

THE FLAG OF PUERTO RICO

The flag that the Commonwealth Legislature Assembly adopted in 1952 as official emblem of Puerto Rico is an ancient flag designed by a group of patriots in 1895. It is a symbol of the people facing their own destiny and that of America as a whole. It reflects the confidence that Puerto Rico has in itself and its fraternal respect towards all. The lone white star that appears in the flag symbolizes the Commonwealth of Puerto Rico and rests on a blue triangle, whose corners are reminiscent of the republican form of government with its three branches, the legislative, the executive, and the judicial. The three red stripes symbolize the blood that feeds those three branches of the government, which function separately and independently. The two white stripes represent the rights of man and freedom of the individual, which maintain a sound between the three branches of the Commonwealth Government.

LA BORINQUEÑA ANTHEM OF PUERTO RICO

It is not known when the old melody titled La Borinquena was written, nor is there any certainty as to who was the author. The earliest printed publications, which date from the late 19th Century, attribute the score to the distinguished musician Don Félix Astol. The lyrics were written by a poetress from San Germán, Doña Lola Rodríguez de Tió, who placed such warm patriotic feeling in the words that the song was popularly acclaimed as the anthem of Puerto Rico. Before being played as an anthem, La Borinquena was interpreted as a danza, a musical expression of Puerto Rican origin that flourished in the second-half of the 19th Century when the regional personality of Puerto Rico became more clearly defined.

La Borinquena is known and beloved in many countries throughout the Hemisphere. In Cuba it was played as an habana, in Peru as a song, in Chile as a charanga, in Haiti as a merengue, in Brazil as a cradle song and in Puerto Rico as a danza. The serene harmonious strains of this old melody have deep roots in the collective affection of the people of Puerto Rico.

HISTORICAL NOTES OF PUERTO RICO

Puerto Rico was discovered on November 19, 1493 by Christopher Columbus on his second voyage to the New World.

At the time of the discovery, Puerto Rico was a frontier, a point of contact, between the Taíno Indians of the Greater Antilles and the ferocious Carib tribes that inhabited the Lesser Antilles.

In 1509 a group of Spanish Conquistadores arrived under the leadership of Don Juan Ponce de León, who started the colonization and became the first Governor. Near San Juan harbor they founded Caparra, the second oldest city in the New World.

From the indian culture the Spaniards learned to inhale the smoke of tobacco and added to their diets corn, yucca, and a rich variety of tropical fruits and fish. They made the acquaintance of canoes, bohíos, corn liquor, iguanas, Caribbean woods, and the delights of sleeping in hammocks that swayed in the tropical breeze.

The discovery of gold beads in the river beds overjoyed the Conquistadores who established in Puerto Rico one of the first mining centers in the Hemisphere. After a few decades of feverish mining activity, the gold deposits were exhausted and the Spaniards settled down to cultivate the land and to experiment in building a social economic structure suitable to tropical America.

On the harbor of San Juan they build a walled city that together with Cartagena de Indias in Colombia became the two great strongholds of the Spanish Main and a leading defensive bastion of the vast empire. Puerto Rico was a point of departure for expeditions to colonize and explore and America. It became a laboratory where new forms of human coexistence were tested, a busy center of experimentation where men, animals, plants and agricultural techniques adapted to the tropical medium of the New World.

Coveted by kings and pirates, this strategic island was attacked in 1595 by Sir Francis Drake; occupied for five months by English forces under the Earl of Cumberland in 1598; burnt and plundered by the Dutch in 1625 and suffered other sieges until a last futile attempt by the British in 1797.

The rural development of the interior of Puerto Rico was characterized by some rustic freedom and less tensions and breakdowns than in regions where opulent sugar plantations predominated. The varied groups that had settled in the country traded their agricultural produce with the seafarers, merchants and smugglers that visited the communities that began to spring along the coasts of this tropical frontier.

The 19th Century brought expansion in foreign trade, growth in population, increased sugar and coffee production, and a consciousness that Puerto Rico was becoming something more than a strategic outpost of the Spanish Main. In 1810 Puerto Ricans sent their first representatives to the Spanish Parliament, and slavery was abolished in 1873 at the request of the slave owners themselves. During this century the cultural personality of the country became more clearly defined.

The liberal movement of the 19th Century was crowned with success when a Charter of Autonomy was granted by Spain in 1897. It gave Puerto Rico self-government and included among other things a Parliament elected by the people, a means of negotiating commercial treaties with other countries, and vote for Puerto Rican Representatives in the Spanish Parliament.

As a result of the Spanish American War, Puerto Rico was ceded to the United States in 1898. The Jones Act of 1917 made the people of Puerto Rico citizens of the United States.

On July 25, 1952, Puerto Rico became a Commonwealth voluntarily associated to the United States by means of a compact which the voters of Puerto Rico approved at the polls. The Puerto Ricans wrote their own Constitution, which embodied a new type of political freedom, had a Bill of Rights and provided a republican form of government. It abolished the last traces of colonialism and fulfilled a long historical urge for self-determination.

On November, 1953 the United Nations passed a resolution recognizing the Commonwealth as a self-governing country, freely associated to the United States on the basis of common citizenship by means of a compact that cannot be unilaterally changed.

THE SEAL OF PUERTO RICO

The devices in the official Seal of the Commonwealth of Puerto Rico were inspired in those that appear in the coat of arms which the Spanish Crown gave Puerto Rico in the early 16th Century.

The lamb in the green center of this Seal is issued to represent peace and serenity. Above the lamb appears a cluster of arrows which symbolizes creative strength. The yoke above the arrows represents unity and harmonization of efforts for great achievements. The letter F and I, initials of Ferdinand and Isabella, Kings of Spain at the time of the discovery of Puerto Rico, evoke a great pioneer effort. The motto reads "John is his name" because Puerto Rico was originally named St. John. On the white border appear towers of Castille, lions of León, crosses of the Conquest of Jerusalem, and Spanish banners, which are reminiscent of the cultural roots of Puerto Rico and surround the central devices of the Seal.

HISTORICAL SAN JUAN

Let us introduce this tour with a few words about Historical San Juan. The city was founded by Captain Juan Ponce de León in 1508 across the bay on the mainland. Ponce de León's followers objected to the low, marshy place because it was mosquito ridden and unhealthy. They argued in favor of a small island at the entrance of the excellent, natural harbor. One end of the little island was a steep, rocky promontory which could, they claimed, be easily protected from both land and sea. In 1519 the Spanish Crown gave permission to make the change and in 1521 the move was made over Ponce de León's protests. He was given land for a home, which was one of the first buildings constructed, but he never lived in the new location. San Juan was half a century old when St. Augustine, Florida, was founded, and a hundred years old when the British settled James-town in 1607.

The city was first called the City of Puerto Rico (Rich Harbor) and the mainland was San Juan Bautista (St. John the Baptist), named by Christopher Columbus at its discovery on November 19, 1493. During the centuries the names have been transposed, so that the city is now San Juan and the mainland Puerto Rico.

Puerto Rico has always been a strategic place in the defense of the New World. For this reason it was coveted by other nations and San Juan was attacked many times by French, Dutch and English forces. Only twice had the town been captured, once by the Earl of Cumberland in 1598 and again by the Dutch in 1625. The city also has to fight the Caribe Indians, who were ferocious enemies of the Spanish, and pirates.

Spain made San Juan one of the most strongly fortified cities in the Americas. On this tour you will drive past some of the fortifications and will visit El Morro, so you can see how well protected the city was.

Historic San Juan is connected to the mainland by three bridges over which flows a steady stream of traffic. Until the beginning of this century the commercial and banking interests were centered in the city on the rocky promontory. Now the commercial interests have spread far beyond the narrow limits of the small island at the harbor's entrance, although Old San Juan is still the banking center and a choice business location.

PALACE OF SANTA CATALINA

This half-palace, half-fortress, better known as La Fortaleza (The Fortress), was the first fort, built between 1533 and 1540 to protect the harbor from Carib Indians and pirates. The two 16th century towers and connecting wall are among the earliest examples of military architecture in the Americas.

It is the oldest government house in continuous use in the hemisphere and has been the official residence of Puerto Rico's chief executive since 1639.

MUÑOZ RIVERA PARK

To the left is Muñoz Rivera Park, bearing the name of one of Puerto Rico's greatest statesmen. It has a small zoo, a children playground and various other recreational facilities.

PUERTA DE TIERRA SECTION

The Caribe Hilton Hotel and all this part through which we are driving are in the Puerta de Tierra or Land Gate section of San Juan that was, in early days, no-man's land between attacking forces and the defenders of the city.

CAPITOL BUILDING

Across the street you have a rear view of the Capitol Building, which we pass later from the front.

We drive along the walls of San Cristóbal Fort now and here is the entrance where you have a chance to take more pictures of the wall and fortifications, if you wish. Below, you can see part of the city walls and some sentry boxes where Spanish soldiers stood watch.

SAN CRISTOBAL

To our right is the first view of the San Juan fortifications. This is the rear view of Fort San Cristobal (St. Christopher), that was finished in 1771. It defended the land approach to the city. You can get an idea of how well the Spanish fortified the city by those walls and gun placements. The late Spanish poet in exile, Pedro Salinas, use to come here frequently to enjoy the view of the ocean that later inspired him to write some of his poems.

BOULEVARD DEL VALLE

We are now driving (or walking) above the city walls that you see to your right. We are going toward El Morro.

EL MORRO

Here is our first stop, the office of the National Park Service. A guide from the park Service will take you through the fortress.

From El Morro, looking westward, Cabras Island and Fort El Cañuelo; Connected to Cataño by road. Cabras Island is a breezy, delightful spot in the entrance to the bay of San Juan. It commands a lovely view of the old city and has a semi-ruined Spanish fortification called Fort El Cañuelo, which dates back to 1610. Part of the Island has been turned into a picnic area with thatched huts and a centrally located refreshment stand. This section of Cabras Island, or Goats Island, is open to the public every day free of charges. To get there, take the Cataño ferry leaving, Old San Juan every ten minutes. From Cataño take public car or taxi.

SAN JOSE CHURCH

Now we go to San Juan Church (St. Joseph) that was first called St. Thomas Aquinos, but became San José in 1863 when it was turned over to the Jesuits. It and the attached building, that was once a convent, were founded by the Dominican Order on land given by Ponce de León. The convent was begun in 1523. It is now used as headquarters by the Army.

San José Church was begun in 1532 and finished in 1641, build on land granted by Ponce de León worshipped in the church. His body was brought here in 1559 from Cuba where he had died in 1521; on the 400th anniversary of Puerto Rico's discovery it was removed to the Cathedral of San Juan Bautista, where it now lies.

CHRIST OF THE PONCE

This is the Christ of the Ponce, traditionally said to have been a gift of the Church from Ponce de León's family. It is 16th century Andalusian renaissance work.

This is the oldest part of the building, being part of the original structure of the 1530s's and is, as you have noted, quite different in architecture from the rest of the church and the facade that are middle 17th century. The main altar is gilded silver of the 19th century.

COAT OF ARMS

High above your heads, to the left of the main altar, is the coat of arms, carved in stone, that was granted to Ponce de León's grandson by the Spanish Crown. The Crown also allowed him to use his mother's name of Ponce de León because it was more illustrious than his father's. So in history he is known as Presbyter Juan Ponce de León y García Troche - the reverse of what his name would normally have been. The coat of arms has a lion rampant, facing three fishes. The lion is, of course, the Ponce de León family and the fish are the García Troche family, because Troche is an old form of the word for trout.

VIRGIN OF BETHLEHEM

This is the famous painting of the Virgin of Bethlehem that is said, according to legend, to have floated ashore when a ship was wrecked off the coast. The artist is unknown, but the work is from the Flemish School at Brussels.

PLAZA SAN JOSE

This is the San José Plaza with the statue of Ponce de León, cast from the bronze cannon captured from the English in 1797. Ponce de León was a common soldier on Columbus's ship when the latter discovered Puerto Rico in 1493. He returned in 1508 as Puerto Rico's first governor and colonizer and left from here in 1512 and 1521 to seek the Fountain of Youth. He found, instead, the peninsula of Florida where, ironically enough, a poisoned arrow from a Seminole Indian caused his death.

EPISCOPAL PALACE

To your right is the Episcopal Palace, the home of the Bishop of San Juan, probably first built in the late 16th century, for it had to be rebuilt after the Dutch burned it in 1625. There have been several later alterations.

CATHEDRAL OF SAN JUAN BAUTISTA

Again we stop. This time at the Cathedral of San Juan Bautista. The

site was chosen in 1521 to replace the first church, a very rustic affair built in Caparra in 1509. The first building was destroyed by a hurricane in 1539. A more permanent structure was begun in 1540, part of which is still standing and that you will see in a few minutes. These steps to the entrance were laid before 1587. The facade and main part of the building date from 1809.

TOMB OF PONCE DE LEON

First, we will go to the tomb of Ponce de León, Puerto Rico's first governor. This is the Chapel of St. Pius and here is the body of the Saint. The tomb is on the other side of the chapel.

To the left, in the part back of the main altar, is the section of the building that as I told you earlier, was begun in 1540.

HOUSE OF THE NAVAJAS

This house on the corner where we are parked is typical 18th century. It is called the House of the Navajas, former owners but not the first, who was Don Pedro Baldetomar. The first City Hall was on this site. Next door is another old 18th century house with a beautiful stairway built by arches of "tranquil".

CALETA DE SAN JUAN

Now we are driving down the Caleta de San Juan toward the Puerta de San Juan. Many years ago all persons reaching San Juan by sea landed at the small cove, or caleta, and walked through the Puerta de San Juan and up this street to the Cathedral to give thanks for their safe arrival. You too, can have the thrill of entering the city through the old gateway, the only remaining one of the city walls.

LA FORTALEZA

Turn to the left here onto another old, old street, Recinto Oeste, to a side entrance of La Fortaleza. Guides here will take you on a short tour of La Fortaleza, the official residence of Puerto Rico's governors since 1639.

PALACIO ROJO

To your right is the Palacio Rojo (Red Palace), dating from the beginning of the 19th century. The Department of Justice is located here now. Beside it is an 18th century building, now occupied by the Commonwealth State Department.

SANTO CRISTO CHAPEL

At the end of this short street you see a small chapel, the Santo Cristo de la Salud (St. Christ of Health), built on the city to fulfill a vow when a young, horse-racing cavalier was miraculously saved as his runaway horse plunged over the wall. The rider was thrown onto a tree growing out of the wall near its base and saved.

PLAZA DE ARMAS

This is the Plaza de Armas (Plaza Baldorioty). To your right, where the arcade is, you see the Casa Consistorial, better known as City Hall, originally built in 1796.

INTENDENCIA BUILDING

This corner building with the impressive entrance houses the Treasury Department. The oldest part dates from 1650.

PLAZA DE COLON

This is the Plaza de Colón (Columbus Plaza) with a statue of the great admiral looking across the harbor to the island he discovered. To your right is the Tapia Theater, finished in 1832 and recently restored.

To your left is the Puerto Rican Institute of Culture beside it is the San Juan Y.M.C.A. and next the Ateneo Puertorriqueño (Puerto Rican Atheneum) and next to it is the Carnegie Library. Next is the Casa de España (Spanish House), a private club for Spaniards their families and friends.

CAPITOL BUILDING

This is the Capitol Building where the two branches of our legislature meet and where the legislators have their offices.

SCHOOL OF MEDICINE

Next is the University of Puerto Rico School of Medicine, in the building where the School of Tropical Medicine of the Rockefeller Foundation and Columbia medical Center used to be. The University of Puerto Rico Medical School graduates some 50 doctors each year and ranks with the very best medical schools in the States.

THE INSTITUTE OF PUERTO RICAN CULTURE

With the establishment of the Commonwealth sprang the need to preserve the cultural character of the Puerto Rican people. In 1955 the Legislature of the Commonwealth of Puerto Rico passed a law (#89, June 21, 1955) creating the Institute of Puerto Rican Culture. According to this law, the main purpose was to study, preserve and promote all aspects of Puerto Rico national culture. Ricardo E. Alegría, anthropologist, was appointed as director.

The program of the Institute is very ambitious. One of the most important projects is the preservation and restoration of historical zones and monuments. The old section of San Juan is under direct control of the Institute which prevents the mutilation or destruction of the fine 17th, 18th and 19th century architectural styles. Under the sponsorship of the Institute, special legislation has been approved in order to stimulate the owners to restore their properties in the historical zone. Tax exemption,

decontrolled rents and government loans for restoration are some of these incentives.

Under this program old San Juan, which for many years was losing importance as a commercial and residential center and was becoming a slum area, is beginning to emerge as the most exclusive residential and business area of the Capital. Many Puerto Ricans as well as Continentals are buying the old deteriorated houses in order to restore them, keeping the architectural characteristics of the Hispano-Puerto Rican architecture. Some of these beautiful houses with their ceilings and inside arches are becoming restaurants, guest houses, hotels, art galleries, dress shops and museums.

The Institute the Cultura Puertorriqueña is carrying a program to restore the leading historical monuments and preserve them as museums or as historical parks. An archeological site in the mountains of Utuado (Barrio Caguana) is being restored in order to show the aboriginal culture; the ruins of Juan Ponce de León's, house in Caparra the first Spanish settlement on the island, is also restored in order to explain the conquest and colonization of the island by the Spaniards; Fort San Jerónimo, an 18th century castle, just behind the Caribe Hilton Hotel, was restored and house a museum which shows the military history of Puerto Rico and its importance in the defense of the Spanish empire in America. A 17th century church in San Germán, Porta Coeli, is a religious art museum. A house in the old San Juan (Fortaleza 319) show the way of living in the capital a hundred years ago, and in the first floor is the Museum of Colonial Architecture.

Mr. Alegría, who is a Guggenheim fellow, was working on a Harvard Ph. D. and directing the Archeological Research Center at the University of Puerto Rico when he was called to take this job. He had to forget about his thesis. He showed me some of the stone implements of the earliest inhabitants of the island, the Archaic Indians who dwelled here 2,000 years ago. These were preceramic and pre-agricultural people. They were primitive nomads who probably came from Florida and migrated the stepping stones of islands to Puerto Rico. I also appreciated the stone sculpture and pottery of the other groups which inhabited the island, and which came from South America ground five hundred years after the "Archaics". They were the Igneris and Taino Indians, who had their origin in the jungles of the Orinoco. The pottery of the igneris and the small stone sculpture of the Tainos rank among the best in the Caribbean area.

The Institute is also in charge of the General Archive which preserve all the historical documents of the island. Recently, President Eisenhower signed a law which return to Puerto Rico all the historical documents of the island which had been transferred to the National Archives of Washington during the first years of the American occupation. The Puerto Rican General Archives also preserve musical manuscripts of the leading Puerto Rican composers, as well as engravings, maps and photographs.

"Although we are very much interested in preserving our cultural heritage, we are even more interested in promoting the culture of Puerto Rico at the present moment and in the future. But we believe that the experience and knowledge of the past can help us to project ourselves much better in the future", says Mr. Alegria, when explaining the other cultural programs of the Institute.

The Institute does not think that the cultural programs should be limited to San Juan, and cultural centers have been established throughout the island. Concerts, lectures, documentary films, ballet, art exhibits, and ballet performances are held in the plazas of the small towns.

In order to promote the theatre arts, the Institute sponsors an annual Puerto Rican Theatre Festival in which the best plays by Puerto Rican authors are presented. These plays portray the life, problems and desires of the Puerto Rican people. Folkloric ballets have been incorporated to these Drama Festivals.

A large program of publications is carried on by the Institute, including the works of the leading Puerto Rican writers of the past and the present. A collection of booklets of Puerto Rican poetry, illustrated by leading artists has already presented the works of the best poets both of the past and contemporary. "Poetry is the art form in which Puerto Ricans have distinguished themselves in world culture in the past". The island has produced men like Luis Llorens Torres, the poet of the country life; Luis Palés Matos, the poet of the negroid themes, who died recently, and Lola Rodríguez de Teó, a patriotic woman poet.

Today the island's most successful art form is the Graphic arts. Most of the leading Puerto Rican painters are working in various government agencies. The posters made by these artists at the Institute of Puerto Rican Culture and other government agencies have won international recognition. The works of leading artists are displayed in the halls of the Institute of Puerto Rican Culture and in small galleries all over San Juan. In Ponce, Luis Ferré opened a new museum of fine arts in a restored Spanish colonial building, with a fine collection of European painters from the 15th century on.

(No. 89)

(Approved June 21, 1955)

AN ACT

To establish the Institute of Puerto Rican Culture and define its purposes, powers and functions.

Be it enacted by the Legislature of Puerto Rico:

Section 1.- Creation of the Institute.- For the purpose of contributing

toward the preservation, enhancing, enrichment and diffusion of the cultural values of the people of Puerto Rico and of promoting a broader and fuller awareness and appreciation thereof, a body corporate is hereby created to be known as the Institute of Puerto Rican Culture, hereinafter called Institute.

Section 2.-- Board of Directors.-- The Institute shall have a Board of Directors composed of seven members appointed by the Governor with the advice and consent of the Senate. One of said directors shall be designed as chairman by the Governor. Three directors shall be appointed for a term of four years. The other four directors shall be appointed for a term of four years. The other four directors shall be appointed for a term of three years. Upon expiration of the terms of the first seven members appointed, their successors shall be appointed for a term of four years. All of them shall be persons of recognized competency and repute in their cognition and appreciation of Puerto Rican cultural values. The director shall draw no salary but shall receive a per diem of twenty (20) dollars for each meeting they attend. They shall also be entitled to reimbursement of travelling expenses authorized by the Board. Five directors shall constitute a quorum for the holding of meetings. The meeting to organize the Board shall be called by the Governor. Subsequent meetings shall be held according to such by laws as the Board may approve.

Section 3.-- Personnel of the Institute.--

(a) The Board shall, with the approval of the Governor, appoint an Executive Director who shall be the manager of the Institute under the direction and general inspection of the Board. The Executive Director must reside in Puerto Rico and shall receive a salary of nine thousand six hundred (9,600) dollars per annum, or such salary as the Legislature may hereafter vote in the Operating Budget Act.

(b) The Executive Director shall appoint the personnel necessary to perform or exercise the functions, powers and duties assigned or conferred to the Institute. This personnel shall be included in the non-competitive service.

Section 4.-- Functions and Powers of the Institute.--

(a) The Institute may carry out the following functions:

(1) Preserve, care for, restore, and survey real and personal property, corporeal or incorporeal, of value to attaining the fullest cognition of the historical and cultural heritage of the people of Puerto Rico, and place this knowledge within reach of the public through diverse means of diffusion.

(2) Encourage and sponsor the study and appreciation of the lives and works of illustrious Puerto Ricans of yore.

(3) Tend to the public diffusion of all outstanding manifestations

of Puerto Rican culture through exposition, fairs, contest, and festivals, as well as through the creation and administration of museums and exhibition halls.

(4) Gather, study, and promote the conserving of all manifestations of Puerto Rican folklore.

(5) Encourage the arts crafts of popular tradition, such as carving and engraving, weaving, embroidering, ceramics, leathercraft, and other activities of like nature.

(6) Set up and administer files with a view to arranging and preserving public documents and manuscripts on the history of the country.

(7) Determine which buildings, structures and places in Puerto Rico are of historical or artistical value.

(8) Restrict and regulate construction in zones declared of historical value.

(9) Commemorate men and events of significance in the cultural growth of Puerto Rico.

(10) Promote publication of both old and modern Puerto Rican books, as well as of surveys, monographs and documentary collections on Puerto Rico.

(11) Keep libraries and books for public use.

(b) In the exercise of such functions, the Institute shall have the following powers:

(1) To sue and be sued;

(2) To adopt, modify and use a corporate seal;

(3) To adopt, amend and repeal, through its Board of Directors, the bylaws governing its operation and the discharge and performance of the powers and duties conferred or imposed on it by law;

(4) To acquire through lawful means, for the carrying out of the ends and purposes of this act, any real or personal property, corporeal or incorporeal, or any right of interest therein; to hold, keep, use, and operate same; and to sell, lease, or otherwise dispose of said property.

The Institute is hereby empowered to bring and prosecute, with the previous approval of the Governor, condemnation proceedings, in

behalf of the Commonwealth of Puerto Rico, as to any real or personal property, corporeal or incorporeal, or any right of interest therein, which may be necessary to attain the ends and purposes of this act. Such property may be condemned by the Institute in behalf of the Commonwealth of Puerto Rico, or on petition of the Institute and for its own use and benefit, by the Commonwealth of Puerto Rico, represented by its Governor or by the officer to whom he may delegate, without the prior declaration of public utility provided in the General Law of Eminent Domain. All real or personal property, corporeal or incorporeal, or any right or interest therein, deemed necessary by the Institute to attain the ends and purposes of this act, is hereby declared of public utility. In the case of personal property, such property may be acquired through condemnation only when necessary to prevent its destruction, damage, or exportation from the country.

(5) To accept gifts or donations or services or of real or personal property, corporeal or incorporeal, which will contribute to attain its purposes.

(6) To enter, in the exercise of its functions, into cooperative agreements with departments or agencies of the United States Government, the Government of Puerto Rico or the municipal governments, or with corporations, associations, or individuals, under such terms and conditions as it may deem advisable.

Section 5.- Finances and economic controls.-

(a) To perform the functions authorized by this act the Institute of Puerto Rican Culture Fund is hereby created;

(b) To this fund shall be credited the receipts derived from any operations carried out under this act, and all funds appropriated, assigned, transferred, or donated to the Institute. The Fund shall be available for the payment of all expenses of the Institute hereunder and may be invested in debentures of the Commonwealth of Puerto Rico and its dependencies and public corporations, with the approval of the Secretary of the Treasury;

(c) The sum of thirty-five thousand (35,000) dollars is hereby appropriated to the Institute of Puerto Rican Culture Fund;

(d) The Institute shall prepare each year a budget which it shall submit to the Governor for revision and approval under such rules and regulations as the Governor may prescribe as to time for submission, form and content, classification of data, and the manner of its preparation and presentation.

Section 6.- Transfers.- The Governor is hereby authorized to transfer to the Institute, upon recommendation of the Board, the functions and such funds, properties, personnel and records of the departments, divisions,

dependencies and public corporations of the Commonwealth Government as are in keeping with the functions of the Institute described in section 4 of this act. Every transfer shall be made by the Governor through an Executive Order and copy thereof shall be transmitted to the Legislature, for its information, at the regular or special session closest to the date said order was issued.

Section 7.- Report to the Legislature.- The Institute shall submit to the Governor, for transmittal to the Legislature at the beginning of each regular session, an annual report of its operations.

Section 8.- Effectiveness.- This act shall take effect July 25, 1955.

Approved June 21, 1955.

THE SANTEROS

By Joel Magruder
San Juan Star

They sat silently on their horses and stared into the blackness. Dust covered their robes, and their crowns were tarnished.

They had not moved for a long time, and they didn't know if they would ever travel again.

A door flew open and yellow sunlight flooded over their steeds dusty manes. A hand reached up and took them down from the top closet shelf.

"Here they are, Juan," said a woman's voice. "I don't know what he wants with them, they're so old. But tell him to take them."

The kings were plunged into a brown paper bag. They couldn't make out what was going on outside the bag, because the sound were muffled.

After what seemed a short time, the bag opened and a long, bony hand reached in to pull them out. The side of the bag knocked off Balthazar's crown as they rose, but he didn't say anything. Balthazar had never said anything, because his lips were wood.

Up out of the bag, and down they went, atop a table in a big, light, room. The hand that pulled them out belonged to a tall, wavy-haired man in a corduroy shirt. He reached back into the bag, fished out Balthazar's lost crown, and set it on the king's head. Decent sort, the king thought.

The man came near, squinting at the three of them. Then he picked up a small hammer and started chipping at the hem of Balthazar's robe.

Layer after layer of paint flocked off onto the table top, as the man chipped away. Balthazar felt himself getting lighter as successive coats fell away.

The man stopped when it grew dark, and left the room. But the next morning, he began again, and continued until he had chipped down to the king's original robe. This one was painted into the gesso that an old santero-saint maker-had covered him with, over 100 years ago.

When Balthazar and his two regal companions were shorn of all but their original paint, the wavy-haired man rubbed them with a cloth, and took them to another room.

That was a shock. An army of holy people stood in that room. More than 3,000 pairs of wooden eyes watched as the tall man placed the three kings on a white shelf, next to a row of groups of three more kings, all of whom looked disturbingly familiar.

Hundreds of Virgin Matys, of famous men and women saints, and Christs agonizing on crosses surrounded them.

The three kings are what people call "santos"- saints. And these three had just joined San Juan artist Angel Botello's massive collection, housed in a special room in his restored Spanish town house on Cristo St.

Botello-the wavy-haired man with the hammer-is one of Puerto Rico's most avid collectors and restorers of santos-the island's most distinctive folk-art expression.

Some of the santos in Botello's collection date back as far as 200 years. When he first discovered the folk-art form shortly after he opened his first art gallery here, Botello made frequent trips to remote island areas, looking for the carved santos that today fill the rows of shelves in his house.

Now, friends around the island watch for interesting santos, pick them up and send them to him in San Juan.

The Spanish-born artist explains that the original paint applied by the santero who carved the figures is often the most durable layer. It is applied directly to a coat of moist gesso with which the wood surface of the figure is covered.

Gesso-a mixture of chalk and glue-absorbs paint when it is wet, so that the colors of the paint take a permanent grip around the little statue. Old time santeros also covered their carvings with a coat of varnish, to give added gloss and durability to their works.

Thanks to their care, many of the antique santos recovered can be returned to their original state, with patient chipping at the layers of paint added across the decades. One carving of Saint Raphael that Botello found had intricately flowered robes beneath 18 layers of solid-color paint.

Puerto Rico's early santeros carved the favorite saints of the island's devout with great care, from harded woods such as cedar and mahogany. Since it was difficult to get plaster or woodcarved religious images from Spain in those days, the demand for their carvings was a steady stimulus for them to keep working.

With the advent of rapid air and overseas transport, however, the market shrank, as people began to buy mass-produced plaster, plastic, and other imported types of religious figures for home altars.

But Puerto Rico's santeros may be on the verge of a new prosperity, as a by-product of the island's expanding tourist industry, and the populace's awakening to the value of santos as a unique local cultural expression.

One of the island's best known santeros was Zoilo Cajigas, who died at 92 in March of last year. Don Zoilo Cajigas was a revered figure at Playa de Aguada where he worked and lived in a humble shack. Cajigas tooled his figurines with the same primitive instruments used by santeros throughout the centuries, and today his works are in great demand.

Roberto Smith, owner of Don Roberto's gift shop on Cristo St., displays several shelves of contemporary santos by many different island craftsmen. Smith, a former University of Puerto Rico art teacher, thinks that the men who have devoted themselves to carving the santos are an unusually intelligent group.

Among the figures that line his shop's shelves are wildly different carvings made by successive generations of the Rivera family, which for over a century has lived in the mountains around Corozal, Morovis, and Orocovis.

Patriarch of the Rivera clan was Francisco, who came to Puerto Rico from the Canary Islands to serve here in the civil guard. Tradition says that Francisco settled near the town of Orocovis in Barrio Padilla.

Francisco, who started his family's long tradition of santeros, apparently died around 1835, at the age of 55.

Genaro and Rafael Rivera survived Francisco, and maintained the santo-carving reputation of the clan, until they in turn passed away in 1850 and 1870, respectively.

Genaro Rivera II came along in 1868, and lived until 1920. With his advent to the family's artistic enclave, Genaro brought a number of innovations which marked a definite break with Rivera santo patterns of the past.

Until Genaro's time, the Rivera santos were carved with great attention to detail, and frequently were adorned with formal draping robes. The

facial features, painstakingly realistic, reflected benign, tender hearts full of compassion for the wayward worshipper.

But Genaro Rivera II changed all that. The features of the faces turned stern, even forbidding. The formal, draped robes were thrown aside for simple, clean-lined symbolic garments.

Genaro's dissatisfaction with the old romantic realism of his forebears' carvings resembles the later movement in other arts away from the limits of realism, into the wider lands of abstraction.

Genaro also began using woods that, prior to his time, were not considered useful for carving. Yagrumo, guaraguao, pitch-pine, and others now were whittled down into the newly stylized images.

The third Genaro Rivera-now in his 70's -is also a santero, and has passed love for the art along to his four sons, the oldest of whom is in his early 30's.

The Riveras, considered a typical santero clan, are unusually alert people. They have long been known in their mountains as astute men of business, dealing in agricultural produce and real estate. And when everyone else preferred never to leave the barrio, not many years ago, the Rivera boys were incapable of remaining in one place for long.

Incessant travelers, they still follow the custom of week trips to San Juan, as well as frequent excursions across mountain trails other santeros of their area, to compare new ideas and old.

Yet for all their experimenting with new concepts of folk imagery, and despite the trend toward highly stylized carvings, the Riveras-as well as the vast majority of other santeros here-maintain a special sculptor's dignity that sets them apart from santeros elsewhere.

The features on their statues-hands, hair, crosses, birds, books, whatever-are carved permanently into the wood. Unlike some Mexican and other saintcarvers who paint on these features, or build them up of wet gesso, Puerto Rico's craftsmen refuse to take this easy way to completion of their works.

So look closely at the next Puerto Rican santo you see on a shelf somewhere. Small, ancient, and humble it may be. But it is the product of a noble and long-standing artistic tradition.

ART BY THE ISLAND-FULL
By Al Dinhofer

SAN JUAN STAR

The story of art in Puerto Rico is blended in less than subtle tones

with the island's history, economy and patterns of culture.

The economic boom and expansion we are currently enjoying is clearly reflected in the surge of fine arts-painting, sculpture, wood carving, ceramics, and silk-screen posters - now being produced here plentifully by full-time practitioners.

Frankly, art is big in Puerto Rico. There is at present, a mature, sharply delineated school of Puerto Rican art. There are also splinter groups whose work mirrors life in the Caribbean and Latin American. We have our island-born and bred artists, the New York City School of Puerto Rican artists, a few artists from Spain and South America who have settled here, and the mainland-born painters who are making Puerto Rico their home.

If Puerto Rico does not have as many artists as New York's Greenwich Village, let us say, it has almost as many successful or celebrated painters. How come? Well, for one thing the atmosphere is conducive. The demand for art is lively, and the conscientious unknown can find work with advertising agencies, interior decorators and other commercial art firms as a temporary means of supplementing his income.

Perhaps the increasing emphasis being placed on painting and plastic arts by the public is compensatory. The economic wasteland that was Puerto Rico during the 1920s and 1930s gave rise to a somewhat timid, unexpressive generation preoccupied with providing the essentials for the stomach rather than aesthetic food for the soul. When the time came in which the Puerto Rican did not have to content himself with bread alone, his desire - or need - for artistic selfexpression flowered.

Puerto Rico today is a near-ideal place for an artist (a serious artist) to study, make a home, find a suitable studio in the ancient and inspiring catacombs of Old San Juan. There are sufficient galleries to display his work, and tourists by the jet-full purchase his efforts.

The history of art in Puerto Rico dates back to the Spanish colonization. The first paintings, mostly religious subjects, came from Spain. They were sent to enrich our churches. Some of these works - now considered masterpieces - were commissioned by the landowning gentry. Much of this art was willed to the church, simply for lack of museums.

Bishop Rodrigo de Bastidas (Puerto Rico's second bishop, from 1541 to 1567) donated numerous large oil paintings to the Cathedral of San Juan Bautista in the middle of the 16th Century. These works eventually found their way into the Church of San José, in Old San Juan, "where they eventually influenced the religious paintings of the brothers Campeche (Miguel and José), the first Puerto Rican artists of whom we have cognizance", says Ricardo E. Alegría, director of the Institute of Puerto Rican Culture.

José Campeche (1752-1809) and Francisco Oller (1833-1917) are probably the only 18th and 19th Century art luminaries the average Puerto Rican schoolboy can name. The work of these two dedicated gentlemen reflected the age in which they lived. They concentrated their efforts on religious themes for emotional expression, and portraits of noblemen for commercial satisfaction.

Art authorities here suspect that Oller may well have been one of the forerunners of what was to be categorized loosely as the Lost Generation of Americans in Europe. Oller migrated to France where, according to art historians, he spent time in the company of painters Camille Pissarro (1830-1903) and Paul Cezanne (1839-1906). While both of these illustrious painters are associated with the very first attempts at modern (in this instance, nonphotographic or unrepresentational) art, Oller "avoided the impressionistic school of painting at that time," according to Alegría.

If Oller had been influenced by the new movement that was emerging in Europe during the latter part of the century, some local authorities seem to feel, modern art might have detoured through Puerto Rico in its snail's-paced journey to the U. S.

Another slack period followed Oller. During the 1930s, Ramón Frade (1875-1954) stirred some interest in the new techniques of painting. Frade, in turn, influenced the artistic efforts of Oscar Colón Delgado (born 1889) who presently makes his home in Hatillo, near Arecibo, and Miguel Pou (born 1880) who currently lives quietly in Santurce. While these artists were beginning to abandon the traditional schools, they were by no means galloping alongside the avant-garde painters of the age.

In the years shortly before and after Pearl Harbor, numerous young Puerto Ricans with a "feeling" for the arts were attempting to express themselves despite the lack of organized schools or tutors. At that time the well-known Spanish artist Alejandro Sánchez Felipe conducted painting classes in an Old San Juan loft. Some of the young aspirants attended his classes. Others were too restless. They found a corner in a sign-painting shop for their easels, or they banded together in "co-ops" to share expenses and rent studio space. These early attempts at organized art (by the artists themselves) fizzled because of personality clashes and the age-old dispute over "what is art?"

The advent of World War II prevented some would-be artists from pursuing careers. But what these fellows lost temporarily in academic and technical training, they made up in the experiences of military service, combat, foreign travel, and involvement with contrasting cultures.

On the plus side, too, military service paid off with G. I. Bill of Rights schooling or Commonwealth Department of Education scholarships established in the late 1940s. The University of Puerto Rico has also provided many fellowships for promising artists.

Among the World War II veterans who were aided in their careers are

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collages. She has caught the essence of La Perla in bits of rag and splinters of wood. Now in her middle years, she began this work only a few years ago.

Spanish painters Angel Botello, Guillermo Sureda and Carlos Marichal, all go-it-aloners, have also made their mark. Botello, a former engineer-architect, has created his own gallery and work-shop for painting and sculpture on Cristo Street. It is unquestionably one of the most notable restorations in the old city. Sureda, a master watercolorist, manages to take prizes in Europe for his newest work - year in, year out.

The Institute of Culture, established in 1955, augmented the U.P.R. art class-rooms with the creation of a workshop building devoted to painting, silk screen work, sculpture, and architectural restoration.

One of the most noteworthy adjuncts of the Institute's workshop has been the realization of a studio for the study and practice of the ancient art of making stained glass windows. The small shop is supervised by Arnaldo Maas, a long-time resident of Puerto Rico who also just happens to be one of the world's few internationally recognized masters of the stained glass window art.

The secret of the "magnificent surge" of Puerto Rican art realized in the past two decades is belived, by most observers of the art scene, to be related to the enlightened system wherein Puerto Rico has been giving its artists the opportunity to study in France, Italy and Mexico - or in any other area of the world they might choose. And these artists are responding by working for our various Government agencies to assist and instruct other fledgling artists. In this manner, a generation of the served is graciously serving the artistic needs of the next.

THE MAN WHO WOULDN'T LEAVE HOME

By Margot Preece

San Juan Star

Campeche.

The humble Puerto Rican painter considered among the best in the entire Spanish colonial world.

José Campeche, so humble that his canvasses do not bear his signature.

Campeche, the Puerto Rican painter who painted a canvas until recently attributed to Goya.

Campeche, the island painter so humble and so Puerto Rican that he turned down offers to travel to Spain to study under the greats of the day-including Goya himself.

José Campeche was born in the old city of San Juan in 1752. His father earned a living of a sort by decorating and painting.

When José was a lad, he began drawing upon everything in sight on walls and sidewalks and any other flat surface he came upon using coal sneaked from the cookstove.

While still a youth, he sold figures of clay to his many admirers.

Young José Campeche had obvious talent, but in those days no schools existed in Puerto Rico to teach him the fundamentals and techniques needed by a professional painter.

In mid-eighteenth century Puerto Rico there were not even painters with whom to work as an apprentice.

Luck came to Campeche through the misfortune of Luis Paredes, a Spanish painter with technique, was exiled to the San Juan dungeon-but received a reprieve which made all Puerto Rico his jail for three years.

And naturally, Campeche was drawn to Paredes as if by a magnet. His style changed. His spontaneous talent was backed up with a degree of artistic technique and sophistication.

When Paredes returned to Spain, Campeche continued painting-and playing the organ in the Cathedral, where he was the choirmaster.

Campeche, an ascetic man, lived an almost monastic life. He lived for art and music. He never married.

He painted people-not humble people like himself, but important people, saints and dignitaries.

His favorite religious figure was the Virgin of Bethlehem. Considered among the best of his 400 to 500 canvasses are El Nacimiento, San Juan Bautista, La Reina de los Angeles and El Angel Caído.

Campeche also painted generals, governors and nobles. One of his better works of this type is a portrait of Governor Astairs, now in the Institute of Puerto Rican Culture.

The current belief is that his canvasses of the great men of his time are more authentically his, and that those of a religious nature were executed for the most part by his disciples.

The works of Campeche have received international acclaim, and as a result they are scattered throughout the world.

Puerto Rican have showed a revived interest in Campeche. Thus, many people and institutions in the island proudly display Campeche canvasses.

Museums such as those of the Institute of Culture and the University of Puerto Rico have "Campeches" so have various religious orders and individuals.

One of Campeche's paintings which had come to rest in Spain was captured by the British during the Napoleonic wars.

This was the painting until recently considered a Goya. It was only when Governor's Aide Teodoro Vidal bought it at an auction that it turned out to be one of Campeche's unsigned canvasses.

A large number of Campeche canvasses are to be found in South America. The Venezuelans have been especially attracted to the Puerto Rican painter.

When Campeche's only master, Paredes, returned to Spain from his Puerto Rican exile, he spoke of his disciple in glorious terms.

As a result, the Spanish Government made various overtures for the gifted Puerto Rican painter to come to Spain.

But Campeche loved Puerto Rico and refused to abandon the island for a while even for his beloved art.

What would have become of Campeche had he lived in the Spain of Goya?

Perhaps he would have become one of the "great" artists under the tutelage of Goya, and perhaps he would have ceased to be a Puerto Rican painter.

Perhaps without his beloved island, without the blue-titled streets of San Juan and the bluer skies of the countryside, he would have shrivelled into a mere reproducer of European art.

Campeche remained in Puerto Rico despite the most tempting offers. He lived in his house in San Juan, where he painted, and he played the organ in the Cathedral. At 57, he died in his house in San Juan. It was 1809.

A plaque was placed on his house, and poetry and a biography were written in his memory.

José Campeche, born more than two centuries ago, still lives in Puerto Rico through his paintings.

- "Valía mucho como artista, pero valía mucho más como un hombre honrado."