



2nd Marianas History Conference

ONE Archipelago, Many Stories: Integrating Our Narratives

August 30 - 31, 2013 • Mangilao, Guam

The Art Section

of

Art, Culture and Science

Two of Three



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Arts, Culture and Science

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2nd Marianas History Conference

The Arts

The Artist Paul Jacoulet in Micronesia

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Abstract: *The Pacific has always held a special attraction for outside artists, travelers, and writers. Since the seminal work of art historian Bernard Smith (1960), we can appreciate how outside artists project their own complex vision of culture, nature, shared humanity, and ideals of beauty upon a Pacific canvas. This presentation focuses on one uniquely gifted and prolific artist, the Frenchman Paul Jacoulet, and his vision of Micronesia. Jacoulet first visited the Mariana Islands in 1929 and made several subsequent trips, in addition to spending time in other Micronesian ports of call, from Palau to Jaluit. He was predominantly a portraitist, and his several thousand pencil sketches, water color paintings, and published wood block prints provide a unique artistic vision of the Chamorros and Carolinians of the Mariana Islands whom Jacoulet befriended, as well as other islanders throughout the Japanese mandated territory during the pre-war era.*

The Pacific has always held a special attraction for outside artists, travelers, and writers. Since the seminal work¹ of art historian Bernard Smith, first published over 60 years ago, we can appreciate how outside artists project their own complex vision of culture, nature, shared humanity, and ideals of beauty upon a Pacific canvas. In this presentation I will focus on one uniquely gifted and prolific artist, the Frenchman Paul Jacoulet, and his vision of Micronesia (Fig. 1).

Of all the outside artists who have visited Micronesia and portrayed the people and islands in their artwork, Jacoulet certainly produced the largest oeuvre and achieved the widest renown (Fig. 2). Jacoulet was wont to say, in his characteristically immodest way, “There are three Pauls: Paul Gauguin, Paul Cezanne, and Paul Jacoulet”.² Especially in his “South Seas” voyages and visions, Jacoulet saw himself as an artistic kindred spirit of his admired Gauguin (Fig. 3).

¹ First published in *Journal of the Warburg and Courtauld Institutes*, v. XIII, nos.1-2, 1950, p.65-100. Later expanded and published as a monograph, *European vision and the South Pacific, 1768-1850; a study in the history of art and ideas* (Oxford, Clarendon Press, 1960); a 2nd edition of the monograph was reissued in larger illustrated format: *European vision and the South Pacific* (New Haven, Yale University Press, 1985).

² Personal communication, Thérèse Inagaki, Feb. 2007.

Yet Jacoulet was radically different from other European artists who have traveled the Pacific, not only in his personal biography but also in his preferred medium of expression. He is best known for having produced over 10,000 woodblock impressions of South Seas subjects, based on about 65 of his original compositions, using the technique of Japanese *ukiyo-e* block-printing on mulberry paper (Fig. 4). Recently, in addition, an extraordinary collection³ has come to light of over two thousand pencil sketches and watercolor paintings by Jacoulet, mostly produced in the islands during annual travels through Micronesia, and detailed compositions for woodblock prints that remained unfinished at the time of Jacoulet's death in 1960 (Fig. 5).

Paul Jacoulet's singular artistic vision of Micronesia was shaped in part by his own personal history and his lifelong sense of cultural estrangement (Fig. 6). Jacoulet was born in Paris in 1896, but within a year or two of his birth, his father accepted a position as an instructor in French language and literature at the Japanese Imperial University, and the family relocated to Tokyo. Young Paul enjoyed a privileged life as the only child of a professional, expatriate French family, living beside the Imperial University near the French Embassy in Tokyo (Fig. 7). From the age of three, Jacoulet demonstrated a precocious talent in drawing, and his parents recognized and fostered his interest in art throughout his childhood and youth by hiring some of Japan's most eminent artists as the boy's private tutors. He attended Japanese schools and acquired native fluency in speaking Japanese, while also taking lessons in Japanese calligraphy, and pencil and charcoal drawing. He also received lessons in western-style painting and drawing from several eminent young Japanese painters who had studied art in France and who were leading figures in promoting western-style art in post-Meiji Japan (Fig. 8).

This immersion in two cultural art worlds continued through Jacoulet's adolescence. In 1907, he made the first of several trips to France with his father, who took him through galleries of paintings by Courbet, Millet, Matisse, Gauguin, and Picasso. These works made a lasting impression on Jacoulet, but back in Tokyo his interests turned increasingly towards Japanese traditional arts, especially the stage and theatre, and the techniques of wood-block printing. At one point during his teenage years, Jacoulet even imagined himself becoming a professional Japanese stage entertainer.

³ This collection recently has been donated to the Musée du quai Branly in Paris. See Christian Polak and Kyoko Sawatari (eds), *Un artiste voyageur en Micronésie: L'univers flottant de Paul Jacoulet*. Paris: Musée du quai Branly and Somogy Éditions D'Art, 2013.

Now we'll jump forward almost 15 years to 1928 (Fig. 9). Jacoulet's father has died from injuries sustained in the Battle of Verdun in World War I. His mother has left Japan and is remarried in Paris, and the great Kanto earthquake of 1923 has destroyed much of the theatre and art world that Jacoulet knew as a teenager, leaving him with a haunting sense of the impermanence of the world around him. At 32 years of age, he is still culturally leading a double life, working by day at an unfulfilling job as translator in the French Embassy, and at night enjoying Tokyo's post-quake, reborn art and theatre world.

It is at this point that Jacoulet makes the Gauguinesque decision to quit his office job, travel to the islands, and devote himself to art (Fig. 10). Over the next four years, from 1929 to 1932, Jacoulet made annual trips through Micronesia, spending up to half of each year in the islands. Unlike Gauguin, however, Jacoulet never fully abandoned himself to island life. He lived with part-European families in Chuuk, the French trader Pierre Nedelic and the German-Fijian children of August Hartman; in Yap, the Russian émigré Alex Tretnoff; and in Saipan, the highly-educated and part-Spanish family of Gregorio Sablan. During these travels Jacoulet filled notebook upon notebook with field sketches and quick watercolor paintings of island people and scenes (Fig. 11).

In his early trips through the islands, he showed a naturalist's eye for the distinctive physiognomy of each island group, the exotic native flowers, and details of the landscape (Fig. 12). His field sketches and watercolor paintings capture the individuality and physicality of the islanders. Many of his compositions also hint at psychological undertones and tensions within his subjects. In a 1929 watercolor painting from Palau (Fig. 13a), one of Jacoulet's first compositions in Micronesia, we see a young couple, whom Jacoulet has labeled "Santiago and Isabella." Isabella is standing serene and proud, gazing off in the distance, and she appears pregnant. Santiago is kneeling beside her, staring up at her with a furrowed brow and cheeks flushed with anger? with desire? Notice the bitter melon blossom in Isabella's hair, and repeated in the pattern on her dress. Jacoulet often appears to use flowers in symbolic and suggestive ways. In this painting the background is rendered so accurately that today Palauans can place exactly where Jacoulet was standing when he painted this couple. This 1929 work is one of the field paintings that Jacoulet used as the basis for a wood-block print composition, which he completed in his Tokyo studio six years later (Fig. 13b). Look at the transformation from field painting to finished woodblock print. Santiago has vanished and the complex composition has become

simply a decorative portrait of Isabella, here presented as an unnamed Palauan beauty. The realistic background scenery also has vanished, replaced with a bouquet of exotic flowers, several of which do not grow in Palau.

In another watercolor painting (Fig. 14), two well-attired Chamorro women, the Blanco sisters, sit framed within the arch of a window in Saipan. We can observe in this watercolor painting Jacoulet's attention to the hidden emotions and tensions within relationships. The woman on the right has an arm thrust forward towards her sister, and she stares directly into the other's face. The woman on the left has partly turned away, her eyes cast down and sideways, avoiding her sister's confrontational stance. Are we witnessing some argument or moment of anger here? Framing the composition on the left side and partly enveloping one woman, Jacoulet has placed a large, fruiting vine of bitter melon, again reinforcing through his use of flowers the psychological possibilities within the composition.

In another watercolor composition (Fig. 15), two elegant young Yapese men are shown attired in all their finery, which Jacoulet has painted with ethnographic precision – look at the necklaces and earrings with precious red Spondylus shell and heirloom blue glass beads, the two particular styles of wooden combs worn by high-ranking Yapese men, the red-dyed hibiscus fiber loincloths, and the golden turmeric powder on their cheeks and earlobes. Jacoulet's attention to detail here is such that he even shows the traces of turmeric left on the fingertips after the powder has been applied to the face. Notice also how the two body tattoos occupy exactly complementary zones: the man on the right is tattooed from the neck down to the waist and elbows, and the man on the left is tattooed from elbow to wrist and from upper thigh to ankle – so that only when merged together would they form a full body tattoo. As a gay man, Jacoulet was particularly attentive to Micronesian male beauty, and in a letter⁴ written from Yap, he remarked on “my [Yapese] friends, with their large combs holding their splendid oiled hair, having their lips all reddened, and being covered in jewelry. Their fine sunburned bodies...were heavily perfumed, and the strong scent intoxicated me.” We can also note that to the left of this beautiful couple, and penetrating the space between them, is a spreading vine of purple passionflowers, which has been a symbol of male homosexuality in Japan since the early Tokugawa period.

The idea that physical beauty is intoxicating – literally toxic and therefore dangerous and ultimately transitory and disappearing, is a theme that runs through Jacoulet's

⁴ Unpublished letter written by Paul Jacoulet, c. 1930, copy in possession of the author.

vision of Islanders, and often finds expression in Jacoulet's pairing of portraits with flowers. These are mostly portraits of women. Note the wood-block print "Evening Flowers" in which a beautiful woman from Toloas in Chuuk stands on a veranda (Fig. 16). Behind her Jacoulet has drawn the exotic and imaginary "evening flowers" of the print's title. The leaves and vine belong to the *Manderilla*, a plant found in East Asia, while the gigantic pink-and-white blossoms are from *Nerium Oleander*, a moderately toxic flower in the Dogbane family that is found in Micronesia. Reinforcing this theme of paired beauty and danger is the large silver spiderweb that dominates the dark background. The spiderweb is exquisite but is also, of course, designed to be a deadly trap.

In another portrait, Jacoulet has painted a nude young woman from Chuuk in an unusual pose, crouching on her elbows and knees (Fig. 17). The flower in front of her appears to be *Nicotiana*, in the Nightshade family, which includes a number of toxic and addictive plants, mostly notably the tobacco plant. In addition to hinting here that Micronesian female beauty may be intoxicating to the point of addiction, Jacoulet may also be paying homage to Gauguin and Degas, who also painted women in similar poses.

The transitory nature of Islanders' beauty is a linked theme that runs through Jacoulet's vision of Micronesia. In the woodblock print "Joaquina and her mother," we see a beautiful young Chamorro woman, Joaquina, sitting in church in Rota with her mother (Fig. 18). In this composition, Jacoulet seems to be contemplating the effects of aging upon the Islanders, by contrasting the glowing beauty and youth of Joaquina with the dour matronly appearance of her mother. Joaquina seems almost floating lightly in air over her mother, who is seated heavily and firmly on the church bench. The plumeria blossoms in Joaquina's hand and lying beside her may symbolize the fleeting loss of beauty and life; plumeria flowers wilt very quickly after being picked, and consequently in some Asian cultures plumeria is associated with death. Jacoulet occasionally depicts older Islanders with a single red leaf or blossom in the composition, as if to signal lost beauty and youth. In two watercolor paintings shown here (Figs. 19a, 19b), elderly women are staring off to the side, as if contemplating the single remaining blossom on a barren kapok tree, or a single red croton leaf lying on a mat. In another portrait of an aging Carolinian man in Saipan, leaning back against an unseen support Jacoulet suggests that the man is either exhausted or drunk: note the bloodshot eyes, the chin resting on his chest, and the loincloth coming undone (Fig. 20). The plant behind the man is an orchid, which Jacoulet nearly always shows in

full bloom. Here he paints the orchid atypically, shorn of its flowers, as if both the man and the plant have lost their bloom.

Paul Jacoulet's vision of Micronesia is uniquely positioned between two very different art traditions, one inspired by 20th century European painting, and the other rooted in 18th century Japanese print-making. In terms of technique, Jacoulet pushed the Japanese *ukiyo-e* printing to a degree of technical mastery few if any Japanese artists achieved. He experimented with a radical palette of pigments and colors, using rare materials such as powdered gold and silver and ground pearl shell and mica dust to produce unparalleled results. He posed and presented Islanders in provocative positions, conforming more to European artistic conventions than Micronesian standards of modesty, as in his woodblock portrait of a young Yapese woman Jacoulet entitled "First love" (Fig. 21). No proper Yapese woman would assume such a pose in public. Notice also in this composition the long string of white flowers the young woman is holding. The string of flowers disappears between her thighs and reemerges behind her grass skirt, like a long floral French tickler, which gives new meaning and double entendre to the title "First love."

We'll end this brief introduction to Jacoulet's vision of Micronesia with one of the artist's most imaginative and alluring images. This woodblock print is entitled "The Mysterious Pacific," and depicts a strange creature sitting on a seaweed-strewn rock in the middle of an intensely blue ocean (Fig. 22a). From the waist up, she is a beautiful woman with tawny orange hair and blue eyes, gazing wistfully into the distance. Below the waist, in place of human legs, are two enormous finned appendages, part fish tail, part octopus tentacle. Beside her, like a newborn baby, lies a small pink octopus with bulbous blue eyes. To western viewers, this image is evocative of mermaids, ancient mythic sea creatures whose seductive beauty and song mask their monstrous nature, and lure sailors to a watery death. To Japanese viewers, this image might call to mind Hokusai's most famous erotic image "The Dream of the Fisherman's Wife" (1814), also set on a seaweed-strewn rock in mid-ocean, showing a naked woman swooning in the sexual embrace of a giant octopus, while a baby octopus kisses her gently on the lips (Fig. 22b).

Paul Jacoulet's vision of Micronesia is at once both Western and Asian, and alternatively both naturalistic and romanticized, studiously ethnographic and imaginatively mythologic. Jacoulet remains one of the most compelling and enigmatic of all outside artists who have engaged with Micronesians.

Figures



Figure 1. *Wives of Sagag and Gosse, Tarang, Yap.* Watercolor, 1942. 57 x 44 cm



Figure 2. *Chief of Woleai* Watercolor, 1933. 51 x 38cm



Figure 3. *Father of Giltamag of Yap* Pencil on brown paper, undated. 33.x 24 cm



Figure 4. *Betel, Yap* Woodblock print, 1940. 39 x 26 cm



Figure 5. High class women at church, Saipan.
Watercolor, 1930. 41 x 37 cm



Figure 6. Tattooed woman from Falalap.
Woodblock print, 1935. 39 x 26 cm



Figure 7. Chamorro woman in green [portrait
of Catharina Tudela]. Woodblock print, 1934.
36 x 24 cm



Figure 8. Mrs. Luisa Ada, a wealthy woman of
Saipan. Watercolor, 1930. 41 x 38 cm



Figure 9. A woman from Fais, Yap.
Pencil, watercolor, silver ink on brown paper,
1935. 33 x 24 cm



Figure 10. Santiago, young native of Yap.
Watercolor, 1935. 28 x 30 cm



Figure 11. Portraits from Caroline and
Mariana Islands. Watercolor, 1930. 41 x 38 cm



Figure 12. Flowers of the Caroline and
Mariana Islands. Watercolor, 1929. 24 x 33 cm



*Figure 13a. Santiago and Isabella, Palau.
Watercolor, 1929. 37 x 30 cm*



*Figure 13b. Beauty of Palau.
Woodblock print, 1935. 39 x 26 cm*



*Figure 14. The two Blanco Sisters (Chamorros
from Guam). Watercolor, 1935. 39 x 50 cm*



*Figure 15. Runabai and Myo, elegant men from
Rull in Yap. Watercolor, 1942. 44 x 57 cm*



Figure 16. Evening flowers, Truk.
Woodblock print, 1941. 39 x 26 cm



Figure 17. Margarita, young woman from Truk. Watercolor, 1934. 40 x 51 cm



Figure 18. Joaquina and her mother, Rota, Marianas. Woodblock print, 1947. 39 x 26 cm



Figure 19a. The mother of Rogopes, Saipan. Watercolor, 1930. 41 x 38 cm



Figure 19b. Rufina Pangelinan, Chamorro seamstress from Saipan. Watercolor, 1930. 41 x 38 cm



Figure 20. Tattooed native from Oleai, Saipan. Watercolor, 1931. 36 x 26 cm.



Figure 21. First love, Yap. Woodblock print, 1937. 39 x 26 cm



Figure 22. The mysterious Pacific. Woodblock print, 1951. 39 x 26 cm

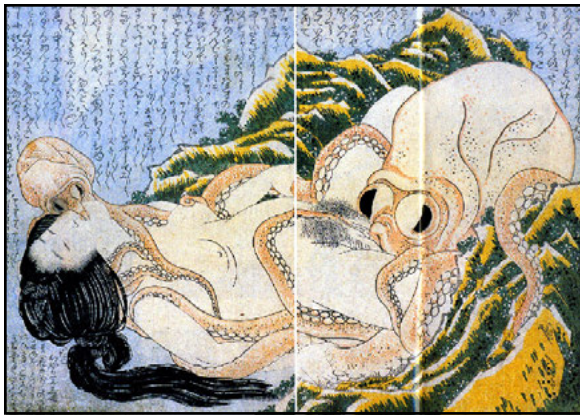


Figure 22b. The dream of the fisher man's wife.
Woodblock print by Hokusai, 1814. 16 x 22 cm



Don Rubinstein holds degrees in anthropology (PhD, Stanford, 1979) and International Public Health (MPH, Hawaii, 1983). He has been on the faculty of the Micronesian Area Research Center at UOG since 1988. He teaches graduate courses in the Micronesian Studies Program, and he has conducted research and published on a wide range of topics in Micronesia, including social organization and socialization, adolescent suicide, medical anthropology, and indigenous arts. He has also curated several exhibitions at the University of Guam and University of Hawai'i on the arts of the Pacific and Southeast Asia, focusing especially on textile arts.

Masters of Chamorro Tradition

By Monica Okada Guzman

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Abstract: *In 1998, artist Ron Castro documented the life traditions of many of Guam folk and traditional practitioners who, in a Poster Series and coffee table book, were bestowed the title of “Master.” Since then, no additional cultural practitioners have been recognized and only a dozen of those “living treasures” remain with us today. The depository of the Chamorro heritage is in the minds of these cultural practitioners whose bodies are the vehicles through which the knowledge and skills of their traditions are manifested and performed. Reinstating the Masters program will give due recognition to these practitioners, while also safeguarding their traditional artistry through the continued practice of their craft within the community. The Masters Recognition Award guarantees the continuity of our cultural traditions, leaving a legacy for our children. Providing support of these Masters through apprenticeship programs is also key to the survival of these skills and artistry.*

Hafa Adai and Good Afternoon!

Before I begin today, I would like to congratulate the University of Guam, the Guam Preservation Trust, Guampedia, the Northern Marianas Humanities Council and all the individuals who helped organize this important conference. Having attended the first Marianas History Conference in Saipan last year, I am pleased that we are continuing this important dialogue.

I am here to share a little bit of what we are doing at the Guam Council on the Arts and Humanities – CAHA, to help preserve and perpetuate our cultural heritage through our Masters Recognition Program...something that I, our Board of Directors and staff are very passionate about.

In our society, there are things that we regard as important to preserve for future generations. Things that strike a certain emotion within each of us and make us feel as though we belong to something – a tradition or a way of life. They might be buildings or sacred sites, or songs that can be sung and stories that can be told. Whatever shape

they take, they are a part of our heritage, and require our active participation and support in order to safeguard it.

If art is the signature of civilizations, then it stands to reason that our cultural heritage is the signature of who we are as an indigenous people. The customs we inherit from our sainas – our language, oral traditions, social practices, rituals, festive events, traditional knowledge, arts and crafts are the living signatures of our culture and uniqueness. These precious gifts represent where we have been, provide us with perspective on where we are today and, if properly embraced, can give us guidance on where we might go in the future.

So why is Cultural Heritage so important?

Because it is how we safeguard and share our cultural expressions and traditions that have been passed from one generation to another – it is our touchstone of how we have evolved in response to our changing environment and contributes to maintaining our sense of identity and continuity as an indigenous people.

Here is just a little background...

In 2003, the General Conference of UNESCO, convened in Paris, to address the issue of cultural heritage. The convention defined two categories of cultural heritage:

Tangible cultural heritage is manifested by monuments, buildings or sites representing historical events, groups or individuals that helped shape a community.

Intangible cultural heritage is transmitted from generation to generation and is constantly re-created by communities or groups...and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

The convention emphasized the importance of safeguarding cultural heritage through identification, documentation, research, preservation, protection, promotion, enhancement and constant revitalization.

Unfortunately, our own cultural heritage is at risk of being trivialized – as something meant to lure tourists to our shores rather than an essential element of our social cohesion and identity as an indigenous people of the Marianas. New advancements in

communications from smart phones to apps such as Twitter and Facebook are replacing the personal interaction and human engagement that has been the very foundation of our cultural traditions. Don't get me wrong...I am just as dependent on my smart phone as the next person...but somehow as we become more connected technologically we seem to become less connected culturally.

CAHA is focused on doing all we can to preserve and perpetuate our local traditions and our cultural practitioners despite this challenge.

We are funded by the National Endowment for the Arts (NEA) and Cultural Heritage is a major component of the overall NEA mission.

In 1967, the NEA's first cultural heritage grant was awarded to the National Folk Festival held annually in Washington, DC. This event joins hundreds of ethnically diverse delegations from across America to share their traditions and cultures similar to the Festival of the Pacific Arts, but on a much smaller scale.

By 1978, an official Folk and Traditional Arts Program was established in the NEA providing grants to support traditional arts in the states and territories. In the past, CAHA has applied for and received these grants to support our local cultural practitioners.

In 1982, the NEA established the National Heritage Fellowship award. This is the highest honor of its type in the US and was established to recognize the recipient's artistic excellence and support their continuing contributions to the nation's traditional arts heritage.

We should all be very proud that in 1996, Joaquin "Tun Jack" Lujan, Master Blacksmith, was recognized as a National Heritage Fellow by the NEA and is listed as one of our national treasures.

In 1994, Ron Castro with the help of Judy Flores received a CAHA grant to document Guam's Masters of Chamorro Tradition through a series of posters and interviews with 33 practitioners. A second series of posters was commissioned in 1998 to Jen Sablan identifying another 35 practitioners.

CAHA then published their collections in a book titled “*A Journey with the Masters of Chamorro Tradition*” in 2000.

These efforts brought much needed focus on our traditional arts and cultural practices. However, this only represented a fleeting interest to our community at a time when these traditional skills were being lost with the passing of each master.

I remember Ron calling me every time a Master passed...and how sad he was. And the hope he had that in some small way he contributed to the preservation of their craft. Their work, artistry and skillsmanship which were a part of their daily lives and a part to our cultural heritage must be preserved. From the tieras pugua of Tun Jack to the intricate weaving of Tan Lucia, these skills are on the verge of being lost.

So in 2010, CAHA worked with the 30th Guam Legislature to develop a true Masters of Traditional Arts Recognition Award Program. Public Law 30-139 titled the “Guam Masters Award Act” was created to give recognition to local practitioners who were considered Masters of Guam’s folk and traditional arts.

The law laid out specific criteria that has to be met in order to be considered a Master ranging from

- Exemplary and active practice of a traditional art form to
- Participation in one's art form via practicing or teaching, and
- Artistic excellence to name a few.

Up to 4 Masters would be recognized every 4 years and CAHA was given the responsibility to develop guidelines for the nomination and selection process which include:

- Developing the packets and outreach for nominations
- Convening an Independent Panel Review
- Consultation with a Recognized Master
- Interviewing the Nominees
- And finally, Board Approval

In 2011, the first call out for Masters was made and 10 nominations were received. Following a prescribed process, 4 awardees received the Master's recognition including:

- Tan Pai Certeza Sainan Suruhana or Master Healer
- Frank Lizama Sainan Hereru or Master Blacksmith
- Greg Pangelinan Sainan Lalasgue or Master Carver, and,
- Eileen Meno Sainan Bailan Chamorro or Master of Chamorro Dance

Each of these Masters were honored individually by the Governor and the Legislature at their homes while surrounded by close family and friends.

Certificates and Resolutions were presented to the awardees along with a tribute by Master of Chamorro Dance Frank Rabon. Having been to each of these presentations, I can tell you, they were all touching and quite a surprise to the recipients.

This summer another call-out was made and those nominations are currently under review.

The process is not an easy one by any stretch. Reaching out to the various practitioners, the quality of the nomination submissions, and ensuring that all the criteria are met is very important to ensure that the honor and prestigious title is appropriately bestowed. Believe me there are varied perspectives on what constitutes a Master and who should be awarded. That is why CAHA is focusing on increasing awareness of the program, its process, intent and meaning.

The best news is that our local community is responding to the program. For the last three years, Louis Vuitton has featured presentations of our Masters in their main store at the Tumon Sands Plaza and the reception has been great. The funding received from LV has been used for apprenticeship programs with our Masters.

Our local government is also participating by featuring the Masters poster series in public offices and more attention is being paid to our Masters by our elected officials. During the Annual Guam Micronesia Island Fair, the Guam hut features our Masters alongside our neighbor islands.

But more needs to be done.

We are pursuing grants for apprenticeship programs and through our outreach we are working hard to engage our community at large through the media and other avenues.

In conclusion, the Guam Masters Recognition program meets all the criteria defined in the UNESCO Convention.

But more importantly, it meets our needs as a unique archipelago by:

- Perpetuating our traditional folk arts
- Sustainment and advancement of our cultural identity and continuity as an indigenous people
- Instilling pride in our cultural traditions, history and heritage
- And reaffirming our collective sense of place.

Put uttimo, responsabelidat-ta kumu manaotao tano' hit na para ta cho'gue todunina'siña-ta put gine'te yan inadahan tradision, lengguahi yan irensian kottura.

Este siha mumatka hit na taotagues ya debi di ta na'siguru na manma katga guatu gi i man mamaila' na hinirasion siha.

In the end it is our individual and collective responsibility as an indigenous people to do everything we can to perpetuate and preserve our traditions, language and cultural heritage. They represent who we are and it is on all of us to ensure that they are carried on for the coming generations.

Rest assured that at CAHA we are doing our part, and I for one am doing mine.

Thank you and Si Yu'os Ma'ase!

Masters in Traditional Arts Program

A presentation by Monica O. Guzman,
Chairperson,
Guam Council on the Arts and Humanities Agency



What is Cultural Heritage?

United
Nations
Educational,
Scientific &
Cultural
Organization

- *Tangible cultural heritage* covers monuments, buildings and/or sites that represent historical events that helped to shape a community
- *Intangible cultural heritage* transmitted from generation to generation, is constantly recreated by communities and groups...and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity

Why is Cultural Heritage Important?

It is how we share our cultural expressions that have been passed from one generation to another – it is our touchstone as to how we have evolved in response to our changing environment and contributes to maintaining our sense of identity and continuity as an indigenous people.



National Endowment for the Arts

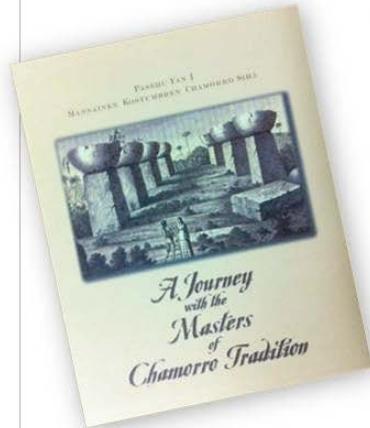


1996 NEA National Heritage Fellow
Joaquin Flores Lujan
Barrigada, Guam
Chanorro Blacksmith

Photo courtesy of the NEA

- 1967 First cultural heritage grant given to the National Folk Festival (under music program)
- 1978 Creation of Folk Arts Program within NEA
- 1982 Instituted National Heritage Fellowship
- 1996 - Joaquin "Tun Jack" Lujan", Master Blacksmith was recognized as Guam's only National Heritage Fellow by the NEA

Guam Masters in Traditional Arts



- 1994 – Ron Castro and Judy Flores received grant to document Guam’s Masters of Chamorro Tradition in a 24-set Poster Series which included photography, illustration and interviews of 33 practitioners
- 1998 – Jenevieve Sablan designed a second Poster Series identifying 35 Masters
- 2000 – “*A Journey with the Masters of Chamorro Tradition*” published by CAHA

Guam Masters in Traditional Arts



- 2010 – CAHA worked collaboratively with Legislative Oversight Committee Chair on Culture for the creation of the Masters Award Recognition
- Former CAHA Executive Directors met over 6 months to draft legislation which was passed as Public Law 30-139
- Up to 4 Masters will be recognized every 4 years
- First Call for Nominations of Masters was made in 2011

Guam Masters in Traditional Arts

Criteria for Masters – PL30-139

- Exemplary and active practice of a traditional art form.
- Expertise, consummate skill, and longevity in the promotion and perpetuation of a traditional art form.
- Contributions to the traditional art form in areas of appreciation, knowledge, teaching, advocacy, and advancement.
- Evidence of high artistic quality of work and mastery of traditional art form via support materials.
- Continuing artistic accomplishment.
- Participation in one's art form via practicing or teaching.
- Artistic excellence.

Guam Masters in Traditional Arts

Criteria for Masters – PL30-139

- Benefit to artistic tradition through contributions such as teaching, advocacy, organizing, and preserving important repertoires.
- Contribution to living cultural heritage.
- Active engagement in preserving the folk and traditional arts.
- Increase in opportunities for and public visibility of traditional arts and artists through the nominee's efforts.

Guam Masters in Traditional Arts

Selection Process

- Nomination
- Independent Panel Review
- Consultation with Recognized Master
- Interview with Nominee
- Board Approval

Masters 2011

- 10 Nominations Received
- 4 Awarded Recognition
- Call for Masters 2013 currently underway

Tan Pai Certeza

Sainan Suruhana
Master Healer

Eileen Meno

Sainan Bailan Chamorro Master of Chamorro Dance

Masters of Chamorro Dance

Sainan Bailan Chamorro

Eileen R. Meno


Eileen Rodriguez Meno is a proud Chamorro mother born and raised on the island of Guam. She grew up in the beautiful village of Agaña, where her traditions and practices are deeply rooted in the historical and the traditional. She is the youngest daughter and the only daughter of San Pedro Mariano, a member of the Chamorro community church of San Pedro Mariano, Agaña, Guam. She is also the daughter of the late Captain (Ret.) Daniel Mariano, a member of the Chamorro community church of San Pedro Mariano, Agaña, Guam. She is also the daughter of the late Captain (Ret.) Daniel Mariano, a member of the Chamorro community church of San Pedro Mariano, Agaña, Guam. She is also the daughter of the late Captain (Ret.) Daniel Mariano, a member of the Chamorro community church of San Pedro Mariano, Agaña, Guam.

In 1981, as a student at Marian High School, she attended a class taught by Frank Robles, a member of the Guam Council on the Arts and Humanities. This class program inspired her to learn the dance and the history of the Chamorro people. She began taking lessons from Frank Robles and other practitioners in the Chamorro community church of San Pedro Mariano, Agaña, Guam. She is also a member of the Chamorro community church of San Pedro Mariano, Agaña, Guam. She is also a member of the Chamorro community church of San Pedro Mariano, Agaña, Guam.

Meno's experience in her first period of Chamorro dance in 1984 had a profound impact on her. She has since then dedicated herself to the study and practice of Chamorro dance and the history of the Chamorro people. She has since then dedicated herself to the study and practice of Chamorro dance and the history of the Chamorro people. She has since then dedicated herself to the study and practice of Chamorro dance and the history of the Chamorro people.

As the daughter of a Chamorro veteran, she has received numerous tributes, medals, and awards from the Chamorro community, the Chamorro government, private businesses, and the Chamorro industry. She has since then dedicated herself to the study and practice of Chamorro dance and the history of the Chamorro people. She has since then dedicated herself to the study and practice of Chamorro dance and the history of the Chamorro people.

Meno's passion for Chamorro dance and the history of the Chamorro people has led her to become a Master of Chamorro Dance. She has since then dedicated herself to the study and practice of Chamorro dance and the history of the Chamorro people. She has since then dedicated herself to the study and practice of Chamorro dance and the history of the Chamorro people.



Guam Masters in Traditional Arts




Challenges

- Reaching Out to Practitioners
- Quality of Nomination Submissions
- Proper recognition as a “prestigious title” bestowed on Master Practitioners
- ✓ Varied perspectives on what is appropriate
- ✓ More outreach and awareness of program, its intent and meaning

Guam Masters in Traditional Arts



Moving Forward

- Partnerships with local community
 - Louis Vuitton Masters Recognition Program
 - Local Government Support
- Grants in support of the program and apprentices
- To engage our community in perpetuation of these traditions

Guam Masters in Traditional Arts



- Guam Masters Recognition Program meets all the criteria defined in the UNESCO Convention
 - ✓ Oral traditions and expressions, including language
 - ✓ Performing arts
 - ✓ Social practices, rituals and festive events
 - ✓ Knowledge and practices concerning nature and the universe
 - ✓ Traditional craftsmanship

Guam Masters in Traditional Arts



- Guam Masters Recognition Program also meets our needs as a unique archipelago
 - ✓ Perpetuation of our traditional folk arts
 - ✓ Sustainment and advancement our cultural identity and continuity as an indigenous people
 - ✓ Instills pride in our cultural traditions, history and heritage
 - ✓ Reaffirms our collective sense of place

Guam Masters in Traditional Arts

Si Yu'os Må'ase'!



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Monica Guzman is currently serving her second term as Chairperson of the Board of Directors of the Guam Council on the Arts and Humanities. As a long-time supporter of arts and culture, she has volunteered her time and resources to organizations that serve to perpetuate the unique Chamorro culture and art of Guam. She is a member of the 2016 FestPac Coordinating Committee, as well as a member of the Boards of Para I Probehun I Taotao-ta PIPIT, GUMA Guam Unique Merchandise and Art, and TASI. Guzman is the CEO of Galaide Group and is married to Clifford Guzman with 3 daughters.

Dance to Unite All Chamorros

As Uno Hit We Are One

By Sandy Flores Uslander

Board Member

CHE'LU, San Diego

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Abstract: *The Chamorro culture that is practiced in stateside communities tends to reflect the time period in which their members migrated. Since the cultural resurgence of the 1980s, pride in the indigenous identity of Chamorros has been prevalent on the islands, leading to increased practices of Chamorro indigenous dance, indigenous inspired adornment, and ancient language. Yet these phenomena are not understood by most stateside Chamorros, pointing to differences in practice and concept that create disparities between Chamorros on Guam and those who have moved to the US mainland, including their children and grandchildren. This is significant because an estimated 60% of Chamorros are reported to live outside of the Chamorro islands. Can the cultural resurgence experienced in the Marianas since the 1980s be brought to stateside Chamorros?*

Introduction

This presentation is to discuss the issue of a diverging identity for stateside Chamorros as compared to Chamorros in the Marianas and especially Guam. It will also discuss how a Chamorro dance program could close this gap. Let us examine the history that created the differences in concepts and practices. Let us evaluate this divergence. Let us explore how a Chamorro dance program could bridge this gap. Allow me to provide some background for you in the context of this presentation.

Historical Background

The tiny Pacific Islands of the Marianas have been home to the Chamorro people for more than 4,000 years. The first documented visit from Europe was by Magellan in 1521, and the Mariana Islands have experienced significant colonial government since that time. Three hundred years of Spanish rule was responsible for the loss of much of the indigenous culture, including the dance culture. (Rabon, 5) In 1898 the United States gained the largest Mariana island of Guam from Spain as a result of the Spanish American War. But it wasn't until after the military importance of Guam became clear during World War II that Americans brought significant money, policies and influence into the lives of the Chamorro people.

The experience of being brutally occupied by the Japanese during World War II made Chamorros appreciative of the post-war American government. The United States divided lands, constructed military bases, established American policies and an American school system on Guam to help the natives ‘get ahead’ in the post war era. One example is that children were punished for speaking the Chamorro language in school with the belief that it would help them learn better English. (Auyong)

A Cultural Resurgence on Guam

Fast forward to 1980, when the impacts of American influence and policies were recognized. The public schools run by the Government of Guam created a Chamorro arts program. The popularity of this program led to community based groups; especially dance groups, around the island. A Chamorro dance culture emerged and indigenous dance was developed and taught for the first time. It led to a cultural resurgence that could be seen in the prevalence of the dance performances, and the adoption of ancient Chamorro language, practices and adornment, especially by the youth. The new focus on indigenous culture was informed by new research, archaeological finds, and witness to the decline of the language and cultural practices on Guam.

In 1979 a beachside construction project unearthed a burial known as “The Princess of Ipao” with significant related artifacts, including beads worked from the orange Spondylus shell. (Flores 22) Since this discovery, the use of this shell for women’s jewelry has become popular, as it never was prior to 1980. Another artifact found in burials is the *Tridacna sinahi*, carved from the thick hinge portion of the giant him clam. Chamorro men have worn this shell as a sign of indigenous identity since the 1980s. (Flores, 25)

In response to the decline in the use of the Chamorro language, Guam has had both public and private Chamorro language programs in existence for many years. The University of Guam now holds an annual Chamorro language contest. This focus has brought an awareness of what is indigenous language and what is taken from the Spanish colonizers. According to Guam Professor and activist, Miguet Bevacqua, although the current cultural climate does not resolve the dire situation of our language, “The shift to public acceptability of Chamorro language and culture has paved the way for a number of exciting creative gestures of indigenous incorporation”.

Probably the most visible evidence of the cultural resurgence is the hundreds of youth on Guam who now perform the Chamorro dance genre under the umbrella organization of Pa'a Taotao Tano. Their spirited ancient dances, performed in palm skirts and wraps are widely popular. The song "Saina", meaning ancient one, is sung at reverent ceremonies around the island. The Inetnon Gefpa'go dance group alone will in one month perform at a traditional fiesta, a youth festival, a bridal show, and a memorial service in addition to their regular hotel show for the tourists.

A Time Capsule

Now let us compare that to Chamorros that have lived in the mainland United States since before these archeological finds, since before the language education, and since before the Chamorro cultural arts programs. The stateside communities that have formed since then are largely isolated from the island culture and its relatively recent revitalization. This isolation has caused a time capsule effect, resulting in differences in cultural practices as well as concepts that create a disparity between the Chamorros on Guam and the Chamorros who have moved to the US mainland, their children and grandchildren. This is significant because about 60% of Chamorros are reported to live outside of the Chamorro islands. The number of Chamorros on the most populated islands of Guam and Saipan are estimated at a total of 87,000. The 2010 Census recorded more than 147,000 Chamorros or Guamanians living in the United States. Chamorros are the most widely scattered of all US Pacific Islanders. (Guam PDN)

The problem that has become evident is that Chamorros in the diaspora lack knowledge about their indigenous heritage. Following is evidence of the differences arising amongst the stateside Chamorro communities as a result.

When Guam's Inetnon Gefpa'go dance group has performed at the Sons and Daughters of Guam Club (SDGC) for the manamko' (seniors), they have purposely not performed the ancient dances because they are aware that the elders would not understand them. The counting of "Hatsa, Hugua, Tulo" would be unfamiliar. The significance of the Spondylus shell and the sinahi used in their costumes would be lost. While presenting to a recent SDGC leadership meeting, one of the attendees asked me "We have Chamorro dance? I thought our dance was the batsu."

While Arizona has a younger active Chamorro population, they have no way to learn Chamorro dance and have often joined Polynesian groups as an alternative. Arizona resident, and accomplished Hula dancer, Rebecca Reyes has committed to study and

teach Chamorro dance with the Uno Hit project and lead an Arizona group. In her statement, she says,

It wasn't until my brother-in-law, Vince, [Inetnon Gefpa'go Director] started to share all his teachings/lessons that he was learning about our culture, that I realized what I was doing was filling a void in my life...the void of not being connected to my own culture... I knew I had to start following my dream of when I was a little girl. My hope is to one day be able to inspire and teach those that wish to perpetuate the Chamorro culture, language and customs.

Despite the difficulty of hosting a visiting dance group, the organizers of Arizona's Easter picnic have committed to having Chamorro dance rather than Polynesian dance at their annual event.

The Washington, D.C., Guam Society has welcomed the Kutturan Chamoru Foundation from California, one of only two stateside-based Chamorro dance groups, to perform and hold workshops with their youth. At their public events, especially the Congressional reception held each July, they insist upon having Chamorro dance represented, as opposed to the more available Polynesian dance. The DC community assists the California dance group with expenses and provides space and promotion for the workshops and performances. Former GSA President, Teresita Guevara Smith learned of the Uno Hit program during a visit to California, and has since been the lead in committing people and resources to bring Uno Hit to the Washington, D.C., area. A letter from the current President of the Washington, D.C., based Guam Society of America, states,

...We look forward to the establishment of a Chamorro performing arts program that will fill a gap that is real across the country – that is, a sustained and recurring education program with classes and events that focus on the traditional Chamorro dances and chants that reflect the island of Guam's rich cultural heritage.

Creating a Chamorro dance program could bridge this cultural and generational gap and instill pride in the indigenous Chamorro heritage across generations. It could also be a meaningful way to attract the youth. It is a tool to unite us in space and time, a tool that we call Uno Hit, meaning, “we are one.”

A Telling Response to Workshops and Performances

The Chamorro youth in stateside communities have little to engage them in their culture. The youth generally come to the fiestas after the religious rituals are complete

to eat and to dance. The most popular dances are the Latin cha-cha, and the country line dances. The Sons and Daughter of Guam Club (SDGC) President, Jess Cruz in a recent interview stated that his biggest challenge is to engage the youth.

With this goal in mind, President Cruz made the SDGC clubhouse and pavilion available at no charge to the Uno Hit dance workshop in March 2013. The event was a success, bringing 25 dance students and 108 who signed in for the performance that followed. Said Heidi Quenga who recruited the workshop participants in San Diego, “I have six dancers who are already asking for the [rehearsal] schedule. They want to get started”.

In Phoenix, Arizona, the Chamorro community fed and housed the 12-member IGP traveling group for their 5-day stay in March 2012 and March 2013. Workshop space and publicity was provided to put on a dance workshop for 30 local Chamorro youth. Two performances were held. One performance was at a local church to about 80. A second performance was at the annual Chamorro Easter picnic to an audience of 300-400.

With this response, myself, as a Che’lu board member in San Diego who helped to coordinate both years of Inetnon Gefpa’go workshops and performances, recognized that the dance tours uncovered the lack of indigenous knowledge among stateside Chamorro groups and the desire to learn. I began to explore ways to bring the Chamorro dance program and the concept of Uno Hit to stateside communities in an effective way. The program had proven success in educating the youth on Guam, and showed the ability to engage and educate across generations. In consultation with supporters in San Diego, Long Beach, Arizona and Washington, D.C., the Uno Hit project was conceived. Inetnon Gefpa’go Cultural Arts Program (IGP) was asked to lead the project because of its 12 years of International travel experience, and its established relationships with stateside Chamorro communities. IGP agreed that their organization was developed enough to take on this project given adequate financial support. Other support is also welcomed.

A Community of Support

Initially, the Uno Hit project will serve communities in the areas of southern California (Los Angeles and San Diego), Phoenix, Arizona, and Washington, D.C., that have demonstrated commitment and support for a Chamorro performing arts program. To

demonstrate its importance and reach, allow me to introduce you to the major supporting organizations:

- The Sons and Daughters of Guam Club (SDGC) is a 60-year old institution in East San Diego that has a steady schedule of annual events for its members and the Chamorro community at large.
 - The Piti Village Group, with close ties to SDGC has just concluding their second year of a language program supported by the Administration for Native Americans. They have committed to support the Uno Hit project.
 - The Chamorro education focused non-profit, Chamorro Hands in Education Links Unity also known as Che'lu. They have recently committed to forming a local youth group and conducting monthly education workshops. It has adopted Uno Hit as an organization project.
- The above San Diego institutions support the largest population of Chamorros outside of the Mariana Islands, estimated at 17,000. Additional support comes from:
- The Kutturán Chamoru Foundation, the most well known Chamorro performing arts group in the mainland US. They have been in existence for 20 years. KCF has performed in most of the largest Chamorro communities, conducting workshops whenever they have been given the opportunity. Executive Director, Heidi Quenga, has submitted a statement to outline their goals and needs and how they intend to work with the Uno Hit Project. We are happy to announce that she will kick off Uno Hit with twice a month dance instruction in San Diego beginning in September.
 - Arizona has a scattered Chamorro community with its greatest concentration in the Phoenix area. Their largest gathering is the annual Easter picnic sponsored by individuals, Paul and Lisa Merrill for the last 12 years. Each year they bring together about 500 attendees to the picnic. There is a dedicated core of support there, including Rebecca Sablan Reyes who has committed to lead a dance group in her area.
 - The Guam Society of America (GSA) was the first official Chamorro organization in the mainland US, established just over 60 years ago in the Washington, D.C., area. They have supported visiting Chamorro artists in the past, providing promotion, workshop space and lodging. President, Mike Blas stated in a recent interview that GSA would like to bring more cultural artists to conduct workshops in their area.

Supporting organizations include the following entities on Guam:

- *The Guam Visitors Bureau (GVB)* seeks to attract the large stateside Chamorro population to visit “home” as evidenced by their consistent presence at US travel shows. They understand the appeal of the unique cultural aspects of the island, and have worked with organizations that promote Chamorro culture in the past, including IGP, the Che’lu organization, and Kutturán Chamoru. They intend to work with the Uno Hit program in the same way.
- *The Guam Council for the Arts and Humanities Agency (CAHA)* is the government agency overseeing culture and art programs on the island. CAHA has committed to making the Uno Hit groups eligible to be listed in the CAHA Artists Directory, as a resource for Guam cultural arts.
- *FestPac Guam 2016 Committee* is tasked with preparing for Guam’s hosting of the Festival of Pacific Arts. The Festpac organizing committee wants to include the Chamorro diaspora as part of the Guam hosting delegation, further promoting the idea of Uno Hit. FestPac has provided a letter supporting and inviting the Uno Hit participating groups to come home and help host our Pacific brothers and sisters in 2016.
- Related to this, a small presence at the 2014 Festival is currently being considered by the, FestPac organizing committee. FestPac will depend heavily on having stateside Chamorro groups represent Guam at this festival, thus saving thousands of dollars in travel costs.

Conclusion

The overarching goal of Uno Hit is to create an infrastructure for duplicable Chamorro dance programs across the US. We would develop dancers to educate our youth and to represent our culture in regional and national performances. We would develop area dance groups. We would train local Chamorro dance leaders and put them on a path to qualify as *fafana’gue* to perpetuate the culture in these communities.

This project will create a schedule of trainings and performances that will give our youth a sense of authority and pride in their cultural heritage. It will give dance leaders the template for a successful organization involving participant incentives and awards, an active parent organization and successful fundraising. The project will create regular cultural activities in each participating geographic community and opportunities to network with other Chamorros outside of their communities. The youth involvement will shore up the interest in Chamorro community groups whose regular activities do not attract the younger generation. The older generation will be exposed to the new genre of Chamorro expression through their children and

grandchildren, instilling pride in the indigenous Chamorro identity across the ocean and across generations.

Presentation Slides







The two photos below show details of the burial and the placement of *Spondylus* beads on the body.



This detail of the burial shows a row of *Spondylus* beads running from below the jawbone and down across the outer bone. Note how the beads are in matching pairs with their flat sides facing. Also evident here are the blackened teeth caused by chewing of the hot liquid mixture of *Aracca* root, *Piper* leaf and slaked lime. Unadorned teeth were considered beautiful by the Chamorro, as noted in literature of the early contact period and into the 19th century. Photo below shows a row of *Spondylus* beads around the cranium, which were probably strung on a fiber cord. Note that the beads are again strung in pairs of two matching disks with their flat sides facing each other. Photos courtesy of the Guam Historic Preservation Division of the Department of Parks and Recreation.



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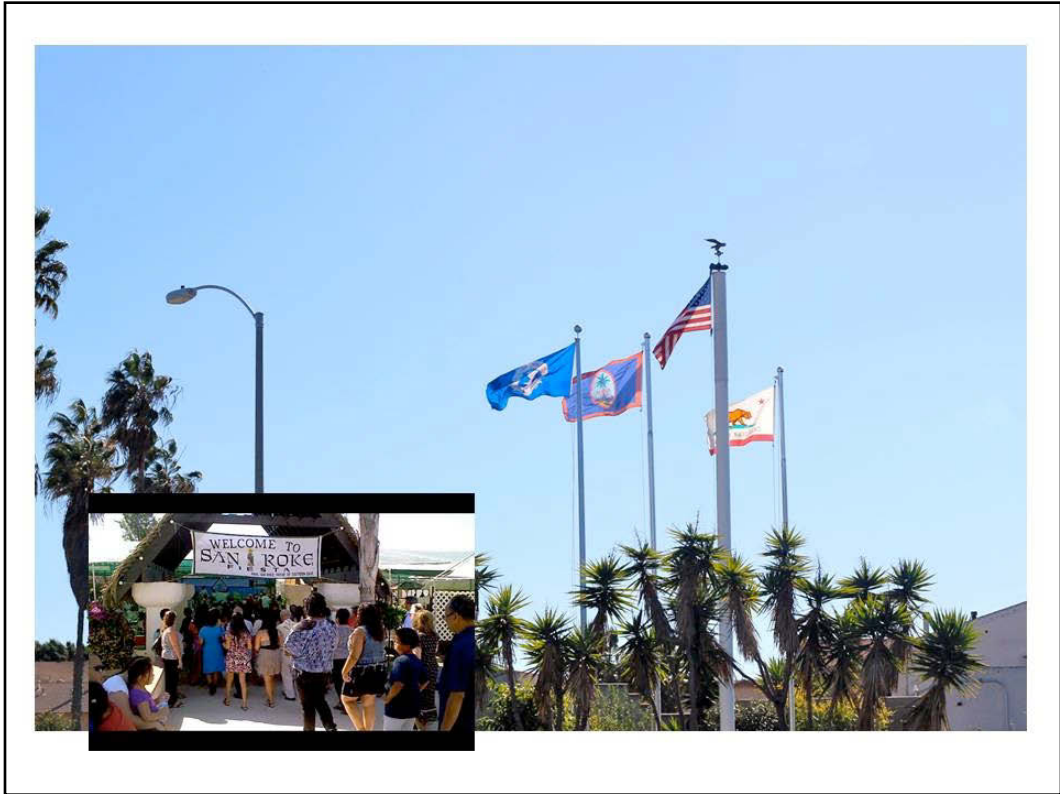


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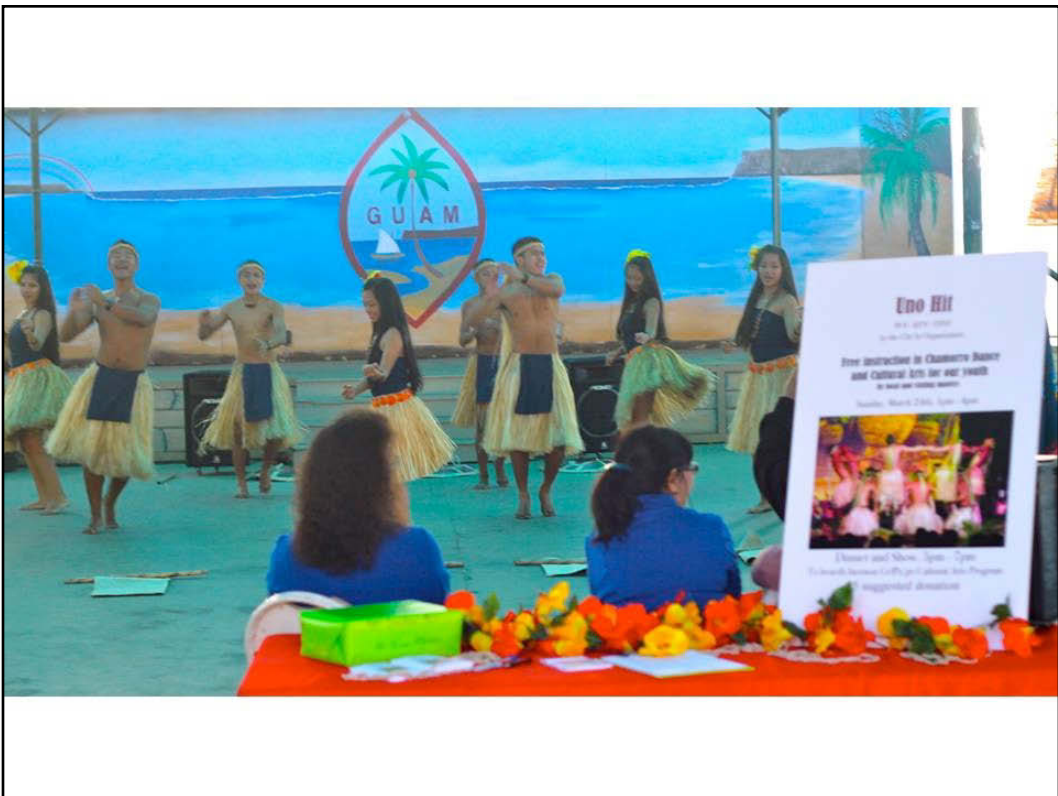




Phoenix, AZ



GUAM Society of America
www.guamsociety.org





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Sandy Flores Uslander is a board member of the CHE'LU organization in San Diego working with events and programs to educate about the Chamorro culture. Born and raised in the village of Inalahan, Guam, she graduated from Northwestern University with a BA in Anthropology with a focus on cultural anthropology. She currently writes a column in the Guam Pacific Daily News on Chamorro activities in San Diego and the US. This and other writing on her blog, GoIsland.net, is her effort to connect Chamorros wherever they may live in the world.

Chamorro Music

Through the Heart of Alexandro “The Colonel” Sablan

By Maria Manglona Takai

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Abstract: *Chamorro music is a form of art used by Chamorro musicians to express their feelings and emotions while also telling the stories of many of life’s events. Chamorro music, however, is often ignored and left out of historical research. One popular Chamorro recording artist, Saipan’s Alexandro “The Colonel” Sablan, has released 14 CDs with a number of songs that speak to some aspects of history and culture. This paper focuses on the Colonel’s life as a musician and as a commentary on cultural heritage.*

The 70s and 80s were times of tremendous change in the NMI. Politically, our island went through the transformations of being a United Nations Trust Territory to being a US Commonwealth. There were lots of changes that took place in the NMI. For example, social and economic changes.

These changes are well described in books such as Don Farrell’s History of the Northern Marianas Islands. What is missing from the historical research, however, is attention to the everyday impact on Chamorro culture, and especially our identity as a people in this time of change.

It can be said that music is the heart of a people and so understanding the music enjoyed by a society can give us a window into the thoughts, values, and experiences of ordinary people. These experiences of everyday people are usually left out of traditional history books that focus more on events surrounding politics and the economy. Research into Chamorro music, therefore, has the potential to tell us stories that are usually ignored in historical textbooks.

Chamorro music is enjoyed by numerous people across the Marianas. People of different ages and even those from different races and backgrounds dance to the rhythms of the many different Chamorro songs. Music is a form of art, and musicians have the ability to express their feelings and emotions through their songs, while others showcase their cultural heritage in the same way. Since the 1970s, Chamorro

musicians have begun recording their music for sale to the public, thus popularizing their art form and spreading their messages to larger audiences. A historical study of Chamorro music can open doors to a greater understanding of issues facing the Chamorro people. One well-known Chamorro singer, Alexandro “The Colonel” Sablan, who has recorded 14 Chamorro music albums, has many songs that express his love of the Chamorro language and culture, as well as the devastations of war. The importance of the Colonel’s music among the Chamorro has even been recognized by CNMI Legislature who in April 2013 issued a Resolution that recognizes the contributions that the Colonel has made in the art of music within the CNMI.

This paper focuses on the “The Colonel” and some of his songs relating to Chamorro culture and the devastations of war. These also emphasize the importance of family ties in direct relation to the preservation of the Chamorro language and culture. His profound love for music has led him to gain the attention of many people across the Marianas and through The Colonel, many have acquired an enjoyable way of acknowledging Chamorro cultural values, above all, through the art of music.

The history of Chamorro music goes back about 4,000 years, when the Mariana Islands were first settled. It is evident that much information during these times are lost, however European visitors to the islands during the 16th and 17th centuries were able to note the importance of music during these centuries. The *Chamorrta* or *Kantan Chamorrta* was a common type of chant or song during the ancient Chamorro times. It is a call-and-response type of competitive singing. Among the two competitors, one wins when the other can no longer come up with a response. The use of this art served a number of reasons, such as playful teasing or the instigation of war. Most Chamorro musicians have adapted and implemented different musical genres into their songs. Although Chamorro music today is influenced by outside cultural influences, contemporary Chamorro musicians continue a cultural practice that evolved from ancient times.

Music, itself, is an art that eases the mind in ways that are beyond imaginable. Ease is often perceived as calm and serene. In my opinion, this is a mistake that is often made. Some people do enjoy the serenity of melodious music, while others enjoy the fast beat of disco or the pleasant beat of reggae.

Whereas some people enjoy simply listening to music, others find their mind’s ease by expressing their feelings and emotions through writing songs, and even singing. Some artists simply write songs and have others sing their songs. Many others write and sing

their own songs. The variety of music genres differentiate the emotions that are being expressed. We listen to love songs, and many of us wonder if the singer actually went through the experience that is being sung. Ironically, this is not always the case. In some cases, the singer writes or sings a love song because of an inspiration by someone else's love story.

In a dissertation written by Michael R. Clement Jr., entitled "*Kustumbre*, Modernity and Resistance. The Subaltern Narrative in Chamorro Language Music," he studies a variety of Chamorro musicians, their lives, and the paths they took to achieve their goals in the music industry. In addition, he decodes the meaning of the songs in an in depth manner. His dissertation was written primarily as a requirement for the degree of Doctor of Philosophy in History.

Specifically, Clement writes about the historical roots of *Kustumbren Chamorro* music traditions, Guamanian identity and the marginalization of Chamorro music, Johnny Sablan and the birth of the recording industry, and music across the Marianas. His work argues that "the revival of Chamorro music traditions in post-war Guam is demonstrated to be a significant cultural movement that has largely gone unnoticed by scholars in fields that deal with issues of history, culture, colonialism, and music" (Clements ii).

Moreover, the Guampedia website also gives some information on Chamorro musicians and their work. The entry on Chamorro Music, also written by Dr. Michael Clement, is divided into several topics to give a more explicit description of Chamorro Music. These topics include Chamorro music being a key element in Guam; Chamorro music today, ancient Chamorro music; music of the Chamorro custom, music during World War II; music after World War II; and neo-traditional Chamorro music. The website also includes two Chamorro music video samples and images of various Chamorro artists.

In addition to Michael Clement's dissertation and the Guampedia website, the research for this paper also comes from the NMI History by Don Farrell, the wtv-zone website, the fourteen albums written by "The Colonel", the song lyrics of all his songs, and his resolution signed by the CNMI Legislature. The main source of my paper is an interview with "The Colonel" himself.

I conducted an interview with the Colonel in June 2013, at his residence in Dandan village, Saipan. The interview lasted for approximately three hours. Because I

personally know the Colonel, speaking with him about his life and his music has always been a comfortable and interesting subject.

Alexandro “The Colonel” Sablan was born on July 08, 1958 on the island of Saipan, CNMI. He came from a family of eleven siblings, including four sisters and seven brothers. His parents are the late Eulogio T. Sablan and Antonia P. Sablan. The Colonel is happily married to Romila Sablan for 28 years and counting. They are blessed with two wonderful sons, Lyrics and Alexandro Jr.

During the Colonel’s elementary school years, he attended William S. Reyes Elementary School and San Antonio Elementary School. He then moved on to Hopwood Junior High School, and finally to Marianas High School where he graduated in 1976. He moved on to attend college at Weber State University in Ogden, Utah. There he was able to obtain an Associate’s Degree in Liberal Arts, and avail himself of college music courses. Throughout his stay in Utah, the Colonel worked at various agencies that provided help for youths at risk. One of his experiences included a youth outreach program called the University Year for Action, UYA, at Ogden Community Action Agency. Another experience was working at Ogden County Sheriff’s Office with the Intervention Program.

Through these experiences, he returned to his hometown and worked for various agencies that provided help to the community. A couple of these jobs included working as a program coordinator at the Department of Community and Cultural Affairs, and working as a counselor at the Vocational Rehabilitation Office. Although he enjoyed working in the various social service jobs, he discovered that working for these agencies did not give him the joy that music did.

After he decided to concentrate on his music career and his life as a musician, his parents completely opposed his decision. Like most parents, they wanted their son to be a successful doctor or a lawyer. But this was not what the Colonel wanted. He went against his parents’ wishes and continued his career as a musician.

The Colonel’s life was a real challenge between the years of 1990-2002. He was unfortunately involved in drugs, and reached out for help through his songs. He wanted to give up his addiction badly. Astoundingly, his will to stop was strong enough to enable him to give up drugs altogether in 2002.

The Colonel's love for music has been with him throughout his entire life. His ability to transform ordinary life events into spectacular songs is part of his natural talent. Through this, he earned a well-deserved house resolution that was signed on April 18, 2013. This resolution was introduced by Representative Antonio P. Sablan of Precinct One. The resolution, which was signed by the Eighteenth Legislature of the CNMI, applauds and recognizes him for his many accomplishments, most especially in his music career.

The Colonel discovered his love for music when he was only 11 years old. He was particularly fond of country, western, and rock and roll music. He started recording his songs in high school and throughout college. In 1974, he and his band started playing for high school dances and parties, and officially produced his first song in 1978 called "Hagu yan Guahu." He eventually moved on and played on his own without a band.

I chose a few of the Colonel's many songs focus on the Chamorro culture, language, and custom. These songs include Man Chamorro, Down to Earth Chamorro, and Lina'la' Chamorro. In addition, I would also like to focus on one of his songs that gears toward a war story and its sad outcome. This song is Båtkun Gera.

The Colonel wrote the song Man Chamorro to tell about his experience while he and all of his siblings lived in Tinian, with family members, for 4 months. During their stay in Tinian, they spent their days farming and cleaning around the farm. They enjoyed the lives of the old Chamorro way.

Man Chamorro

Gigun mananana, insigidas kahulo' yu'
Hun pribiniyi yu' para i diha
Bai hu sera fine'nina ginen i san lichen
Yan bai hu fangguåssan gi hålum fanggualu'an

Koru:

Bai hu sera gi san lichen, ya un fofona gi san kattan
Man bråbu ham na lancheru, sa' estagui' i hagas
Na kustumbrin man Chamorro

The translation of this song is as follows:

The Chamorro People

At the break of dawn, I immediately awake
I prepared myself for the day
I will start from the south
And I will pull grass within the farm

Chorus:

I will start from the south, and you start from the north
We are active farmers, because this is the old
Custom of the Chamorro people

The Colonel refers to the “old custom”. His implication to the listeners is to be proud of our heritage and never to forget it. He is indirectly attempting to preserve the culture through sharing his experience and, in his singing of it, the listener feels his pride in his heritage.

Another cultural song written by the Colonel is called Down to Earth Chamorro, which is written using a combination of both English and Chamorro. The Colonel wrote this song when he was a Chamorro Bilingual teacher at Hopwood Junior High School in 1990 and 1991. During this time, the Public School System held music competitions wherein the different public schools competed.

For this reason, the Colonel shared this song with his students. He and his students performed it as well. The remarkable beat of this song and the words that expressed their demonstration of pride for being Chamorro people landed them First Place in the competition.

Down to Earth Chamorro

I am very proud of being born Chamorro
Sa' ennào gue' magahit nai na rasà-hu
Ya Marianas shall forever be my island
Of coconut fronds and where Chamorro songs are sung
Here, people meet just for being friendly
Ennào gue' na todus hit man agofli'e'
Where the breath of a Hafa Adai says my friend, how do you do?
Ilek-mu brádda, it's you, you're a down to earth ole buddy Chamorro
Once upon a time there was a Chamorrta
Anákk'u' gaput ilu-ña na ma akekeyu

I say I lika brown-eyed girl morena
Then there was this cutie pretty Chamorrta
When lovers meet in the land of Chamorro
Umaguaiya para todú i tiempo
Friends for lovers A it's ok, friends for friends all the way
Man agofli'e' hit todú in the down to earth land of the Chamorro

The complete English translation of this song is as follows:

Down to Earth Chamorro

I am very proud of being born Chamorro
Because that is my true race
Yes Marianas shall forever be my island
Of coconut fronds and where Chamorro songs are sung
Here, people meet just for being friendly
This is why we all get along
Where the breath of a *Hello* says my friend, how do you do?
You say, brother, it's you, you're a down to earth ole buddy Chamorro
Once upon a time there was a Chamorrta
With long hair affixed in a bun style
I say I like a brown-eyed girl, *brown-skinned*
Then there was this cutie pretty Chamorrta
When lovers meet in the land of Chamorro
They make love forever more
Friends for lovers A it's ok, friends for friends all the way
We all get along in the down to earth land of the Chamorro

The Colonel expresses his pride of being a “down to earth Chamorro”. He further elaborates on the hospitality of the Chamorro people.

Thirdly, the Colonel wrote Lina'la' Chamorro, inspired by his grandparents who taught him how to farm from the time he was about in the 2nd grade. He and his cousins would wake early in the morning, and have breakfast then head out right to the farm. The Colonel remembers their daily meals because of the fresh meat, eggs, and vegetables that they ate. This, to him, was a great reward before and after a fun day at the farm.

Lina'la Chamorro

Anai dokku' i atdão, umessalão si nãna fangahulo'
I fusiñus gi un kãnnai, i otru i machete gagu'i
Maolekña un huyung, ya un fanguuãssan
Estague' un litrãtu put estorian lina'la' man Chamorro

Koru:

I kustumbre, Esta Ombre, I lina'la' Man Chamorro, Mãs pairi no-o

Otru asuntu put esti i lina'la' man Chamorro
Dia' esta maleffa hão na ta sãkki tuban Ta'Iku
I maneska yan i chesa, estague' i lãñan mãkinan man Chamorro

The translation of this song is as follows:

Lives of the Chamorro People

When the sun rose, grandmother yelled for us to wake up
The hoe in one hand and the machete in the other, be lazy
It's best if you get out and pull grass
Here is one picture of a story of the lives of the Chamorro people

Chorus:

The custom, Yes it is, the lives of the Chamorro people, is the best, ye-es

Another chapter of the lives of the Chamorro people
You have probably forgotten that we stole Ta'Iku's coconut wine
The liquor and the chaser, this is the oil of the Chamorro machine

In this song, the Colonel emphasizes that fun of working at the farm early in the morning. He also reminisces on the mischievous acts he did as a child, like stealing Ta'Iku's coconut wine.

The song Bãtkun Gera is originally an English song written and sung by Arthur Q. Smith in the early 1950s. The song talks about a prisoner of war who was presumed dead. After a successful escape from his captors, the soldier returned home, only to discover that his wife had remarried.

As a child, one of the Colonel's ambitions, along with being a musician, was to enlist in the military and become an actual colonel. This drive led him to discover this song. His thought for this song explains that the story behind the song can possibly happen to any soldier. A dear friend of his, Tun Joaquin Katmelo, translated this song to Chamorro for the Colonel to sing.

Båtkun Gera

Atan ha' i Båtkun Gera
Huyung sa' gof hihut
Atan siha i sindålu
Sigi di manunuk

Låo solu guåhu ha' nai dimålas
Kana' yu' sen matai
Sa' ha danchi yu' i bala
Guihi gi kåntun unai

Pues mayute' yu' nai namaisa
Nu i manggachochong-hu
Mafa' yu' i presun gera
Guihi gi hassosson-hu

Låo si Yu'us ha' nai ga'chong-hu
Metgut yan man hulat
Sa' ha pipit yu' nai huyung
Esta i hiyung kollat

Pues un diha yu' nai humånåo
Para i hagas saga-hu
Sa' mahålang yu' nai mampus
Nu i asaguå-hu

Ya anai hu baba i petta
Hu li'e' i litråtu
Eståba gue' i asaguå-hu
Na umasagua yan otru

Pues hu chiku nai i litrâtu
Ya ilek-hu Adios
Ti tumunuk i lagoon-hu
Lão piniti yu' mampus

Pues hu sodda' nai i katta
Ya sigi di hu taitai
Na ilek-ña “missing in action” pine'lun-ñiha yu' na mâtai
Na ilek-ña “missing in action” pine'lun-ñiha yu' na mâtai

I magagu-ña nai i nobia
Ai sumen sa'-ña
Sa' megahit na kabâlis
Ayu mäs kululo'-ña

Lão hu tungo' ha' nai na maguf
Gi hâlum korason-ña
Sa' pine'lo-ña yu' nai na mâtai
Pã'gu i asaguã-ña

Pues bai kuenta na taiguennão
Sa' hâfa yu' bai hu cho'gue
Na ni hu kasa hão ni gufetma
Para tulanochi

Lão i katta yu' nai lumâmin
Sa' sigi di mataitai
Na ilek-ña “missing in action” mapo'lu yu' na mâtai
Na ilek-ña “missing in action” mapo'lu yu' na mâtai

Atan ha'i kuentus tãotão
Yanggin machalapun
Mafababa i asaguã-hu
Sumen magâhit agun

Lão solu mâtai nai gi gera
Na bai hu honggi dialu

Sa' i "missing in action"
Máfattu ha' ta'lu

Láo solu mátai nai gi gera
Na bai hu honggi dialu
Sa' i "missing in action"
Máfattu ha' ta'lu

Sa' i "missing in action"
Máfattu ha' ta'lu

The Colonel particularly likes this song because of his prior ambition of being enlisted in the army. He believes that any ordinary individuals can relate or even experience such misfortune.

The Original English Version is as follows:

Missing In Action

By: Arthur Q. Smith

The warship had landed and I came ashore
The fighting was over for me evermore
For I had been wounded, they left me for dead
With a stone for my pillow and snow for my bed

The enemy found me and took me away
And made me a prisoner of war so they say
But God in his mercy was with me one day
The gate was left open and I ran away

I returned to my old home, my sweet wife to see
The home I had built for my darling and me
The door was left open and there on the stand
I saw a picture of her and a man

The clothes she was wearing told me a sad tale
My darling was wearing a new bridal veil
I found a letter and these words I read

“Missing in Action” she thought I was dead

So I kissed her picture and whispered good-bye
My poor heart was broken but my eyes were dry
I knew it was too late for her now to learn
I knew she must never know I had returned

A vagabond dreamer forever I'll roam
Because there was no one to welcome me home
The face of my darling no more will I see
For “Missing in Action” forever I'll be

In conclusion, my paper demonstrates the value of the messages being expressed through Chamorro music. The importance of Chamorro music had been ignored by many people for too long. A change of heart by these people will help them understand that music is a majestic way to express one's feelings on a variety of stories, life's events, and even true political circumstances.

I chose this topic because I understand that many musicians tell their stories and want to be heard through their music. Specifically, the Colonel's many songs were inspired by true life events. His songs range from a variety of genres, to include cultural songs, war songs, love songs, religious songs, and even humorous songs.

I believe that there should be more research done on all Chamorro musicians. This will be a good way to understand their points of views through their music. The popularity of their music also tells us that their messages are shared by many other Chamorro people and so it is evidence of the emotions and issues that Chamorro people are dealing with at this time in history. Realistically, we can all get resolution ideas from many songs that can help us cope with many of life's ordeals.



ALEXANDRO "THE COLONEL" SABLAN

MAN CHAMORRO

Gigun mananana, insigidas kahulo' yu'
Hun pribiniyi yu' para i diha
Bai hu sera fine'nina ginen i san lichen
Yan bai hu fangguåssan gi hålum fanggualu'an

Koru:

Bai hu sera gi san lichen, ya un fofona gi san kattan
Man bråbu ham na lanceru, sa' estagui' i hagas
Na kustumbrin man Chamorro

DOWN TO EARTH CHAMORRO

I am very proud of being born Chamorro
Sa' ennão gue' magahit nai na rasã-hu
Ya Marianas shall forever be my island
Of coconut fronds and where Chamorro songs are sung
Here, people meet just for being friendly
Ennão gue' na todus hit man agofli'e'
Where the breath of a Hafa Adai says my friend, how do you do?
Ilek-mu brádda, it's you, you're a down to earth ole buddy Chamorro
Once upon a time there was a Chamorrta
Anãkku' gaput ilu-ña na ma akekeyu
I say I lika brown-eyed girl morena
Then there was this cutie pretty Chamorrta
When lovers meet in the land of Chamorro
Umaguaiya para todú i tiempu
Friends for lovers A it's ok, friends for friends all the way
Man agofli'e' hit todú in the down to earth land of the Chamorro

LINA'LA' CHAMORRO

Anai dokku' i atdão, umessalão si nãna fangahulo'
I fusiñus gi un kãnnai, i otrú i machete gagu'i
Maolekña un huyung, ya un fanguãssan
Estague' un litrátú put estorian lina'la' man Chamorro

KORU:

I kustumbre, Esta Ombre, I lina'la' Man Chamorro, Mãs pairi no-o

Otru asuntu put esti i lina'la' man Chamorro
Dia' esta maleffa hão na ta sãkki tuban Ta'Iku
I maneska yan i chesa, estague' i lãñan mãkinan man Chamorro

BÂTKUN GERA

Atan ha' i Bâtkun Gera
Huyung sa' gôf hihut
Atan siha i sindâlu
Sigj di manunuk

Lão solu guâhu ha' nai dimâlas
Kana' yu' sen matai
Sa' ha danchi yu' i bala
Guihi gj kântun unai

Pues mayute' yu' nai namaisa
Nu i manggachochong-hu
Mafa' yu' i presun gera
Guihi gi hassosson-hu

Lão si Yu'us ha' nai ga'chong-hu
Metgut yan man hulat
Sa' ha pipit yu' nai huyung
Esta i hiyung kollat

Pues un diha yu' nai humânão
Para i hagas saga-hu
Sa' mahálangyu' nai mampus
Nu i asaguâ-hu

Ya anai hu baba i petta
Hu li'e' i litrátu
Estâba gue' i asaguâ-hu
Na umasagua yan otru

Pues hu chiku nai i litrátu
Ya ilek-hu Adios
Ti tumunuk i lago'-hu
Lão piniti yu' mampus

Pues hu sodda' nai i katta

Ya sigi di hu taitai

Na ilek-ña "missing in action" pine'lun-ñiha yu' na mâtai

Na ilek-ña "missing in action" pine'lun-ñiha yu' na mâtai

I magagu-ña nai i nobia

Ai sumen sa'-ña

Sa' megahit na kabâlis

Ayu mâs kululo'-ña

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Lão solu mâtai nai gi gera

Na bai hu honggi dialu

Sa' i "missing in action"

Mâfattu ha' ta'lu

Lão solu mâtai nai gi gera

Na bai hu honggi dialu

Sa' i "missing in action"

Mâfattu ha' ta'lu..... x2

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A Colonial Perspective on the Music and Instruments of Guam

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Abstract: *This is a presentation of the instruments introduced in Guam by Padre Sanvitores, c. 1668. Commentary explains his motives for choosing certain instruments related to Las Danzas de Moros y Cristianos as they were performed in Spain since the 1300s and in its colonies in South America and the Pacific. It addresses how these instruments functioned in the processes of missionization and evangelization in Guam, both in the Church and in public performance. It builds on the Music on Mainstreet presentation (2007) of the Guam Humanities Council by identifying and explaining the instruments of Sanvitores: the pito and tambour, chirimias, gaita, harp, clarion and others. The teaching goals of the Jesuits are connected to the Quadrivium and musarithmetic through the construction of string instruments and men-sural notation.*

When I first thought about what to say in this paper, it seemed pretty clear and straightforward: it would be an update of my research on colonial instruments introduced to the Mariana Islands via Guam, the site of *La reduccion* and Spanish-Catholic conquest. I wanted to give it a special twist by approaching it through certain instruments that Padre Sanvitores requested that reflected his passion to introduce the Aztec *Tocotin* to the Chamorros as a dance of Christian conquest and an extension of the 350 year-old Spanish tradition of *Las Danzas de Moros y Cristianos*. These instruments were typically used in renditions of these dances in Mexico and Guatemala and became identified with the execution of the dances.

In the process of preparing papers for other presentations I have further updated the scope of this subject to include a broader statement about colonial influence on the music of the Chamorros. This includes the impact of the Law of the Indies on missionary musical activity and more detailed information on instruments that Padre Sanvitores requested. My aim is to show the breath of knowledge, philosophy, cultural richness and musical skill the Jesuits brought with them and what they imparted directly or indirectly to the Chamorros of 1668.

The Law of the Indies

The law of the Indies put under the rule of law how missions should be organized, including the layout of buildings and their relationship to each other: the Church, the schools, the soldiers quarters, the Spanish governor's palace and other buildings. Much of this was determined by musical considerations; e.g., "bajo la campana" meant the distance the sound of the church bell could be heard to signal the time of day and the singing of masses throughout the day. In Europe, the bell-range determined the limits of the Christian area of a town or city, assuming that there was also a Jewish or Islamic temple in the area with the same sort of sonic reach with its call to prayer. The village layout and architecture also included a plaza for large gatherings between the Church, the school and the Governor's palace so that the people could gather for events and performances between these architectural pillars of Spanish-Catholic government, with the militia on-hand for any eventuality.

David Irving, in *Colonial Counterpoint*, states that music policy had the force of law and, in fact, was the most practical law for regulating peoples behavior. Thus, the law of the Indies was specific about what kind of music could be played at a fiesta. Music equates with morals. Without appropriate music approved by the church, the natives' code of behavior could disintegrate rapidly into immoral behavior. Music structured the day and what people were to do to fulfill their obligations to the Church. To deviate from this behavior was to break the law.

In Manila, e.g., the Royal instructions of 1573 ... extended to music, mandating that if missionaries "wished to inspire greater admiration and attention amongst the infidels, and if it were convenient to do so, they could use music performed by singers and instrumentalists (playing low and high wind instruments) in order to join in and use them." Shaping the culture of the inhabitants seemed as important to Felipe II and his advisors as molding the physical structure of the urban space. Such approaches of musical coercion were adopted in Manila in the final decades of the sixteenth century.

The primary differences between the Manila in the Philippines and the Mariana Islands was geography, ethnic and language diversity, population size and distribution, and the force of Spanish culture as determined by the number and social cohesion of the Spanish community. By comparison, in the reduced-Marianas-Guam context, there were fewer natural inhabitants for the mestizo- Hispanic culture to impact, and they were drastically confined (on a small island) compared to the expanse of Manila, not to mention the wealth Manila had to invest in Spanish religious commodities. Other than

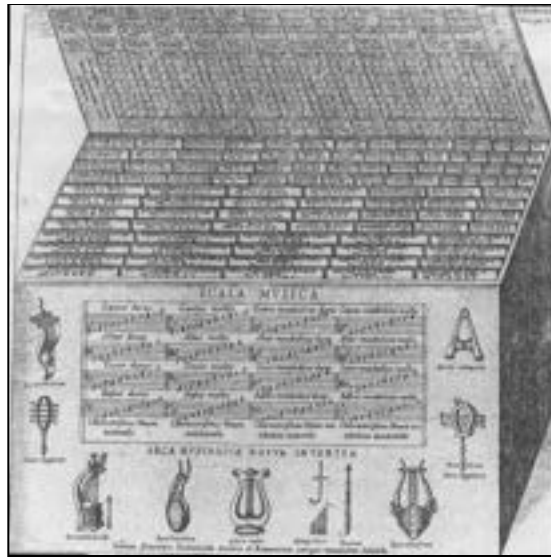
these factors, both missions operated under the same instructions from the King of Spain. In addition, in Magellan's time, the Mariana Islands were thought geologically to be part of the Philippine archipelago. The Church was established in the Philippines in the mid-sixteenth century. It took another one hundred years before the Guam mission was founded and placed under the control of the archbishop of Cebu. (David Alienza questions to what extent the Jesuits were obedient to rules from the outside).

These factors help to explain the strong influence the first Filipinos had on the Chamorro population. When the Pampangans arrived in 1660s, as well as the Mexican criollos, both were steeped in Hispanic culture and the religious music culture of the Church.

The Jesuits and Education

As for the knowledge and approach to teaching that the Jesuit missionaries introduced in *El Collegio de San Juan de Letran*, they were highly qualified. During the 1600s, the Society of Jesus had reached its height of influence in Europe and this spilled over into all of its overseas missions. *Jesuitenstil* e.g., referred to the distinctive design Jesuits used for their churches; it was so prominent that some scholars at the time argued that *Jesuitenstil* was synonymous with the term Baroque. A distinctive feature was the design of two side chapels facing the altar and the open eaves on the sides of the church. The Jesuits were pioneers in founding universities in Europe and their philosophies and scholarship were applied to establishing curriculums that would guarantee a humanistic education. The *Quadrivium*, as it was called, identified the four basic elements of education: mathematics, geometry, astronomy and music. This philosophy was introduced in Manila in 1654, just fourteen years before the Marianas were missionized. The specific tool was the *Musurgia Universalis* of Athanasius Kircher.

Kircher's *Musurgia Universalis* was readily received by the intellectual community in Manila. ... It enjoyed a worldwide distribution that was unprecedented, the breadth of diffusion was due to the global network of the Jesuit enterprise. ... In the Philippine missions [and therefore Guam] where the *Musurgia* was taught publically, the *Musurgia* containing information on music theory, history, ethnography, organology, and practice would have been considered a vital tool (Irving, 2010, 49).



Kircher's Musarithmetica Arca was a part of this (Murata, 1999, 201). It was a compact box of cards that taught every aspect of music theory:

This global Jesuit network included the 800 collegios and their missions, of which *el Collegio de San Juan de Letran* was one. The first Chamorro students in Guam were the sons of the elite Chamorros; of those men closest to the church and who participated in building the mission in Guam.

The study of the *Musurgia* was a “global missionary endeavor.” A young Jesuit father, Juan Montiel, brought the first copy of the *Musurgia* to Manila in 1654...and it was studied in great detail (Irving, 2010, 48-49). This is the strongest indication of how the Jesuit fathers taught music theory to young Chamorro boys at the *Collegio de San Juan de Letran* in Hagåtña, beginning in 1668. Music theory provided the context for scientific study and mathematics and also extended to musical instrument making and notating in Guam.

A practical outcome of this type of knowledge and skill on both the teachers’ and students’ part is the documentation, in musical notation, of the ancient Chamorro ceremonial song that goes by the incipit “Hasgon gof dya” (Clement, 2001).

The First Choral Music of the Mass.

As for choral influence, when Padre Sanvitores came to the Marianas, in 1668, he brought three Filipino musicians as his assistants. They were schooled in Jesuit music theory and practice and, as in Manila, they knew how to use European music in their evangelic work. Irving gives the names and positions of these musicians in the church in Hagåtña:

Juan de Santiago, cantor

Felipe Toscan, cantor

Andres de la Cruz, *nino tiple*, boy treble, (boy soprano) (Irving, 2010, 59).

Benefits for musicians in working for the church

- Increased individual mobility through the missionary enterprise's channels of transportation.
- The prospect of elevated social status through collaboration with the relatively small but powerful groups of missionaries.
- The opportunity for migration with the promise of employment (Irving, 2010, 125).

Musicians were also exempt from paying tribute to the Spanish Crown and received free rations of rice ... a significant benefit.

One of the above cantors presumably would have been the first *maestro de capilla* of the Hagåtña Cathedral in 1668. He would have been in charge of organizing all of the music, singers and instrumentalists for the Church and would have supervised the music used in fiestas and any other celebration.

Evangelistic Work of the Padres

The missionaries of the Society of Jesus mentioned “church doctrine” repeatedly as they reported the progress of their evangelical efforts. They reported how easily the children learned the doctrine through poetic competitions between villages. *Doctrina Christiana, 1593*, became the first catechism book printed in the Philippines. It contained:

- Lord's Prayer
- Ave Maria
- The Creed
- The Salve Regina
- 14 articles of faith
- 10 commandments of God
- 5 commandments of the church
- 7 sacraments
- The 7 spiritual and corporal acts of mercy
- The act of contrition and a catechism proper consisting of 33 questions and answers (Irving, 2010, 76).

The Christian Dove

I include this seventeenth century image of the dove to show how it was used evangelically and to establish that the dove referred to in the “An gumupu si Paluma” lyric was a product of the missionary teachings and Christianization. The dove is a metaphor for the two lovers in the extemporaneous song debate known (and spelled) traditionally as “*tsamorita*” singing and today, known “colonially” as *Kantan Chamorrita*.

(In this paper, I am not addressing ancient or indigenous themes, but I do maintain that, from a research and historical perspective, when names of items such as this are changed to a colonial form, such as *Kantan Chamorrita*, with its Spanish spelling of the root Chamor (*tsamor*), the pronunciation link to the past is severed.)

The Jesuits were sensitive to indigenous music forms, but their policy was to replace anything that was against their teaching with the Christian form. This Christian dove replacement for the ancient *Tottot* is a good example.



“The Holie-Ghost, that nestles like a Dove, betwixt the Father and the Son alone, Is flown from Heaven to seek a mate below. A Virgin chaste, pure Dove, as white as snow (Bailey; 1999, 38).

Padre Sanvitores asked that such an image not be sent to Guam because of the pagan symbolism of the ancient *Tottot*.

May your reverence send us again some images which are great preachers of the divine mysteries ... the image of the dove is not appropriate for the explaining of the holy spirit (Levesque, Vol 5, 143).

He felt that its totemic connections would conflict with the Dove's Christian message. After years of Christian indoctrination, the dove image and symbol acquired its Christian meaning of chastity, purity and love and became the central motif of the *tsamorita* song poets.

The Jesuit impact on narrative vocal practices such as the *tsamorita* song debate was significant and mirrored missionary attitudes in Manila. "Narrative vocal practices, ingrained within the Filipino society, were thus identified as a crucial foundation on which law and order functioned (Irving, 2010, 88). "In Guam, school children learned to debate elements of the *Doctrina Cristiana* and paraded their skills through the villages, making it an important part of daily life.

As for the musical origins of *tsamorita* singing, Irving cites how Colin linked the indigenous extemporaneous poetry talent of the Filipinos to the Spanish *villancico* and this influence came through Mexico. In this respect, Chamorros mirrored the Filipinos in talent. What the Society of Jesus did not know in its day was that extemporaneous poetic debates were a core characteristic of Southeast Asian (SEAN) cultures.

Colin described responsorial vocal music, in which one or two people sang and the rest of the gathered Filipinos answered asserting that most of these songs were legends and fables. He therefore established the existence of verse-refrain compositional structures that were later described by other Jesuits as being analogous to Spanish genres such as the *villancico* (ibid,88).

(The music researcher should not be misled by interpreting "responsorial" as "call-and-response" which is a specific work song genre wherein one person clearly calls out to coordinate the work of a group, such as in the sea chantey. Responsorial more aptly refers to a congregation replying to the priest during mass. This is different from *tsamorita* singing wherein some of the audience might sing along with the key singers on the final cadence of a verse. Nor would trading couplets *le tsamorita* singing qualify as call and response; it is not a clear direct answer or separate repeated refrain.)

The Jesuits were noted for creating dictionaries of newly discovered languages. The Missionary orders set rules for including native words; one such rule was from two to twelve people (Chamorros) had to agree on the meaning and definition of the word. This partly explains how the term *lalai* was defined as “chant.” A comparison is made with the Pampangan language: “In 1732, Diego Bergano translated the Castillian *solfear* (to solmizate) and the composite term [for rhythm and pitch] “compass solfa” as *galai* in Kampanpangan” (ibid, 103).

The Pampangans who arrived in Guam in 1660s would have used and shared this term with Chamorros. For the Jesuits, “solmizate meant to sing the notes from Ut to sol, or Do to Sol ... five notes. In the 18th century missionary linguists translated or identified the term for harmony or consonance in a variety of languages (ibid, 103). This closely approximates the sound and shape of the ancient Chamorro “Hasgnon gof dya” melody (Clement, 2001, 58).

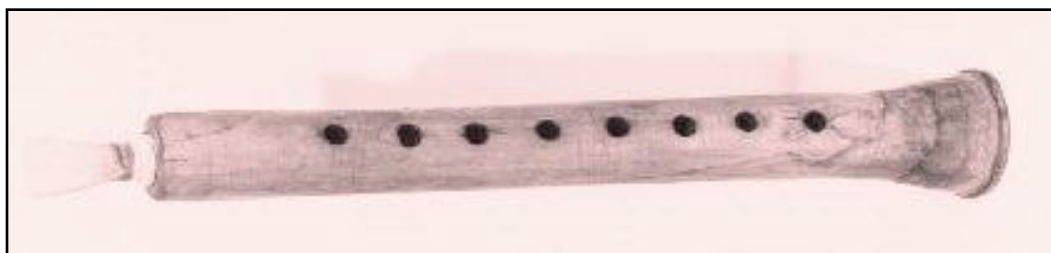
It is difficult, if not impossible, to verify whether the Jesuits in Guam followed these rules precisely, nevertheless, the Law of the Indies existed and would have been difficult to ignore.

Church Instruments

Thus far, I have described the Jesuit impact on building the church and community, how the force of law was addressed by music in the church and community, the role of the *Musiarithmetic Ark* in 17-18th century education in Guam, the relation of the Spanish (Mexican) *villancico* to *tsamorita* song debate, the introduction of the Dove as a Christian song metaphor and the process for agreeing on Spanish dictionary definitions for Chamorro words, e.g. the corroboration of pampangan *galai* and Chamorro *lalai*. Next, I will explain some of the instruments requested by Padre Sanvitores for use in the church and others that I will refer to as evangelical instruments, for their significance in the history of the Holy Roman Church.

Of first importance was the shawm. It was a Medieval/Renaissance double reed instrument and had a shrill, nazal sound like the modern oboe. A member of the shawm family is the *chirimia* which Padre Sanvitores requested for the Guam mission. Although it might be expected that the first instrument was of a keyboard type, the *chirimia* was the first accompaniment to singing in the church. The next most common instrument in Manila was the sackbut, the Medieval/Renaissance trombone. It may

have been one of the brass instruments, along with the trumpet, that were sent in response to Padre Sanvitores request.



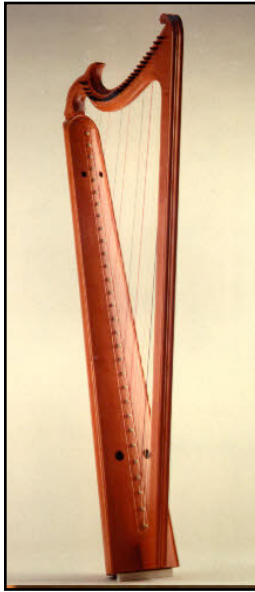
Since Padre Sanvitores requested this instrument after his arrival, it is possible that either he or his three assistants brought similar instruments with them.



The chirimias is a double reed instrument and has the nasal sound of the modern oboe.

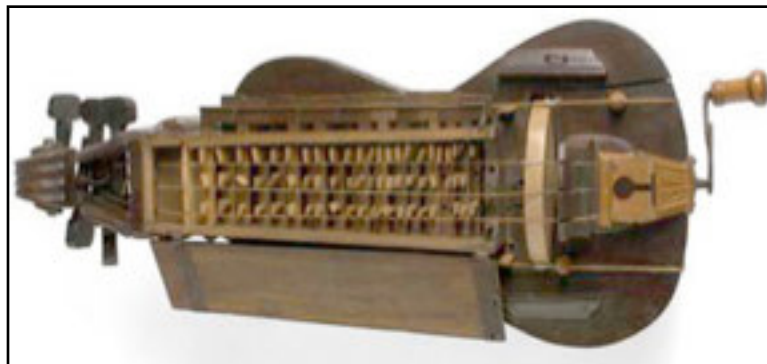
The following quote from Mesoweb.com indicates that in 1523, Hernan Cortez used the *chirimias* and sackbut to entertain Canek, the King of Petan-itsa. “ ... they came in canoes to the camp of Cortes, where [the Canek] was celebrated with musical accompaniment of *chirimas y sacabuches*. ”

Harp



In the mid-eighteenth century, harp was identified by Murillo Velarde as the most popular instrument of Filipinos in Manila and its environs. Bowed instruments are commonplace as well (Irving, 2010, 108). In Guam, Padre Sanvitores requested a harp in 1670 and it was received. Hipolito de la Cruz, of the Visayas, was mentioned as playing it in the church of *Buena Vista Mariana*, out of devotion to Our Lady of Guadalupe. He also instructed young boys and attracted them to attend divine worship (Higgins, 1985, 369).

Gaita



The most important instrument for the missionaries was actually the keyboard. A Seventeenth century instrument with a one-octave keyboard (not visible) was the *gaita*. Actually, it had many names amongst the different European languages. In English it was called the Hurdy Gurdy. It was also called the wheel violin. Although it appears to be a stringed instrument, it had a one octave keyboard to finger the notes and show the scale.

Padre Sanvitores requested this instrument but it is not certain when he received it. (Omaira Brunal-Perry, RFT-MARC commented after this presentation, that the *gaita* was one of the instruments in the Jesuits inventory in 1769.) A version of the bagpipe

also went by the name “*gaita*,” but Levesque confirms that Sanvitores’ *gaita* was of the keyboard type shown above. It is instructive to show the instrument to better understand what Padre Sanvitores had in mind for the church and the schools. The “keyboard” *gaita* would have more clearly demonstrated *musarithmetic* principles than the bagpipe.

The *gaita* produced a drone sound by turning a wheel that scraped against two bass strings. In effect, this produced a constant bass harmony. It had higher pitched strings on which the melody was played when the strings were depressed through the action of a small keyboard. The instrument was made of wood and was light weight and portable. Instruments such as this were carried on shipboard by the missionary who would play them and therefore they might not show up on a manifest.

Cascabelles and Their Symbolism

Padre Sanvitores also requested *cascabelles* (small bells), *pitos* (whistles), and the *tambour* (drum).

The *cascabelles* are like jingle bells and usually attached to costumes. They are part of the identity of Santiago (Saint James) and they are intricately part of the costume of the Moor (or Muslim) in Europe in his role in the *moresco* (*Las Danzas de Moros y Cristianos*.) The origin may go back to early Arabic music history. For example:



Cascabel is used in the *mojiganga* costumes such as those of the harlequin, peasants, masked or grotesque persons and they can be of various sizes.

... in a history of the southern islands of Mindanao, Jolo and neighboring regions, Jesuit Francisco Combes (1620-1665) described “dances to the sound of their bells and tabors ... stepping to the sound of bells and Moorish dulcynas [sic].” To Combes and many others, Muslims in these islands thus assumed a familiar guise as Moors from northern Africa (Irving, 2010, 89).

Pito y Tambour

After the cascabelles, the *pito* and *tambour* are the most significant instruments that Padre Sanvitores requested and surely received. These instruments were essential in renaissance and baroque music ensembles in Europe and also in *Las Danzas de Moros y Cristianos* in Spain, specifically the *moresca*, the dance of the converted Moor. Missionaries introduced these instruments to Mexico and Latin America and they played a distinctive role in the dances of Christian conquest.



Pito y tambour. The pito is a whistle, like a modern recorder. The tambour is an older name for drum. Note that the drums are double headed. The Chamorro drums were of similar construction.

Padre Sanvitores introduced the *pito* and *tambour* to the Chamorros because of these instruments' symbolic connection to the *moresca*. In Mexico, Guatemala and Honduras, the sound of the *pito* signified the beginnings and endings of different sections of *Las Danzas* with the *tambour* providing the rhythms for the dance. These dances were formally introduced in Mexico by the missionaries but the Aztecs created their own dance of defeat called the *tocotin*. It was a dance pantomime that depicted every step of Montezuma's defeat by Hernan Cortez. It might be more accurately called a surrogate dance of *Las Danzas*. The missionaries used it to show how indigenous peoples accepted and adapted to the conquest by integrating the story into their own culture's dance. In this sense, the *tocotin* was truly a dance of Christian conquest and this is how it was introduced in Guam and the Philippines.

Dressed in masks to personify deposed Emperor Motecuhzoma II (c. 1466-1520), the Mexican tocotin was first danced by children (probably Filipino) to the accompaniment of ayacastles (sonajas or rattles)(Irving, 2010,122).

The dance assumed different forms in Europe.

- It was reenactment of a battle in which the Christians win back the town castle from the Moors.
- At the head of a procession, Santiago led the “fool” and the “Betsy” in a round dance, symbolizing the converted Moors.
- In an outdoor play reenacting the sword fight between Christians and Moors.
- Formal European court entertainment depicting the same (Clement, 2005).

Conclusion

My main theme of research for years has been the Chamorro *Dance of Montezuma* and second to that I have been fascinated by the relationship between music and mathematics. I am amused that both themes come together in this paper about the impact of the Society of Jesus on early colonial Chamorro music culture. Padre Sanvitores brought Montezuma costumes from Mexico to reenact these dances with the Chamorros. It is curious that a major performance of these dances wasn't made public until 1820, on the occasion of De Freycinet's visit and then, nine years later for Dumont D'Urville. There is an explanation for this. As for the mathematics, my readings about the Society of Jesus led me to the *Musurgia Universalis* and the *musarithmic ark*. Earlier readings informed me about the Jesuit penchant for using play acting in teaching church doctrine but I didn't have enough details that tied together the *mojiganga*, Dance of Montezuma, *Danzas de Moros y Cristianos*, European Comedia, Philippines *Komedya* and the *Moro Moro*. All of these religious productions bore down on early Chamorro religious culture in their own way. I have described the instruments Padre Sanvitores brought to Guam, the cantors of the church, the *maestro de capilla* and the Law of the Indies. To greater or lesser degrees, all of these affected early and mid-colonial culture on Guam. The first instruments used in the church were the *chirimias*, or *shawm*, and the evangelistic secular instruments were the *pito* and *tambour*. Filipino musicians may have “modeled” how to play these first instruments. As concerns verbal arts, the Jesuits had forbid ancient song and avoided using the image of the Dove in Christian indoctrination. This indicates that *tsamorita* singing based on the “An gumupu si paluma” lyrics took years to evolve under Mexican

criollo influence. Spanish-Chamorro word correspondences such as *lalai* were negotiated before being added to a dictionary. Pampangan word meaning helped in this process. A final word to remember: If most instruction was disseminated through *El Colegio de San Juan de Letran*, then it predominantly benefitted the Chamorro elite in Hagåtña. More research might explain how this influence and knowledge did or did not trickle down to the average Chamorro. Overall, the Society of Jesus was armed with broad knowledge and experience that helps us to understand the strong impact they made in early Guam.

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Giya Double A

Tracing the Development of the 1980s Chamorro Music Nightclub Scene

By Ana Leon Guerrero¹ and Michael Clement, Jr., PhD²

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Abstract: *Nightclubs emerged on Guam after WWII to attract the business of Military and Civil service personnel. They were English speaking establishments that featured English language entertainment. However, as Chamorros began to adapt to the culture of the nightclub, they also adapted the nightclub to their own culture. In the 1970s and 1980s, clubs such as Joe and Flo's, Cheap Charlie's, Major Mangos, Yvonne's, and Amantes Inn catered specifically to Chamorro audiences by offering Chamorro music, language and food. These clubs became a counter-hegemonic force in Guam's English dominated public sphere. The club "Double A" became the center of the Chamorro music scene from the mid 1980s to the early 1990s. In this presentation, owner Ana Leon Guerrero shares the history of "Double A" and reflects on the subculture that developed among its patrons.*

Editor's Note: This paper, presented at the Marianas History Conference, was not made available for publication.



Ana Leon Guerrero was born and raised on Guam. She is currently a senior at UOG, majoring in Elementary Education, Chamorro Language. She has been employed for more than 25 years in the public and private sectors, primarily at Astumbo Elementary as a Chamorro teacher. Leon Guerrero currently teaches at Pedro Camacho Lujan Elementary School.

Michael Clement, Jr. is Assistant Professor of History and Micronesian Studies at the University of Guam. Clement's work has generally focused on cultural history in post-World War II Guam. His dissertation: "Kustumbre, Modernity and Resistance: The Subaltern Narrative in Chamorro



Language Music” (2011) examines working class Chamorro history through the lens of Chamorro language songs.

A Blue Bridge Between Us

By Simeon Palomo

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Abstract: *The “Saina” poster is in recognition of the 2009 voyage of a sakman, named “Saina”, that travelled between Guam and Luta, a feat that has not been accomplished for over 300 years. The “Saina” sakman is housed with the Traditions About Seafaring Islands (TASI) at the Paseo grounds. In designing the poster, Simeon used a model of the “Saina” by Guam artist Ron Castro, surrounding it with native plants – nanasu, niyok, and lada. The poster’s outcome produced a close up of the sakman model, with the nanasu leaves mimicking the strong waves of the Luta Channel. Simeon added, in the poster, quotes from TASI’s Frank Cruz, who was in the 2009 voyage, and Chamorro historian Toni Ramirez, to emphasize the personal and historical significance of the journey of the “Saina” to the Chamorro people. The poster is now on display at the Guam Museum.*



Simeon Palomo has created “tropical art” for over 20 years, culminating with the publication of the book, “tropical art, GUAM” in November 2011. Tropical art is an art form that uses plant materials and/or cultural icons in an arrangement and then photograph the still image.

"We were talking and looking back at our successful landing. We said, 'Wow! We did something that hasn't been done in over 300 years!' It's incredible. We proved to ourselves that it can be done. And hopefully we can prove to the community that it's worthwhile."

– Frank Cruz
Traditions About Seafaring Islands (TASI)

Saina



lada

niyok

nanâsu

"Beyond the horizon, the CHamoru voyaged on the Flying Proa discovering the Mariana Islands. Along the distant voyage, they brought the Tree of Life - I Niyuk - the coconut. Sailing through the tempestuous ocean, they brought medicinal plants to heal their pains."

– Anthony "Malia" Ramirez