

PUERTO RICAN HERITAGE

A BLENDING OF CULTURES

NACOPRWSOCAL

OCTOBER 2020



ENCOUNTERING DIFFERENT CULTURES

TAINO ARAWAK INDIGENOUS
PEOPLE

PRIOR TO 1493

1493

SPANISH ENCOUNTER AND
CONQUEST
ENSLAVED TAINOS
FREE AFRICANS

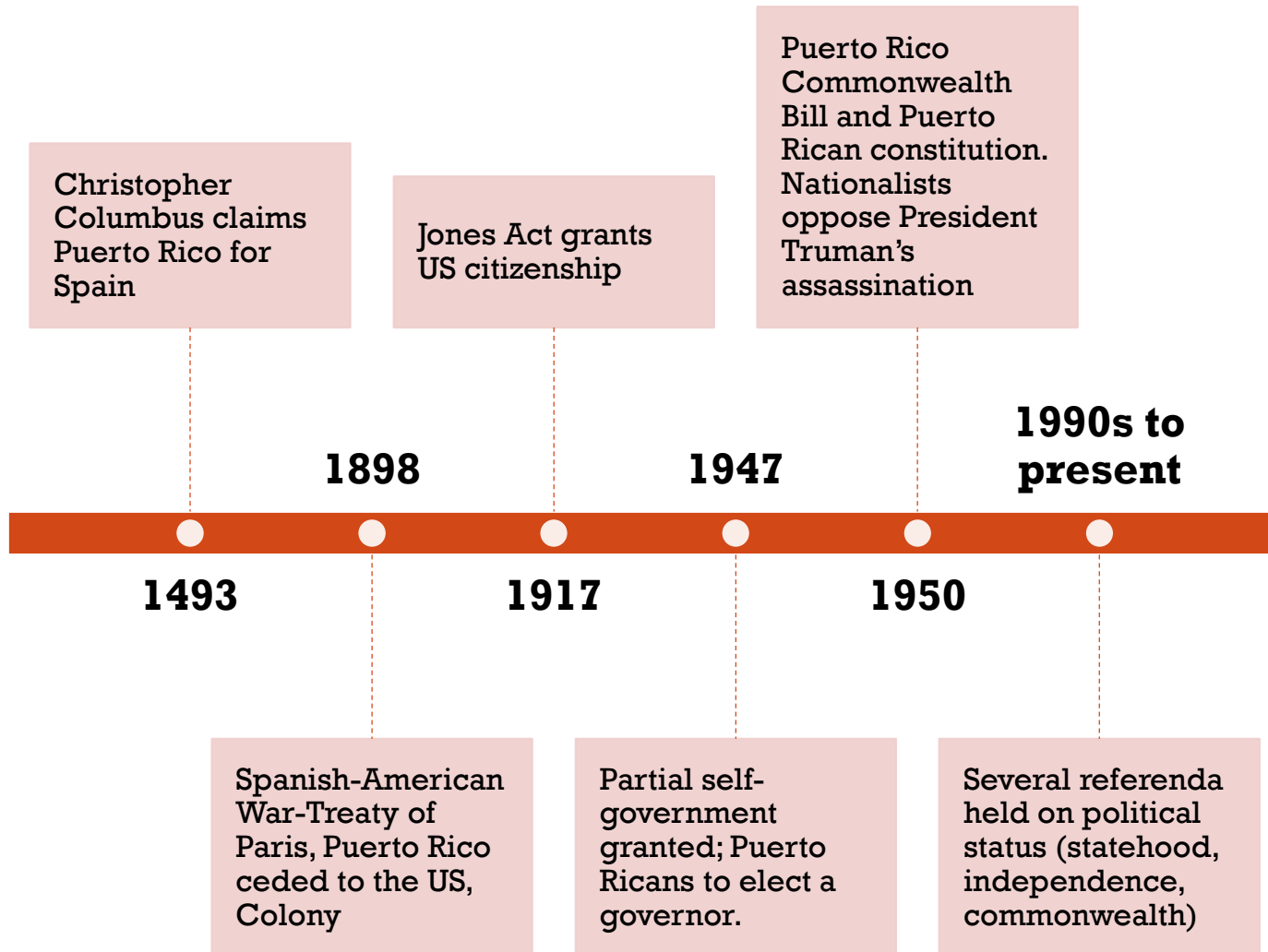
ADVENT OF AFRICAN SLAVERY
TAINO AND AFRICAN REVOLTS

1508

OTHER EUROPEANS, AND
AMERICAN INVASION

1800





TIMELINE OF PUERTO RICAN POLITICAL HISTORY



**HOW SO MANY
CULTURES
BECAME ONE**



INTRODUCTION

IN CELEBRATION OF PUERTO RICAN HERITAGE

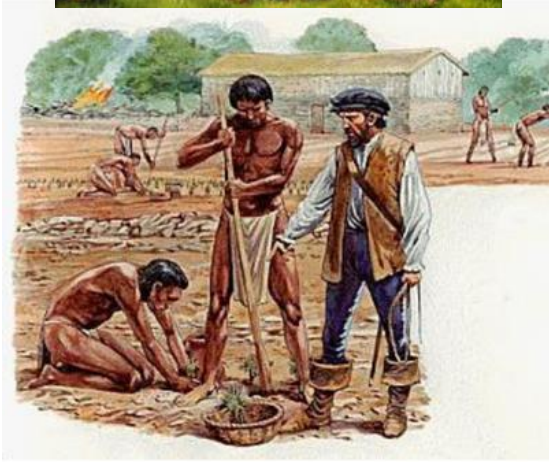
Goal: Highlight how various cultures contributed to

- History
- Music
- Arts and Crafts
- Language and Literature



HISTORY-TAINOS

- **Arawak language**
- **Farmers and fishermen/women**
- **Religion-spiritism**
- **Music, dance and instruments**
- **Foods, flora and fauna and language**
- **Made Slaves by Spanish**
- **Many died from disease and abuse**
- **Female blood and cultural heritage**
- **Some effort to revitalize as a people**



TAINO HERITAGE



TAINA WOMEN



Made blankets, hammocks, Naguas, weaved baskets.”
Naguas were long cotton skirts worn without a top, according to woman's status; the longer skirt, the higher the status

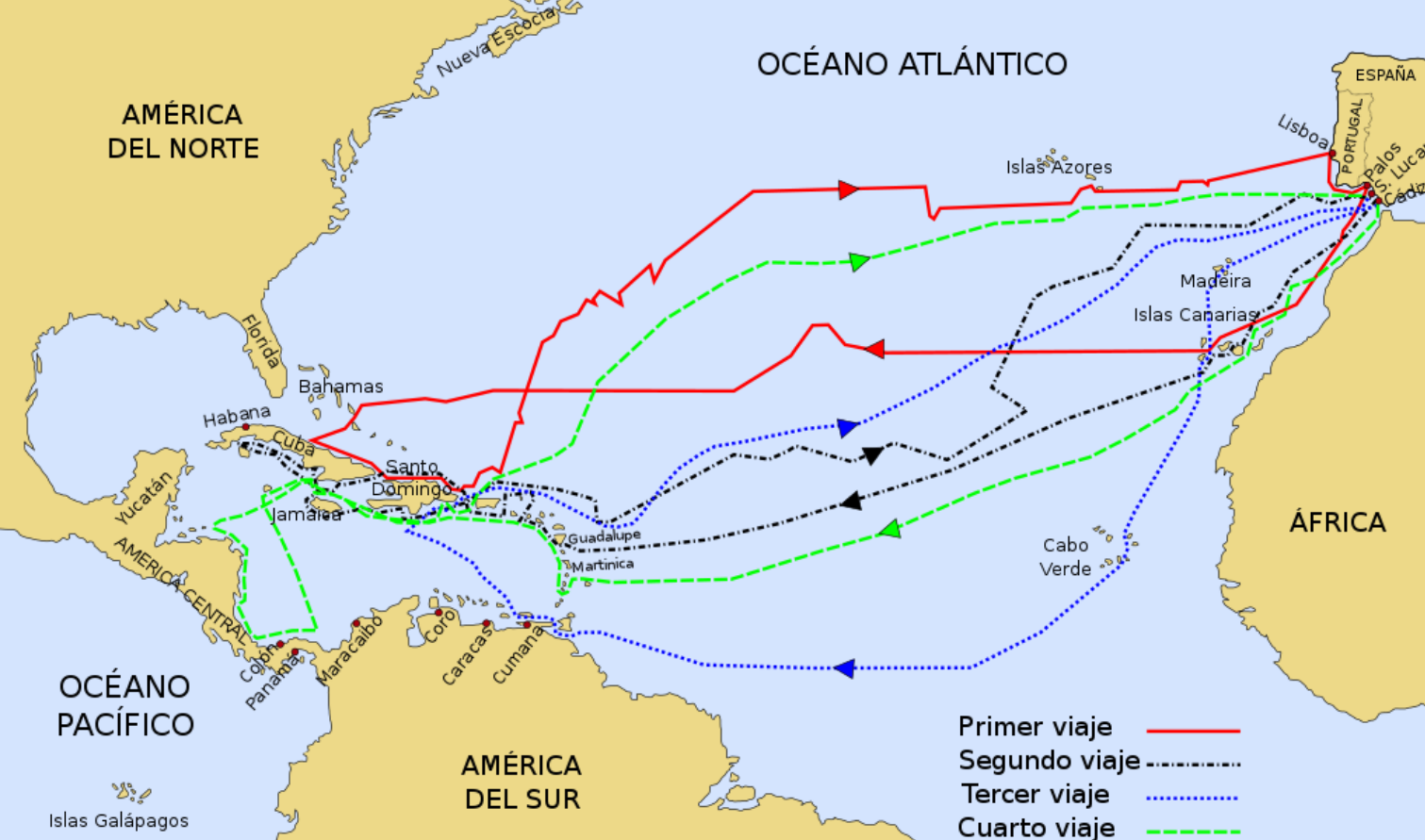
Villages ruled by a cacique. Next in line to become a chief was the oldest son of the sister of a deceased cacique. Taínas also became notable *caciques*

Wives found buried with husbands

- **Cacica Yuisa-1490s:** It is said she lived in the region near Loíza Aldea, which was later named after her. She was married to a Pedro Mejias, a free Black man who traveled with Ponce de Leon.

- Source: Wikipedia, History of Women in Puerto Rico
[https://en.wikipedia.org/wiki/History_of_women_in_Puerto_Rico#The Ta%C3%ADno women](https://en.wikipedia.org/wiki/History_of_women_in_Puerto_Rico#The_Ta%C3%ADno_women) (retrieved 10.08.20)





SPANISH INVASION AND CONQUEST





TIMELINE OF SPANISH PUERTO RICAN HISTORY

- 1493 Columbus' fleet arrives on shore to conquer
- 1508 Ponce de Leon 1st governor- colonization
- 1765 Alejandro O'Reilly created economic reforms and increased Spanish immigration
- 1815 Cedula de Gracias immigrants from France, Corsica, Ireland, Germany, Great Britain and Italy
- 1820 US major trade with PR and Cuba
- 1850 Julio Vizcarrondo abolitionist
- 1860s Betances, De Hostos seek Independence
- 1869 Grito de Lares and Borinquena anthem
- 1880s Puerto Ricans and Cubans conspire against Spain from New York
- 1897 Charter of Autonomy from Spain
- 1898 Spanish American War

SPANISH HERITAGE



- Columbus took Taínos; gold, & plants to Spanish Monarchy- cultural fusion begins
- Exploration, colonization and exploitation
- Land grants given to royalty to colonize
- Coffee, sugar, bananas, and plantations were developed by people from Spain (Canary and Balearic Islands, Andalucía, Galicia, and Catalunya); other European countries
- Language of Canary Islanders and Andalucía
- Criollos adapted to the Island, solidifying a sense of nationality different from Spain
- Independence movement tied to abolition





SPANISH CULTURAL REFLECTIONS



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WOMEN OF SPANISH DESCENT

Language, customs, crafts, agriculture, cuisine, rearing, curing, sewing/embroidering

- ***Lola Rodríguez de Tió-1843***: Spanish descent;
suffragist/abolitionist/independentista and author who wrote La Borinqueña- anthem

According to ...legend, when British troops surrounded San Juan in 1797, townswomen formed a prayer procession (rogativa) marching, carrying torches, and praying...the British navy thought the torches were Spanish military. By morning, the British were gone, and the city was saved from invasion.

NON-SPANISH WOMEN

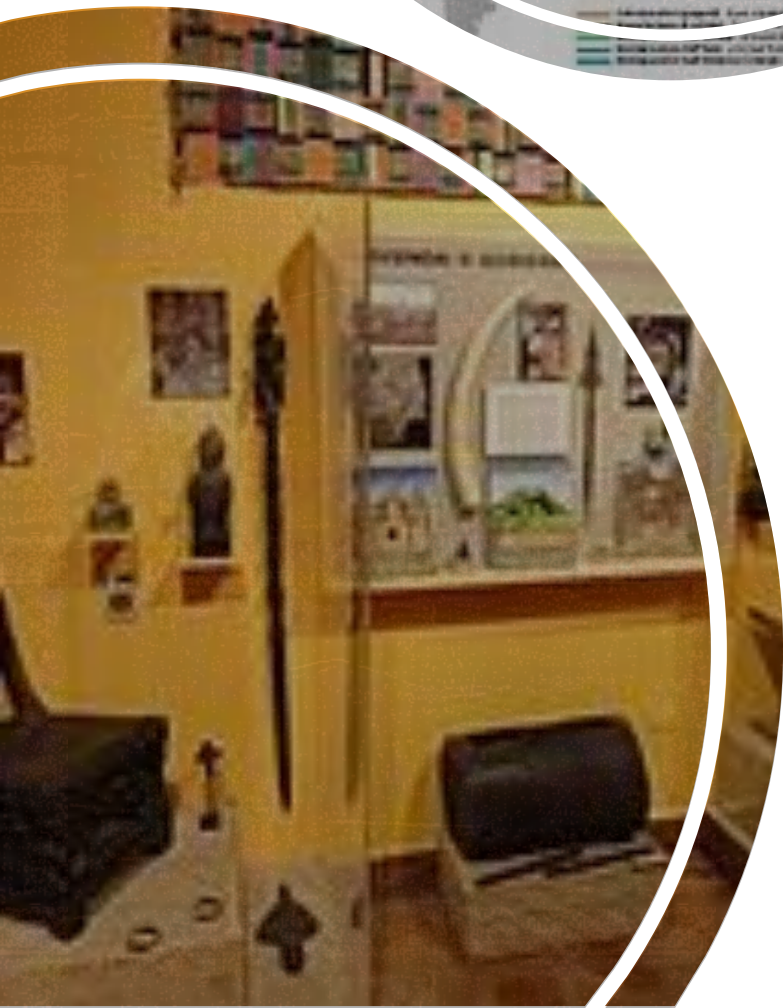
Families with women from Corsica, France, Ireland, Germany settled in Puerto Rico.

Development of tobacco, cotton, sugar industries.

Intermarried with population, adopting language and customs, while influenced foods and the arts

- **Mariana Bracetti-1825** Corsican descent; independista, first Puerto Rican flag
- **Edna Coll-1906** Irish descent; educator; author founder Academy of Fine Arts in Puerto Rico





ADVENT AND END OF SLAVERY



TIMELINE OF AFRO-PUERTO RICAN HISTORY

- 1493- First Blacks-Libertos came with Columbus
- 1508 -1st enslaved Africans
- 1509 -Juan Garrido* and Pedro Mejías (marries Cacica Yuisa)
- 1514 -1st Black and Taino slave revolt
- 1530 -1,523 enslaved Africans in Puerto Rico
- 1673 - census 1,791 free blacks, 667 slaves
- 1775-1873- slave revolts (22 reported)
- 1848 - Spanish Banda Contra La Raza Africana control Blacks
- 1855 - Abolition Society pressures Spain to end slavery
- 1869 – census 237,711 free blacks, 39,069 slaves
- 1870 - Moret Law-- free womb law
- 1873 - Slavery abolished completely
- 1950s -League to Promote the Advancement of Blacks

*1509 Juan Garrido- first free black man to set foot...; was a conquistador part of Juan Ponce de León's entourage. Born on the West African coast, son of an African king. He joined Ponce de León to explore Puerto Rico and prospect for gold. In 1511, fought under Ponce de León to repress the Carib and the Taíno, who had joined forces in Puerto Rico in a great revolt against the Spaniards (https://en.wikipedia.org/wiki/Afro-Puerto_Ricans)



AFRICAN ORIGINS

- First African came as slaves or free men in expeditions
- Africans slaves brought to replace Taínos, diminished by disease, warfare, & abuse
- From Western Sudan-Mandinga and groups from Senegal/Gambia region, Fanti of Gold Coast and Yoruba and Igbos from Dahomey and Nigeria
- Spain color caste system: Skin tone and hair texture determined social and economic worth
- Despite racism, advances & cultural contributions

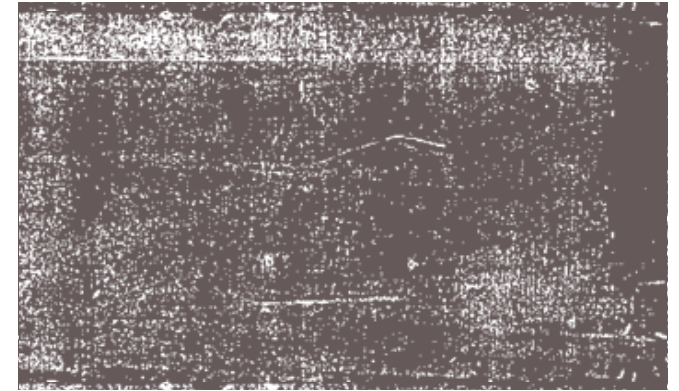
i.e. José Campeche (1751–1809), born a free man. His father- a freed slave; his mother- the Canary Islands. She was European so children were born free. Campeche classified as mulatto. Foremost painter of portraits & religious themes of the time.

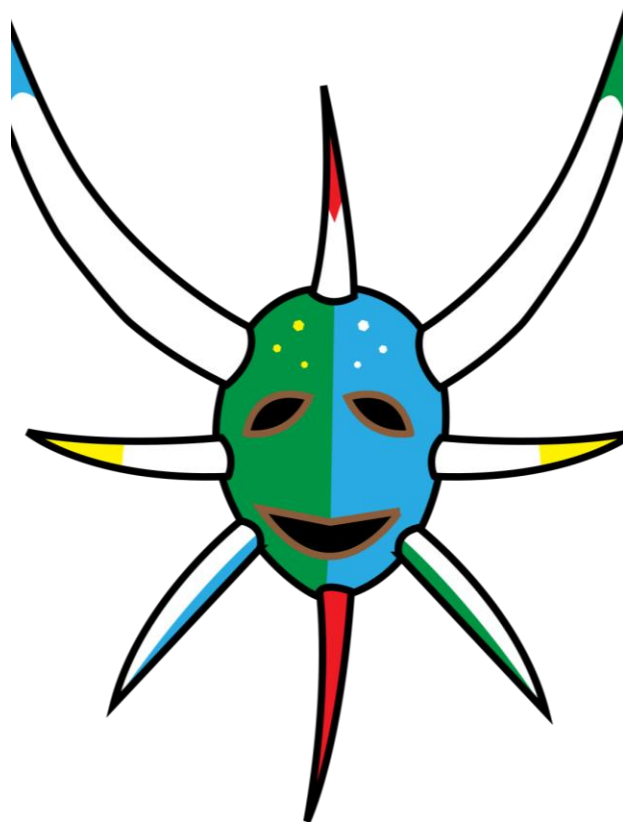
Source: Antepasados Esclavos <https://sites.rootsweb.com/~poncepr/etnias.html>



AFRICAN HERITAGE

- Advocated for independence, fought racism; preserved culture
- Culture is inseparable: language, cuisine, religion, and people
- Bozal language- Spanish creole. R/S absent in African languages. Intonation African and vocabulary such as mangó, bomba, bembé
- Food: mofongo, alcapurrias, gandinga, arroz con gandules
- Music: bomba and plena dance; instruments pandereta, bombó
- Syncretism of Religion: Saints can represent African gods



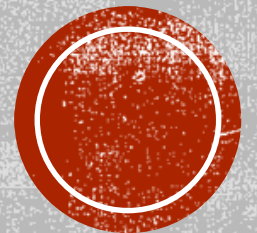


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AFRICAN CULTURAL REFLECTIONS



WOMEN OF AFRICAN DESCENT

Forced to work picking fruits or cotton and as maids or nannies

Introduced African style dances Bomba & Plena

Cuisine created (like Pasteles, grated green banana stuffed and wrapped in plantain leaves)

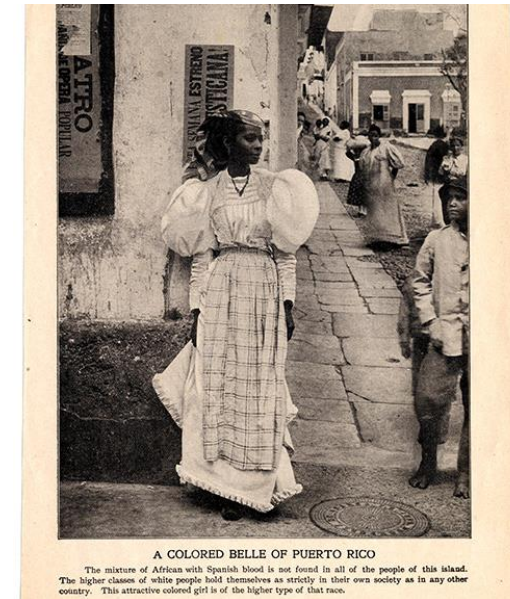
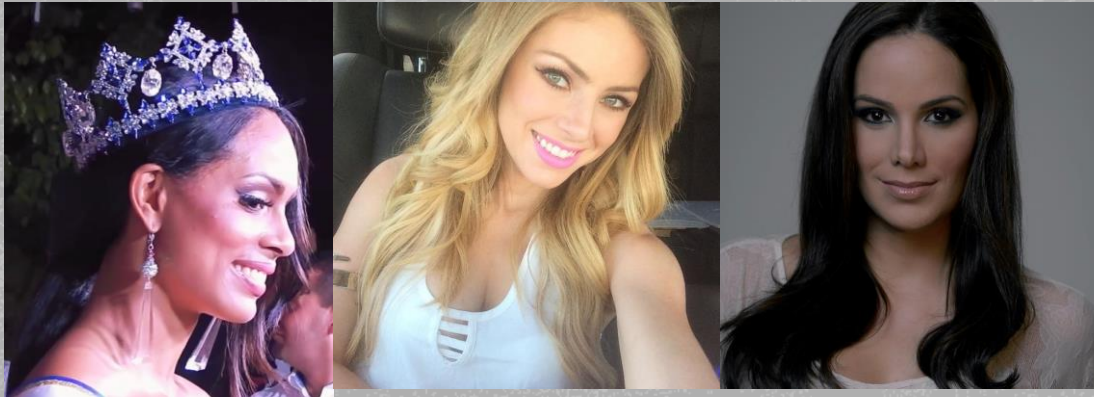
- **Celestina Cordero** 1820-a "freewoman", founded first school for girls in San Juan despite racism. Taught girls regardless of class or race.

CELESTINA CORDERO
PIONERA DE LA EDUCACIÓN PUERTORRIQUEÑA



BY 1900 TO PRESENT DAY

- We see the beginning of an idealist vision of Afro Boricuas in 1900 as morenas, mulatas, trigueña and café con leche.
- These with European and Taina features have led to a wide variety of women considered some of the most beautiful, winning at least 5 world and Miss Universe beauty contests.
- Popular music and media reflect this ideal.



A COLORED BELLE OF PUERTO RICO
The mixture of African with Spanish blood is not found in all of the people of this island. The higher classes of white people hold themselves as strictly in their own society as in any other country. This attractive colored girl is of the higher type of that race.



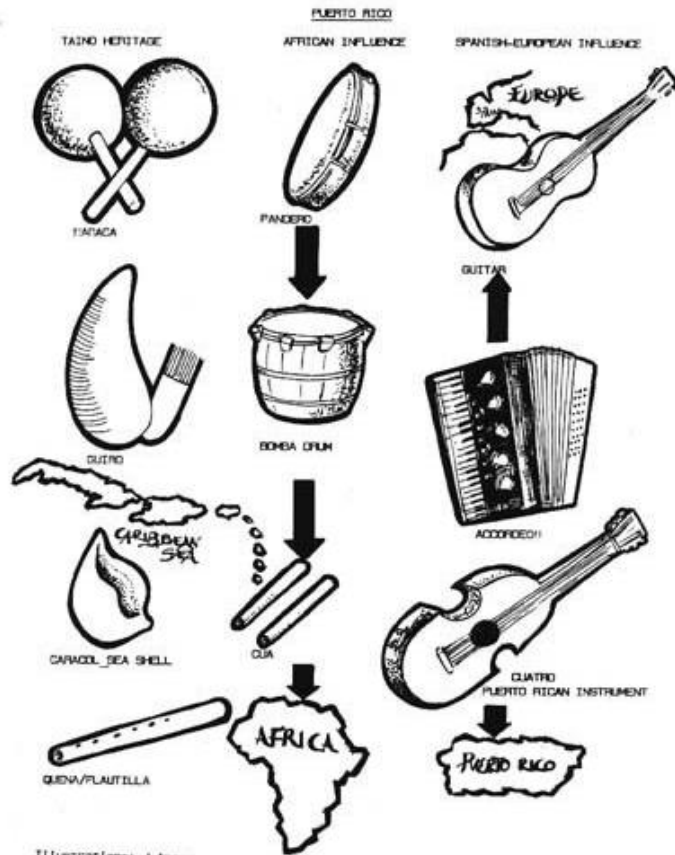
An illustration of five young people in traditional Puerto Rican dance costumes. On the left, a girl in a red dress with white lace and a boy in a white shirt with a green sash and a yellow feathered hat. In the center, a girl in a white ruffled dress with a white headscarf and a boy in a white shirt with a red sash. On the right, a girl in a blue and red patterned dress with a red sash and a boy in a red shirt. The background is a light blue sky.

THE MUSIC AND DANCE OF PUERTO RICO

How the instruments and dances evolved

Bomba

Seis corrido



Illustrations: J. Arce

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CULTURAL INFLUENCES

Different countries/continents contributed instruments to create a unique musical sound and beat





INSTRUMENTS

Güiro, Maracas

Guitarra, Cuatro Puertorriqueño

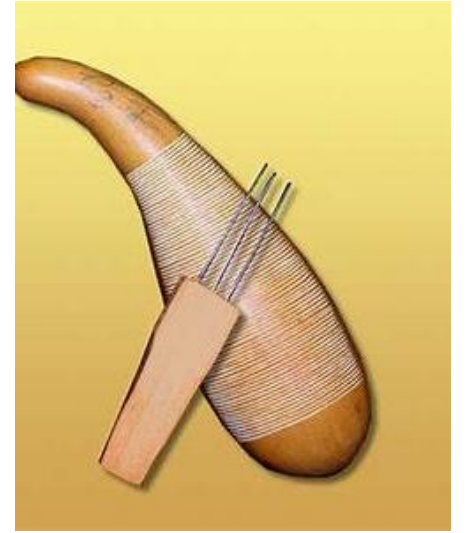
Pandareta, bombó, bongo

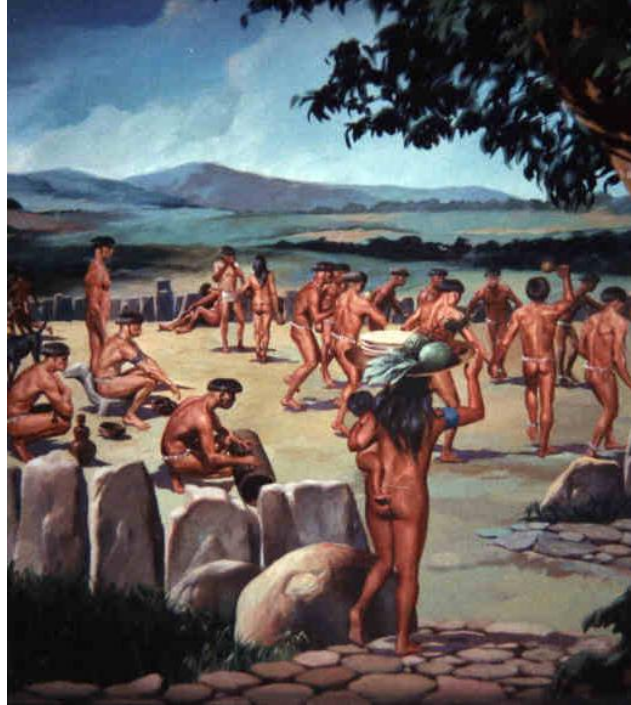
Palitos/Clave



TAINO

- The güiro and maracas were made from the fruit of the igüera bush or the igüera tree, then the soft insides were hollowed out.
- The guiro has an elongated shape and stripes are etched in to give a scratchy sound.
- Whereas the maracas are round or oval and have small seeds inside and shaken to make a rattling sound.
- Today, they are made of different materials ranging from wood to plastic, and have become very stylized





AREYTO TAINO

- "Areyto" is the word for "song", the song was preeminent about instrumental music and dance connected to religion.
- One of the most important gifts a Taino could give to the other was a song, because it was a link to the spirit world.
- Areyto dancing was developed in the batey, a ceremonial square created by clearing a large area.
- The jibaro, or country folk of Puerto Rico later continued to clear a batey like space in front of their homes to celebrate their festivities, as their houses were very small.



SPANISH AND EUROPEAN

Different string instruments were popular, as was the accordion.

Made from wood, the cuatro is the most authentic, having evolved from 4 double strings to five double strings.

It has a high pitch sound, like a mandolin and is accompanied by acoustic guitar and the tiple, which was a smaller string instrument

Although used in Folkstyle Jibaro music, it became popular with musician Yomo Toro in New York orchestra led by musician Willie Colon during the golden age of salsa.





MUSIC FROM SPAIN

- Seis

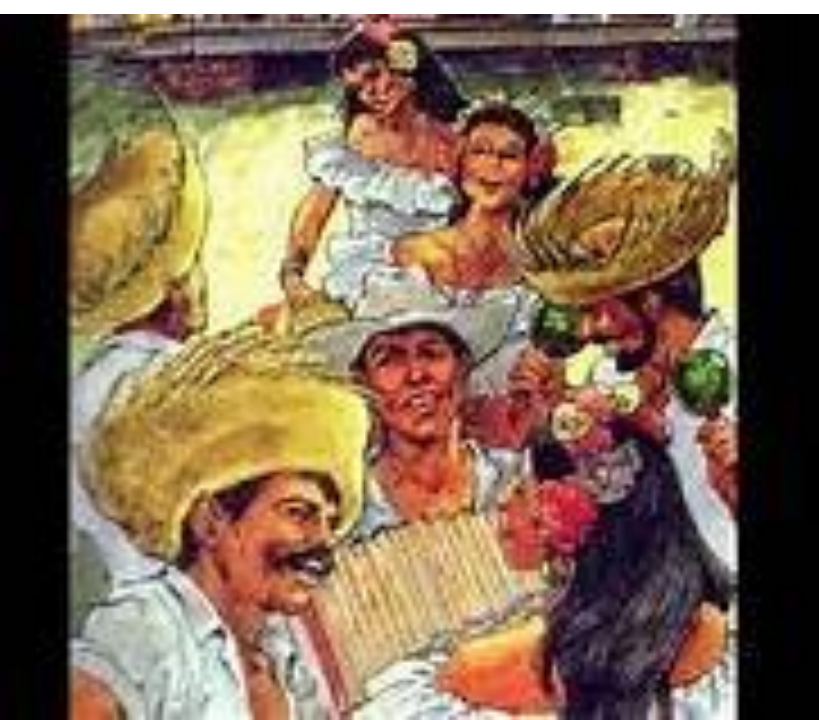
Spanish settlers from Andalusia, Spain (with Moorish influence) brought the seis music and dance. The band was guitar, cuatro & güiro.

Jíbaro music was a musical expression of the humble mountain people working coffee plantations and farms.

- Aguinaldo Christmas Music

In churches or as part of a “parranda”- family & friends travel from house to house, with food and drink as their reward (Aguinaldo=gift).

Melodies with improvised lyrics are also from seis décima folk poetry style using 10 lines.



<https://youtu.be/ISNEZKtpw9w>

<http://www.cuatro-pr.org/>



DANZA

- Considered ballroom dancing
- Europe and Latin Am countries influenced La Danza.
- A minuet or waltz style dance enjoyed by the elite in the mid 1800s
- Evolved from Contradanza & other forms
- Performed in a pattern after a stroll around the room with several movements

Juan Morel Campos is one of the best-known composers of Danza Puertorriqueña



AFRICAN



- The pandareta, bombó and bongós are made by covering round wooden cylinders with animal skins
- The different shapes and sizes affect the depth of the sound.



BOMBA DANCE

The drum players and dancer communicate where the main drum or bombó player follows the moves of the dancer with his beat and “melody”. The dancer “tells” what to play with his or her moves.

Bomba was known as the dance of the slaves, originally danced in sugar plantations.

As sugar plantations were placed along the coast, the Bomba became popular and danced all over the island, one style in Ponce and another in Santurce (Cangrejo), San Juan.

The Bomba is known as the expression of Afro-Puerto Rican culture.

<https://folkways.si.edu/puerto-rican-bomba-plena-shared-traditions-distinct-rhythms/latin-world/music/article/smithsonian>





PLENA

Fusion of music and dance cultures



PLENA EVOLVES

Plena also known as Borinquen Dance

Originated in Ponce, PR around the 1900's and influenced by the Bomba.

Showing its fusion with Taino and Spanish instruments, pandereta drums backed by güiro, guitar, accordion, guitar

Not till 1907 were words and singing added.

It was considered the "sung newspaper" for the lower classes.

Manuel A. Jiménez or "El Canario" 1895 musician famous for his plena style. In 1930s introduced piano, horns, and bass, spreading its popularity.

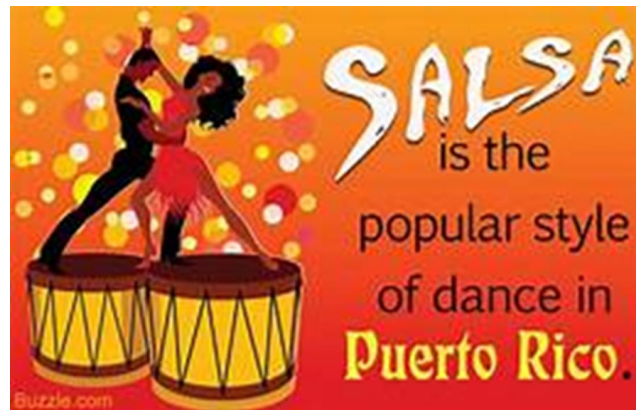


SALSA

- Cuban guaracha rhythms and plena with musicians from the Caribbean and New York's Jazz scene.
- Picked up accents traveling through the islands becoming a combination of Cuban, Puerto Rican, Dominican and other rhythms and dance styles.
- Puerto Ricans fell in love made popular in the clubs of San Juan and New York by 1950s into 70s.
- Cha Cha Cha, Merengue, Bachata, Bolero and Reggaeton part of the dance repertoire, but Salsa is the favorite music and dance in Puerto Rico.
- The steps, turns, foot and hand maneuvers of Puerto Rican Salsa incorporate beautiful parts of the Bomba, Plena and Danza, along with others.



- A bridge between performers in the island and New York made the genre commercial and popular among the people.
- Cortijo y Su Combo, Richie Ray & Bobby Cruz, el Gran Combo de Puerto Rico performed in PR and New York along with performers such as Celia Cruz from Cuba.



<https://localquest.com/salsa-in-puerto-rico/#:~:text=%20Salsa%20in%20Puerto%20Rico%3A%20The%20History%20and,the%20biggest%20names%20in%20Salsa%20in...%20More%20>





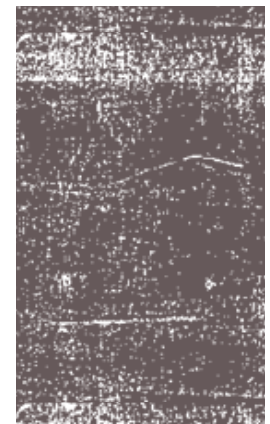
Examples from past and present

ARTS AND CRAFTS OF PUERTO RICO



ARTS AND CRAFTS

- Since the discovery of Boriquén in 1493 Puerto Rican identity reflects the fusion of elements of Taíno, Spanish and African cultures producing unique crafts that we all cherish and collect.
- These crafts give us a sense of belonging and profound pride for our rich heritage, which we celebrate today.



SANTOS

- Carvings since 1500's
- Smithsonian museum have in their collection some Puerto Rican carvings circa 1500
- Craftsmen are called santeros
- Typical materials use are cedar wood, clay and stone
- Earliest carvings were influenced by Spanish baroque style
- Modern carvings are characterized by non-pious but rather upright poses
- Originally carvings were made of one piece of wood, later more sophisticated carvings added additional pieces depicting the saints' famous symbols
- Purpose was for Taíno Catholic conversion which substituted the cemi worshiping objects
- Larger figures for churches, while smaller figures for home
- The smaller figures served for worship and daily prayers in rural homes with no access to churches



SANTOS



Smithsonian Museum



Private collection Anaída Colón Muñiz



Private collection Anaída Colón Muñiz



Museo de Santos , PR

MUNDILLO

- Brought by the Spaniards to Puerto Rico during the colonization and later with increased immigration
- Mundillo is a form of bobbin lace, the word in Spanish is “encaje” (a separate piece to be joined-encajada)
- Refers to the small pillow used in making the lace
- The bobbin is the pencil like tool that holds the thread to make the lace designs
- First lace made in Puerto Rico was called torchon or beggars lace, but it was considered of inferior quality
- Mundillo is now highly sought out by collectors
- Puntillas vs. Entrados





Museo del Mundillo, Moca PR



Moca, PR - Capital del Mundillo

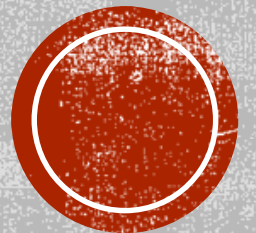


2015 Miss PR



Museo del Mundillo, Moca PR

MUNDILLO



CARETAS

- Some historians believe that Taínos were accomplished mask makers
- The caretas tradition in Puerto Rico originated from the Spaniards and was later influenced by African culture
- 17th Century Spain – Santiago's Festival represented the battle of Spain against the Moors originating the character of the vejigantes
- Vejigantes from the words vejiga and gigante
- Men with inflated cow bladders on long poles would go hitting people during the festival to symbolize the sinners drifting off from church and calling them back
- Caretas were originally made of papier-maché, but they also made of coconut shells
- From the African influence vejigantes in Puerto Rico represent the battle of good vs evil creating designs that show horns and fangs to depict their demonic influence
- The original colors were red, black and sometimes yellow
- Some say that: Spain provided the tradition, Africa the bomba, and the Tainos the masks





Carnaval del Ponce, PR - Rian
Castillo/flickr



Private collection
Anaida Colón Muñiz



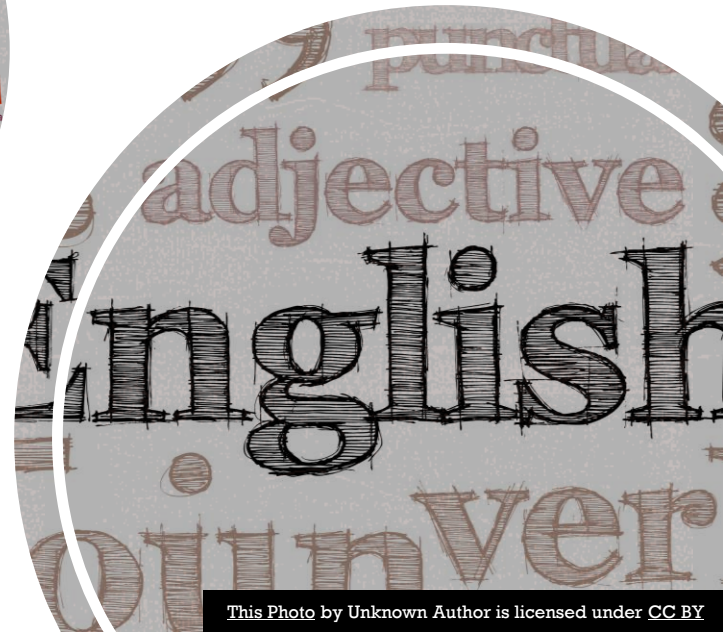
Colegio Rosa Bell, Obra de Teatro
Vejigantes de Francisco Arrivi



Photo-Tripsavvy.com

CARETAS Y VEJIGANTES

A close-up photograph of a damaged textile, likely a rug or tapestry. The top half shows a dark blue and white checkered pattern. The bottom half is heavily frayed, revealing the underlying fibers and a lighter, yellowish-brown material.



BORICUA LANGUAGE, PROVERBS AND SAYINGS

A matter of expression

What has influenced
our way of speaking?

(words, sayings, accents)



TAÍNO INFLUENCE

- Names of people, animals, and things: Boricua, Taina, cacique, achiote, hamaca, huracán, enagua, coqui, canoa, iguana, tiburón, (some influenced world languages)
- Towns, rivers, locations: Aguadilla, Mayaguez, Humacao, Yabucoa, Utuado, Morovis, Orocovich, Caguas, Coabey, Tanamá, Caguana, Yunque
- Practices/foods: barbacoa, cacao, tabaco, guayaba, casaba/yuca, guanábana, papaya, maíz, maní
- Architecture: bohío, batey



Depiction of Taíno houses by Gonzalo Fernández de Oviedo, *Crónica de las Indias*, Salamanca, 1547



- Biggest influence comes from the Canary Islands and Andalusia regions.
- Words as well as pronunciations like eliminating the r for an l (for example, arroz sounds like aló) or ending words with ao (for example, hablao instead of hablado.)

SPANISH INFLUENCE



SPANISH AND OTHER EUROPEAN LANGUAGES

Spain had experienced 800 years of Moorish control and many Spanish words derive from Arabic (azul, lápiz, almohada)

But there were other languages and dialects from Spain that influenced the language in Puerto Rico, like Gallego, Catalan, and Sevillano from Andalucía.

Also, French, Italians, Irish and other Europeans introduced words and accents, seen in different regions.

Names of people, things, feelings and experiences (Maria, Jose, guitarra, amor, muerte)

- Towns, rivers, locations: Saints names, (San Juan), royalty (Lares), and descriptive names for geographic sites, like mountain ranges (Sierra), rivers (dos bocas), Vega Baja, etc.
- Practices/foods: (arroz, carne, pescado), livestock (vaca, caballo, puerco)
- Architecture: casa, edificio, patio, balcones), government building (La Fortaleza, Casa Blanca) fortifications/city wall- El Morro, Churches (San Jose Church, Porta Coeli)





AFRICAN- VOCABULARY, INTONATION AND PRONUNCIATION

Biggest influence from the Congo region in Central Africa and Yoruba.

- Names of people, animals, and actions, and things: chango, changuería, bochinche, baquiné, bembeteo, chevere, ñangotao, mongo, mogolla.
- Dances, music: merengue, mambo, bomba, bongo
- Practices/foods: guineo, mango, guingambó, gandules, sancocho, mondongo, mofongo, ñame



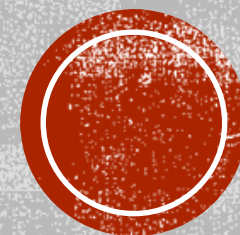


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COMO EL COQUI

Phrases and sayings that make us smile as we converse

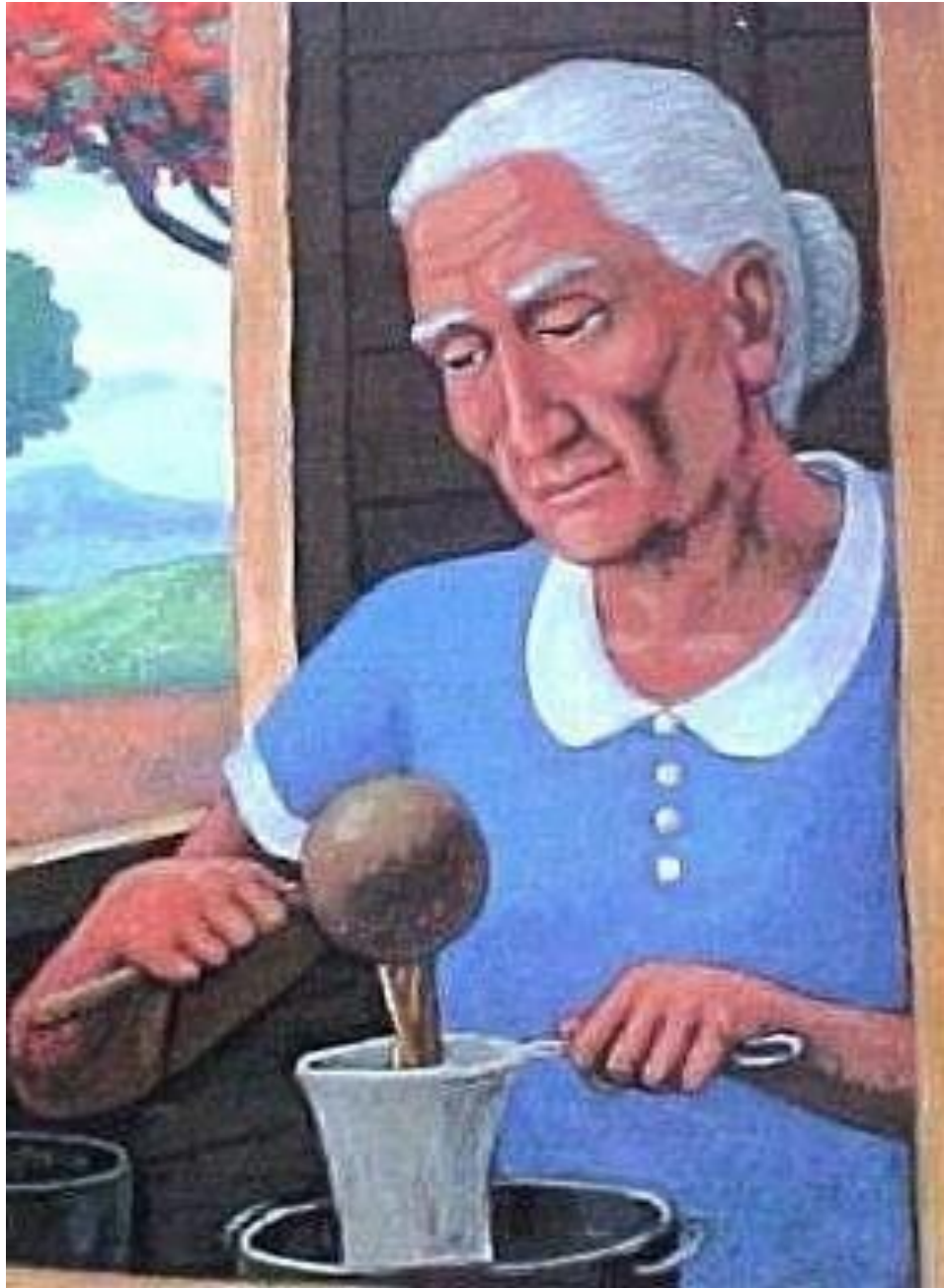


Word	Meaning
Boricua	Taino "Boriken," indigenous name of Puerto Rico, means a Puerto Rican
¡Ay bendito!	Oh blessed! Used when we feel sorrow or empathy for others...always
Zafacón	Trash can
La monga	Flu
Guame	Easy
El jurutungo/ Las cinsoras	A place far away
Pana	Friend
Bembetero	A person who likes to gossip
Hincho	A very pale/white person
Chavar	To bother
China	Orange fruit
Guagua	Bus
Chevere, chulo	Cool, nice
Ahorita	Later. In Mexico this means the opposite (Now).
Estofón	Nerd

**SOME EXAMPLES
OF PUERTO
RICAN "SLANG" -
ONLY PUERTO
RICANS WILL
TALK LIKE THIS**



Saying/Proverb	Translation	Meaning
Tener la mancha de platano	Have the stain of plantain	You are Puerto Rican
Soy de aqui como el coquí	From here like the coqui	You are Puerto Rican
Lo puso como chupa de china	They put him like an orange peel	The person was reprimanded
Tener la pata alzá/ser paticaliente	To have a hot leg	You never take a break; restless
No juegues con mis habichuelas	Don't play with my beans	Don't take my job or earnings away
Como cucaracha en baile de gallina	Like a roach on a hen dance	Out of place
Estar como el arroz blanco	Being like white rice	You don't miss a thing



**LIFE LESSONS FROM OUR "ABUELITAS" -
PUERTO RICAN SAYINGS AND PROVERBS.**

Saying/Proverb	Translation	Meaning
Como cucaracha en baile de gallina	Like a roach on a hen dance	Out of place
Estar como el arroz blanco	Being like white rice	You don't miss a thing
Mas jalao que timbre de guagua	Pulled more than the bell on a bus	You look tired
No apareces ni en los centros espiritistas	You don't show up even on the spiritual centers	You can't be found
Buscar cinco patas al gato	To find five legs to the cat	You are complicating things
Estoy comiendome un cable	I am eating a cable	Bored; have nothing to do
Al garete	Adrift	Being out of control
No te cojan como mangó bajito	Don't let people grab you like a low mango	Don't let people take advantage of you
Cuando Colón baje el dedo	When Colon lowers his finger	It's never going to happen
Aguanta la lancha, que voy pa' Cataño	Hold the boat, I am going to Cataño	Don't leave without me
Y tu abuela, ¿dónde está?	And your grandmother, where is she?	We all have black ancestry
Cuando no es dinga, es mandinga	If it's not dinga, it is mandinga	We all have problems
El que se va para Aguadilla, pierde su silla	Whoever goes to Aguadilla, loses his chair	If you leave your spot, someone is going to take it.
En casa del herrero, cuchillo de palo	In the house of the blacksmith, they have a wood knife	Things miss even in the places where they should be abundant.
No todo lo negro es morcilla	Not everything that is black is a blood sausage	Looks are deceiving
Alabate pollo que mañana te guisan	Praise yourself chicken because tomorrow you will be stew.	Criticizes people that like to brag about themselves.
No es lo mismo llamar al diablo que verlo venir	It's not the same to call the devil than to see him come	It's not the same to think about a problem than to experience it.
Cuando tu ibas yo venía	When you were going, I was coming.	I already experienced your life

AMERICAN ENGLISH AND SPANGLISH

- American influence – typically seen when English words are used in mid-sentence of a Spanish sentence.
- This is also known as “Spanglish.” For example: Voy para el “shopping center” (I’m going to the shopping center.)
- Está by the book, por el libro. (It’s perfect)





PUERTO RICO IS A BLEND OF MANY

- Throughout our history we have been a receiver of many people from many places, accepting, resisting, and adapting different ways of life to create one that is uniquely Puerto Rican.

REFERENCES

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