how to be charming. She heard it said a thousand times, so she knew that it was indisputable.

In the matter of clothes she knew a little better than the polla what was proper and becoming. It took all of the strength of a robust maid to close her corset. (94) Her feet were in small shoes regardless

of their size. Her dress was very elaborate. She could comb her hair in the most intricate manner. (95)

Sometimes she wore a flower in her curls. Once as the height of sophistication one of them dusted her hair with gold powder. (96) As judges of perfume

they were all experts. Ilang-ilang was the most popular perfume of the day. Every jamona spent a small fortune on Japanese aromas, creams, soaps, and all manner of powders and rouges. (97)

If she could not buy these she was in a position that a bird would be if it lost its feathers, or a fish if it lost its scales. Every tear in her dress was a rent in her soul. (98) In most ways Mexican women had become almost entirely continental. Only in the

rebozo was the Mexican woman entirely indigenous.

The rebozo was a long narrow shawl with a fringe at both ends. It was about twenty-seven inches wide and two and a half yards long, and was made out of cotton or heavy silk. When this rebozo was over the shoulder and the two ends thrown over the left shoulder you knew that the wearer was hard at work. When it was on the shoulders, crossed in front and hanging to below the waist you knew that there was something wrong with the dress beneath it. The dress was soiled or torn or unbecoming, but it was hidden from your critical eyes. If it were thrown over the head you knew that there was something important under way. But if it was worn over the head and the end brought up to cover the mouth and part of the nose of the wearer, then the rebozo spoke eloquently of amorous intrigue, of some inconceivable drama, of some act that needed only to be discovered to be fatal. It became sombre and sinister.

The rebozo was the one article of dress that was common to all classes. There was no woman in Mexico without one. They could be bought every where at all prices. The women of the servant class who never had a hat always had a rebozo that they could put over their heads when they went into the church or when they were on the street.

The young servant girls were some times called  
(100)  
ratos. More often they were called garbanzos.  
Garbanzo is the chick-pea introduced into Mexico from  
Spain. It was first used as a term of scorn for those  
natives who ate the peas of the conqueror and thus  
became like them. Later when garbanzos became one of  
the main products of the country the scorn for those  
who ate them disappeared, and it was no longer consi-  
dered unpatriotic to eat them. Three hundred years  
later, however, the name still remained as applied  
(101)  
to a young servant girl.

The clothes of the women of the servant class  
were simple to describe. They always wore a very wide  
percale skirt touching the ground, and a wide loose  
blouse falling over the skirt. These were often both  
decorated by bands of a contrasting color. Over their  
heads they always wore a rebozo.  
(102)  
There was little  
change in their costume. This was not surprising in  
view of what they were paid. Five pesos a month was  
considered a good salary. A young girl usually re-  
(103)  
ceived only one or two.

They were treated with the greatest lack of re-  
spect by the pollos. When a pollo met one of them for  
some reason, he could not resist giving her a few

affectionate blows or a few loving pinches. In spite of the way they were treated they were very loyal to their employers. In Chucho el Ninfo Chucho's nursemaid took him for a walk every afternoon. Every day without fail she would meet a man who sold candy on the street. They would lean against the wall and talk while Chucho ran around the street. The candy seller would scratch the wall with his nail until he made a little hole. Every day they met in the same place and the same thing happened. The hole grew large enough for the candy seller to put his whole hand in it, and still Chucho's nurse could not make up her mind to leave Chucho and his mother to marry him. Finally, knowing that she would never be able to leave them, she stopped seeing him. (104)

They all became involved in all of the affairs of their mistress. They took a personal interest in everything that happened to them. For example: When Doña Rosario strikes her daughter, Concha; Soledad, Concha's maid, feeling the blow as if she had received it, takes it upon herself to go to Arturo and have him come back with her to take Concha away. (105)

Aside from working in a home there was little a woman could do to earn her own living. Sewing produced so little that it was almost impossible to live by it. (106)



The only other thing a woman could do was to make something and sell it on the streets. This also was not very satisfactory. We find in one case that Vicenta makes very good buñuelos. In fact she seemed to be inspired in making buñuelos. Although she made them as fine as a piece of Italian batiste, yet she made a very meager living. Buñuelos were a kind of sweet bread that took a great deal of art and practice to make. They were made by taking a piece of dough and spreading it until it was very thin and about twenty inches in diameter, (107) and then frying it in deep fat.

These women who earned their living by hard work offered a decided contrast to the pollas and the jamonas. There was another contrast to them seen in the wife of the general in La Hoche Buena. She knew that the general, now that he was retired, had fallen in love with another woman. She spent many sleepless nights waiting for him, and many days without seeing him. At Christmas he told her that he was going to be out of town. She knew that he was not. A little later she found out that he was going to fight a duel about the other woman. It was almost morning, and she knew that they would wait until morning to fight. All she thought of was saving him. She immediately got dressed and was about to go out when she saw him coming in his carriage. Instead of rushing

out with laments and reproaches she quietly went back to bed. She was a minor character, and she was the only one of that type, but Facundo tells us in mentioning her that there were more women like her in Mexico than in any place in the world. (103)

### The Tyranny of Religion

Religion in Mexico was identified with the Catholic church. It played a very great part in the life of every individual. And how happy they were! So long as no doubt assailed them; so long as their souls remained untouched by any fear, so long as every night they prayed their long prayers, they lived in a smug state of self righteousness and were happy. They did all of these things without thought because they had been reared not to examine their faith too closely, not to discuss it for fear of treading on forbidden territory, to obey without question so as not to commit a fault, and to restrain the flight of their imagination so as not to penetrate into the regions of sin.

For all those of lazy imagination and for all weak souls the spiritual world that envelops the highest points of morality and philosophy was converted into a very simple and easy material thing. There was no more distance between their souls and salvation than there was between their homes and the church. Immortality, glory, and God were within their reach with the intervention of the priest, so that when they sinned they confessed and did penance. Then they felt free from

all sin and were ready to begin again.

Almost never did one hear of some one not going to mass. It is not surprising that don Pedro María (109) had not missed mass one Sunday in twenty-nine years, but when there was some one who did not go to mass it created a scandal. For example: word leaked out that Carlos was a democrat and therefore opposed to the church. All of the women got together and decided to find out if he went to mass. By taking turns they watched him every Sunday. The last one to stand watch told of her experience:

"From four o'clock in the morning I waited for this heretic to go out to mass, and nothing happened. At eight o'clock the gentleman was still at home; at nine the same; at ten he walked out, and I said, 'To ten o'clock mass'. I followed him and he entered-- Where do you think he entered?-- a barber shop from which he came out at eleven. At that hour, as you might guess, I decided that I had better look out for myself, so I went to eleven o'clock mass at the cathedral."

"And what did you do so as not to lose him?"

"I left a friend in my place. When I came out I asked her what had happened. 'He hasn't moved from where you left him!'. 'Are you sure?' 'Positive.'"

'Well let us wait!' There are still the twelve o'clock and the quarter after twelve masses. At eleven thirty he began to walk and we right behind him. He stopped to talk to some women. I did not know them, so I can't tell you what kind of women they were."

"And then?"

"Twelve o'clock struck and I said, 'To twelve o'clock mass.' I was not the one concerned and yet my knees trembled to think of the danger he was in. I hoped that His Divine Majesty would touch his heart and make him go into the church because I hated to take the bad news to Rosarito, but nothing happened. Quarter after twelve struck and our man stood as if there were no mass in the world!

"Do you mean to tell me that he did not hear mass?"

"Yes, and it can not be said that it was because of illness, or on account of work; he did not hear mass because he didn't want to and he is a heretic, nothing but a heretic."  
(110)

It is not hard to judge Carlos' standing from that conversation, and yet Carlos was a good citizen with very idealistic views on politics, with a high moral sense, very well educated, very democratic, well

mannered, and wealthy.

Chucho, el Ninfo, on the other hand was a scourge to society, but he never let a day go by that he did not take holy water and pray a Salve to the Virgin, (111) so he was accepted as a very good young man.

The fanatical mass seemed to have no idea of separating the spiritual from the material. They were always desirous of buying their salvation with gold. For example: Gómez was the most notorious thief of the country side. Feeling that he needed some help in his enterprises, he acquired a little statue representing his Saint. Everything that he got in his first robbery he devoted to embroidering his Saint's mantle in pearls. One day he vowed that, if he were successful in the business under way, he would put a gold crown on his Saint. He was successful, and he fulfilled his promise. The thought of pleasing his Saint by abstaining from a robbery never (112) entered his head.

Every one had a vivid imagination in personifying and feeling close to evil. At one time Mercedes had gone to meet Chucho. Doña Rosario, her mother, heard about it and was certain that the coach in which she had gone was Charon's boat, that the coach-driver was the devil, and that he had come thus disguised to

ruin her daughter. She never for a moment put the  
(113)  
blame on Mercedes.

This naivete was shown in all of this simple people's religious relations. There was no incident of their lives in which they did not need the help of the clergy. Even when a house was built it had to be blessed before anyone could live in it. What reason they could have had for supposing that between those clean fresh walls was the dwelling place of all the devils no one knows, but the priest proceeded as if they were all there together. In every corner he conjured them in Latin and drove them out with holy water. All the women followed him scattering rose leaves in all the places whence they  
(114)  
knew demons of all sorts had been driven.

With such rites the priests held the people in their power. They were able furthermore to solve everyone's problems, and there was no problem that the people hesitated in taking to them. Nothing was too trivial for them to offer a solution. This was especially true of the women. In one story Elena, the mother of Chucho, went to the priest to tell him that she was jealous of Chucho's nurse because he said that he liked his nurse better than he did her. A little later she went to the priest to tell him the Chucho *that?* was becoming naughty. The priest decided that it was

because he was seven years old and as yet had not been to his first confession. Elena immediately went home and begged Chucho to go to confession. Chucho refused at first and agreed only after she had offered to pay him well for everything that he told the priest. (115)

When some one had been particularly sinful the priest recommended the ejercicios. He gave the sinner a permit to take to a certain convent. There the penitent was assigned a cell and stayed a given number of days; usually nine, in prayer and meditation. After such a penance the person was considered in a particularly holy state and was greeted when he returned home with a house full of flowers and lights and friends. There was a great deal of joy and light so that the devil would know he would do well not to show himself around there.

If the sin had not been so grievous or if a special favor was sought, a person would pray a novena. That was a given set of prayers that were prayed for nine days. There were different novenas; sometimes one for each Saint. Often one person would have two or three novenas in hand at the same time. (116)

The celebration on a person's Saint's day was a very important event, especially if it was an important Saint. The Viernes de Dolores was one of the most popular. The



person whose Saint's day it was, celebrated it by setting up an altar in his home. All of his neighbors and friends gave or loaned something for the altar. Some brought potted plants, some plates with sprouting wheat seeds, some pretty pieces of cloth to cover the altar and some bottles and glasses to fill with colored water. Everything gay and beautiful found its way to that altar, from pieces of clothing to the best dishes, birds, plants, the artificial flowers that some girl had worn in her hair, and the dusty roses that had for years decorated a guitar. They bought as many candles as they could afford and stuck them all over with little flags made by rolling a straw on the edge of a small sheet of gold leaf. Oranges were covered with gold leaf. A little oil was poured in each of the forty or fifty glasses of colored water and a floating wick lighted. Finally incense was burned all over the house, and the friends and neighbors started coming in to admire the altar and to share in the refreshments that had been provided. (117)

There was no Saint's day as popular as that of the Virgen de la Merced, the patron Saint of the Convento de la Merced. The convent had been established in 1594 with the purpose of teaching Christ-

ianity to the Indians. Since then it had been main-  
(118)  
tained by the offerings of the people. Just  
before the celebration of the Virgen de la Merced  
all the monks from the convent made a house-to-  
house campaign. When they appeared on the streets  
they were followed by swarms of small boys, all  
eager to be allowed to kiss their hands. When they  
entered a house every one including the servants  
rushed to kiss their hands and to give them their  
offerings. All year they had been giving money  
(119)  
willingly they knew not for what, but now they  
were going to see their money go up in fire works  
in lights of all kinds on the altar of the Virgin,  
so they gave with joy. There was a great deal of  
new clothes bought before the celebration and many  
other preparations were made.

At length the day arrived, and every one went  
out to see the procession. First came the soldiers  
with swords and false beards, "because", says Fa-  
cundo, "the Mexican people can picture martial bravery  
and elegance only in a French pattern; never in the  
Aztec." After the soldiers came the church brothers.  
Then came a group of children dressed as Indians  
to represent the natives of the country. After the  
Indians came some children dressed in white and

crowned with flowers. They represented the souls that had been saved. Next came a group dressed as angels. They were dressed in a very conventional way with spangles, plumes, and tin wings which could be bought in a standard shape in any tin shop. The three Magi were preceded by a few "Moors" on horseback and followed by a military band. Then came a child--the most beautiful that could be found--representing St John the Baptist. He was dressed only in a sheep skin and led a lamb by a silk cord. (120)

After him came the Virgin surrounded by the fathers of the church and carried by the most devout laymen. As the image was carried through the streets the air was darkened by a gentle rain of flower petals that were thrown from the roofs and balconies. The Virgin was followed by a military band.

After the procession had passed the bakers threw thousands of loaves of bread from the roofs. These were eagerly snatched by the people below who showed a hunger they were far from feeling. The bakers alone had worked all of the night before. They claimed that every year an angel came and covered the Virgin at the bakery with flowers. The celebration lasted all day and ended in the evening with a dance and with fireworks. (121)

The most interesting religious festival was that around Christmas. On December 16, the posadas began, and there was one every night until Christmas Eve. Each one was in a different home. These posadas, as the word "inn" indicates, were supposed to represent Joseph and Mary going from one inn to another seeking lodging and being refused everywhere. Every one who was going to the posada gathered at a certain house and went to the door of the house where it was to take place. They began to sing at the door and were answered by those inside. They were refused entrance in two or three songs, but finally they were allowed to enter. Some prayers were said in which every one joined. Then there was a piñata for the servants and children. The piñata was a large crockery jug filled with candy, nuts, and fruit, and covered with paper so that it represented some animal or person or flower. It was suspended from the ceiling, and some one blindfolded and with a stick in his hand was started toward it to try to break it. When this was over every one gathered in the parlour and chatted for a while. The evening ended with dancing. Refreshments were served during the dance, and each guest was presented with a little basket filled with candy.

This was repeated every night. The only variation

was that on Christmas Eve there was the acostada del Niño. Every family had every thing that they needed for (122) a Nacimiento. The nacimiento took the place of the Christmas tree of the United States. A table was set aside for this. On it were fixed many small figures of all kinds of animals and people. It was Bethlehem and must have the shepherds, the wise men, the soldiers, the manger, and Joseph and Mary. On the night of the twenty-fourth at exactly midnight there were several prayers said by the entire gathering, and a figure representing the Christ child was put in the manger. This was called the acostada del Niño, and was accompanied with a great many fire crackers and the lighting of many candles. It was the crowning event of the nine days of (123) feasting.

Religion filled the lives of the people in La Linterna Mágica, but it was not a religion of gloom. It was fundamentally gay. The fire works and the flowers were just an outward demonstration of what they felt. They treated the character of the devil as a very unworthy enemy. They were so sure of their salvation that they could laugh at him and present him as very undignified. They were not puritanical so long as every one

observed the outward forms of the church--of which the most important was to obey the clergy. It did not encourage individualism or allow any thought, but it gave an easy philosophy of life for those who were willing to accept it.

### Conclusion

In reading La linterna magica one is left with an active dislike for Mexican people as a whole. "Where are the virtuous beings, the pure souls, the youths without a blemish, the models, in short, that one should imitate? Is it possible that none of those exist? Is this society? Is everyone like this? Where have love, faith and all of the virtues taken refuge? What horrible realism is this? I protest! I also! Facundo is mistaken! He sees the dark side of everything! An exaggeration! a lie!" (124)

Facundo very aptly expressed our own thoughts and then he answered them:

"Console yourself, if you can, you are in your perfect right; we believe we have not erred in historic exactness, except in having kept silent about things that we know well. Where are the pure souls? The virtuous beings? What can you expect? The others have interposed themselves and hidden them from view." (125)

So he justified himself. He knew that the histories of happy families are always brief, always the same; and that is only among the unhappy that we find long stories which we may tell; and it was to their stories

that he devoted himself.

His plea for a more balanced education for both young men and young women, we cannot help but feel, was well justified. He wanted an education that would make the young men of the country useful, and honorable and that would make them entirely Mexican instead of poor copies of the French. He wanted an education that would make the young women independent, self-thinking individuals both useful and ornamental instead of useless dolls without an idea, doing as they were told by their parents, by the latest fashion magazine from Paris, and by the priest. If a proper educational system were to be introduced and strictly followed all such problems as those of mimicking the French, of too early marriages, of utter uselessness among the moneyed class, and of lack of understanding and sympathy between men and women would be solved. Facundo realized that only through education could social standards and class distinction be abolished, that only through education could justice in the courts and integrity in politics be established, and finally that only through education could the blind bondage to the church be destroyed. It was to prove this to the Mexican people that he pictured their customs for them. He hoped that by seeing themselves as others



saw them they would be driven to change their system of education and their philosophy of life.

It is possible to say that he did not cover all fields, but it is impossible to say that he did not picture vividly that which he decided to do . Because Facundo was a Mexican he was able to see the motive behind the actions of the other Mexicans, since in all probability it was the motive behind his actions; and because he was an artist he was able to make us see these people, understand them, and feel for them the sympathy which he lacked.

Bibliography

Cuéllar, Jose T.: La linterna mágica, Barcelona,  
1889-1892.

Baile y cochino

Ensalada de pollos

Los mariditos

Chucho, el Ninfo

Los fuereños

Poesías

Artículos ligeros sobre asuntos trascendentales

Isolina, la ex-figurante

Las jamonas

Versos

Las gentes que "son así"

Vistazos

Gabriel el cerrajero o las hijas de mi papá

Enciclopedia Universal Ilustrada, Barcelona, 1927

Fernández de Lizardi, J. Joaquín: El Periquillo Sar-  
niento, Barcelona, n.d.

Gamboa, Federico: La Novela mexicana, Mexico, 1914.

García-Cubas, Arturo: El libro de mis recuerdos,  
Mexico, 1904.

González-Obregón, L.: Las Calles de México, Mexico, 1927.

- González Peña, Carlos: Historia de la literatura mexicana, Mexico, 1928
- Gutiérrez de Lara y Pinchon: The Mexican People--  
Their Struggle for Freedom, Garden City, N. Y.,  
1914.
- Iguínez, Juan B.: Bibliografía de novelistas mexicanos,  
Mexico, 1926.
- Priestly, H. I.: The Mexican Nation, a History, N. Y.,  
1923.
- Rueda, Julio Jiménez: Antología de la prosa en Mexico,  
Mexico, 1931.
- Rueda, Julio Jiménez: Historia de la literatura mexicana, Mexico, 1928.
- Usigli, Rodolfo: México en el teatro, Mexico, 1932.
- Urbina, Luis G.: La Vida literaria de México, Madrid,  
1917.
- Vázquez Santa Ana, Higinio: Canciones, cantares, y corridos mexicanos, Madrid, 1925-1931.

Notes

1. Enciclopedia universal ilustrada  
Gutiérrez de Lara y Pinchon: The Mexican People, Their Struggle for Freedom.  
Priestly, H. I.: The Mexican Nation, a History.
2. Gamboa, Federico: La novela mexicana.  
Igúñiz, Juan B.: Bibliografía de novelistas mexicanos.  
González Peña, Carlos: Historia de la literatura mexicana.  
Rueda, Julio Jiménez: Historia de la literatura mexicana.  
Urbina, Luis G.: La vida literaria de México.
3. González Peña, Carlos: Historia de la literatura mexicana, p. 22.
4. "Como El Pensador, pinta Payno en este libro tipos y costumbres de la época; es El pistol del diablo verdadero archivo que guarda el recuerdo de los usos de la antigua sociedad mexicana, su lenguaje, sus refranes, trajes, preocupaciones, tendencias."  
Gonzalez Peña, Carlos: Historia de la literatura mexicana, p. 432.
5. González Peña, Carlos: Historia de la literatura mexicana, p. 344.
6. "-----como el escenario se puebla de tipos y descubrimos aquí y allá, siguiendo el relato difuso,

paisajes, escenas y costumbres que reconocemos como genuinos y típicos de nuestra vida rural----

González Peña, Carlos: Historia de la literatura mexicana, p. 343.

7. Quoted in: González Peña, Carlos: Historia de la literatura mexicana, p. 440.

8. Gamboa, Federico: La novela mexicana, p. 24.

9. Gamboa, Federico: La novela mexicana.

González Peña, Carlos: Historia de la literatura mexicana.

Rueda, Julio Jiménez: Historia de la literatura mexicana.

Sánchez Mármol, Manuel: Las letras patrias.

Urbina, Luis G.: La vida literaria de México.

10. "-----el genero de la pastorela, tan descuidado hasta hoy, se ha elevado en sus manos a la altura de su divino asunto, y esta manera digna de presentarla es un servicio hecho por Ud. a la literatura sagrada....Ud. de quien el publico mexicano conoce ya algunas obras dramáticas y cuyo ingenio ha sido aplaudido en algún teatro de Madrid, es autor que puede caminar sin andaderas por el campo del arte... El ingenio espanol, si es que yo puedo osar suponer que lo represento en este país, saluda cordialmente la aparición del ingenio mexicano....."

Quoted in: Gamboa, Federico: La novela mexicana, p.

11. Iguíniz, Juan B.: Bibliografía de novelistas mexicanos.

12. Rueda, Julio Jiménez: Antología de la prosa en

Mexico.

Urbina, Luis G.: La vida literaria de México.

Usigli, Rodolfo: México en el teatro.

- 13 "---hace mucho tiempo ando por el mundo con mi linterna, buscando, no un hombre como Diogenes sino alumbrando el suelo como los guardas nocturnas, para ver lo que me encuentro; y en el círculo luminoso que describe el pequeño vidrio de mi lámpara, he visto multitud de figuritas que me han sugerido la idea de retratarlas a la pluma.

"Creyendo encontrar algo bueno, he dado por desgracia con que mi aparato hace mas perceptible los vicios y los defectos de esas figuritas, quienes por un efecto óptico se achican aunque sean tan grandes como un grande hombre, y puedo abarcarlas juntas-----

"Yo he copiado a mis personajes a la luz de mi linterna, no en drama fantástica y descomunal, sino en plena comedia humana, en la vida real sorprendiéndoles en el hogar, en la familia, en el taller; en el campo, en la cárcel, en todas partes; a unos con la risa en los labios, y a otros con el llanto en los ojos; pero he tenido especial cuidado de la corrección en los perfiles del vicio, y la virtud; de manera que cuando el lector, a la luz de mi linterna, ría conmigo, y encuentre el ridículo en los vicios, y en las malas costumbres, o goce con los modelos de la virtud, habré conquistado un nuevo proselito de la moral y de la justicia.

Cuéllar, José T.: La linterna mágica, Vol. 2,  
pp. VII-IX.

14. "--Quiere decir que Ud. le va a enseñar a este niño todas esas cosas de la geografía, y a hablar como los extranjeros, y a todo.

--Sí, señora, voy a ver si mi hijo adoptivo llega a presidente de la república.

--Dios nos ampare y nos defienda de semejante cosa! pero ya se ve, eso sí no puede ser.

--¡Y por qué no puede ser?

--Un <sup>h</sup>erfano, un pobre como este!

--Pero si este pobre llega por la instrucción a ser un hombre de provecho, puede aspirar como todos los buenos ciudadanos que saben distinguirse por sus virtudes cívicas, a la primera magistratura.

--Ay! señor don Santiago, con razón estamos como estamos; si nos vemos expuestos a ser mandados el día menos pensado por gente así, como este muchacho, salido de la nada."

Cuéllar, José T.: Las gentes que "son así", pp. 77-78.

15. Cuéllar, José T.: Los Fuereños, p. 120.

16. "No consideras que la horca es para los mecos? (En el calo del pollo, meco es pobre. Esta es otra nota del autor.) ¿A cuantas personas decentes has visto ahorcar?"

Cuéllar, José T.: Ensalada de pollo, p. 128.

17. Cuéllar, José T.: Los Fuereños, p. 120

18. Cuéllar, José T.: Las Gentes que "son así", p. 184.

19. Cuéllar, José T.: Chucho, el Ninfo, p. 258.

Las hijas de mi papá, p. 25.

Ibid. p. 21.

Las gentes que "son así", p. 229-230

Los mariditos, p. 33.

Baile y cochino, p. 79

20. Cuéllar, José T.: Los mariditos, pp. 17-18

Las jamonas, p. 21.

Ibid., p. 69.

21. Cuéllar, José T.: Baile y cochino, p. 46.
22. Cuéllar, José T.: Las gentes que "son así", p. 242.  
Ibid., p. 174  
Ibid., p. 93.
23. Cuéllar, José T.: Las hijas de mi papá, pp. 30-35.
24. Cuéllar, José T.: Las gentes que "son así" pp.  
97-98.
25. Cuéllar, José T.: Chucho, el ninfo, p. 68.
26. Cuéllar, José T.: Chucho, el ninfo, p. 153.
27. Cuéllar, José T.: Chucho, el ninfo, pp. 47-49.  
Los mariditos, p. 39.
28. Cuéllar, José T.: Chucho, el ninfo, p. 45.
29. In the description of a wedding the "mole de guajolote" is mentioned by José Joaquín Fernández de Lizardi in El Periquillo Sarniento, Vol. 2, p. 148.
30. Cuéllar, José T.: Los mariditos, p. 13.
31. Cuéllar, José T.: Las hijas de mi papá, p. 175.
32. Cuéllar, José T.: Ensalada de pollos.
33. Cuéllar, José T.: Las gentes que "son así".
34. Cuéllar, José T.: Las gentes que "son así".
35. Cuéllar, José T.: Las gentes que "son así".
36. Cuéllar, José T.: Las hijas de mi papá.
37. Cuéllar, José T.: Baile y cochino..



38. Cuéllar, José T.: Baile y cochino.
39. Cuéllar, José T.: Las gentes que "son así".
40. Cuéllar, José T.: Las jamonas.
41. Cuéllar, José T.: Baile y cochino.  
Ibid., p. 144.
42. Cuéllar, José T.: Chucho el ninfo, p. 282.
43. Cuéllar, José T.: Chucho, el ninfo, p. 119.
44. Cuéllar, José T.: Los mariditos, p. 132.
45. Cuéllar, José T.: Los mariditos, p. 163.
46. Cuéllar, José T.: Chucho, el ninfo, p. 159.  
Baile y cochino, p. 201.
47. Cuéllar, José T.: Los fuereños, p. 14.  
Ensalada de pollos, p. 23.
48. Cuéllar, José T.: Las gentes que "son así", p. 17.
49. Cuéllar, José T.: Las gentes que "son así", p. 119.
50. Cuéllar, José T.: Los fuereños, p. 31.
51. Cuéllar, José T.: Baile y cochino, p. 59.
52. Cuéllar, José T.: Baile y cochino, p. 20.
53. Cuéllar, José T.: Los fuereños, p. 114.
54. Cuéllar, José T.: Baile y cochino, p. 175.
55. Cuéllar, José T.: Ensalada de pollos, p. 99.
56. Cuéllar, José T.: Ensalada de pollos, pp. 132-133.
57. Cuéllar, José T.: Ensalada de pollos, p. 29.
58. Cuéllar, José T.: Ensalada de pollos, pp. 190-191.
59. Cuéllar, José T.: Chucho, el ninfo, pp. 276-277.

- Cuéllar, José T.: La noche buena, p. 77.
60. Cuéllar, José T.: Ensalada de pollos, p. 80.
61. Cuéllar, José T.: Chucho, el ninfo, p. 277.
62. Cuéllar, José T.: Baile y cochino, p. 196.  
Chucho, el ninfo, p. 120.
63. Cuéllar, José T.: Los fuereños, p. 12.  
Ibid. p. 19.
64. Cuéllar, José T.: Las gentes que "son así", p. 149.
65. Cuéllar, José T.: Ensalada de pollos, pp. 60-62.
66. "Senáleseles con el dedo; exhíbanse ante el mundo con todos sus defectos, y al arrancar sonrisas mofadoras y gestos de desdén, tal vez le teman más al ridículo que al crimen."  
Cuéllar, José T.: Ensalada de pollos, p. 62.
67. Cuéllar, José T.: Chucho, el ninfo, p. 107.  
Ibid. p. 116-121.
68. Cuéllar, José T.: Ensalada de pollos, p. 173.
69. Cuéllar, José T.: Ensalada de pollos, p. 65.
70. Cuéllar, José T.: Ensalada de pollos, p. 50.
71. Cuéllar, José T.: Ensalada de pollos, p. 169.  
Ibid. p. 155.
72. Also discussed in: García Cubas, Arturo: El libro de mis recuerdos, p. 214.
73. Cuéllar, José T.: Ensalada de pollos, p. 15.
74. Cuéllar, José T.: Los fuereños, p. 7.
75. "--Sí; existe. la generación espiritual, la de los jóvenes honrados, los hijos de la Ciencia, los

alumnos aprovechados de los establecimientos de educación, ricos y pobres pero fieles a la moral y al deber, que serán mañana los depositarios de la honra nacional, del patriotismo, de la ciencia y de la literatura."

Cuéllar, José T.: Ensalada de pollos, p. 62.

76. Also mentioned in: García Cubas, Arturo: El libro de mis recuerdos, p. 407.

77. Cuéllar, José T.: Baile y cochino, p. 148.

78. Cuéllar, José T.: Las jamonas, p. 105.

79. Cuéllar, José T.: Las gentes que "son así", p. 176.

80. Described similarly in: González Obregón, L.: Las calles de México, p. 194.

81. Cuéllar, José T.: Los fuereños, p. 7.

Ibid., p. 42.

82. Cuéllar, José T.: Baile y cochino, p. 91.

83. "Ah, ¡qué de cosas raras se estudian ahora!"

Cuéllar, José T.: Los fuereños, p. 27.

84. "La mujer está condenada injustamente por la sociedad a ser una entidad consumidora, sin más títulos que su hermosura y su amor; y al pensar esto he sentido revelarse mi orgullo, y me he propuesto regenerar mi condición de mujer; yo no quiero ser un fardo inútil, ni un estuche de ilusiones; quiero entrar en el goce de mi individualidad independiente;-----"

Cuéllar, José T.: Isolina, la ex-figurante, p. 107.

85. Cuéllar, José T.: Las gentes que "son así", p. 9.

86. Cuéllar, José T.: Isolina, la ex-figurante, p. 211.

87. Cuéllar, José T.: Isolina, la ex-figurante, p. 17.

88. Cuéllar, José T. Las gentes que "son así"; p. 166.

The following song shows the importance these men attached to their hats:

El sombrero jarano

No hay nada tan mexicano  
tan varonil y elegante  
como el sombrero jarano  
bordado de oro brillante.

Mi novio, que es un ranchero  
de validez y hombría  
me regaló este sombrero  
jurándome amor un día

y al ver lo guapo que estaba,  
bajo el sombrero bordado,  
dándome un beso anulado,  
de este modo me cantaba:

"Sombrero jarano  
bordado de oro y de plata,  
que bien te cuadra, mi chata,  
el sombrero mexicano."

Vasques Santa Ana, Higinio: Canciones, cantares  
y corridos mexicanos, vol. 1, p. 52.

89. Cuéllar, José T.: Ensalada de pollos, p. 139.

90. "Pero no olvidarás nunca mis primeros consejos; instrúyete, enriquece tu inteligencia; pero no corrompas tu corazón; sé humilde y caritativo, huye de la soberbia y de las malas pasiones, y... oye, vas a encontrar en México muchos jovencitos llenos de humo y de vanidad, llenos de soberbia y de suficiencia; húyeles, hijo mío, húyeles y no imites a los elegantes y a los presumidos, y hazte valer por tu saber y tus virtudes. Yo quiero que llegues a ser un hombre de provecho, respetado por su honradez, por sus buenas costumbres y su buena educación. Felizmente has nacido en un país libre, regido por instituciones democráticas, lo cual te

pone en el caso de aspirar a todos los honores y a todos los puestos prominentes, porque entre nosotros no hay más aristocracia que la del talento y la instrucción; y si sabes distinguirte por tus prendas, alcanzarás en la sociedad un puesto distinguido; pero necesitas trabajar mucho, tener una constancia ejemplar y una dedicación absoluta a tus deberes."

- Cuéllar, José T.: Las gentes que "son así", p. 177.
91. Cuéllar, José T.: Ensalada de pollos, pp. 150-153.
92. Cuéllar, José T.: Los mariditos, p. 43.
93. Cuéllar, José T.: Los fuereños, p. 63.
94. Cuéllar, José T.: Chucho, el ninfo, p. 304.
95. Cuéllar, José T.: Las jamonas, p. 33.
96. Cuéllar, José T.: Baile y cochino, p. 202.
97. Cuéllar, José T.: Las jamonas, p. 72.
98. Cuéllar, José T.: Las gentes que "son así": p. 194.
99. Cuéllar, José T.: Ensalada de pollos, p. 60.
100. Cuéllar, José T.: Isolina, la ex-figurante, p. 56.
101. Cuéllar, José T.: Baile y cochino, pp. 219-220.
102. Cuéllar, José T.: Baile y cochino, pp. 217-218.
103. Cuéllar, José T.: Los mariditos, p. 109.
104. Cuéllar, José T.: Chucho, el ninfo, p. 7.
105. Cuéllar, José T.: Ensalada de pollos, p. 114.
106. Cuéllar, José T.: Chucho, el ninfo, p. 41.
107. Also described in: García Cubas, Arturo: El libro de mis recuerdos, p. 287.
108. Cuéllar, José T.: La noche buena, pp. 83-85.

109. Cuéllar, José T. Chucho, el niño, p. 24.

110. "A mí me tocó la última, y desde las cuatro de la mañana estuve esperando a que el mentado hereje saliera a misa, y nada, dieron las ocho y el señor en casa; las nueve y lo mismo; las diez y salió a la calle, y dije para mí, a misa de diez, lo seguí y entro, ¿donde le parece a usted que entró? a una peluquería de donde salió a las once, a esa hora yo necesitaba ver por mí, pues como calculará usted, no era justo que por espiar al novio me quedara yo sin misa porque el no había de cargar como yo, con mis once años de purgatorio.

¿Y que hizo usted para no abandonarlo?

"Puse a mi comadre en mi lugar mientras fui a misa de once a la catedral; salí en seguida y mi D. Carlos parado en el atrio, --¿qué ha sucedido? Le pregunté a mi comadre; --No se ha movido de allí. Está usted segura? --Segura. --Pues bien, esperemos porque falta la misa de doce y de doce y cuarto.

"A los tres cuartos echó a andar y nosotros tras él, se paró a saludar a unas señoras....Yo no conozco a las señoras a quienes saludo y no le podré decir a usted que cosa eran;-----

¿Y luego?

"Dieron las doce y dije ahora sí, a misa de doce; oiga usted mi alma; no era yo y me temblaban las piernas; deseaba yo que su Divina Majestad le tocara el corazón y se metiera a la iglesia, porque se me resistía extraordinariamente ir a dar a Rosarito la mala noticia; pero nada, dieron las doce y cuarto y mi hombre parado como si tal misa hubiera en el mundo.

¡"Jesús, María y José de mi alma! ¿Con qué se quedó sin misa?

"Sí, señor; y nada de decir que por enfermedad o por ocupación, nada de eso; no oyo misa porque no le dio gana y porque, no se canse usted, es hereje, es hereje."

Cuéllar, José T.: Chucho, el niño, pp. 250-251.

111. Cuéllar, José T.: Chucho, el niño, p. 159.
112. Cuéllar, José T.: Las gentes que "son así", p. 41.
113. Cuéllar, José T.: Chucho, el niño, p. 195.
114. Cuéllar, José T.: Los mariditos, pp. 124-126.
115. Cuéllar, José T.: Chucho, el niño, p. 169.
116. Cuéllar, José T.: Chucho, el niño, p. 237.
117. Cuéllar, José T.: Ensalada de pollos, p. 74.

Also mentioned in: García Cubas, Arturo: El libro de mis recuerdos, p. 319, and in: González Obregón, Luis: Las calles de México, p. 197.

118. The same history of the convent given in García Cubas, Arturo's El libro de mis recuerdos, p. 319.
119. The amount of money given the clergy discussed in: Fernández de Lizardi, José Joaquín: El Periquillo Sarniento, vol. II, p. 229.
120. Also mentioned in: García Cubas, Arturo, El libro de mis recuerdos, p. 289.
121. Cuéllar, José T.: Chucho, el niño, pp. 83-90.
122. The same holiday celebrations are described in: García Cubas, Arturo: El libro de mis recuerdos, pp. 291-298.
123. Cuéllar, José T.: Chucho, el niño, pp. 260-285  
Ibid., p. 16.
124. ¿En dónde están los seres virtuosos, las

almas puras, los jóvenes sin tacha, los modelos, en fin, que se deben imitar? ¿Será posible que ya no existe nada de eso? ¿Esta es la sociedad? ¿Así son todos? ¿A dónde vamos a parar? ¿En qué época vivimos? Y el amor, y la fe y las virtudes todas ¿a dónde se han refugiado? ¿Qué realismo es este tan espantoso? --- ¡Protesto! --- ¡Yo también! ¡Facundo se equivoca! ¡lo ve todo negro! ¡Exigencia! ¡Mentira!"

Cuéllar, José T.: Los Fuereños, p. 242.

125. "Consolaos, si podéis, estáis en vuestro perfecto derecho: Por nuestra parte creemos no haber pecado contra la exactitud histórica sino en el sentido de haber guardado silencio acerca de más cosas que sabemos todos. ¿Qué en donde están las almas puras? ¿los seres virtuosos? ¿que queréis! los demás se interponen y nos los ocultan."

Cuéllar, José T.: Los Fuereños, p. 242.