

# The Zaragoza organ builder Joseph Francisco Nassarre Cimorra (1701-1737): contributions towards a biography

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**Resumen:** No hay duda de que Joseph de Nassarre era uno de los constructores de órganos más importantes para trabajar en la Nueva España. Así, en primer lugar, el artículo se inicia con un breve resumen de los pormenores de sus dos órganos en la catedral de México, construidos entre 1734 y 1736. A continuación, se ha tenido en consideración la biografía de Nassarre, empezando por el análisis de lo escaso publicado hasta la fecha, complementándolo con la publicación de los documentos en los que se basó dicha información, y, finalmente, agregando nuevas noticias de gran importancia halladas en archivos españoles. Como resultado de esta nueva investigación podemos decir que la familia de Joseph Nassarre vivía en Zaragoza (España), entre 1694 y 1712, y que el organero nació en el año de 1701. Para concluir, basándonos en un vínculo previamente desconocido entre las familias Nassarre y Sesma, sugerimos la capacitación de Joseph Nassarre en el taller de Francisco de Sesma, lo cual podría abrir nuevos caminos para el estudio de los órganos de Nassarre en la catedral de México.

**Palabras clave:** Francisco de Sesma, Joseph Nassarre, México, órgano, Zaragoza.

**Abstract:** There can be no doubt that Joseph Nassarre ranks as one of the most important organ builders ever to have worked in New Spain. Since some readers might be unfamiliar with his life and work, this article will briefly review the circumstances surrounding his organs built from 1734 to 1736 in Mexico City Cathedral. It will then turn to the subject of Nassarre's biography, first summarizing what little has already been published, then supplementing that information by publishing for the first time the documents from which the information had been drawn, and then adding important new data culled recently from archives in Spain. As a result of this latest investigation, it is now possible to situate Joseph Nassarre's family in the city of Zaragoza from 1694 until 1712 and announce Nassarre's birth year as 1701. Finally, based upon a previously unknown link between Joseph Nassarre and the Sesma family of organ builders, it will be suggested that Joseph Nassarre received his professional training from Francisco de Sesma. The hypothesis could open new paths for analysis of the Mexico City Cathedral organs.

**Keywords:** Francisco de Sesma, Joseph Nassarre, Mexico, Organ, Zaragoza.

The two baroque organs at Mexico City Cathedral are the largest to survive in Mexico. Facing each other across a traditional lower choir area, the organs together boast some 90 registers plus Contrás with reed batteries on the four façades and thus constitute one of the finest examples of eighteenth-century Spanish cathedral organs anywhere. In modern times the organs have twice undergone restoration – once in the 1970s by Flen-trop Orgelbauw of Zaandam, Holland after a fire damaged the cathedral's choir area and again just recently by Gerhard Grenzing of Barcelona. Although far from unaltered over the course of time, the organs include a great deal of historic material, much of it dating back to the viceregal era.

Although our knowledge of these instruments has increased exponentially in the last forty years, biographical information concerning their builder, Joseph Nassarre, has remained stubbornly elusive. Indeed a near void in knowledge concerning the builder's personal life has at times led to some rather fanciful theories. It thus seems appropriate to mark the occasion of the organs' latest restoration by adding important new details to the meager biography available so far and in doing so set future investigation on a firm path.

#### JOSEPH NASSARRE IN MEXICO CITY CATHEDRAL

Owing to the considerable confusion surrounding the topic even inside Mexico, a brief review of Nassarre's work in Mexico City Cathedral, and his background as an organbuilder, is merited here. Although the period during which Nassarre was active in New Spain was relatively short –from 1727 to 1737– the importance of his output cannot be overestimated. Before being contracted by Mexico City Cathedral, Nassarre had already built three major organs in New Spain, two for Guadalajara Cathedral and one<sup>1</sup> for Morelia Cathedral (Table 1). Unfortunately these instruments do not survive<sup>2</sup>. Nassarre's work in Mexico City Cathedral lasted three years, from 1733 to 1736. First he was hired to repair an existing Epistle organ

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<sup>1</sup> While the Morelia contract speaks of two organs, it is clear that one is the main organ and the other the *cadereta* (chair organ) of the same organ. Acervo Histórico del Archivo General de Notarías del Distrito Federal (AHAGNDF), Miguel Moreno Vezares (No. 397), vol. 2637 (1731), ff. 292v-297r. I would like to thank the Gobierno del Distrito Federal for providing access to its facilities for the completion of this study.

<sup>2</sup> In Morelia Cathedral, parts of the Nassarre case were reconfigured and reutilized in a twentieth-century organ. A very limited number of other elements also date back to the old organ.

built in Madrid in 1689 by a team led by Jorge de Sesma<sup>3</sup>. The authorities and organists judged the repair to be highly successful and discussions immediately ensued concerning the construction of a new monumental organ for the Gospel side of the choir. Nassarre presented a drawing and a disposition and technical parameters for the new organ were worked out with the organists<sup>4</sup>.

CITY	ORGAN	CONTRACT	COMPLETION	MANUALS/ COMPASS	REGISTER COUNT (contract)	COST in pesos
Guadalajara	Large	16/2/1728	2/1730	II of 47 notes (C,D,E-c3?)	56 half stops/ 35 registers	16,000
Guadalajara	"medium"	16/2/1728	5/1730	I of 47 notes (C,D,E-c3?)	? half stops 21 registers <sup>5</sup>	
Guadalajara	"medium"		2/1731	-	2 registers added	1,000
Morelia (Va- lladolid)		28/11/1731	6/1733	II of 47 notes (C,D,E-c3)	64 half stops (bass 27 / treble 37)	20,000
Mexico City	Gospel	27/5/1734	10/1735	II of 50 notes (C,D-d3) <sup>6</sup>	86 half stops	30,000

(Cont.)

<sup>3</sup> An assessment of the cathedral's organs was ordered on 10 November 1733. Archivo del Cabildo Catedral Metropolitano de México (ACMM), Actas de cabildo, vol. 32, f. 247v. The decision reached was not recorded at the time but is made clear later when the conclusion of an Epistle organ repair by Joseph Nassarre was announced at the chapter meeting of 11 May 1734. Apparently no action had been taken with respect to the other organ(s). ACCMM, Actas de cabildo, vol. 33, ff 23-23v. The frequently encountered idea that Nassarre added a chair organ (*cadereta*) at this time is untenable given that the organ already had one. See PEPE, Edward C.: "An Organ by Jorge de Sesma for Mexico City Cathedral", en *Revista de Musicología*, XXIX, 1 (2006), pp. 127-62. Nassarre did however replace the old *cadereta* with a completely new one during the 1735-36 rebuild of the Sesma organ.

<sup>4</sup> PEPE, Edward C.: "The Joseph Nassarre Organs of Mexico City Cathedral and the Archival Record: Towards a Broadened Sense of Organ Restoration in Mexico", in *Cuadernos del Seminario Nacional de Música en la Nueva España y el México Independiente*, 5 (2010), pp. 16-31.

<sup>5</sup> DURÁN, Cristóbal: "Los órganos de Nazarre en la Catedral de Guadalajara, 1727-1730", in ENRÍQUEZ RUBIO, Lucero (ed.): *4 Coloquio Musicat / Harmonia mundi: los instrumentos sonoros en Iberoamérica, siglos XVI al XIX*, Mexico City, Universidad Autónoma de México, 2009, p. 294.

<sup>6</sup> Both organs have ten extra manual keys that are placed directly to the left of the manual keys and that can be used for playing the Pedal Contrás. A treble manual playing six half registers in a swell box was added to the Gospel organ at the beginning of the 19th century.

CITY	ORGAN	ORGAN	COMPLETION	MANUALS/ COMPASS	REGISTER COUNT (contract)	COST in pesos
Mexico City	Epistle	27/5/1734	10/1736	II of 51 notes (C-d3) <sup>3</sup>	86 half stops (incorporating old material)	18,000

Table 1. Works list of Joseph Nassarre (Zimorra).

It is clear from surviving documents that the new Gospel organ was intended to reinforce Mexico City Cathedral's supremacy over all other novohispanic religious institutions through the construction of an organ that surpassed any other in the viceroyalty including those Nassarre had just built for Guadalajara and Morelia cathedrals<sup>7</sup> but also the instrument built by Félix Yzaguirre for Puebla Cathedral that by 1710 had already surpassed in dimensions the 1695 Sesma organ for Mexico City Cathedral<sup>8</sup>. Furthermore, by the time the contract was signed a complete reconstruction and enlargement of the Epistle organ (that Nassarre had just repaired!) had been added to the work specified in it. Although the contract still talks in terms of a "repair", the idea expressed was to reconstruct the

<sup>7</sup> "Don Joseph Nassarre maestro de hazer horganos... me obligo a executar una obra singular en las Yndias pues ha de tener setenta y nuebe registros de la cariedad antigua y moderna que expresa; cuiu numero y calidad excede al que tengo echo en la yglesia de Guadalaxara en veinte y quatro registros i al de la yglesia de Valladolid [Morelia] en diez y seis...", ACCMM, Fábrica material, Libro 5, f. 1. Although these numbers do not coincide with the contract numbers, the sentiment is clear.

<sup>8</sup> The Puebla organ consisted of 38 bass registers and 44 treble registers or 81 half stops on 2 manuals and Contras of 11 notes with 16-foot Flautado and Bardón on the Great and an 8-foot Flautado and Bardón in the Chair organ. It had a 47-note compass (C,D,E-c3). PEPE, Edward C.: "Innovaciones peninsulares introducidas en la Nueva España para construir órganos: Jorge de Sesma en la Catedral de México (1695) y Félix de Yzaguirre en la de Puebla (1710)", in ENRÍQUEZ RUBIO, Lucero: *4 Coloquio Musicat, Harmonia mundi*, México, Seminario de Música en la Nueva España y México Independiente (Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México), 2009, pp. 261-279. Nassarre did not include manual sixteen-foot Flautados in the Mexico City organs in spite of their monumental size. The Morelia chair organ played an eight-foot Flautado in the organ's rear (processional aisle) façade thus in effect making both the Great and Chair organ true eight-foot divisions. The sixteen-foot Flautados now in the Mexico City organs (in both hands in the Gospel organ and just in the right hand in the Epistle organ) were added at the beginning of the nineteenth century.

Epistle organ to “match” the new Gospel organ that would be built<sup>9</sup>. Thus Mexico City would have not only the largest organ but the *two* largest organs in New Spain. With this initiative, Mexico City Cathedral succeeded in cementing its leadership in the area of organs since no cathedral organs in the viceroyalty would ever again surpass Nassarre’s.

The new Gospel instrument was built first and completed in October of 1735<sup>10</sup>. It included the compass stipulated in the contract (fifty notes - C,D-d3)<sup>11</sup>. Before construction began on the Epistle organ, however, it was agreed that its keyboard compass be enlarged to 51 notes to include the low C# that had been omitted from the Gospel organ. The fact that the Gospel organ was completed first also allowed the organists and Nassarre to refine the disposition of the Epistle organ and “improve on and exceed” that of the Gospel organ<sup>12</sup>. The rebuilt Epistle organ was completed in October of 1736<sup>13</sup>. Historic documents and accounts clarify that at the time both instruments were considered to be the work of Nassarre, even though he had been required to incorporate into his Epistle organ “everything usable from the old organ”<sup>14</sup>. Indeed, the fact that Nassarre felt it necessary to hire additional workers during the reconstruction of the Epistle organ suggests that the project turned out to be considerably more extensive than had been originally contemplated and that, in the end, less of the Sesma organ was included than had been planned<sup>15</sup>.

<sup>9</sup> “[...] y el antiguo [órgano] se ha de ygualar a este que se hace nuevo, y han de quedar los dos uniformes en el todo [...the old organ should match] en teclados registros y fachada a dicho organo nuevo...”, AHAGNDF, Francisco Dionisio Rodríguez (no. 576), vol. 3958 (1734), f. 222v.

<sup>10</sup> On 22 October 1735, Nassarre announced that the organ was finished and asked that it be evaluated by experts and officially accepted by the cathedral. An order was issued for the organists and others knowledgeable in music to evaluate it. ACCMM, Fábrica material, Caja 2, Expediente 9, f. w/o number.

<sup>11</sup> “[...] cincuenta teclas, por los bajos la fa de elami y los dos sostenidos de fefaut y gesolrreut [Eb, F# and G#], y por los tiples do solfaut sostenido y de fasolrre [c#3 and d3]”, AHAGNDF, Francisco Dionisio Rodríguez (no. 576), vol. 3958 (1734), f. 219v.

<sup>12</sup> Juan Téllez Xirón speaks of “Las mejoras y excesos que lleva el organo segundo, que se acabó en el lado de la epistola...”, ACCMM, Fábrica material, Caja 2, Libro 5, f. 42.

<sup>13</sup> ACCMM, Fábrica material, Libro 5, passim.

<sup>14</sup> “...sirviendo del viejo todo lo servible...”, AHAGNDF, Francisco Dionisio Rodríguez (no. 576), vol. 3958 (1734), f. 222v.

<sup>15</sup> ACCMM, Fábrica material, Caja 2, Expediente 9, f. w/o number. (12 March 1736). Additionally, surviving documentation reveals that years later a large amount of old material—most of it presumably attributable to Sesma—was removed from the organ giving us today even less reason for considering the Epistle organ to still be the work of Sesma. ACCMM, Fábrica material, Caja 3, Expediente 4, f. 11v (around October 1800).

Until recently, modern accounts of the Epistle instrument, by contrast, claimed it was still the organ that had been built by Jorge de Sesma in Spain<sup>16</sup>. Based upon their presumed places or origin, the Gospel organ was often denominated the “Mexican” organ and the Epistle instrument the “Spanish” organ<sup>17</sup>. Although it has been common knowledge that Nassarre worked on the Epistle organ, this has been misunderstood, ignored, or downplayed. Finally, however, with the publication of the contract for the Sesma organ for the first time in 2006, the technical parameters of the Sesma Epistle organ and thus the differences between it and Nassarre’s organs could finally be delineated<sup>18</sup>. It was no longer possible to ignore the scope of Nassarre’s rebuild, or the enlargement and reorganization of the Epistle organ and its case necessary in order to match it with his new Gospel organ. Although the idea that the Epistle organ was built by Jorge de Sesma is not without its supporters even today, the discourse surrounding the two organs is thankfully more nuanced now and acknowledging both organs as the work of Joseph Nassarre and seeing them as conforming to the emerging trend in Spain at the time of constructing twin organs instead of large and small organs is a position that is thankfully gaining ground.

In his own time Nassarre was universally recognized not only for the excellence of his work but also for his honesty and dedication to his trade: the organists at all of the institutions involved made it abundantly clear that Nassarre not only met the requirements of his contracts but that he even exceeded them and that the prices he charged were very reasonable in comparison to other builders<sup>19</sup>. In the end, all three cathedrals reward-

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<sup>16</sup> Reading the older literature on the organs in Mexico City Cathedral can be like navigating a minefield for this and for other reasons. For example, the authors of a significant part of the literature embraced art historian Pal Kelemen’s belief that it was customary in Latin America to read the Gospel and Epistle on the opposite sides of the church than was traditional in Europe. In short, they considered the Epistle organ to be the Gospel organ and vice versa. The north-south (i.e. not east-west) orientation of Mexico City Cathedral at times added to the confusion.

<sup>17</sup> See for example ESTRADA, Jesús: *Música y músicos de la época virreinal*, Mexico City, Secretaría de Educación Pública, 1980, pp. 38-51. This idea would be passed from Mexico to Spain. See GONZÁLEZ DE AMEZUA Y NORIEGA, Ramón: *Perspectivas para la historia del órgano español*, Madrid, Real Academia de Bellas Artes de San Fernando, 1970, p. 79.

<sup>18</sup> PEPE: “An Organ”, pp. 127-162.

<sup>19</sup> The principal organist, Juan Téllez Xirón, wrote a fascinating report that includes a rudimentary treatise on organ building. See PEPE, Edward: “An unknown inspection report from Mexico City Cathedral by Juan Téllez Xirón”, in *The Organ Yearbook*, 37 (2008), pp. 29-43.

ed Nassarre with a significant bonus. Today, the mastery of Nassarre's work in Mexico City continues to be acknowledged by those familiar with Spanish organ building<sup>20</sup>.

## JOSEPH NASSARRE IN THE LITERATURE

As mentioned, information concerning Joseph Nassarre's life has been sparse. Because he appears in the weekly *Gacetas de México* (he is one of the few organ builders in that publication to be mentioned by name) as author of the new organs for Guadalajara Cathedral (Document 1)<sup>21</sup>, the builder's activity in Mexico was acknowledged in the modern literature as early as 1923<sup>22</sup> and subsequently in 1934<sup>23</sup>. And although Nassarre's name does not appear in the *Gacetas* entries on the Mexico City organs in either 1735 or 1736 (Documents 2, 3, and 4)<sup>24</sup>, it does appear widely in the cathedral's archive and even on a label in the Gospel organ<sup>25</sup> and his identification as the builder of the organs there has also been acknowledged. Furthermore, all three contracts for the Nassarre organs have been published for some time<sup>26</sup>. As is to be expected, none provides much personal information concerning the builder: he is simply referred to as

<sup>20</sup> "Se trata de instrumentos del más alto nivel y de enorme interés histórico y artístico que además son fiel reflejo del elevado prestigio y calidad que alcanzó la construcción de órganos en el México del siglo XVIII", <http://www.grenzing.com/restauracion.cfm> (accessed 25 April 2014).

<sup>21</sup> DE ARÉVALO, Sahagún: *Gacetas de México*, No. 37 (December, 1730) in *Testimonios Mexicanos: Historiadores*, vol. 4, *Gacetas de México*, Mexico City, Secretaría de Educación Pública, 1949, p. 292.

<sup>22</sup> ROMERO DE TERREROS Y VINENT, Manuel: *Las Artes industriales en la Nueva España*, Mexico City, Banco Nacional de México, 1923, pp. 125-126.

<sup>23</sup> SALDÍVAR, Gabriel: *Historia de la Música en México*, Mexico City, Secretaría de Educación Pública, 1934, pp. 190-191.

<sup>24</sup> DE ARÉVALO: *Gacetas*, Nos. 93 (August, 1735), 105 (August, 1736) and 107 (October, 1736), in GONZÁLEZ, *Testimonios*, vol. 5, p. 275, 356 and 368.

<sup>25</sup> FLENTROP, Dirk Andries: *The Organs of Mexico City Cathedral*, Washington, D.C., Smithsonian Institution Press, 1986, p. 3.

<sup>26</sup> The Guadalajara Cathedral contract has been published only as an excerpt. See CASTRO MORALES, Efraín: *Los órganos de la Nueva España y sus artífices*, Puebla, Gobierno del Estado, 1989, pp. 29-31. The Morelia contract is quoted in full in RAMÍREZ MONTES, Mina: *La escuadra y el cincel: documentos sobre la construcción de la catedral de Morelia*, Mexico City, Universidad Nacional Autónoma de México, 1987, pp. 143-148. The Mexico City Cathedral contract is quoted in full in TOVAR DE TERESA, Guillermo: "Los órganos de la Catedral de México", in *Música y ángeles, los órganos de la Catedral de México*, Mexico City, Sociedad de Amigos del Centro Histórico de la Ciudad de México, A.C., 1983, pp. 39-45.

master “organist”, i.e. organ builder (“*maestro de organista*”) and resident of Mexico City in the contract with Guadalajara Cathedral<sup>27</sup>; master of the art of organ building (“*maestro del arte de fabricar órganos*”) and citizen of Morelia in the contract with Morelia Cathedral<sup>28</sup>; and master organ builder (“*maestro de aser organos*”) and citizen of Mexico City in the contract with Mexico City Cathedral<sup>29</sup>.

In the 1980s, a groundbreaking study of novohispanic organ building written by Efraín Castro Morales presented the first real biographical information concerning Joseph Nassarre. The data was found in two documents encountered in Mexican archives<sup>30</sup>. Neither was quoted in the study and the references necessary to locate them were omitted (they are published here as Documents 5 and 6). The first consists of a precautionary power of attorney regarding testation signed by Nassarre in Mexico City in preparation for a voyage back to Spain in 1737<sup>31</sup>. The information contained in it can be summarized as follows:

- Nassarre was originally from Zaragoza (Aragón, Spain).
- His parents, Joseph Nassarre and Francisca Cimorra<sup>32</sup>, were both deceased.
- He had never married and had no children.
- Nassarre appointed Mexico City Cathedral canon Joseph Codallos y Rabal as both the executor of his estate (in Mexico) and as his sole heir.
- Nassarre was acting as an agent for several individuals in transporting goods, precious metals, and currency from New Spain to Spain.
- Nassarre appointed Francisco Xavier Solanot<sup>33</sup> as his proxy in Spain (in case of Nassarre’s death) for all of the valuables in Nassarre’s possession

<sup>27</sup> AHAGNDF, Felipe Muñoz de Castro (no. 391), vol. 2583 (1728), ff. 57r-61v.

<sup>28</sup> AHAGNDF, Miguel Moreno Vezares (no. 397), vol. 2637, ff. 392v-393v (28 November, 1731). The “*nómina*” appears on ff.-394r-397r.

<sup>29</sup> AHAGNDF, Francisco Dionisio Rodríguez (no. 576), vol. 3958 (1734), ff. 218v-224v.

<sup>30</sup> CASTRO, *Los órganos*, pp. 28 and 39-40. I wish to thank musicologist Gustavo Mauleón Rodríguez for revealing the location in the archive of the two originally unidentified documents.

<sup>31</sup> AHAGNDF, Juan Antonio de la Serna (no. 645), vol. 4428, ff. 57v-58v.

<sup>32</sup> Also appears as Zimorra.

<sup>33</sup> Solanot was from Bujaraloz. He spent time in the New Spain as mayor of Cuicatlán and Teotitlán del Camino (today Oaxaca). Archivo General de Indias (AGI), Contratación



The second document –the last will and testament of Joseph Codallos y Rabal– reveals that Nassarre in fact did die on board ship during his attempted return to Spain. Codallos y Rabal carried out Nassarre’s wishes in New Spain as per his request and Francisco Xavier Solanot did the same in Spain<sup>34</sup>.

## NEW DOCUMENTS

I will now present further documents bearing on Nassarre’s life that have recently come to light in Spanish archives<sup>35</sup>. To begin with, records of the 1737 fleet returning to Spain from Veracruz confirm both Nassarre’s death and his role as shipping agent. A register of goods transported by one of the ships includes instructions to notify one Juan Joseph de Arrambide concerning the collection of merchandise forming part of the account of Joseph Nassarre “who died on the return trip”<sup>36</sup>. Other records clarify that the goods under Nassarre’s care included cochineal, ground cacao, various powders, and jugs –i.e., pottery?– (*jarros*) from Guadalajara as well as silver and silver coins<sup>37</sup>. Francisco Javier Solanot is also mentioned.

Of greater importance, however, is the newly discovered last will and testament of Joseph Nassarre’s father, Joseph Sr., dated 24 June 1712 (Document 7)<sup>38</sup>. Adding considerably to our knowledge of the Nassarre family, it reveals that:

- Joseph Sr. was a carpenter by trade.
- He was a citizen of Zaragoza.
- He was requesting burial in the parish church of San Gil.
- His wife was to make all other decisions regarding his funeral and burial.

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5476, N. 31 and Indiferente 147, N. 107, etc., How the two knew each other and what their relationship was remain to be determined.

<sup>34</sup> AHAGNDF, Juan Antonio Arroyo (no. 19), vol. [illegible], ff. 693r-696r.

<sup>35</sup> I would like to thank both Asmaa Bouhras and Antonio Gracia-Diestre for their research assistance.

<sup>36</sup> AGI, Contratación 2008, Registro del navío Jesús Nazareno, alias La Paz.

<sup>37</sup> *Ibidem*, Registro del navío Nuestra Señora del Rosario and Registro del navío Jesús Nazareno.

<sup>38</sup> Archivo Histórico de Protocolos Notariales de Zaragoza (AHPNZ), José Manuel Sánchez del Costellar, 1712, ff. 395r-397v, (24-VI-1712).

- Joseph Sr. named his five children at the time of his death—“*Josepha Nassarre, Joseph Nassarre, Antonio Nassarre, María Francisca Nassarre y Manuela Nassarre mis hijos*” as heirs to his estate.
- Joseph Sr.’s wife, Francisca Cimorra, was to manage the details of the inheritance as long as she continued to provide for their children.

Finally, a search in the diocesan archives of the city of Zaragoza in the records of the parish of San Gil has revealed both the marriage of Joseph and Francisca on 20 April 1694<sup>39</sup> and the baptisms of six children born to Joseph Nassarre, Sr. and Francisca Cimorra<sup>40</sup>:

- Lamberta Josepha Antonia Gerbasia (19 June 1696, godfather: Joseph Bordera).
- María Francisca Elena (14 April 1699, godmother: María de Nassarre).
- Joseph Francisco (12 February 1701; godmother: María Josepha Coareas and godfather: Matheo Thomas).
- Miguela María (30 September 1702).
- Antonio (13 February 1705, godmother: María Carcas).
- Manuela Josepha (21 June 1710, godmother: Josepha Serrano).

From these two last sources we learn that the Nassarre family lived in Zaragoza and belonged to the parish of San Gil for more than eighteen years from at least early in 1694 (at which time Joseph and Francisca were already parishioners) until Joseph Sr.’s presumed death in 1712. Joseph Sr. hailed from Huesca and Francisca from Tierga. A third document<sup>41</sup> informs us that Joseph Sr. belonged to the carpenters’ Confraternity of

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<sup>39</sup> “*Joseph de Nassarre, mancebo, maestro carpintero, natural de la ciudad de Huesca y Francisca Zimorra mujer moza natural de la Villa de Tierga, parroquianos ambos del Señor San Gil, aviendo precedido dos moniciones canonicas de las tres que dispone el sagrado concilio de Trento, dispensada la tercera por el Señor Vicario General se desposaron ante el Dr. Martin de Viñuales oficial eclesiastico principal del Tribunal eclesiastico a veinte y ocho de febrero de mil seiscientos noventa y cuatro, testigos el Licenciado Pedro Carca, y el Licenciado Martin Joseph de Nassarre, de quien oyeron missa nupcial a veinte de Abril de dicho año.*” Archivo Diocesano de Zaragoza, vol. M-3, *Libro de Matrimonios de la parroquia de San Gil (1648-1723)*, f. 93.

<sup>40</sup> *Ibidem*, vol. B - 3, 1648-1723, *Libro de Nacimientos de la parroquia de San Gil*. The entry for Joseph can be found on f. 119.

<sup>41</sup> AHPNZ, Braulio Villanueva, 1701, ff. 1321v-1324r.

Saint Joseph, and a fourth<sup>42</sup> reveals that Joseph was involved in the administration of the parish of San Gil. Miguela María must have died early since she is not included in Joseph Sr.'s will. María Nassarre and Martin Joseph Nassarre as well as the godparents remain to be identified. Given the number of Nassarre's siblings and the fact that he may have had an aunt and either an uncle or a grandfather, the organ builder presumably still had living relatives in 1737 and it is interesting that he did not choose to name any of them in his will.

### JOSEPH NASSARRE'S TRAINING: AN APPRENTICE OF FRANCISCO DE SESMA?

Joseph Sr.'s will, although short and straightforward, does include one other detail that is potentially of the greatest interest. As was common practice at the time, Joseph Sr. appointed tutors for his children—a surviving parent could die unexpectedly or remarry and neglect his/her first family—and among the five individuals Nassarre named (including his wife) we find a Francisco de Sesma. This action took on particular importance when María Cimorra died only four months later on 21 October 1712 thus orphaning Joseph at the age of eleven. Francisco de Sesma was also named executor of María's will<sup>43</sup>. Although not identified in either document, it seems reasonable to conclude, indeed it would be difficult not to do so under the circumstances, that the person in question was the son of Josepe de Sesma and half-brother of Jorge. A connection between the Nassarre and Sesma families is previously undocumented but should come as no surprise given where and when Joseph Nassarre grew up. The documentary evidence now suggests that, unless Nassarre left his home city for his professional training, he studied with Francisco de Sesma.

Joseph would likely have entered into apprenticeship somewhere around 1708 at which time Francisco had been following his father's footsteps<sup>44</sup> as head of the Sesma workshop already for eight years<sup>45</sup> and would have been an ideal candidate for taking on the youngster as an apprentice.

<sup>42</sup> *Ibidem*, 1705, ff.607r-611v.

<sup>43</sup> ADZ, Parroquia de San Gil, Libro D-3, fol. 183.

<sup>44</sup> CALAHORRA MARTÍNEZ, Pedro: "Un siglo de vida y trabajo de los organeros zaragozanos Sesma (1617-1721)", in *Anuario Musical*, 38 (1983), pp. 19 and 36-38.

<sup>45</sup> Francisco would continue to work as an organbuilder until his death in 1742. GONZALO LÓPEZ, Jesús: *Catálogo de órganos históricos en Teruel*, Zaragoza, Gobierno de Aragón, 2012, p. 115.

Indeed, it could have been through this training that the Joseph Sr. came to know the Sesma family<sup>46</sup> and eventually to trust Francisco enough to name him as tutor of his children. It is also possible that the relationship between the Nassarre and the Sesma went back further –perhaps Joseph Sr. had collaborated with Francisco de Sesma on projects through the construction of organ cases and it was through this relationship that Joseph came to study organ building–.

One of the perplexing issues with Joseph Nassarre has always been the absence of any trace of his organ building in Spain. This situation has left scholars wondering how an apparently unproven builder was able to obtain as prestigious a contract as the one with Guadalajara Cathedral. We also now know that the organ builder was only 26 at the time. Given that Mexico City cathedral canon Joseph Codallos y Rabal was named Nassarre's sole heir, it has been suggested that the two had a personal relationship and that Codallos y Rabal helped Nassarre to obtain work when he arrived in New Spain<sup>47</sup> and this may be true. But the career path of Jorge de Sesma may also shed light on the silence surrounding Joseph Nassarre. Jorge did not set out to build an instrument on his own until 1687 when he was already 27 years old. Could Joseph Nassarre have followed a similar path that involved working with Francisco de Sesma in his workshop on the Plaza del Carbón (today Sas) and waiting until the age of 26 to abandon it? Is this the reason he has remained invisible in Spain? Of course it is also possible that Joseph trained with Francisco and left Zaragoza earlier or he may even have been trained elsewhere, but why we have not yet found instruments built by him or any mention of Nassarre remains perplexing. This crucial point needs to be clarified to the degree that it can be but for the moment we have at least a reasonable hypothesis.

## CONCLUSIONS AND QUESTIONS

The information presented here offers new insights. Nassarre's study with Francisco de Sesma, for example, would have created a very particular context for Nassarre's experiences in Mexico City Cathedral since the Sesma Epistle organ that Nassarre first repaired and then completely

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<sup>46</sup> Seven children of Francisco de Sesma and Josepha Inoges were baptized in the parish of San Felipe in Zaragoza where Francisco had his workshop between the years of 1703 and 1723. ADZ, *Libro de nacimientos de la parroquia de San Felipe*, Tomo 5 (1683-1742).

<sup>47</sup> CASTRO, *Los órganos*, p. 29. The circumstances of the three contracts and of the individuals involved still require thorough study.

rebuilt had been constructed under the leadership of his mentor's older half-brother, Jorge de Sesma. And although doubt has arisen as to whether that organ was typical of organs built by the Sesma family given that it was built in Madrid and in cooperation with Tiburcio Sanz (trained in Málaga by a Catalan builder) and the young Joseph de Mañeru from Navarra, as well as with the consultation of royal organist Joseph Sanz who had worked in Seville and Toledo<sup>48</sup>, Nassarre's encounter with the organ would in any case (certainly on a personal level) have been a fascinating one. More importantly, the training of Nassarre by Francisco de Sesma would suggest a new perspective on the current Mexico City Cathedral organs, one requiring their reexamination in the light of the organbuilding practices of the Saragossan master. A comparative study of the two builders' outputs, for example, could determine whether Sesma's work offers any significant insights into Nassarre's conception of organbuilding and his construction methods.

In spite of the considerable advances presented here, questions remain. Was Joseph Nassarre the organ builder related to Pablo Nassarre the theorist? We have seen that there was at least two other member of Joseph's family in Zaragoza at the time –María and Martin Joseph–. Perhaps there were more. Clearly, further research is needed in order to fill in the remaining lacunae in our knowledge of Nassarre's life, training and activities in Spain, as well as to clarify issues concerning relationships between the Nassarre and Sesma families.

## APPENDIX

### Document 1

#### *Gacetas de México*, Núm. 37 (December 1730)

*“Guadalaxara-Ya ha hecho entrega el Maestro Don Joseph Nazarre del famoso Organano grande de la Santa Iglesia Cathedral, que finalizó este año con general honorífica aprobacion de ocho de los más científicos Sugetos en la facultad, de quienes ha merecido muchos, y muy debidos aplausos, por lo acertado de la obra, que ha tenido de costo mas de veinte mil pesos, y se compone de una muy lucida caja de dos fachadas de finas, é incorruptibles maderas, que con sus remates toca en el medio punto: proporcionado secreto de menos de tres varas de longitud, y dos de latitud, en que artificiosamente están bien distribuydas quarenta y siete canales, cerradas con*

<sup>48</sup> PEPE, “An Organ”, pp. 127-162.

*otras tantas supapas [sic], y sus muelles correspondientes, con que sin desperdicio del viento, que (quatro fuelles de marca mayor, que están en lo interior del Organo, y lo producen de alto á baxo) ministran el necessario para 2 mil 226. flautas, de que se forman sonoras, y dulces misturas, como son Flatuados [sic] Octavas, Dozenas, Quinzenas, Decisetenas, Decinovenas, Cimbaldas, Ventidocenas, ó Llenos, Nazardos, Cornetas, Trompeta Real, Bajoncillos, Clarines, Trompeta magna, Chirimia, Oboe, voces naturales, y fictas, todo muy bien ordenado en tono muy conveniente, el temple proporcionado, por aver observado el Autor en él la distribucion, ó particion del Coma, segun D. Pedro Serone [=Cerone] de Bergamo á el cap. 8 [should read 9] libro 21. Pla. 145 [should read p. 1045].”*

## Document 2

### **Gacetas de México, Núm. 93 (August, 1735)**

*“El 15. celebró la Santa Iglesia Metropolitana (erigida año de 1534) su Fiesta Titular con la solemnidad correspondiente á dia tan grande, y asistencia de S. Exc. Illma., Real Audiencia, Tribunales, Ayuntamiento, Religiones, sus Prelados, Nobleza, y gran concurso: Haviendose estrenado á sus primeras Visperas muchas de las ochenta y seis Mixturas, de que se compone el Secreto del nuevo famoso Organo, que (sobre la, tambien nueva, ayrosa, fornida, bien gravada Cornisa, con sus corredores, passamano, balaustres, y plintos de laton finissimo, dá vista á la Nave processional del lado del Evangelio) llena todo aquel buque, y empinandose sube hasta passar los terminos del medio punto, ostentando por uno, y otro lado, assi lo sonoro, y suave de sus voces, como la hermosura, y bien tallado de sus vistas; Obra, que puede competir con las mas sumptuosas de Europa, no quedando duda en que concluido el de enfrente, que será de igual estatura, molduras, armonia, y fachada, ya que no sus Ecos, se percibirán en lo mas distante, y retirado sus aplausos”.*

## Document 3

### **Gacetas de México, Núm. 105 (August, 1736)**

*“El 15. se estrenó el exquisito, costoso, y rico Ornamento entero, y Palio con baras de plata, que para este dia de su Titular dió nuestro Ilmo. y Excmo. Señor Arzobispo Virrey, á su Metropolitana, en cuyo Choro quedan ya en perfección finalizadas las Tribunas por uno y otro lado, y puesto y estrenado en el de la Epistola el otro armonioso Organo, que en las Visperas, Maytines, y en la Missa sonó alternativamente con el que tiene enfrente, y se espera su entrega para dar razon á punto fixo de su escultura, mixturas de su composicion, y de su costo”.*

**Document 4****Gacetas de México, Núm. 107 (October, 1736)**

*“Los dias 10. y 11. se hizo entrega de los dos sumptuosos Organos de esta Metropolitana, que consta cada uno de primorosa y bien tallada Caixa de ricas, y exquisitas maderas, tienen diez y siete varas de alto, y onze de ancho, y haziendo asiento en la hermosa Tribuna, llenan todo aquel hueco, y suben hasta arriba del medio punto, que á el sitio corresponde: y su formal composicion se reduce á un capaz secreto suficiente, á que suene por ambas cistas al impelido viento, que despiden cinco Fuelles de marca mayor, que lo comunican de alto á baxo, sin ser vistos, ni oidos, por ser contenidos en lo anterior, y mas alto de las Caxas, que son tan corpulentas, que cada una encierra en lo interior, y en sus fachadas tres mil trescientas y mas de cincuenta Flautas, de que se forman las armoniosas mixturas de Flautados llenos, Cornetas, Trompetas, Clarines, Nazardos, Ecos, Tambores, Campanas, Cascabeles, Violines, Flavioletes, Bajonzillos, y todo lo demás que constituye un Organo, con todos sus cabales”.*

**Document 5****Mexico City. Power of attorney given by Joseph Nassarre to Joseph Codallos y Rabal for the purpose of testation. AHAGNDF, Juan Antonio de la Serna (no. 645), vol. 4428, fol. 57v-58v (28-February-1737)**

*“[In the margen: Poder para testar fecho en pliego del sello segundo corriente] En el nombre de nuestro señor dios todo poderoso y con su gracia amen: notorio sea a los que vieren este publico ynstrumento de poder para testar, como yo don Joseph Nasarre originario de la ciudad de Saragosa en el reino de Aragon, hijo lexítimo de lexítimo matrimonio de don Joseph Nazarre y doña Francisca Simorra mis padres y señores defunttos que Dios aia vezinos que fueron de dicha ciudad de Zaragoza, i yo a el presentte de esta de Mexico y proximo a hazer viaje a los reinos de españa en la presentte flota surrtta en el puerto de la Veracruz, estando en pie sano del cuerpo en mi entero juisio cumplida memoria y entendimientto natural. Y creiendo como firme y verdaderamente creo y confieso el yncomprehensible misterio de la santísima trinidad padre, hijo, y espiritu santto, tres personas realmente distintos y un solo dios verdadero, y en todos los demas misterios y sacramenttos que tiene cree confiersa y enseña nuestra santta madre yglesia catholica apostholica romana rejida y governada por el espiritu debajo de cuiá fee y creensia e vivido y con su dibina gracia protexto vivir y morir como catholico y fiel christiano, ymbocando como lo hago por mis interseores abogados y medianeros, a la Virgen Santta María nuestra señora consebida sin la culpa original, a el glorioso patriarcha señor San Joseph su dignísimo y castísimo esposo. Santo de mi nombre, a el ángel de mi guarda y demas de mi debosion para que yntersedan con nuestro señor Jesuchristo perdone mis graves culpas y ponga mi alma en carrera de Salbasión, y temiendome de la muertte cosa natural a toda vivientte*

criatura, su hora ynsiertta deseando no me coja desprebenido en las cosas del bien de mi alma y descargo de mi consiensa, digo que por quantto estas las tengo conferidas con el señor doctor don Joseph Codallos y Rabal prebendado de esta santa yglesia cathedral, a quien he deliberado dar poder para testar, mediante a que mis ocupaciones no me dan lugar a disponer mi testamento, y poniendolo en execusion por el presentte y como mejor aia lugar. otorgo que doy mi poder cumplido, tan [f. 58r] bastantte quantto por derecho se requiera y sea nesesario, a el referido señor doctor don Joseph Codallos. expesialmentte para que por mi y en mi nombre despues de mi fallessimiento y dentro del termino que dispone la ley treinta y tres de toro y aunque sea pasado haga ordene y disponga mi testamento con todas las clausulas mandas y declaraciones que le tengo comunicadas, que de la suertte forma y manera que lo huviere y otorgare de esa misma quiero balga y se cumpla por tal mi testamento como si por mi fuera fecho y otorgado=Y cuando la dibina magestad de dios nuestro señor fuere serbido a llebarme de esta presentte vida mi cuerpo sea sepultado en la yglesia capilla parte y lugar en donde mi muertte acaesiere y paresiere a mis albbaseas a cuia disposiön y arbitrio lo dejo con lo demas tocante a mi funeral y entierro [entre renglones: y mandas forsosas]=Declaro soy libre de matrimonio y siempre lo he sido y no he tenido ni tengo ningunos hijos naturales que puedan repetir derecho a ninguna parte de mis vienes=Declaro asimismo que en el viaje, que pretendo hazer en la presentte flota a dichos reinos de Castilla, llebo a mi cargo diferentes yntereses pertenesienttes a distinttos ynteresados en la conformidad que constara en el quaderno que se hallara adjuntto con la copia que de este poder se me diere; y por si dios nuestro señor fuere serbido el que me acaesca la muerte en la mar, ordene que asi estos yntereses como todo lo que se reconocere ser pertinesiente a mis vienes, se entregue a don Francisco Xavier Solanot que oy reside en los reinos de Castilla, para que este cumpla con la puntual entrega a los dueños de dichos caudales, y con las ordenes que en orden a lo que condujera a mis vienes se le partisipare por dicho señor doctor como que a su confiansa dejo el destino del descargo de mi consiensa= Y para cumplir y pagar este poder y testamento que en su virtud se hiziere nombró por mi albbasea thenedor de vienes al dicho señor doctor don Joseph Codallos y Rabal, y en prebension de que mi fallessimiento pueda caeser en la mar o en dichos reinos de España nombro tambien por mi albbasea thenedor de vienes a el referido don Francisco Xavier Solanot, con la calidad de que este se sujette a las ordenes de dicho señor doctor en cuia atension les confiero el poder y facultad que de derecho se rrequiera y sea nesesario para que entren en todos mis vienes los ymbentarien rematen y vendan en almoneda publica o fuera de ella y hazen de dicho cargo todo el tiempo que nesesitaren aun que sea pasado el termino dispuesto por derecho porque el mas que nesesitaren ese les prorrogo y alargo en debio forma= y en el remaniente que quedan de todos mis vienes deudas derechos y acciones y otras cosas qualesquier que directa o transbersalmentte me toquen y pertenescan del tiempo de mi fallessimiento ynstituio y nombro por mi unico lexitimo y unibersal heredero a el dicho sseñor doctor don Joseph Codallos y Rabal para que lo que asi fuere lo aya gose y herede con la vendision de dios nuestro señor atentto a no tener como declaro no tengo otros herederos forsosos acsendenttes ni desendenttes, que conforme a derecho me puedan y deban herdar=Y por el presentte reboco anulo doy por ningunos y de ningun valor [f. 58v] valor ni efectoo todos y qualesquier tes-



*tamenttos cobdisilos poderes para testar memorias y otras ultimas disposiciones que antes de esta aia fecho y otorgado por escripto, de palabra, o en otra forma para que no balgan ni hagan fee judicial ni extrajudisialente salbo este poder y el testamento que en su virtud y portimera [sic] voluntad. que es fecho en la ciudad de Mexico en veintte y ocho de febrero de mill setesienttos treintta y siete años=e Yo el escribano doy fee conosco a el otorgante y que a lo que notoriamente parese esta en su entero juisio cumplida memoria y entendimientto natural en pie y sano del cuerpo que asi lo otorgo y firmo siendo thestigos Phelipe Vello escribano Real, don Juan Manuel de Thorralba don Nocolas de Laya. Miguel de Olmedo y Bernabe Zambrano vezinos de esta dicha ciudad=entrerrenglones=y mandas forsosas=*”.

### Document 6

**Mexico City. Last will and testament of Joseph Codallos y Rabal [excerpt]. AHAGNDF, Juan Antonio Arroyo (no. 19), vol. [illegible], ff. 693r-696r (September, 1754)**

*[...] 7.a Declaro, que por el año de mill setecientos treinta, y siete, estando don Joseph Nazarre proximo para emprender, como emprendiô viaje a España, otorgô poder para testar en que me nombrô por su fidey comissario, y pusso â mi cuidado los demas cargos, que en el se expressan, confiriendole las mismas facultades â don Francisco Xavier Solanot de el Orden de Santiago, y comissario de Guardas del Rey, para en el casso, que con efecto se verificô de su fallecimiento, durante la navegacion, al salir de la Canal de Bahamâ, y haviendo en su conformidad, el dicho segundo fidey comissario otorgado en España el testamento de dicho defuncto, y recojido, y asegurado de el caudal, que transportava solo aquel de que me dio havisso, y tambien de que el recîduo havia sido el de cinco mill ochocientos, y quarenta pessos, que havia puesto en poder de don Juan Joseph de Arrambide vecino de Cadiz, quien embio quenta formal de quanto por pertenecienta â dicho defuncto entrô en su poder, sacando por resulta los mismos cinco mill ochocientos quarenta pessos de moneda provincial, que mantendria â mi dispocicion, declaro, que con esta cantidad, y aquellas otras, que aqui recaude de aquellas dependencias, que al tiempo de su viaje a favor suio dexo contrahidas dicho Nazarre, di yo el testador cumplimiento â lo que en este reyno era de mi cargo, que assi estâ constante de los papeles, recados conducentes â ello, en su correspondiente legajo â que me remito, el qual se encontrará entre los demas, que de igual naturaleza solo están en mi poder[...]*”.

### Document 7

**Zaragoza. Last will and testament of Joseph Nassarre, Sr. AHPNZ, José Manuel Sánchez del Costellar, 1712, ff. 395r-397v, (24-June-1712)**

*“Y eadem die loco yo Joseph Nasarre maestro carpintero vezino de la ziudad de Zaragoza estando emfermo y a dios nuestro señor las gracias en mi bueno y entero juicio firme memoria y palabra manifiesta revocando etc de nuebo hago y disponga el*

*presente mi testamento y postrimera disposicion de todos mis bienes y hacienda assi muebles como sitios etc en la forma y manera siguiente*

*Primeramente encomiendo mi alma a dios nuestro señor etc.*

*Item quiero y es mi voluntad que siempre y quando dios nuestro señor dispusiere yo baya de morir mi cuerpo sea enterrado en la yglesia parrochial del señor San Gil de esta ciudad en la parte y puerto que a Francisca Cimorra mi mujer parecera y que en la dicha yglesia sean hechas mis defunsion nobena y cabo de año y para ello quiero se tome de mis bienes y hacienda la cantidad de dinero que a la misma Francisca Cimorra mi muger sera bien vista*

*Item quiero se digan y zelebren por mi alma las misas y sufragios que a la dicha Francisca Zimorra mi muger parecera y sera bien vistas*

*Ytem quiero se paguen mis deudas etc.*

*Ytem deyo por parte y derecho de legitima herencia de todos mis bienes y hacienda assi muebles como sitios etc. a Josepha Nassarre, Joseph Nasarre, Antonio Nasarre, Maria Francisca Nassarre y Manuela Nassarre mis hijos y de la dha Francisca Zimorra mi mujer y a qualesquiere parientes mios y personas otras que parte y dre- [395v] cho de legitima herencia en dhos mis bienes y hacienda pueden pretender y alcanzar cada cinco sueldos jaq.s por bienes muebles y otros tantos por bienes sitios.*

*Ytem Satisfechas y pagadas todas las cosas por mi de parte de arriba dispuestas y ordenadas de todos los otros bienes mios assi muebles como sitios etc. de los quales en este mi testamento no he hecho particular mencion los quales etc. dexolos todos de gracia espezial y de aquellos heredera mia universal hago e, instituyo a la dha Francisca Zimorra mi muger para que haga y disponga de todos los bienes comprehendidos en esta mi universal herencia a su utilidad y beneficio como de bienes y cosa suya con obligacion empero y no sin ella a haver de criar y alimentar a los dhos Josepha, Joseph, Antonio, Maria Francisca, y Manuela Nassarre mis hijos y suyos dandoles de comer, vestir y calzar sanos y enfermos ministrandoles medico y medicinas y lo demas nezesario para el sustento de la vida humana sin contarles por dhos alimentos cantidad ni cosa alguna haun con obligacion y no sin ella de saver de disponer de todos los bienes comprehendidos en esta mi universal herencia en los dhos Josepha, Joseph, Antonio, Maria Francisca y Manuela Nassarre mis hijos dando a qual mas a qual menos a qual todo y a qual nada en los tiempos y de la forma y mandera que le parecera y sera bien visto.*

[f. 396r] *Ytem finalmente dexo y nombro en tutores y curares de las personas y bienes de los dichos Josepha, Joseph, Antonio, Maria Francisca y Manuel Nassarre mis hijos y en executores del presente mi testamento y en exoneradores de mi alma conciencia a la dicha Francisca Cimorra mi muger a las lizenziados don Manuel de Pan y Vino, don George Berges, don Juan Anttonio Anador y Gintto presbyteros beneficiados de la yglesia parrochial del señor San Gil de dicha ciudad y a Francisco de Sesma vezino de la presente ciudad a los quales conformes o a la mayor parte doi todo el Poder que a executores testamentarios, tutores y curadores segun los fueros y obserbancias del presente Reyno de Aragon derecho o en otra manera darles puedo*

*Este es mi ultimo testamento y postrimera disposicion de todos mis bienes y hacienda assi muebles como sitios derechos instancias y acciones done quiere havidos y por haver el qual quiero que valga [396v] bor via derecho de testamento codicillo o otra ultima disposicion que mejor segun los fueros y obserbancias del presente Reyno de Aragon derecho o en otra manera valer quede.*

*Testes el licenciado don Juan Antonio Anadon y Ginto presbytero y Miguel Garcia residente en la ziudad de Zaragoca*

*yo Joseph Nassrre [sic] otrogo [sic] lo dicho*

*yo el lizenziado Juan Antonio Anadon y Ginto soy testigo de lo dicho*

*yo Miguel Garcia soy testigo de lo dicho*

*Doy fe que en esta escritura no hay quesalbar segun fuero del Reyno de Aragon="*

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