

EL MUSEO DEL BARRIO

Multicultural Connections
Three Kings Day
Educator Resource Guide



el museo del BaRRiO

TABLE OF CONTENTS

Part I. Three Kings Day History and Traditions

- History of the Three Kings Day Tradition
- The Story of the Three Kings
- The Nativity
- The Origin and Iconography of the Three Kings
- The Gifts of the Three Kings
- *Santos de Palo* Carvings
- Latin American and Caribbean Customs
- Las Parrandas & Musical Traditions
- Three Kings Day Parades and Festivals
- El Museo's Three Kings Day Puppets

Part II. Preparing for Your Visit to El Museo del Barrio

Part III. Linking Three Kings Content to a Visit at El Museo

- Activity 1: Three Kings Maracas
- Activity 2: Three Kings Crowns
- Activity 3: Three Kings Capes

Part IV. Vocabulary

Part V. Resources

- Bibliography
- Digital Resources

EL MUSEO DEL BARRIO

PART I: Three Kings Day History and Traditions

History of the Three Kings Day Tradition

Although many Christmas customs feel long-established, most of the holiday traditions commonly practiced in the United States today took shape in the 19th century. In the 4th century, the Christian church designated December 25 as the celebration of Jesus's birth, a date that corresponded with existing winter festivals in the Roman world. Before this shift, January 6 was widely observed as the principal Christian celebration in parts of Europe, including Spain, Italy, Austria, Germany, and Switzerland. In many regions, the festive season still extends through this date, marking the end of the Twelve Days of Christmas, also known as Twelfth Day.

In the United States, the winter holidays often conclude after New Year's Day. However, in many Latine, Latin American and Caribbean communities, celebrations continue into January and sometimes early February. In countries such as Puerto Rico, the Dominican Republic, Mexico, Cuba, and throughout Latin America, Three Kings Day—*El Día de Reyes*—remains one of the most cherished holidays. Also called *El Día de los Tres Reyes Magos*, it falls on January 6, the Christian feast of the Epiphany, observed by Anglican, Eastern Christian, and Roman Catholic traditions. Epiphany commemorates the 'magi' who followed a celestial sign to honor the infant Jesus.

Like Christmas (*Navidad*), in the United States, and many Spanish-speaking countries, Three Kings Day is both a religious observance and a cultural celebration. Families gather for music, food, parades, and community events. The holiday highlights themes of generosity, hospitality, and shared cultural identity.

The Story of the Three Kings

In the ancient Near East, astrologers and scholars often interpreted celestial events as signs of significant change. Early Christian tradition reflects this worldview. The Gospel of Matthew describes learned visitors—referred to as magi, a term associated with priestly or scholarly figures in ancient Persian cultures—who traveled from “the East” after observing a remarkable sign in the sky. Over time, these visitors became known in Christian storytelling as the Three Kings, the Three Wise Men, or the Three Magi.

The word 'magi' (plural of *magus*) relates to ancient religious specialists responsible for rituals and interpretations of omens. While the term is linguistically connected to the words *magic* and *magician*, the magi of antiquity were respected scholars, not performers.

According to Matthew 2:1–13, the magi traveled to Jerusalem, where they asked Herod, the Roman-appointed ruler of Judea, about the birth of a child described as a future leader. Herod, uneasy about their inquiry, directed them toward Bethlehem and requested that they report back. Guided by a remarkable celestial sign—often called the Star of Bethlehem—the magi continued their journey.

Christian tradition holds that the star appeared above the place where Jesus was born. When the magi arrived, they honored the child and presented gifts of gold, frankincense, and myrrh.

The Nativity

EL MUSEO DEL BARRIO



Nacimiento (Nativity), 1996 Collection El Museo del Barrio, NYThe Chase Manhattan Corporation, F99.4.1-21 Installed at El Museo del Barrio, Dec 12, 1999–Jan6, 2000

During the holiday season, many Latin American and Latine families display **nativities** or nativity scenes—called **nacimientos**—at home, in churches, and in public spaces. These scenes portray the birth of Jesus in a humble setting, traditionally with figures of Mary, Joseph, shepherds, and animals. The figure of the infant Jesus is typically added on December 25.

The **Nativity** refers both to the story of Jesus’s birth and to artistic depictions of the event. Although Jesus is honored as a figure of great importance, the narrative emphasizes his birth in modest surroundings. Some traditions describe the Holy Family finding shelter in a stable, while others reference a cave used for keeping animals. When the magi arrived, they found Jesus resting in a **manger (pesebre)**, a feeding trough repurposed as a crib. Shepherds and local people are also part of the scene in many traditions.

Related Celebrations

In parts of Latin America and the United States, the Holy Family’s search for shelter is reenacted in **Las Posadas**, a nine-day celebration from **December 16 to December 24**. Families host gatherings in their homes where participants representing Mary and Joseph seek lodging, accompanied by musicians and carolers. The celebration concludes with the sharing of traditional foods and the breaking of a **piñata**.

In Mexico, **pastorelas**—theatrical performances depicting the shepherds’ and magi’s journey—are staged throughout the holiday season. These plays originated during the Colonial period and continue today in both traditional and contemporary forms.

In some countries, a special celebration is held on **January 5**, the **Eve of Three Kings Day**, known as **La Víspera de Reyes**. Children may perform in nativity pageants, and families add the figures of the **magi** to their nativity displays. As in the biblical story, visitors may symbolically present small offerings in honor of the child Jesus.

EL MUSEO DEL BARRIO

The Origin and Iconography of the Three Kings



Eduardo Vera Cortéz
Programa de Navidad,
1978, Published by: División de
Educación de la
Comunidad (DivEdCo)
Collection El Museo del Barrio, NY

In the *Book of Matthew*, the visitors who come to honor the newborn Jesus are described as “**Magi from the East.**” The Gospel does not identify them as kings, specify how many there were, or give their names or exact places of origin. Historically, the term *magi* refers to learned figures—often astrologers or priests—from regions such as Persia, located in present-day Iran. Because the narrative places them traveling westward to Bethlehem, it is widely understood that they came from areas east of Judea, generally interpreted as parts of **Western or Central Asia.**

As Christian traditions evolved, various cultures expanded upon the biblical narrative. By the 6th century, Christian art depicted the magi wearing attire associated with Persia. In the 13th century, Marco Polo referred to them as coming from the region of Persia, and the 14th-century text *History of the Three Kings* by John of Hildesheim placed them in “Ind, Chaldea, and Persia”—interpreted today as India, Babylon (present-day Iraq), and Iran. While not historically verified, these stories influenced later European and colonial-era traditions.

In medieval Europe, the magi became known as **three kings**—likely inspired by the three gifts mentioned in scripture. Each king was eventually associated with a different region of the world — Africa, Asia and Europe, symbolizing the idea that peoples from many cultures were drawn into the Christian story. In Puerto Rico and other parts of Latin America, this interpretation grew to represent the three major ancestries that shaped the region: **Indigenous, African, and European.**

Melchor (Melchior)

EL MUSEO DEL BARRIO

Melchor is traditionally associated with the gift of **gold**, symbolizing royalty and generosity. Medieval European sources often linked him with Arab or Persian origins. In Puerto Rico and other Latin American countries, Melchor came to symbolize **African heritage**, reflecting the influence of African cultures on the region. His feast day in the Catholic tradition is **January 7**.

Gaspar (Caspar, Casper, Jasper)

Gaspar is associated with **frankincense**, an aromatic resin used in religious ceremonies and historically traded across parts of the Middle East and Asia. European traditions often described him as a youthful ruler from eastern regions. In Puerto Rico and across Latin America, Gaspar came to represent **Indigenous heritage**, honoring the original peoples of the Americas. His feast day is **January 6**.

Balthasar (Baltasar, Baltazar)

Balthasar is connected with **myrrh**, a substance used for healing, anointing, and ceremonial purposes and historically sourced from regions across Africa and the Arabian Peninsula. In medieval European tradition, he was associated with lands in or near Ethiopia, reflecting early Christian history in Africa. In Puerto Rico and other Latin American cultures—where Melchor became linked with Africa—Balthasar came to symbolize **European influence**. His feast day is **January 8**.

The Gifts of the Three Kings

The Gifts of the Magi

In the Book of Matthew, the visitors to Jesus are described as magi—learned figures from the East—and not as kings. Later Christian tradition expanded their role into that of the “Three Kings.” According to legend, these visitors anticipated the birth of an important child and brought him gifts suited for a person of great significance. The gifts—gold, frankincense, and myrrh—were later interpreted as symbols of charity, hope, and faith. The story emphasizes that these offerings were given freely, without expectation of return, and were understood as having deep spiritual meaning rather than material value.

Tradition often associates **gold** with Melchor (or sometimes with Caspar). Gold, a widely valued metal, has long symbolized authority and honor. Within Christian storytelling, it was offered to recognize Jesus as a figure of earthly importance. According to the Gospel narrative, King Herod ordered the magi to report the child’s location, but they departed secretly after receiving a warning in a dream. Herod’s subsequent violence—recounted in Christian tradition—led Joseph, Mary, and Jesus to flee to Egypt. Later interpretations suggest that the gold may have helped support the family during their journey. The gift of myrrh is traditionally associated with Balthasar.

In many medieval European traditions, Balthasar was linked symbolically with regions of Africa, where **myrrh** was historically traded. Myrrh is a resin obtained from trees native to parts of Africa and the Arabian Peninsula. It was valued for its use in incense, medicine, and ritual anointing. In Christian interpretation, the gift of myrrh symbolized Jesus’s future role as a healer and the spiritual significance of his life.

EL MUSEO DEL BARRIO

In many Latin American traditions, **frankincense** is associated with Caspar, while in others it is linked to Balthasar. Like myrrh, frankincense is a resin harvested from specific trees, historically sourced from regions of the Horn of Africa and the Arabian Peninsula. In the ancient world, rulers and priests were often anointed with fragrant oils and incense during ceremonies. Frankincense, therefore, symbolized priestly or divine status. In Christian tradition, the gift of frankincense represented recognition of Jesus's sacred nature. Today, frankincense continues to be used as incense in many Christian churches, including the Roman Catholic Church. It also had practical uses in the ancient world, such as in Egypt, where its charred powder was mixed into kohl, a cosmetic applied around the eyes. black substance they used to create the thick eyeliner seen in so many examples of Egyptian art.

Santos de Palo Carving



Rafael Tufiño, *El Santero* (The Saintcarver), 1967
Published by: División de Educación de la Comunidad (DivEdCo), Collection El Museo del Barrio, NY,
Photo by Jason Mandella
Photo courtesy El Museo del Barrio, NY

Throughout the last millennium, images of the Three Kings have appeared in frescoes, mosaics, murals, paintings, sculptures, and other works of art. Some of the earliest known depictions date to 4th-century Christian catacomb paintings. Across centuries, artists have repeatedly represented the scene known as the *Adoration of the Magi*, portraying the visit of the Three Kings to the infant Jesus. Their imagery has been reinterpreted around the world and across cultures. Over generations, the Magi came to be

EL MUSEO DEL BARRIO

venerated within Christian tradition, were later recognized as saints in the Catholic Church, and continue to be viewed by some communities as intercessors capable of performing miracles.

For this reason, representations of the Three Kings are especially prevalent within the Puerto Rican tradition of *santos de palo*—hand-carved wooden devotional figures. This long-standing artistic practice involves carving wood into distinct sculptural forms representing the Three Kings, other Catholic saints, and Nativity scenes featuring the Holy Family and visitors.

In Puerto Rico, the term *santero* refers specifically to a master carver of *Santos de palo*. These artists carve the figures from wood, often finishing them with brightly painted details, although some works are left unpainted. El Museo del Barrio's Permanent Collection includes almost four hundred *santos*, most of which were created by Puerto Rican artisans or *santeros* working between roughly 1850 and 1940. Many *santeros* belonged to families who passed the carving tradition from one generation to the next—among the most recognized are the Cajigas and the Cabáns. While particularly significant in Puerto Rico, carved devotional figures are also found throughout Latin America.

Many *santos* were inspired by chromolithographs—color prints of saints—that arrived from Spain during the colonial period. These printed images were used by Spanish missionaries as part of broader efforts to teach and spread Catholicism among Indigenous and African populations in the Americas. Because formal churches were often distant or limited in number during the early colonial era, it became customary for families to maintain small home altars where *santos* were displayed. During the holiday season, *santos* of the Three Kings were often added to these personal altars as part of devotional practices.



Unidentified artist from Puerto Rico, Los Tres Reyes
(The Three Kings), late 19th-early 20th century Collection El Museo del Barrio,
NY, Gift of Dr. Víctor de León Hernández

EL MUSEO DEL BARRIO

The widespread presence of *santos de palo* representing the Three Kings demonstrates their enduring popularity throughout Latin America and the Caribbean. Today, in the weeks leading up to Three Kings Day, these figures are often placed on communal altars while *velorios de reyes*—gatherings that include prayers, songs, and devotional practices—are observed. Many *trulleros* or *parranderos*, door-to-door holiday carolers, carry images of the Three Kings or hold *santos de palo* in their arms as part of their celebration, with the hope of bringing blessings, good health, and good fortune to the households they visit. Some people also make special promises or vows to the Three Kings in exchange for help with a prayer or intention. When a prayer is believed to be answered, the person fulfills the vow on January 6. This fulfillment may involve creating a small dedication altar, offering thanks, or hosting a celebratory gathering. This tradition is known as *La Promesa de los Reyes*.

The iconography of the Kings and their placement within a group composition vary depending on regional carving styles. In the Puerto Rican tradition, King Melchor is most commonly positioned at the center of the trio. Melchor is often regarded as the most generous of the Kings, which may contribute to his central placement. In Caribbean and Puerto Rican folk art, the Three Kings are frequently depicted riding horses—a common mode of travel in the region during the colonial era. The substitution of horses for camels reflects the environmental reality of the Caribbean, where camels are not native. Melchor, Gaspar, and Baltasar typically wear ornate crowns, capes, and ceremonial garments, and are often shown accompanied by a guiding star and carrying ciboria or offering vessels. The star symbolizes their journey to honor the infant Jesus, while the vessels represent their role as bearers of gifts.

In *Los Tres Reyes*, a work from El Museo del Barrio's collection shown above, each King is carved as an individual figure riding on horseback and mounted on a small, unadorned wooden base. Kings Baltasar and Gaspar ride dark-colored and brown horses, respectively, and flank King Melchor, who rides a white or light gray horse. The Kings wear long, flowing mantles, and their heads are adorned with small, jagged crowns. Each figure extends its arms forward, likely once holding a small box or offering that may have been lost over time. Despite the fragility of these wooden carvings and the effects of age, many examples of *santos de palo* survive today and continue to hold a meaningful place in the celebration of Three Kings Day.

EL MUSEO DEL BARRIO

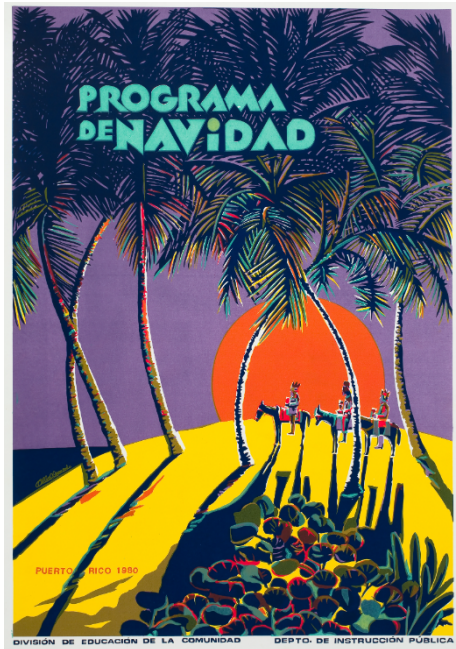
Latin American and Caribbean Traditions



Antonio Maldonado, Programa de Navidad,
1971, Published by División de Educación de la
Comunidad (DivEdCo) Collection, El Museo del Barrio, NY

Many regions of Europe have celebrated Three Kings Day for centuries. In Spain, the celebration of *El Día de Reyes* developed over time and later spread throughout Latin America and the Caribbean through Spanish colonial influence. As the tradition took root, each country adapted and expanded upon these customs, creating unique and culturally specific ways to celebrate January 6. Although European in origin, the now-common tradition of Santa Claus and exchanging gifts on December 25 became widespread in much of Latin America only in the 20th century with the rise of U.S. cultural influence. Santa Claus 'imagery—snow, reindeer, and the North Pole—did not reflect the experiences or climates of most Latin American regions. While snow and desert landscapes do exist in parts of Latin America, these environments are limited and did not shape the region's early holiday traditions.

EL MUSEO DEL BARRIO



Antonio Maldonado, Programa de Navidad,
1980, Published by División de Educación de la
Comunidad (DivEdCo), Collection El Museo del Barrio, NY

Today, many people across Latin America, the Caribbean, and in Latine communities throughout the United States continue to honor the traditions of the Three Kings. Gift giving, the singing of *aguinaldos* (seasonal songs or carols), *parrandas* (door-to-door caroling), and the sharing of food and sweets embody the generous spirit associated with the Kings. Although customs vary from place to place, the themes of community, gratitude, and togetherness are celebrated in similarly festive ways.

Inspired by the gifts brought by the Magi, many families in Puerto Rico, Mexico, and other Latin American and Caribbean countries exchange *regalos* on January 6. Even though many households now also celebrate Christmas Day with presents, it is common to save a few gifts for the traditional Epiphany celebration twelve days later. Children look forward to this day with great anticipation, awaiting gifts brought “by the Kings” or by their families.

In Puerto Rico, the spirit of giving is reciprocated through offerings made to the Kings and their animals on the Eve of Three Kings Day. Reflecting the island’s tropical environment, Puerto Rican tradition often depicts the Kings traveling on horseback rather than camels. On the evening of January 5, or *La Víspera de Reyes*, children gather grass, hay, and water and place them in shoeboxes under their beds to feed the Kings’ horses. Parents may also set out sweets or pastries as a gesture of hospitality. On Three Kings Day morning, children find that the offerings have been taken and replaced with gifts, candy, or nuts.

In Mexico, children write letters to the Three Kings requesting gifts, similar to the custom of writing letters to Santa Claus. On the night of January 5, they leave their shoes near a window or beside their beds, sometimes filling them with hay for the Kings’ animals. By morning, the hay is gone and the shoes are filled with presents.

EL MUSEO DEL BARRIO



Antonio Maldonado,
Programa de Navidad,
1973, Published by División de Educación
de la Comunidad (DivEdCo),
Collection El Museo
del Barrio

Three Kings Day is celebrated with enthusiasm by adults as well as children. Families and friends gather to share meals and enjoy traditional foods. Although many holiday dishes are shared across Latin America, each country has its own specialties. In Puerto Rico, households prepare savory dishes such as *pasteles* (similar to a tamale) and *arroz con gandules* (rice and beans), along with sweets like *arroz con dulce* (coconut rice pudding) and *tembleque*, a coconut-based dessert. In many parts of the Caribbean, families come together for a communal roast pig—*lechón asado*—a major event that involves hours of preparation, cooking, and celebration.

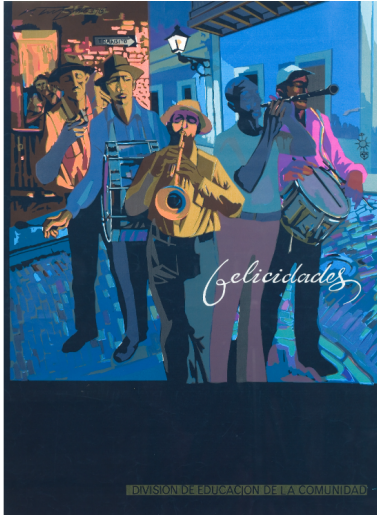
In Spain and many Latin American countries, people enjoy *Rosca* or *Roscón de Reyes*, a crown-shaped sweet bread decorated with candied fruits that resemble jewels, also known as ‘King’s Cake.’ The bread, often filled with nuts or dried fruits, is shared with friends and family and is commonly accompanied by hot chocolate. Hidden inside the *rosca* are one or more small figures representing the infant Jesus. At gatherings on January 6, each guest cuts a slice, hoping not to receive the piece containing the figurine. In Mexico, the person who finds the figure is responsible for hosting a gathering on February 2, *El Día de la Candelaria* (Candlemas), serving tamales and *atole*, a traditional warm drink thickened with cornmeal. *Candlemas* marks the end of the Christmas season, and for many families, it is the day the nativity scene is taken down. In other countries, finding the figurine is considered a sign of good fortune for the year ahead.

Various traditional beverages are served during the holiday season throughout Latin America, the Caribbean, and the United States. In Puerto Rico, people enjoy *coquito*—a coconut-based drink similar to eggnog, which can be prepared with or without rum—as well as holiday punch. In Mexico, people often serve *ponche* (a warm spiced fruit punch), *sidra* (sparkling cider), or other celebratory drinks for a holiday *brindis* (toast).

EL MUSEO DEL BARRIO

Visits with family, friends, and neighbors are central to the traditions of Latin America and the Caribbean and continue before, during, and after Three Kings Day. *Las Octavitas*, still practiced in parts of Puerto Rico, formally extends the holiday for eight additional days of gatherings. According to tradition, if someone visits your home on Three Kings Day, you return the visit eight days later. This reciprocal exchange of hospitality is understood as a gesture of friendship and goodwill, often accompanied by music and prayer.

Las Parrandas & Musical Traditions



El Museo del Barrio, 1230 Fifth Avenue NY, NY
10029. Rafael Tufiño *Felicidades*, 1976
Silkscreen
Published by División de Educación de la
Comunidad (DivEdCo) Collection El Museo del
Barrio, NY

In Puerto Rico and other Latin American and Caribbean countries, the tradition of *parrandas*—door-to-door caroling—entails visiting friends and neighbors while singing festive holiday songs. In Puerto Rico, *aguinaldos* are traditional musical pieces commonly sung during the Christmas season and on Three Kings Day. The word aguinaldo literally means "gift," and in this context, it refers to a musical gift sung during the holidays. Adult carolers often accompany their singing with instruments such as the *güiro*, *cuatro*, and *maracas*. With early roots in Spanish and Latin American religious practices, *aguinaldos* grew out of traditions connected to the *Misa de Aguinaldo*, a series of pre-dawn Catholic masses performed during the Advent season. In medieval Spain, *villancicos*, an early form of holiday carol, were sung during liturgical celebrations and theatrical performances. These often featured Nativity scenes with the Holy Family, animals, and choirs representing the Three Kings, shepherds, and other community figures.

In Puerto Rico and Cuba, rural communities developed their own regional styles of *aguinaldos*. Rural farmers and laborers—referred to as *jibaros* in Puerto Rico and *guajiros* in Cuba, sang *aguinaldos* in groups known as *trullas*. The term *trulla* is thought to derive from *patrulla* ("patrol"), referring to the Spanish Civil Guard, though its use for musical groups became popular much later, as the practice evolved in the early 20th century. While *aguinaldos* have Spanish origins, Puerto Rican *aguinaldos* took

EL MUSEO DEL BARRIO

on a rural, secular, and often romantic or humorous style. From this blend emerged the genre known as the *aguinaldo jíbaro*.

When rural laborers and musicians traveled to **San Juan**, Puerto Rico's capital city, in the 19th and early 20th centuries, they performed their songs for upper-class families and public officials, including the Governor. In return, they were often given food, sweets, or small gifts. Today, the *aguinaldo* tradition remains popular across the island and in diaspora communities throughout Latin America, the Caribbean, and the United States.



Rafael Rivera Garcia, Con Carlos y la Trulla, 1981, Puerto Rico Division of Comm. Education Poster Collection, Archives Center, National Museum of American History, Behring Center, Smithsonian Institution

Over time, these customs developed into the practice of *asaltos*, in which groups of *trulleros* or *parranderos* visit the homes of friends, family, or neighbors late at night or in the early morning. These lively surprise visits—meant as joyful pranks—wake the household with music and singing. Parrandas often continue until dawn. When the group arrives at the final home, they are typically welcomed with a hot *sopón*, a hearty stew that may include ingredients such as chicken, pork, or beef.

Much of the *aguinaldo* tradition involves **improvisation**, with rhymed lyrics reminiscent of poetry. These songs are connected to the musical form known as the *seis*, and are structured using two classic Spanish poetic styles: the *copla* and the *décima*. The *copla* is a simpler four-line stanza, while the *décima* consists of ten lines. In both forms, each line traditionally carries **eight syllables**. These poetic structures encourage group participation, inspiring themes of love, chivalry, humor, and contemporary social commentary. Performances often become friendly verbal duels, known as *controversias*, in which two

EL MUSEO DEL BARRIO

singers respond to each other with witty rhymes and playful teasing. These spirited musical practices continue to bring joy and strengthen community ties across the Caribbean and Latin American diaspora.

Three Kings Day Parades and Festivals

Communities throughout Latin American and the Caribbean, as well as Latine communities in the United States host a variety of Three Kings Day parades and festivals. Dating back to 1884, the town of Juana Díaz located on southern coast of Puerto Rico, has played host to an ever-growing Three Kings Day festival, the largest of its kind in Puerto Rico. The importance and popularity of this celebration led to the founding in 2004 of *La Casa Museo de los Santos Reyes*, the first museum dedicated solely to the iconography of the Three Kings, located in Juana Díaz. In small towns throughout Latin America, processions including the Three Kings occur on the Eve of Three Kings Day. Following these informal parades, children run home and go to sleep early, eagerly awaiting the arrival of the Three Kings to their own home, bearing gifts. Today, diasporic communities throughout the United States, including Miami's *Calle Ocho*; Williamsburg, Brooklyn; Taos Pueblo, New Mexico; and Goldsboro, North Carolina; to name just a few, are hosts to vibrant Three Kings Day parades and celebrations.

For nearly fifty years, El Museo del Barrio has presented the Three Kings Day Parade on January 6, as well as other educational and public programming, with the purpose of keeping the Three Kings' traditions alive. Each year, El Museo's dynamic parade, led by the giant Three Kings puppets, winds through the streets of El Barrio and includes lively music, colorful costumes, animals, floats, and thousands of students and community members as participants. Leading up to the event, El Museo, along with a Steering Committee of community leaders nominates "Three Kings" to preside over the Parade. Being chosen as a King is recognition for outstanding social or political achievements within the Latine communities of New York. These honorary Kings, along with selected *madrinos and padrinos* (godmothers and godfathers) lead the parade through the streets of East Harlem, dressed in elaborate costumes that are cared for by the Museum. The costumes have been dedicated to individuals who have positively impacted Latine communities and have empowered others by their actions.

Over the years, El Museo has presented exhibitions in our galleries that feature artworks from the Museum's Permanent Collection associated with this holiday such as *Santos de Palo*, hand-carved wooden statues created by master artisans as posters, posters from the Puerto Rican Division of Community Education or *División de Educación de la Comunidad* (DIVEDCO) that celebrated the tradition of *El Día de los Reyes*, and the giant Three Kings puppets. During these three decades, El Museo has distinguished itself as the leading institution in New York City that celebrates and promotes the Three Kings Day tradition.

El Museo's Three Kings Day Puppets

El Museo's gigantic puppets are central to the annual Three Kings Day Parade. In 1978 when the Museum created the parade, museum staff and artists contributed to producing its props and

EL MUSEO DEL BARRIO

decorations. The original puppets reflected the Three Kings Day legend and were used in over thirty performances in the cold winter weather.

For the 33rd Annual Three Kings Day Parade, we welcomed our new generation of puppets created by Polina Porras, a visual artist and educator. These beautiful 12-foot-tall creations are made of paper mâché, colorful fabrics, and a carefully crafted structure that allows for graceful movement. In addition to the traditional representation, the artist added a new source and inspiration based on Taíno cosmological traditions. Melchior, who represents the night sky, has black and dark blue clothes and carries a present that symbolizes the celestial dome shaped in the form of a bat—which in Taíno tradition signifies the connection with the ancestors. Gaspar, who represents the connection between the celestial and the underworlds—which in Taíno tradition are connected by the Ceiba tree—wears green and brown clothes and carries as a present the base of a Ceiba tree trunk. Balthazar, who represents the underworld, wears light blue and turquoise clothes and carries as a present a seashell with a turtle coming out of it, which represents the birth of Taíno culture. The merging of the Christian and Taíno traditions in Porras' puppets represents the unique cultural mix that characterizes our community as well as El Museo del Barrio's mission.

PART II. Preparing for Your Visit to El Museo del Barrio

Group Discussion: What do we know about Three Kings Day?

Use the following questions to gauge the group's familiarity with Three Kings Day.

1. Has anyone ever heard of Three Kings Day? What do you know about it?
2. Do you or anyone you know celebrate Three Kings Day? How do you celebrate?
3. How does your family celebrate the holidays? How is this similar to or different from Three Kings Day?

Based on everyone's answers, fill in unknown areas of information, explaining a brief history of Three Kings celebrations and traditions. You may wish to show images of the Three Kings, *palos de santo*, *parrandas*, or *nacimientos*.

EL MUSEO DEL BARRIO

Extension Activity

Ask students to research and write a brief report about Three Kings Day traditions and contemporary customs. Students may pick one element of the tradition to research in-depth. Ask students to share their findings with the class.

PART III. Linking Three Kings Day Content with a Visit to El Museo del Barrio



Costumes designed by Emilio Sosa

El Museo del Barrio offers Three Kings Day-themed programs, which explore the concepts of tradition and gift giving. By using activities and discussions, Guided Tours and Hands-on Workshops provide multiple entry points into discovering the art and customs of the celebration.

Guided Tours focus on a series of puppets and costumes made for El Museo, which contain traditional and topical elements while Hands-on Workshops expand on themes from the Guided Tour through art-making and further discussion at El Museo del Barrio's workshop spaces we call *Los Talleres*.

Post—Museum Visit

After visiting the museum with your students, follow up in the classroom about what students learned during the museum visit and what was most interesting and memorable. Write down everyone's responses about what they learned about the Three Kings Day celebration and traditions. Use the following activities to continue the conversation!

Activity 1: Maracas

EL MUSEO DEL BARRIO



During the holiday season many Latin American or Latine people participate in *parrandas*, the lively caroling sessions that take song, music and fun from house to house. *Maracas*, an indigenous rattle instrument with origin in Taino culture and other South American communities, are often incorporated into the *parrandas*. Most *maracas* are made from a round gourd called an *higuera* or *totuma*. It is hollowed out and filled with seeds so that it rattles. Make your own *maracas* to bring to El Museo's annual Three Kings festival so that you can contribute musically to the celebration!

Materials:

- 1 small cardboard tube (the tube from a toilet paper roll, or half of a paper towel roll)
- A sheet of colored paper, (such as construction or printer paper)
- Assorted stickers, stars, glitter, sequins, designs, etc.
- Markers, pens, crayons
- Glue

Possible materials for maraca filling:

Different materials can make different sounds in your maraca! Try filling your maraca with materials like the ones below, and pick your favorite

- Dried Rice
- Dried *gandules* (Pigeon peas) or dried peas
- Birdseeds
- Buttons



EL MUSEO DEL BARRIO

Procedure:

1. First, select your cardboard tube, your colored paper, and your maraca filling.
 2. Before you can play it, use them to decorate your maraca. We use these instruments in our Three Kings Day celebration, but you can use any holiday or theme to decorate your instrument. Layer designs, symbols or messages on one side of your paper.
- *You can use glue to add sequins, glitter, or jewels.
3. Once that is dry, flip it over so you can see the blank side. Place your cardboard tube in the middle of the paper. Now, roll up the paper around the long-side of the tube. The paper should cover the entire side of the tube, but you should still be able to see through it (like a telescope).
 4. Next, tightly twist one of the sides of the paper around the tube, so one side is open and the other one is closed.
 5. What *maraca* fillings did you choose? Pour the filling in through the open end. Fill the maraca one-third of the way to make sure that the fillings have room to move around and make noise. Make sure none of the fillings come out of the twisted side.
 6. The next step is to twist the paper on the other side of the tube. Your maraca will be completely closed. Make sure both ends are tightly twisted so your fillings stay inside. And now your maraca is complete!
 7. Now, it is time to shake your *maraca*! Have everyone play theirs together- do they sound the same?
 8. The last step is to join us at the parade with your *maraca* on **January 6th!**

EL MUSEO DEL BARRIO

Activity 2: Three Kings Day Crowns

Like the Three Kings, children and adults who march in El Museo's Three Kings Day Parade wear headdresses and crowns to commemorate the occasion. Using the materials and instructions listed below, students can create their own crown to bring to the parade. Children may need help from a

teacher, parent, or partner to complete the activity.

Before getting started, gather the following materials you will need to complete this activity. Carefully follow the steps to produce your own Three Kings Day crown. Remember to have fun and be creative!

We hope that you will join us for the celebration on January 6th, and proudly wear your festive Three Kings Day crown!



Materials:

- Scissors
 - Ruler
 - Markers and/or crayons
 - Bright colored construction paper or metallic cardstock paper (24"x 4 ")
 - Pencil
- Elmer's glue
 - Stapler and/or tape
 - Decorative elements: Colored jewels, glitter, sequins, feathers

Enjoy your crown as you become one of El Museo's honorary Kings or Queens! Don't forget to bring your crown with you to El Museo on January 6th!

Procedure:

1. Find the crown template on the following page. Using a pair of scissors, cut along the jagged edge of the crown template.
2. Select the desired color of construction paper or gold cardstock paper to create your crown
3. Using a pencil, trace the crown template on the construction paper or gold cardstock.
4. Cut out your crown by cutting along the pencil lines.
5. Next, measure your crown to check for the best fit for your head. Begin by wrapping the crown around your head. Use a pencil to mark where the ends overlap by one inch. Use your scissor to cut off any extra paper.
6. Select the materials you wish to use to decorate your Three Kings Day crown (i.e.: sequins, colored jewels, feathers, and glitter).
7. Use Elmer's glue to attach your decorations to the crown's surface. Be sure to decorate one side of your crown only.

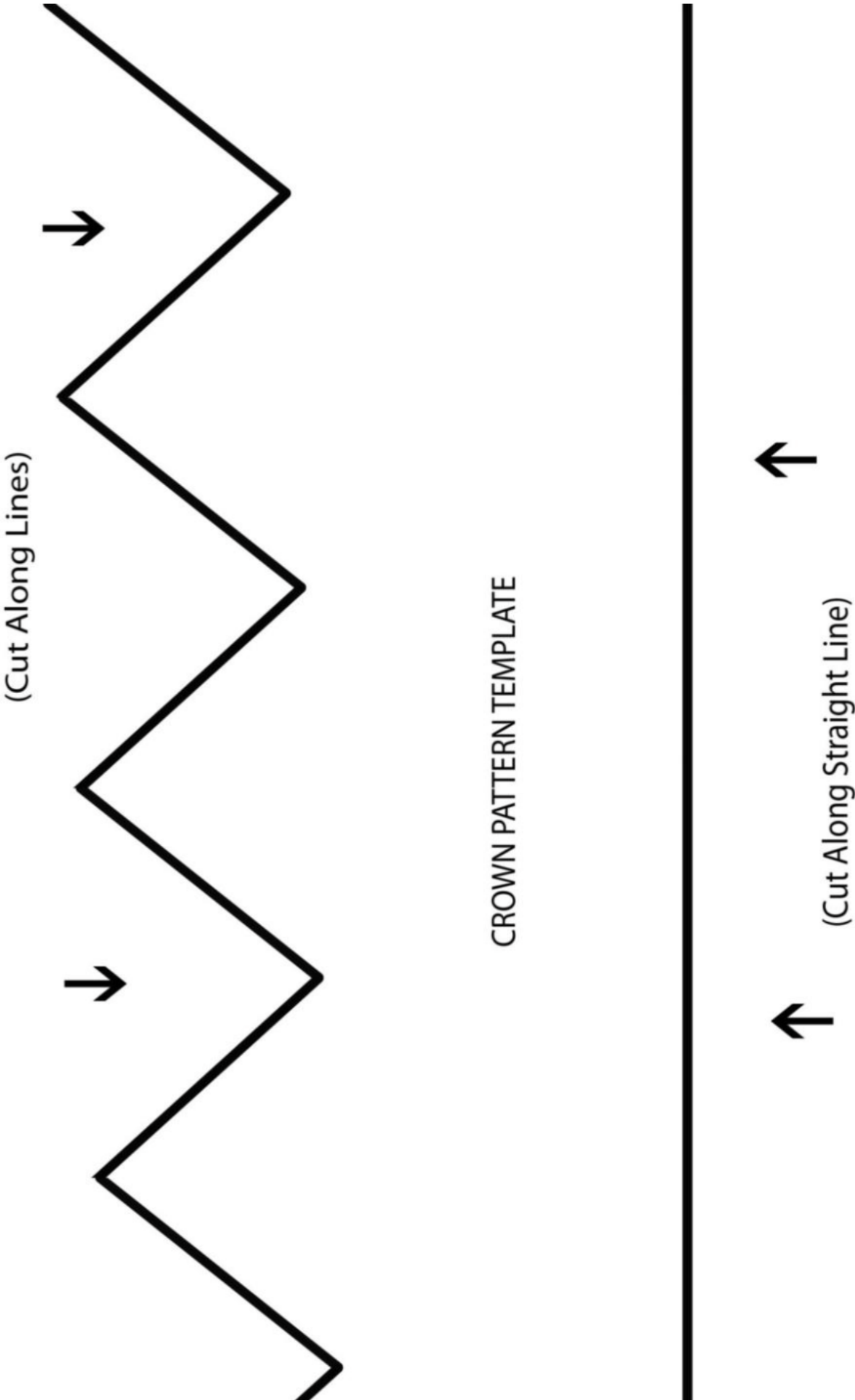
EL MUSEO DEL BARRIO

8. Add any final details or designs to your crown using markers and/or crayons.
9. Allow time for the glued materials to dry before handling the crown.



47th Annual Three Kings Day Parade & Celebration 2025 - Collection of El Museo del Barrio

el museo del BaRRiO



EL MUSEO DEL BARRIO

Activity 3: Three Kings Day Capes

On Three Kings Day, we celebrate the story of the Three Kings, who each traveled from far off lands, but came together to bring gifts to Jesus. On this day, we celebrate the gifts we all bring to our communities and can look like a king or queen while doing so.

Like the Three Kings, children and adults who march in El Museo's Three Kings Day parade can wear special capes, to show what they give to the community. Using the materials and instructions listed below, create your own cape to wear at the parade.

We hope that you will join us for the celebration on January 6th, and proudly wear your festive Three Kings Day cape.

Materials:

- A large piece of colored paper, big enough to cover your back
- Scissors
- Crayons, markers, pencils, or other drawing materials
- Construction or patterned paper for decoration
- Cloth for decoration
- Glue or glue sticks

Procedure:

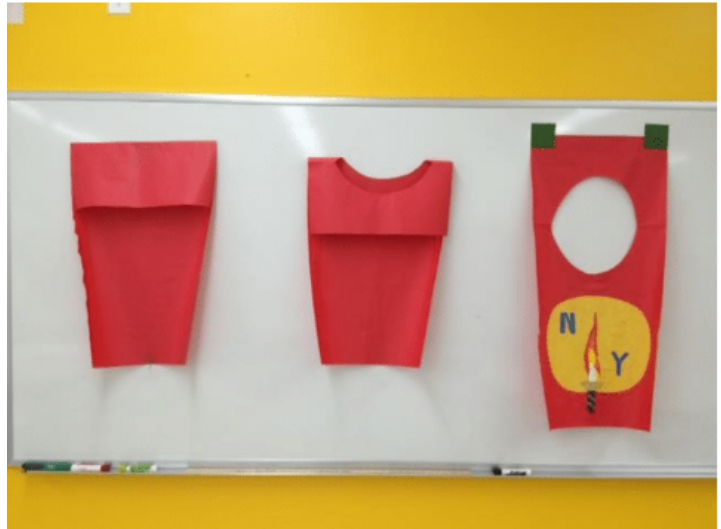
1. First, take some time to think about what you contribute to your community. For example, do you play on a team? Do you participate in group activities with your school? Is there something special you do for your family? You can write this down to remember for later.
- 2.



EL MUSEO DEL BARRIO

Lay your large piece of paper out on a table or the floor, so that one of the short sides is facing you.

3. Now, fold the top of the piece one third of the way down. This will be the part that goes over your shoulders.
4. To create a space for your head, draw a semicircle with the folded edge as the straight side. Make sure there is space on each side of the semi-circle so the front and back will still be connected. Take a look at the picture above as a reference.
5. Now, carefully cut out this semi-circle with the fold in the middle, so that when you unfold it you have a whole circle.
6. Next, flip the paper over, so the folded port is on the bottom. The hole for your neck should be at the top.
7. Do you remember what you thought of in step 1? How can you show it on your cape? Is there a symbol, or a scene you would like to use? Use different materials to decorate your cape. If you are using glue or paint, make sure to let it dry before wearing it!
8. Wear your cape by putting the shorter folded part in the front. You are now ready for the parade!



EL MUSEO DEL BARRIO

PART IV. Vocabulary

Aguinaldos: Holiday carols commonly sung during the Christmas and Three Kings' holiday season. Aguinaldo is a type of folk music played in Puerto Rico, mostly characterized by the sounds of the *jíbaros* or the farmers who lived in the mountains. **Aguinaldos** are improvisational songs with rhyming verses that often address social issues or themes of love, and faith. Within the **aguinaldo** genre are the many celebrated Christmas songs that have come to represent the island's musical traditions around the holidays. Aguinaldo also means offering or gift and is associated with a holiday bonus. In this sense, music becomes an offering to families and communities during the holiday season.

Asalto: Literally means 'an assault' in Spanish, but in the context of the **parrandas** and **trullas** custom, it is a surprise visit or 'assault' of singing and music at the home of a neighbor or friend. This door-to-door caroling often extends into the very late hours of the night and early morning.

Borikén: The name the native Taíno people called the island of Puerto Rico meaning 'great land of the valiant and noble lord.' After colonization by the Spanish in the fifteenth century, the island was first named San Juan Bautista (St. John the Baptist), and later changed to Puerto Rico, meaning "rich port."

Borinquen: The name Puerto Ricans affectionately use to refer to Puerto Rico which is derived from Borikén, the Taíno word for the island.

Cuatro: An instrument in the guitar and lute family which is considered to be the national instrument of Puerto Rico. The modern cuatro has ten strings in five courses, derived from the *cuatro antiguo*, which had four strings, hence the name meaning 'four.' The cuatro is traditionally used in *aguinaldo* or *jíbaro* folk music.

Ciboria: A metal canister, usually constructed from a precious metal like gold or silver. It is commonly used to store ceremonial materials or liquids, which are decanted for special religious services or occasions associated with spiritual reverence. Though ciboria vary in size and shape, their ornate decorations may include precious stones, gems, or a delicate raised surface relief.

Crèche: See nativity. A model or tableau representing the scene of Jesus Christ's birth, displayed in homes, churches, or public places during the Christmas season.

El Día de Reyes: The Spanish translation of Three Kings' Day. It is sometimes referred to as Día de los Tres Reyes Magos or Three Wise Kings Day. Greetings to friends often announce joyful greetings *¡Feliz Día de Reyes!* or Happy Three Kings' Day!

Epiphany: This feast day is celebrated on January 6 in the Christian calendar. In Medieval and Post-Reformation times, January 6 marked the final day of the twelve days of Christmas. The word is derived from the Greek word *epiphaneia* meaning "manifestation" or "revelation." The observance originated in the Eastern Catholic Church, and at first celebrated the total revelation of God incarnate in Christ. When

EL MUSEO DEL BARRIO

this observance spread to the West, it became associated with the visit of the Magi to the infant Jesus (Matthew 2:1, 12), an event that in the West formed the Christmas observance.

Güiro: This percussion instrument is believed to have originated with the Taíno people of the Caribbean. It is produced from an open-ended hollow gourd with horizontal lines carved on the outside. These parallel carvings create a ribbed texture on the smooth surface of the gourd. During performance, the *güiro* is held in one hand, while a wooden dowel, or *pua* is held in the other hand and used to scrape over the surface of the ribbed side. It is scraped or strummed in rhythmic motions to produce its distinct ratchet sound. The *güiro* is used in traditional Cuban music such as *danzón*, cha-cha-cha, *guajira*, *charanga*, and in traditional Puerto Rican music such as *plena*, *danza*, *bomba*, *jíbaro* (country) music, and others. The Dominican *guajira*, is a similar percussion instrument commonly made of metal with hundreds of indentations rather than ridges.

Frankincense: This substance is a strong, pungent aromatic incense that is burned for special spiritual occasions. The smoke vapors of this hard resin have significant meaning because it is believed to provide a blessing. It is meant to visually fill a space and saturate one's sense of smell. It is one of the gifts believed to have been brought by the Three Kings to the infant Jesus.

Jíbaro: A term that refers to a rural farmer or laborer in Puerto Rico. *Jíbaros* have become an important symbol of the Puerto Rican identity, just as cowboys have been a historical symbol of American culture, *guajiros* for the Cuban culture, *charros* for Mexicans, and *gauchos* for Argentinians.

Magi: These priestly men were part of the ancient Zoroastrian hierarchy of Eastern astrologers and interpreters of dreams. Since the passage in the Gospel of Matthew implies that the three kings were “observers of the stars,” most conclude the intended meaning was ‘Zoroastrian astrologers’ and thus the title “Magi” was given to them. Much like the Brahmins of India, the Magi were keepers of a cult who exercised considerable political power in the East. Their status was highest during the time in which Zoroastrianism was recognized as the state religion in the region of Persia. Since the Magi possessed rare psychic talents to make predictions and interpret dreams, they were revered advisors who were considered ‘wise men.’ Thus, the Three Kings became known as ‘Wise Men’ or ‘Wise Kings.’ Moreover, their ability to understand divine happenings, such as the advent of the birth of Christ, made their skills appear magical. Hence from ‘Magi, the word ‘magic’ is derived.

Manger: A trough for feeding animals used as a crib for the infant Jesus in traditional nativity scenes.

Maraca: A musical instrument believed to have originated with the Taíno. It is made from an *higuera*, a round gourd filled with seeds that rattle when shaken.

Myrrh: The surface of this aromatic material is similar to that of a walnut. It is a resinous material collected from the sap of trees native to Yemen, Somalia and Ethiopia. The pieces are brittle, semi-transparent, oily, and often show whitish marks and powder. It has been used for ages as an ingredient

EL MUSEO DEL BARRIO

in incense, perfume, and for medicinal or embalming purposes. It is believed that King Balthasar gave this gift to the infant Jesus to anoint him as a healer or king and to foreshadow his early death.

El Nacimiento: Spanish word for nativity. See definition below.

Nativity: The depictions of the scenery of Jesus' birthplace, usually in a stable or cave, and those who were present which traditionally includes the infant Jesus, his parents, Mary and Joseph, farm animals including a rooster, ox, and donkey, shepherds and the Three Kings. Three-dimensional nativity figures or live nativity scenes are often staged during the holiday season in homes, churches and public spaces. Traditionally, the infant Jesus figure is added to the scene on December 25 and the Three Kings on January 6, the feast of the Epiphany.

New Testament: The second part of the Christian Bible, written originally in Greek and recording the life and teachings of Jesus and his earliest followers. It includes the four Gospels, the Acts of the Apostles, twenty-one epistles by St. Paul and others, and the book of Revelation.

Octavitas: Many people in Puerto Rico prolong the Christmas season or *las navidades* beyond Three Kings' Day. Las Octavitas or "the little eights," signify the eight days after January 6, which are devoted to the adoration of the Christ child, gift giving, and parties. Families and friends exchange visits with neighbors and loved ones and host festive gatherings during this time.

Old Testament: The first part of the Christian Bible, comprising thirty-nine books and corresponding approximately to the Hebrew Bible. Most of the books were originally written in Hebrew, some in Aramaic, between about 1,200 and 100 BC. They comprise the chief texts of the law, history, prophecy, and wisdom literature of the ancient people of Israel.

Parrandas: During the holiday season in Puerto Rico, and other areas of Latin America, groups of carolers called *parranderos* or *trulleros* go door-to-door and sometimes play instruments to serenade friends, neighbors, and family. On occasion, as part of their *parranda* they perform surprise visits or asaltos.

Pesebre: Spanish word for manger. See definition above.

La Promesa de los Reyes: The 'promise of the kings' is an act whereby a person makes a wish or prayer asking the Three Kings for a miracle and in return they will perform a promised deed. When the prayer or wish is granted, s/he must fulfill the promise made.

Las Posadas: Over nine consecutive days, starting on December 16, people celebrate *las posadas*, candlelight processions commemorating the journey of Mary and Joseph to find shelter in Bethlehem. Children and adults dress in costume portraying the characters of the story, including Mary and Joseph, angels, the Three Kings and shepherds and shepherdesses. The procession visits neighborhood homes in their quest for lodging while singing *villancicos*, or holiday carols. The evening ends with a festive

EL MUSEO DEL BARRIO

celebration held at the last home, which welcomes the procession in for food, drink and the smashing of colorful *piñatas*.

Regalos: The Spanish word for gifts. The night before Three Kings Day, children gather water and fresh grass and place it in shoeboxes under their beds for the Kings' camels. According to tradition, the Magi reward good children by replacing the grass with gifts.

Rosca de Reyes (King's Cake): A sweet cake shared during The Three Kings Day celebration usually in the shape of a crown and decorated to simulate the gems of the Kings.

Santos de Palo: These "wooden saints", as they are called, are miniature figurines of Catholic saints or devotional figures, nativity scenes and the Three Kings that are fashioned by **santeros**. The **Santos de Palo** are carefully carved by hand with special tools, finished, and painted with colorful tempera paint.

Santeros(as): A master wood carver who creates wooden figurines of the Three Kings and the saints. This tradition is passed down from one generation to the next in families and by groups of craftsmen. *Santero* also refers to a practitioner of the *Santería* religion.

Scepter: A symbolic ornamental staff held by a ruling monarch, a prominent item of royal regalia.

Sultan: The sovereign ruler of an Islamic country, especially formerly the head of the Ottoman Empire.

Spanish Caribbean: Refers to the Spanish-speaking countries in the Caribbean such as Cuba, Dominican Republic, and Puerto Rico.

Symbol: Something, such as an object, picture, or word that stands for or suggests something else by association or resemblance.

Tableau: A group of models or motionless figures representing a scene from a story or from history.

Trullas: Groups who travel door-to-door to make surprise visits to neighbors and families and sing traditional songs. The term truly was derived from "*patrulla*", the patrol of the Spanish Civil guard, who roamed the streets to control the people and keep order. (See **parrandas**)

Velorios de los Reyes: Catholics honor and venerate the Three Kings for their nobility, honor, and example of faith through special gatherings or vigils. People say prayers and chant in recognition of the Kings' great religious belief in Jesus Christ, believed by Christians to be God incarnate.

Vesper: An evening prayer; evening.

EL MUSEO DEL BARRIO

La Vispera de Reyes: The Eve of Three Kings Day, on January 5. On this evening, children eagerly await the arrival of the Kings the following day. Children leave water and hay for the Kings and their camels or horses.

Villancico: A song of praise or joy, especially for holiday celebrations such as Christmas or Three Kings Day. Originally a secular genre of music, the *villancico* developed into religious hymns made popular in 16th century Spain and its Latin American colonies and used to celebrate Catholic feast days.

Zoroastrianism: A monotheistic pre-Islamic religion of ancient Persia founded by Zoroaster in the 6th century BC.

EL MUSEO DEL BARRIO

PART V. Resources

BIBLIOGRAPHY

Books for Children and Youth

dePaola, Tomie. *The Story of the Three Wise Kings*. New York: Putnam Publishing Group, 1983, and *The Night of Las Posadas*. New York: Putnam juvenile, 2001.

Gil, LyDía M. *Mimi's Parranda*. Houston: Pinata Books, 2007

Hoyt-Goldsmith, Diane. *Three Kings Day: A Celebration at Christmastime*. New York: Holiday House Inc., 2004

Zapater, Beatrix McConnie. *Three Kings' Day Multicultural Celebrations*. Parsippany: Modern Curriculum Press, 1990

General

Vaughan, Carolyn, and The Metropolitan Museum of Art. *Gifts of the Magi: Gold, Frankincense, and Myrrh*. New York: Bulfinch Press, Little, Brown, and Company, 1998.

Ebinger, Virginia Nylander. *Aguinaldos: Christmas Customs, Music, and Foods of the Spanish-speaking Countries of the Americas*. Santa Fe: Sunstone Press, 2008.

Graphics

Estrada, Henry C. and RamTrez, Yasmin. *Pressing the Point: Parallel Expressions in the Graphic Arts of the Chicano and Puerto Rican Movements*. New York: El Museo del Barrio, 1999.

Musical Traditions

Manuel, Peter Lamarche, Kenneth Bilby, and Michael Largey. *Caribbean Currents: Caribbean Music from Rumba to Reggae*. Philadelphia: Temple University Press.

Santos de Palo

Camacho, Doreen M. Coion. *Los Santos de Puerto Rico: Estudio de la imageria popular*. San Juan. Doreen M. Colon Camacho, 2003

Curbelo, Irene. *The Expressive Other: Understanding and Enjoying Puerto Rican Santos*. Diomedes Press, 2003.

el museo del BARRIO

Vidal, Teodoro. *Santeros puertorriqueños*. San Juan, Ediciones Alba, 1979.

EL MUSEO DEL BARRIO

Digital Sources

Aguinaldos and other Holiday Music

<https://latinomusiccafe.com/2014/12/11/latin-music-history-the-aguinaldo-tradition/>

This site shares background information about the history of the *aguinaldos*.

General Information about Christmas and Three Kings Day in Latin America

<https://www.discoverpuertorico.com/mi-casa-mi-navidad>

This immersive website tells the story of how the holidays are celebrated in Puerto Rico, through music, food and family gatherings.

<https://www.mexconnect.com/>

This page contains numerous links to articles on how the holidays are celebrated throughout Mexico.

<https://www.losreyesmagosdejuanadiaz.com/>

This Spanish language website describes the origin and history as well as upcoming events related to the Three Kings Day celebration in Juana Díaz, Puerto Rico, in existence since 1884.

Latin American and Caribbean | Musical Instruments

<https://americanhistory.si.edu/collections/object-groups/teodoro-vidal-collection-of-puerto-rican-history>

This website is based on “A Collector's Vision of Puerto Rico,” an exhibition that was on view at the National Museum of American History in the 1990's. The website examines the collection of Teodoro Vidal, whose 3,200 objects of material culture reflect the history of Puerto Rico. See “Music” for a detailed description and images of Puerto Rican folk instruments.

<https://www.discoverpuertorico.com/article/guide-to-music-puerto-rico>

This website, available in English and Spanish, provides a thorough overview of Puerto Rican music, instruments, and artists. It also includes pre-made playlists with different kinds of Puerto Rican music.

Santos de Palo and Santeros

<https://www.peopleareculture.com/puerto-rican-cultural-traditions/>

This page highlights some specific artists who are skilled in *santo de palo* making.

EL MUSEO DEL BARRIO

CREDITS AND ACKNOWLEDGEMENTS

Written and developed by El Museo del Barrio, Education and Public Programs Department (2010).

Updated by El Museo del Barrio, Education and Public Programs Department (2022, 2025).

Special thanks to David Gleason, music educator, pianist, and composer based in New York's Capital Region, for his contributions on the musical traditions associated with Three Kings Day, and to all individuals who have contributed to these materials over the years.

El Museo del Barrio extends its gratitude to La Casa de la Herencia Cultural Puertorriqueña for providing support materials by anonymous authors, Centro PR (Centro de Estudios Puertorriqueños) at Hunter College, and Reginald H. Fuller for their valuable resources and support.

The original materials were written and organized under the direction of Maria Domínguez, former Head of Outreach and Project Coordinator at El Museo del Barrio, with production support from Tobias Ostrander, former Education Coordinator, and Raquel Ortiz, former Education Assistant. Additional assistance was provided by Ephraim Gómez, Intern, and Arminda Zomara Grau, Volunteer.

Original materials were also adapted from the following sources:

Gunstone, Hon. A. T. Christmas and Epiphany (1967).

Blanco, Tomás. Los Aguinaldos del Infante / The Child's Gifts, illustrations by Irene Delano; music by Jack Delano (Aldus Printers, Grolier Electronic Publishing Group: 1993).

Synopsis by R. Ocasio from López-Cruz, F. (1959), in ICPR, 1972 and Instituto de Puerto Rico.

Updated and maintained by the Education and Public Programs Department as part of El Museo del Barrio's ongoing commitment to preserving, sharing, and expanding cultural and educational resources for our community.