

I HINANAO-TA NU I MANAOTAO TĀNO'-I CHAMORU SIHA

The Journey of the Chamoru People



The Guam Museum's
Permanent Exhibition

Teacher's Guide



Produced by Guampedia





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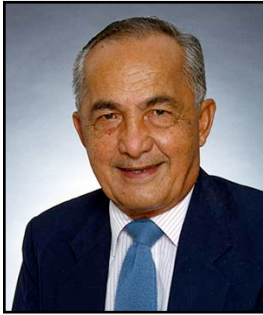
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Note to readers: Underlined words in this document
are links to entries in guampedia.com and other online resources.

History of the Guam Museum



The Guam Museum, officially called the Senator Antonio M. Palomo Guam and CHamoru Educational Facility, is the first structure built for the sole purpose of housing and displaying Guam's precious historic treasures.

The Guam Museum reflects the diversity, creativity, and resilience of the people of Guam and the Mariana Islands. The permanent exhibition is the story of the CHamoru people, told from a CHamoru perspective. It is hoped to encourage people to engage in dialogue, to share perspectives and experiences and debate issues that concern us all today.

I Hale'ta: Mona yan Tatte: 90 Years in the Making

The earliest printed record of people making plans for a new museum dates back to 1926. The Guam Teachers Association, led by Ramon M. Sablan, a teacher best known as the author of the "Guam Hymn," asked residents and friends of Guam to start collecting their antiques and other artifacts for a museum that would protect their history and CHamoru culture.

The editor of the Guam Recorder, one of the earliest publications printed and circulated on Guam, also called for the opening of a museum. People were worried that the children were losing their connection to their history as they were, at the same time, living as a territory under a strict US Naval Government.



The Guam Teacher's Association, 1930's.

From 1924 to 1926, the Honolulu-based Bishop Museum employed amateur archeologist Hans G. Hornbostel to collect specimens from Guam and the northern Mariana Islands. Hornbostel, working along with his wife Gertrude C. Hornbostel, shipped hundreds of artifacts—some more than 3,000 years old—including pottery, fishhooks, *latte'* (stone pillars) and even human skeletal remains, to Hawai'i. A Guam museum was seen as a way to ensure that these items could be returned and that the documents and objects important to the history and pre-history of the CHamoru people could be protected for future generations.

The Guam Museum was first operated by the newly formed American Legion Mid-Pacific Post 1 on Guam in 1932. US Naval Governor Edmund Root authorized the use of a small building at the Plaza de España in Hagåtña for its home. Hiram W. Elliott served as the first director and Joaquin T. Aguon as the first curator. Elliott appealed to the public to see "the most interesting and curious artifacts of the ancient CHamoru civilization."

The Legion operated the museum for three years, offering tours for transient visitors to Guam until 1936 when the museum was formally turned over to the naval government at its insistence. The Navy then recruited Margaret Higgins, a naval officer's wife, as the museum's curator. From 1937 to 1941, Agueda I. Johnston was the museum committee member in charge of the ancient CHamoru collections. From these simple beginnings the museum underwent several transformations.

The onset of World War II and the occupation of Guam by Japanese Imperial forces saw many of the artifacts removed from the museum and taken to Japan as souvenirs. The building itself was destroyed from heavy bombing during the American recapture of Guam in 1944. Some items from the museum's collections were recovered during the postwar reconstruction of the island but no immediate plans were made to rebuild the museum itself at the time.



However, in 1949, a Monuments and Museum Committee, headed by G. W. Brookhardt, was set up to discuss the re-establishment of the Guam Museum. In 1951, Guam's first appointed civilian Governor, Carlton Skinner, placed the Guam Museum under the Department of Land Management.

His successor, Governor Ford Q. Elvidge, reorganized and renamed the group as the Parks and Monuments Committee and tasked the Guam Women's Club and the Guam Historical Club with opening a new Guam Museum.

Museum opens in the Garden House, 1954

Through the efforts of the two groups the museum re-opened in 1954 at the Garden House in the Plaza de España in Hagåtña. It was staffed with volunteers. Thelma Glenn was appointed as museum attendant in 1955 and was hired full-time in 1957 until her retirement in 1976. Most of Guam's school children during this time fondly recall Glenn during museum field trips.

In 1960, Governor Richard B. Lowe transferred the Guam Museum to the Guam Public Library System, under the direction of Magdalena S. Taitano. Two years later, a large portion of the collections was destroyed by Typhoon Karen, but people were still interested in what the museum, though deemed inadequate, had to offer. In 1965, Speaker Carlos P. Taitano of the Guam Legislature proposed the construction of a two-story Spanish style building to house the Guam Museum. He said there were 3,220 objects and documents in the collection at that time.



In 1969, under Governor Manuel L. Guerrero, a public law designated the Guam Museum as the official depository and custodian of Guam artifacts. The museum remained active in its Garden House location as well as the Guam Public Library throughout the 1970s and 1980s, slowly increasing its collections and holding several public exhibits.

Laura T. Souder, attached to the museum since her childhood days through the work of her father, Paul Souder and the Guam Historic Society, became an official curator and director for a time, followed by William L. Hernandez, and then Rita Franquez.

Two other important curators of the Guam Museum were Anthony "Tony" Ramirez and Joey San Agustin. Both did important work to tell many of the stories of Guam History and the CHamoru people through exhibitions and Guam Museum publications.

Museum moves to Adelup, 1994

By 1992, Governor Joseph F. Ada separated the Guam Museum from the Public Library and made it a line agency of the government. The collections were moved to Adelup, starting two decades of relocations to various sites around the island.

In 1994, the Guam Museum opened an exhibition hall at Adelup. Several boxes of Guam artifacts stored at the Bishop Museum in Hawai'i were returned to Guam at this time, due to the work of Franquez.

A branch of the museum was opened in Tumon in 1996 but was closed several months later, and the administrative office and repository was moved to Tiyan, the site of the former Naval Air Station.

Former Senator Tony Palomo, a journalist and Guam historian, served as the administrator of the Guam Museum from December 1995 until his retirement in 2007. Palomo supported the creation of a permanent building for the museum.

In 1999, Public Law 25-69 created the Department of CHamoru Affairs and the Guam Museum was incorporated as a division of DCA.

Adelup facility closes, 2002

In 2002, however, Typhoons Chata'an and Pongsonga damaged the Adelup and Tiyan facilities, forcing the Adelup site to close. Nevertheless, the museum continued to operate and offer exhibitions for the public. Under Palomo's leadership, satellite exhibit facilities were opened at the Guam Premier Outlets in Tamuning for a year, and at the Micronesia Mall in Dededo from 2004 to 2007, attracting thousands of visitors.

In 2005, an executive order by Governor Felix P. Camacho created the Guam Museum Facilities Construction and Cultural Heritage Task Force to plan for the construction of a permanent facility for the Guam Museum. The Guam Museum Foundation formed then and worked to advocate for the construction of a new Guam Museum since 2007. In 2010, Camacho signed a bill authorizing a bond be issued to build the Guam Museum.

The Guam Museum Foundation, with public support, selected the architectural firm of Lagaña + Cristobal to design the new museum facility with Andrew "Andy" T. Lagaña as the lead architect.

Governor Eddie B. Calvo directed the new museum to be built in Skinner Plaza and named it in honor of former director Palomo. Construction of the new building began in 2014. The facility, which includes a theater and outdoor stage, a permanent exhibit, a revolving exhibit room, a multi-purpose room, a coffee shop and gift shop, as well as administrative offices, curatorial offices and storage space for artifacts, photos and documents, was financed with a government issued bond for about \$27 million to be paid back over the next 25 years.

The Department of CHamoru Affairs, contracted the Galaide Group to manage the facility with support from Guampedia, Search, Inc., GUMA and the Guam Museum Foundation.

New permanent home opens in 2016

The museum currently has more than 250,000 unique artifacts, documents and photographs in its collections. It officially opened on 4 November 2016 with an exhibition on the history of the museum, the building's architecture, the archaeological findings in Skinner Plaza where the museum sits, and the museum's collections.

Our new facility

In 2018 the Guam Museum's Permanent Exhibit: *Hinanao-ta Nu I Manaotao Tåno'-I CHamoru Siha: The Journey of the CHamoru People* opened. The panels, artifacts, replicas, models and artwork tell the story of the *taotao tano'*, people of the land, from an indigenous perspective.

The Guam Museum was designed by CHamoru architect Andy Laguaña, who wanted to capture images of his childhood—from visits to the ranch with his grandmother to the natural environment that shaped everyday activities, homes and other structures. He was determined to integrate CHamoru elements into the design to distinguish this building from the Spanish and American architecture that predominates the island.



Laguaña wanted the Museum to take its place among iconic buildings in historic Hagåtña, while maintaining the openness of Skinner Plaza. The struggles he faced with the design were keeping the Plaza open (consolidating the buildings on one-third of the land area), building it up high so that flood waters would not affect it, and making it strong enough to withstand 170-200 mile an hour winds and earthquakes.

He used patterns found in CHamoru weaving as the primary motif of his design—the *katupat*, small woven rice container, for the arch, the woven pattern in the exterior tiles and sidewalks, and the fan shapes of the railings are examples of how he transformed concrete and steel into traditional art expressions.

He hopes that a bamboo grove to create the sounds of the jungle and solar panels to echo the responsible relationship that ancient CHamorus had with natural resources will be added features in the future.

Laguaña's goal was to design a building that would honor our ancestors and inspire pride in our people. Indeed, the architectural wonder he has created sets the mood and sense of sacred space for the treasures within. He imagined the children of Guam walking through the entrance flanked by two young CHamoru men guarding Guam's historic artifacts. They are now commonly referred to as *dinga* or twins. He hopes that the children will be inspired to appreciate our indigenous culture and contributions and insure that they are maintained in the future.

The quotes etched in the walls are an integral part of the design. Laguaña wanted to inspire pride in our history.

The front walls display an excerpt on the left from Maga'låhi Hurao's rallying call to arms during the CHamoru rebellion against Spanish control at the end of the 17th century; and a verse from Fanhoge CHamoru, on the right, first written in English by Ramon M. Sablan in 1919, and later translated to CHamoru by Lagrimas L.G. Untalan in 1974.

He chose the following quotes for the rear walls from two of Guam's political leaders, Antonio B. Won Pat and Francisco B. Leon Guerrero who testified at a subcommittee hearing on Interior and Insular Affairs regarding HR 7273 and its companion bill S. 1892, leading up to the signing of the Organic Act.

“The desire and aspiration of our people to have a legally constituted government and to become citizens of the only country to which we owe unswerving allegiance have long been manifested.”

-Antonio B. Won Pat, 1950.

“We are here before you today to ask for simple justice in memory of our loved ones who died with undimmed faith and hope, and in behalf of our loyal people of Guam.”

-Francisco B. Leon Guerrero, 1950.

The front of the museum is designed to look like the pages of a book. As you walk in the front doors you are entering the book of Guam history. In fact, walking through the entire building is meant to be a cultural experience. The woven effect of the walls, the stone and wooden floors, the natural light with open areas tell a story and is also the setting to tell the stories of Guam history.

There are seven continuous Galleries or Sections in the exhibition. Galleries 1 through 6 are located on the second floor of the Guam Museum and Section 7 is on the first floor accessed by a stairway and elevator. Exhibits are in both CHamoru and English. Listening devices and swipe screens enhance the visitor's experience with audio and visual features throughout.

Considerations for Students

While walking through the exhibit, I Hinanao-ta Nu I Manaotao Tåno' - I CHamoru Siha, invite students to think about the following:

1. Where did they come from and how did they get here?
2. What ecosystems make up the Guam environment?
3. How did the economy evolve from ancient to modern times?
4. What empires have controlled the Island?
5. What are the significant milestones in the journey of the CHamoru people?
6. What do you think is in store for Guam's future?

Once back in the classroom, students can reflect on these questions and others of your choosing, with an essay, a poem or poetry slam, a drawing or in some other creative way.

Before your Visit to the Guam Museum

Visit the Guam Museum's website, guammuseum.org, to learn about current and upcoming events, to schedule a class visit and find out about the fee. You also have the option to call the museum to set up your visit at (671) 989-4455. You must make a reservation to take students through the permanent exhibition.

Tours of the permanent exhibition last about one hour. A second tour of the changing exhibition (whatever is currently showing) can also be arranged. There is also a gift shop where students can purchase sandwiches, drinks and gifts.

Only 30 people are allowed into the permanent exhibition hall at a time. If you have a large group they will be allowed in 30 at a time, in 20-minute increments. One adult must accompany every 20 students. You can plan to have the students visit the changing exhibit hall or take them on a tour of Plaza de España or to see other historic sites in Hagåtña while they are waiting. Ask the museum staff about this when arranging for your tour.

Learning materials are available for younger students as well.

We recommend having older students (middle, high school and college) read specific entries in Guampedia, Guam's online resource, to deepen their knowledge of Guam history and make the experience more meaningful.

Here is a suggested reading list:

[Origin of Guam's Indigenous People](#)

[Ancient CHamoru Fishing Practices](#)

[Latte](#)

[Acculturation in the Spanish Era](#)

[Guam's US Naval Era Historical Overview](#)

[WWII: From Occupation to Liberation](#)

[Guam's Political Status](#)

[CHamoru Quest for Self-Determination](#)

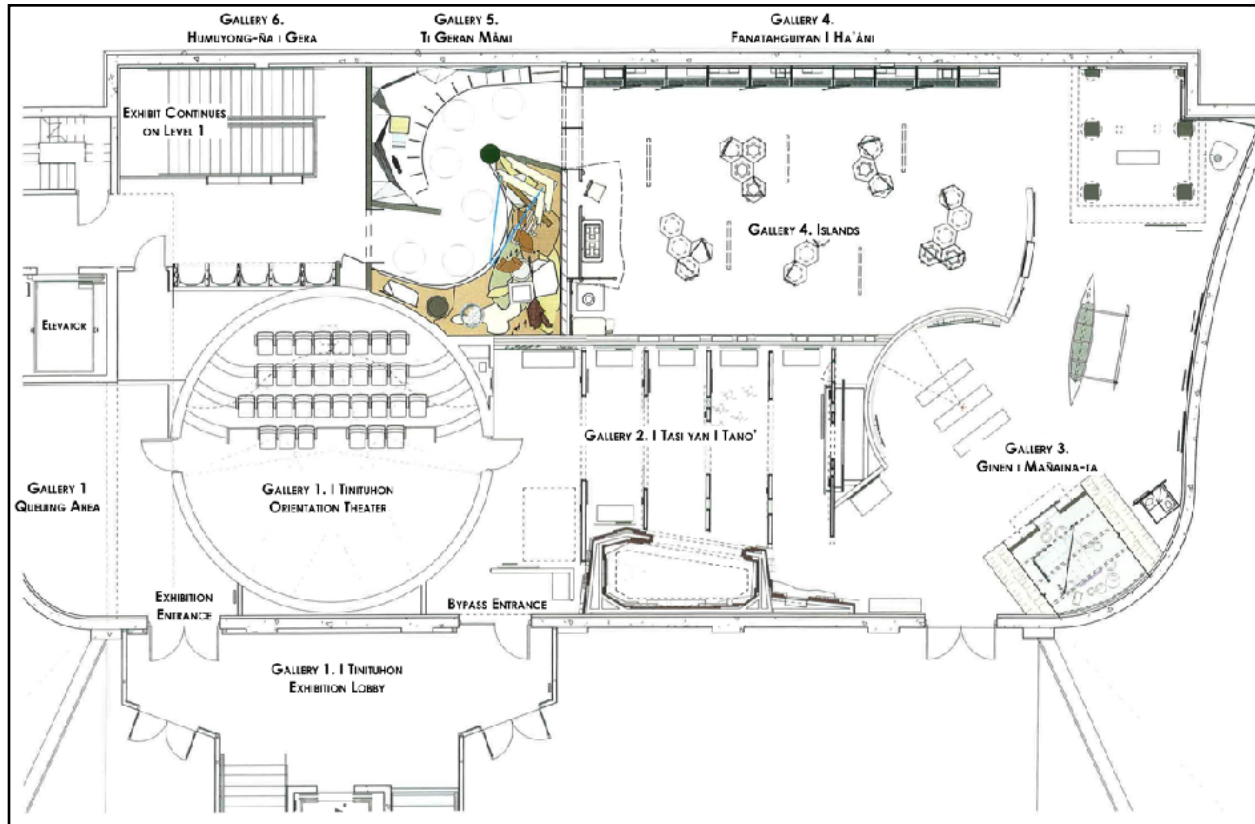
To find out more about the 90 Year History of the Guam Museum click here: [Guampedia: Guam Museum](http://www.guampedia.com/guam-museum/) (www.guampedia.com/guam-museum/).

The Permanent Exhibit Layout

I Hinanao-ta Nu I Manaotao Tâno'- I CHamoru Siha

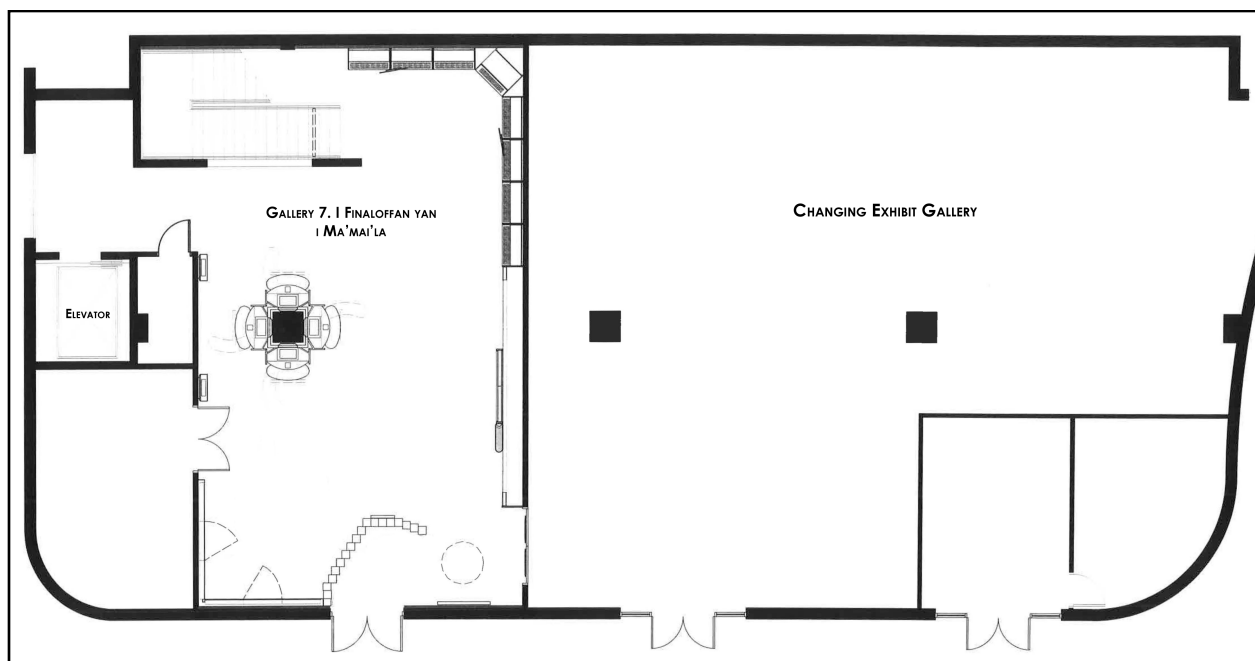
Map of Galleries 1 - 6

Located on the 2nd Floor of the Guam Museum



Map Galleries 6 -7

Located on the 1st Floor of the Guam Museum



An Overview

The seven galleries or sections of the Exhibition contain a wealth of information about Guam history and CHamoru culture.

This exhibit was developed over several years by many, beginning with the late museum coordinator Anthony Ramirez under the direction of Tony Palomo, and subsequently under the leadership of Joseph Cameron and Johnny Sablan, who served as Department of CHamoru Affairs Presidents while the exhibit was being developed and constructed. An Education Quality Committee comprised of Dr. Marilyn Salas, Joe Quinata, Dr. Omaira Brunal-Perry, Fermina Sablan, Rose Manibusan, Rita Nauta, Dominica Tolentino, Anthony L.G. Ramirez, and Simeon Palomo guided the initial conceptualization of the content. The Exhibit Designer, Barry Howard, writer Dr. Michael Lujan Bevacqua, and editor, Victoria Leon Guerrero developed the design and drafted content for the exhibit's galleries.

The CHamoru Historical, Cultural and Technical Review Committee comprised of Dr. Laura M. Torres Souder, Dominica Tolentino, Anthony L.G. Ramirez, Shannon Murphy, Rita P. Nauta, Ignacio Camacho, Simeon Palomo and Nicole DeLisle Duenas reviewed and revised content, coordinated all multimedia elements in the exhibit with the storyline, and worked to ensure that the CHamoru perspective was maintained throughout. The Committee also collaborated with CHamoru translators Rosa Palomo, Teresita Flores and Rufina Mendiola.

Art work in the exhibition including photographs, paintings, sculpture and structures are by Judy Flores, Dawn Reyes, Victor Consaga, Tim Rock, Raph Unpingco, Joe Guerrero and TASI.

GALLERY 1. | TINITUHON



Fo'na

At the gallery's entrance is a mural by artist Dawn Reyes of Fo'na (also spelled Fu'una), the mother of all people in the ancient CHamoru story of creation. Walk in to the queuing room where you'll see art work by Anita Bendo, Manuel Leon Guerrero Jr., Mark Murer, and Young Sook Park. Listen to the welcome message from the Governor of Guam. This is where the journey begins. The doors to the theater will open. As soon as everyone is seated, visitors will be introduced to the peopling of the Marianas through the origin story of Pontan and Fo'na. The film also features a re-creation of the arrival of the first settlers in the Marianas, who came in waves from Southeast Asia more than 3,500 years ago.

When the orientation film is over visitors exit at the opposite door and enter the galleries. As you walk out of the theater turn around to see the island's aquatic life, especially the huge Pacific Blue Marlin, caught by Greg Perez in 1969. Then walk forward to learn about our natural environment. You'll see endemic flora and fauna just as the first people of the Marianas encountered more than 3,500 years ago—from the open ocean to the reef, the lagoon, the beach, the coast, the wetlands, savannas and valleys, and finally the jungle.

GALLERY 2. I TÅSI YAN I TÅNO' The Sea and the Land



The focus of this section is on our environment and how CHamorus thrived. To learn more about this gallery read: [Ancient CHamoru Fishing Practices](#), Guampedia.com. Gallery 2 is organized by ecosystems which are indicated in bold green.

Artifacts that can be seen in this section include ancient CHamoru fish hooks and gorges, a *kulu*, fishing implements, a small stuffed turtle, tools, pottery, birds, butterflies, and insects.

Tatasi: Deep Sea Fishing. Surrounded by water, ancient CHamorus fished with the canoe and lines. [Fray Juan Pobre](#) documented a CHamoru man, Sunama, fighting with a thieving shark for his catch. These fishing skills have persisted through thousands of years. In 1969, Greg Duenas Perez caught a world record blue marlin, weighing 1,153 pounds with a rod and reel.

I Tasi: Open Ocean. CHamorus paid homage to their ancestors before and after a fishing expedition.

I Mattingan: Reef. Our reefs are filled with life. There are more than 1,000 fish and 375 coral species near our islands. Everyone participated in reef fishing.

I Poi'o: Chumming Device. The *poi'o* is a reef fishing tool to lure fish over a period of time from the bottom of the water to the surface, making them easier to catch.

Sanhålum i Mattingan: Lagoon. Our lagoons, found at Cocos, Apra, Hagåtña and Tumon are rich with life. Nets of different sizes were made of plant fiber, sea grass, carved stone and ceramic sinkers. Fishhooks were made of turtle, oyster, coconut, wood and bone.

Manégigao: Community Fish Traps. A *gigão*, or fish weir, is method of trapping reef fish within stone barriers using the tides, were constructed in lagoons. These man-made traps were used to catch larger fish.

Manéguasa': Stunning Fish. A fishing method of using poison taken from the *guása'* plant to stun fish, making them easy to catch.

Man E'Hima: Harvesting Giant Clams. The giant clam, was harvested for food. *Hima* shells were also used for making tools and jewelry, such as the well known *sinahi*, translated new moon.

Sinahi/Gualåfon: New Moon/Full Moon. Three of the 13 months of the CHamoru calendar are connected to fishing:

Umatalaf - The month of March. A time to catch red snapper.

Sumongsong - The month of November. A time to stay inside and mend nets.

Umagâhaf - The thirteenth month of CHamoru calendar. A time to catch crayfish or rock crabs.

Kâton Tâsi: Beach. Ancestral settlements were initially on shorelines which had access to abundant resources such as shells that could be used in ceremonies and for gifts or trade. Here are some of the shells and their uses:

Tâgong Linasgue: Shell Scraper. Shell tools such as scrapers and axe heads were created for daily use.

I Kilo' (Kulo'): Triton Shell Horn. The *kulo'* was used to call, signal, warn or express emotion for many occasions.

I Guinahan i Matâo Siha: The Wealth of the Nobles. The skeletal remains of women of high social status, *maga'hâga* or *matâo*, were found by archaeologists adorned with layers of spondylus (at Ipao Beach) and cone shells (at Ñaton Beach).

Tâgong Haggan: Turtle Shell. A highly valued material used in jewelry and clothing. It is still considered highly valuable.

Guinahan Famagu'on: Wealth of a Child. A priceless neck ornament made of turtle shell disks arranged gradually by size.

I Fi'on Tâsi: Coastal. Empe'tinaha: Pottery Sherds. CHamorus have a long history of pottery-making dating back to the earliest settlers more than 3,500 years ago. The earliest known settlements are Litekyan in Guam, Achugao in Saipan and Tâga' in Tinian.

I Managaga' na Fina'tinas Mari'ânas Siha: Marianas Redware. The earliest CHamoru pottery is called Marianas Redware, also known as pre-latte pottery, dates from 1500 BC to 900 AD. It had thin walls and intricate designs.

Losan Mari'ânas: Marianas Plain Pottery. Pottery from the latte period which dates back to about 2,500 years ago. This pottery is larger, heavier and with simple designs. The change in pottery design over the years reflects a change in lifestyles of the CHamorus.

Hâgoe, Sisonyan yan Fanmangle'an Siha: Wetlands (Marshes, River Valleys and Mangroves). CHamorus made *nâsa*, a shrimp trap, out of bamboo to use in rivers. *Asuli*, freshwater eel, was mostly eaten by the *manâchang*, ancient Chamoru lower caste.

Fâ'i: Rice. Grown and harvested in swampy areas and dictated by the lunar calendar. Rice cultivation in the Marianas was present hundreds of years before European contact. The CHamorus were the only Pacific Islanders that we know of to grow rice.

Sabaneta yan Kañâda Siha: Savannah and Valleys. Savannah is mostly composed of sword-grass and pandanus in southern Guam. *Manânum* or planting and working the soil, was done with sticks by CHamorus of all ages. Everyone pitched in to help.

Fanha'aniyan Pulan: Lunar Calendar. The clearing, planting and harvesting of food was determined by the lunar calendar. *Dâgu*, or taro, and other tubers, were brought to the island by the first settlers.

Hålom Tåno': Jungle. Our jungles were a source for food, medicine and materials. Today, it is believed that taotaomo'na, ancestral spirits, still dwell in the jungle. Ifet (*ifit*), a native hardwood tree used for construction, is also found in the jungle.

Måmfok yan Mamå'on: Weaving and Betel Nut Chewing. These items also originate in the jungle. CHamorus used natural materials to weave or carve while enjoying the social custom of chewing betel nut.

Fina'tinas Linatte' Håyu: Carved Wooden Objects. These objects were used as tools though some were decorative. Some familiar items include the functional *putot* (portable mortar) and the decorative *tunas* (wooden stick) of an *uritao* (bachelor).

Gekpon Guahån Siha: Flying Animals of Guam. Most of Guam's birds lived in the jungle while others lived near the water. Guam's forest birds are now endangered or extinct due to loss of habitat and introduced species such as the brown tree snake. The fanihi, or fruit bat, another of our flying creatures, is also endangered due to over hunting.

Tinigi i Man Taotaomo'na: Ancient CHamoru Writings. Cave art is found on several islands in the Marianas archipelago. There are pictographs, drawings on the surface, and one known petroglyph or image carved into the surface, in Tinian.

GALLERY 3. GINEN I MAÑAINA-TA

Our Ancient Heritage



CHamoru Latte' Village by Anita Bendo.

Our heritage, comprised of the land and cultural traditions, has been passed down through over 150 generations. Here you'll learn about the settlement of a developing archipelago, the social castes and our skilled artisans. To know more about these topics read the Guampedia entries: Archaeology in the Marianas, Canoes and Navigation and CHamoru cultural values.

Gallery 3 has eight sections with side panels, exhibit features and stand alone signs or small panels. Sections, features and signs are in bold green while side panels are listed by key words.

Artifacts found in this gallery consists of CHamoru canoes models, replicas of ancient tools, a sling and slingstones.

Guma' Higai: Pole and Thatch Dwelling. Our earliest ancestors built wooden homes with thatched palm roofs. Inside you'll see a *saina* (elder) giving visitors some advice. Here's what she says:

Hami, i mañainan i taotao tano yan i tasi. Hami gumogoti i tiningo-ta, i hinanoa-ta, i hinenge-ta, i fino'-ta—komu iguinahan i famagu'on nu i manattati. Tungo famagu'on-hu i finapos-miyu. Pago pagon-miyu, agupa ti agupa-miyu. Na maolek moñai linala nu i taotao-ta, adahi i tano yan i tasi. Fan a'famaolek. Osgi i sainan miyu. Na metgot hamyu nu i man famagu'on i man tatasi. Gaigi i hinanao-ta mona gi i kanai miyu.

Translation: We are the elders of the people of the land and sea. We hold our knowledge, our journey, our beliefs and our language—this is the legacy of future generations. My children, know your past. Today is yours, tomorrow belongs to someone else. Make the best of life for our people. Take care of the land and the sea. Help each other and work together, watch out for each other. Listen to your elders. Be strong as the children of the seafarers. Our journey forward is in your hands.

Story Circle. The mural of an ancient *latte'* village scene by Anita Bendo. A storyteller may be available for stories or discussion at this location.

Tiningo' gi Guinadok: Archaeological Studies. The people of the Marianas have been studied often by archaeologists. By looking at skeletal remains and other artifacts, archaeologists can tell us about how people lived in times past. We can take their findings and put them together with what we still know about our living culture. For instance, we know that our ancestors believed that the soul never dies and that deceased family members should be buried near to dwellings and their skulls kept in baskets so we could communicate with them.

Gatbesan Nifen: Tooth Art. CHamorus stained their teeth by chewing betel nut and occasionally carved designs into the enamel.

Si Tåga': Tåga Man. A 500 to 800-year-old skull was found at Tinian's *Tåga'* site. Technology was used to help us imagine what a CHamoru man from Tåga's time may have looked like. You can see it here.

Såhyan Tåsi Siha: Canoes. Making canoes was a tradition passed down through the generations. The largest *sakman* (CHamoru seafaring vessel) recorded was 52 feet long. View a diagram of a *sakman* on [page 22](#).

Canoe Shaping - CHamoru and other Micronesian canoes have asymmetrical hulls and outriggers. The sails are made of finely woven pandanus. A model of a canoe hangs from the ceiling here.

Mudelon Galaide' Siha: Canoe Models. There are a variety of styles of canoes used for traveling in open waters and others for traveling inside the reef.

Chinalan Tåsi: Navigation. One of our most sacred traditional skills is seafaring. The complex system of navigating by stars, wave patterns and ocean hues was taught to apprentices from a young age. CHamorus were among the first people in the history of humankind to take an open ocean sea voyage to discover what are now known as the Mariana Islands.

Star Map of Knowledge - A star compass was made by navigators to learn their position in the open sea and find their way to different islands.

Tumåsi yan Ina'tulaika: Voyaging and Trade. CHamorus traveled around the Western Pacific on the *sakman* and had knowledge of metal (*lulok*). Our ancestors knew its value for tools and trade before Ferdinand Magellan visited Guam in 1521.

I Fina'tinas Guma' Latte': Latte' Architecture. The *latte'* (stone foundation) is made of the *tåsa* (capital) and *haligi* (pillar). CHamorus built *latte'* structures parallel to the coastline. The earliest structures appeared before other cultures megaliths, around 900 AD. A notable *latte'* set can be found at Tinian's Tåga' and an impressive quarry is located at Rota's As Nieves.

Latte' builders used various materials such as coral and basalt. The advantages of *latte'* structures were their resistance to earthquakes, the elevation for ventilation and the lower space could be used for storage.

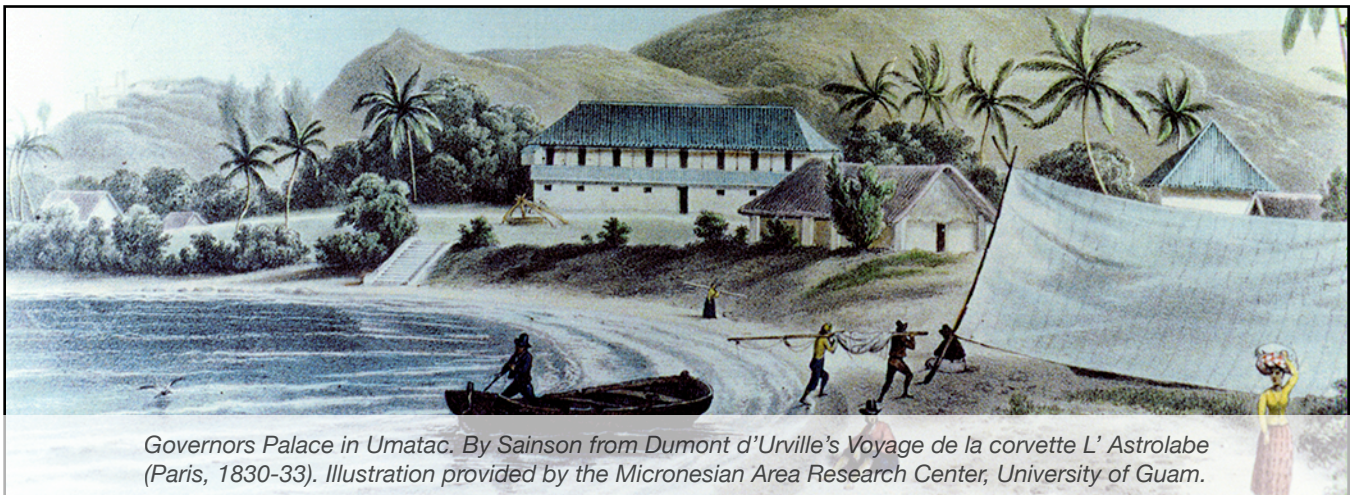
Lusong: Grinding Mortars. The *lusong* was used with a *lommok* (hand-held pestle) to process food and medicine.

Lina'la i Manaotao Mo'na: Way of Life. By the 17th century, CHamorus had developed a complex social caste system and enjoyed intellectual and artful competitions. Our ancestors also practiced a complex value system of *inafa'maolek* (reciprocity) which means to make things good for everyone. It is still practiced today.

GALLERY 4. FANATAHGUIYAN I HA'ÅNE

A Time of Change

1521-1941



After centuries of peaceful living, people from other nations took political control of our islands. Many CHamorus died resisting Spain's push to conquer the Marianas beginning in 1668 with the arrival of Catholic Priest Father Diego Luis de San Vitores. After 220 years of Spanish rule, the United States of America, took control of the island after the Spanish-American War in 1898.

These first encounters with the West brought many changes and introduced new way of doing things, words and ideas. Some of which can be seen in our cultural practices and traditions as they have evolved through time. Our sense of identity as indigenous people remains strong.

Artifacts that can be seen in this gallery comprise of a Spanish lance tip and a whaling harpoon.

Swipe screens are located to the right along the wall, within the exhibition panels. There are a total of five swipe screens with more information on the exhibition text and photos. Visitors have the option of reading the information in Japanese and Korean.

A **Video** can be viewed under the latte house located between Galleries 3 and 4. A short film on the First Encounters with Europeans - Magellan visits.

Special features of this Gallery are made of scrolling text located above and below the exhibition panels. They give visitors a sense of important historical events, both in the world (top) and in the Marianas (lower) during these times. There is also a replica of a CHamoru *lancho* (ranch) and *hotnu* (Spanish oven) along the far wall, as would be used in pre-war and war times.

I Inàsodda' i Manmo'fo'na na Taotao-ta yan i Taotao Sanlagu Siha: First Encounters with People from the West. Our first encounters with the West was with Ferdinand Magellan in 1521. Miguel Legazpi didn't claimed the islands for Spain, however, until 1565. The islands were first called *Islas de las Velas Latinas* (Island of Lateen Sails), then *Islas de Los Ladrones* (Islands of Thieves) and finally *Islas de Marianas*, as named by Father Diego Luis de San Vitores in 1668 to honor his benefactor, Spain's Queen Maria Ana de Austria. There is a short film about Magellan on the screen in the latte house.

I Tinilaika Ginen i Sanhiyong: La Nao de China Trade. The Manila Galleon Trade was the first global trade route in the Pacific, beginning in 1565 and lasting for 250 years. *Umatac* and later *Sumay* were the regular ports-of-call for these treasure laden ships. Our ancestors traded water, food and supplies for iron and other goods. For 250 years people, ideas, plants, animals and luxury goods were transported on these galleons.

I Kilu'os yan i Sapble: The Cross and the Sword. The Spanish Empire secured their dominance in the world by sending conquistadors across the new world in search of lands and riches. Indigenous cultures, like ours, were threatened as never before. European religious fervor fueled the lust for conquest creating an unholy alliance between the Cross and the Sword.

I Inachåken i CHamoru Siha: U Ma Mumuyi Pat U Fanlå'la?

The CHamoru Dilemma: Rebellion or Survival? CHamorus had a dilemma—be baptized and cooperate with the Spanish to survive or heed the call of *Maga'låhi Hurao* who rallied 2,000 warriors to rise up against the Spanish in 1671. Many who chose to rebel, died fighting for freedom. Survivors were marshaled into *pueblos* (Spanish for villages) and their whereabouts strictly controlled by Spanish officials. Due to diseases introduced, for which our ancestors had no natural immunity, many died after deadly confrontations lasting over 30 years, the CHamoru population was greatly reduced.

Gi i Påpa' i Banderan Española: Under the Spanish Flag. By 1680, the islands were under the control of the Spanish governor. CHamorus had to practice a new way of life, losing some traditional skills like seafaring and canoe building. The *guma' uritao* (bachelors' house) were destroyed and the *makåna* and *kakåhna* (healers and sorcerers) were replaced with Spanish priests as spiritual advisors.

Piråta, Biaheru, yan Bayaneru Siha: Pirates, Explorers and Whalers. Guam became an important port of call for pirates, explorers and whalers for many years. The pirates sought to steal riches from the galleons, explorers mapped the Pacific and searched for new routes, and whalers provisioned here. Many children were fathered from unions between CHamoru women and these sailors.

I Hiniyong i Manmestisu na CHamoru: Emergence of a Hybrid Colonial Identity. A new CHamoru Identity, *Kostumbren CHamoru*, was developed after many years of interrelations between CHamorus and Spaniards, Filipinos and Mexicans. It is a unique combination of ancient CHamoru ways and Spanish practices, to include new food stuffs, tools and clothes. Lessons from our journey have shaped our capacity to be resilient and meet the challenges of the future.

Ginanna Siha Ginen i Geran España yan Amerika: Spoils of the Spanish-American War. After the Spanish-American War Guam was ceded to the United States in 1898 through the Treaty of Paris and separated from the rest of the Mariana Islands. Germany took control of the Northern Marianas at the same time. The transition from one world power to another created much confusion and unrest among local leaders.

Guahån, Kolonisan Amerika: Guam, the American Colony. CHamorus on Guam were subjects of the American Empire which meant having to learn a new language and customs. CHamorus came to realize that the Naval governor's priorities were less about ensuring democracy for our people than for empire-building for the USA.

CHinachalan-ña Para U Ta Fanman Amerikånu: The Americanization Process. Our people were made to feel that their cultural practices, religious faith, language, traditions, food and lifestyle were backward. CHamorus learned quickly that to get ahead they had to act American.

ISLANDS



Grandmother and children batik by Dr. Judy S. Flores.

In this gallery you will find depictions of CHamoru customs and our way of life, especially applicable in the years before World War II.

Artifacts contained in this section of Gallery 4 are bone needles used to repair nets, shell purses, books, coconut dishes, and metal items from the Guam Militia.

A **Special feature** in this section is the spirit wall. Images of CHamoru men and women are projected on glass in intervals for a ghostly effect to represent our ancestors.

Swipe screens are distributed among the five Islands. They display more photos and detailed descriptions of the exhibition.

Audio samples can also be found among the Islands. The listening device or audio wand loops a series of CHamoru music from various artists. To listen to the music lift or remove the audio wand from the stand and hold against the ear.

I Lina'la-ta: Our Traditional Ways. We respect and honor our elders, learning from their wisdom. We show our respect to elders with *mannginge'* (motion of the nose to the back of an elder's hand) and by caring for them. We take care of each other and help in times of need. We celebrate important life events as a community. We practice *yo'åmte* or traditional medicine and healing arts.

I Fino'-ta: Our Language. Our ancestral language, Fino' Håya, has been spoken by our people for more than 3,500 years. It stems from the Austronesian family of languages which links us to our

origins in Island Southeast Asia. Our language has been passed down for more than 150 generations and is preserved through chants and stories. The number of native speakers is steadily declining. Efforts are being made to revitalize the CHamoru language through school and community-based programs.

I Manhagã-ta: Our Family and Clan. We are connected to our past, present and future through our lineage. We rely on and help one another and share our knowledge with future generations. Our extended family ties bind us socially to our system of *chenchule'* (reciprocity).

I Hinengge-ta: Our Beliefs. Much of our CHamoru beliefs are rooted in ancestral values. We have respect and reverence for our ancestors, the land and our faith.

Minesngon-ta: Our Endurance. CHamorus are survivors. We are a strong and resilient people. Having survived natural disasters and war, we will continue to move forward. We adapt and innovate.

GALLERY 5. TI GERAN MÅMI

A War Not Of Our Making

1941-1944



Capture of Guam, 1941. Image by Kohei Ezaki and provided by the Guam Public Library System.

In this gallery you will learn about the beginning of World War II on Guam and about the suffering our people endured during Japanese Occupation.

Life on Guam was stable, with a vibrant local self-sustaining economy and a growing population just before World War II. Sumay and Hagåtña were the centers of commerce on island. But then, with little explanation, the Navy evacuated most of its personnel and dependents in October 1941 from Guam, leaving the people of Guam vulnerable to the growing threat of Japanese aggression in the region. Most CHamorus had no idea of the scale of Guam's engagement in a war not of our making.

Artifacts located in this Gallery are rifles from World War II, war debris, and American flag hand sewn by CHamorus during the war.

Special features include two short films from the US recapture of Guam. One of the films is shown from the air and the other from the ground level.

I Tinituhon i Gera: The Beginning of the War. Japanese forces bombed Sumay on December 8, 1941. Once the news of the bombing reached Hagåtña the roads out of both towns were filled with people rushing to their ranches to seek refuge. The Guam Insular Guard stayed behind to defend the Plaza de España as Hagåtña was invaded on December 10th. The Naval Governor surrendered to the vastly larger Japanese Imperial Forces after a few hours of battle. This began the 32-month occupation of Guam by Japan.

I Lina'lâ-ta gi Duranten i Areklamenton i CHapanis: Life During the Japanese Occupation. The island was renamed Omiya Jima and became a camp for 14,000 troops. The people of Sumay were forced out to Apra to live on their ranches. A few CHamorus from the Northern Mariana Islands were brought to the island as interpreters. Life was hard for CHamorus because of the lack of food and some abusive soldiers. Some Japanese soldiers were kind to our people, but as the tide turned against them, they became more violent. Our people suffered forced labor, rape and torture. Groups of CHamorus were massacred by the Japanese. Our faith remained strong, however, and many survived.

Påle' Jesus Baza Dueñas: Father Jesus Baza Dueñas. The leader of the Catholic Church on Guam, Påle' Duenas, was tortured and executed along with two other men after being accused of protecting the lone American hold out, George Tweed, and defying Japanese authorities.

I Éttimo na Sakrifisio Siha: Ultimate Sacrifices. Many brave CHamorus were executed by the Japanese.

Átåtte (Atåte): Atåte River. After two Malesso massacres, twenty CHamoru men killed ten Japanese soldiers and reclaimed their village. Their victory was a turning point in the war.

I Fañågayan Linahyan: Concentration Camps. When the recapture of Guam by Americans military forces was imminent, the Japanese soldiers marched most of our people to concentration camps. The largest was at Manenggon in Yona.

I Pinino' Sihi gi i Liyan: Cave Massacres. In the final days of the Japanese Occupation, many CHamoru men and women were killed in caves at Fena and Chagui'an.

Hinalom Amerikånu Tåtte: Americans Return 1944-1945. In July 1944 the Americans heavily bombed the island before invading. The Battle for Guam lasted from July 21 to August 10. After the war was over and most of the Japanese were killed or captured, the people were displaced to make room for new military facilities, with land taken by writ of Eminent Domain. The rebuilding of the island began.

GALLERY 6. HUMUYONG-ÑA I GERA

The Cost of War



Memorial services photo from the Micronesian Area Research Center, University of Guam.

This Gallery focuses on CHamoru life, as well as the land and rights that were lost during and just after the war. Gallery 6 consists of the Yokoi collection and a series of reader rails. The reader rails do not have section titles (panel titles) but headings. Therefore we have listed them as headings.

Artifacts found in this Gallery consist of the Japanese straggler, Sgt. Shoichi Yokoi's clothes and tools.

Special features comprise of listening booths where one can hear elder's stories of surviving the war, and to learn more about Sgt. Yokoi.

I Uttimo Ni' Ma Gacha': The Last to be Captured. Sgt. Shoichi Yokoi, a Japanese straggler, was found by Manuel De Gracia and Jesus Duenas in Talofofo on January 24, 1972 after surviving 28 years in the jungle. He had refused to surrender at the end of the war and survived using natural resources near the Talofofo River.

Reader Rails

Finatai-ta: Loss of Life. The exact number of CHamorus who died during the War was not documented though we now know the number was about 1,170. Another 14,721 reported suffering from Japanese atrocities. A red border around the Guam Flag was added in 1948 to represent the CHamoru blood that was shed during the war.

I Machule' Tano' yan Hinipa': Land Taking and Displacement. The US military took and held 63 percent of the island after the war to build military bases and recreation areas for US forces. Today the federal government owns 28 percent of the island with the rest being returned either to the original landowners or to the Government of Guam.

Minagof yan Trineste: Bittersweet Memories. Agueda I. Johnston organized the first Liberation Day commemoration in 1945 with a procession, led by the statue of Santa Marian Kamalen. The event has grown to include a parade, carnival and several commemoration ceremonies at massacre sites since the 1950s.

Tinilaikan i Lina'lå-ta: From Subsistence to a Wage-Based Economy. Without much available farmland due to the land takings by the US military, the CHamoru people had to look for wage paying jobs to survive.

Ma Kåhat Di Ñuebu: The Rebuilding of Guam. Between 1945-1950 the military imported labor, mostly from the Philippines and some from neighboring islands, to build the military bases and rebuild the heaving bombed island. Many of those laborers stayed, making Guam their home. Many of our people were employed in offices and stores.

I Tinituhon i Gubetnamenton Sibit: The Beginning of Civil Rule. The CHamoru people were granted a civilian government through the signing of the Organic Act in 1950.

I Gutson i Gera: The Cost of War. The wall on the side of the stairway down to the first level shows a collage of CHamorus walking from the Manenggon concentration camp and other places to refuge camps in Agat. CHamorus stayed here and in other southern villages while the war was wrapping up.

Man Sidadånun Amerikånu Hit: Organic Act of Guam and Citizenship. This photograph shows President Harry S. Truman signing the Organic Act of Guam in 1950 with Carlos Taitano in attendance.



CHamorus traveling to refuge camps. Photo from the US National Archives and provided by the Micronesian Seminar.



President Harry S. Truman signing the Organic Act of Guam, 1950. Photo from the Sanchez Collection.

GALLERY 7. I FINALOFFAN YAN I MA'MAI'LA

Our Past and Our Future



Saina, 2010. Photo by Ron J. Castro.

The panels in Gallery 7 describe Guam's political and economic development. Displays include the CHamoru revitalization of cultural traditions and language and questions about the future of the island.

Swipe screens in Gallery 7 are made of photos and more detailed text on politics, CHamoru self-determination, and religion.

Special features in this Gallery include a map of Oceania, booths to research genealogy and customer feedback, a spirit wall depicting the diverse population of contemporary Guam, and credits for the exhibition.

Fanachu Put Hostisia: Taking a Stand for Justice. In 1949, the 8th Guam Congress staged a walk-out in protest of US military rule without considerations of the people's basic rights. Despite the deep sense of gratitude that our people had toward the US military for liberating them from the Japanese, we were resolute in our conviction that we did not want to go back to military rule. The land taking by the military was alarming as was the lack of any guarantees of civil rights.

I Mamulitikåt na Ma'gås-ta Siha: Our Political Leaders. After the Organic Act was signed, the people established a democratic government. For the first 18 years, our governor was still appointed by the President of the United States, though three were CHamorus. In 1968 an amendment to the Act allowed us to elect our own governor, lieutenant governor, and a representative to Congress.

Adahi i Direcho-ta: CHamoru Self-Determination. We have made many efforts toward decolonization and self-determination over the years. This is a timeline of the CHamoru struggle for self-determination since Guam first became an American colony in 1898.

Inareklan Lina'la' Kottura yan i Indihenno-ta: Cultural Sovereignty and Indigeneity. Our people face the challenge of maintaining ancient cultural traditions, both in skills and knowledge, while embracing globalism and modernization. The Festival of the Pacific has galvanized our preservation and restoration efforts and has fueled consciousness-building about sovereignty and indigeneity.

Numa'lon Håle' CHamoru: CHamoru Renaissance. CHamoru leaders, inspired by international events of activism in the 1970s, began to speak out on ancestral rights and self-determination. Encouraged by an economic boom, movements toward political self-determination in Micronesia, and

a growing environmental consciousness we began to dream of our own self-determination. Activists gave voice to an emerging consciousness.

Adahi i Tiningo' i Lina'lå-ta yan i Hagas Ta Chocho'gue Siha: Protect Our Cultural Knowledge and Traditions. A new awareness of the loss of many forms of ancient traditions brought about a revival of weaving, blacksmithing, net and rope-making, carving, seafaring and canoe-building. The arts, too, were revived due in part to the booming tourist industry. Visitors want to see traditional arts such as dance and chant. Our Arts Council was formed in 1975, further developing arts programs.

Adahi i Fino'-ta: Protect Our Language. The CHamoru language was once banned from public spaces but still spoken at home. Now the CHamoru people are encouraging its use in all aspects of life. We are taking steps to ensure the preservation and survival of our mother tongue.

Adahi i Guinaha-ta: Protect Our Natural Resources. The people once lived in harmony with nature and are striving to get back to a similar balance today. Our growing consciousness about climate change and sustainable practices has led to efforts to protect our land, sea, air and fresh water.

I Ikonomihan Guåhan (Guahån): Guam's Economy. After the war the federal government was the main employer on the island. There were many restrictions to economic growth until the Security Clearance was lifted for Guam in 1962.

Påtten Turista: Tourism Sector. As the relationship between Japan and US normalized after World War II, the Japanese economy began to grow. By the early 1970s our island became a popular Asian tourist destination. Many of our people prospered from this industry, through land sales and tourism related businesses. One in three workers on Guam are employed by the hospitality industry.

I Patten Bisnes Siha: Private Sector. In 1965, the Guam Economic Development Authority was established to help the economy grow. Since then it has grown significantly. In 2017 the private sector employed 75% of our workers.

I Patten Ikonomihan Publiku: Public Sector. With the downsizing of the military in the 1950s, the newly formed Government of Guam absorbed much of the local labor force. With the growth in the private sector, those numbers dwindled.

Påtten Militåt: Military Sector. Many CHamorus are service members, while many others are employed at US bases. The Federal Government employs about 6 percent of our workforce.

Oceania Map

"We should not be defined by the smallness of our islands, but by the greatness of our oceans. We are the sea, we are the ocean. Oceania is us."

Epeli Hau'ofa,
"Our Sea of Islands"
A New Oceania: Rediscovering Our Sea of Islands
1993

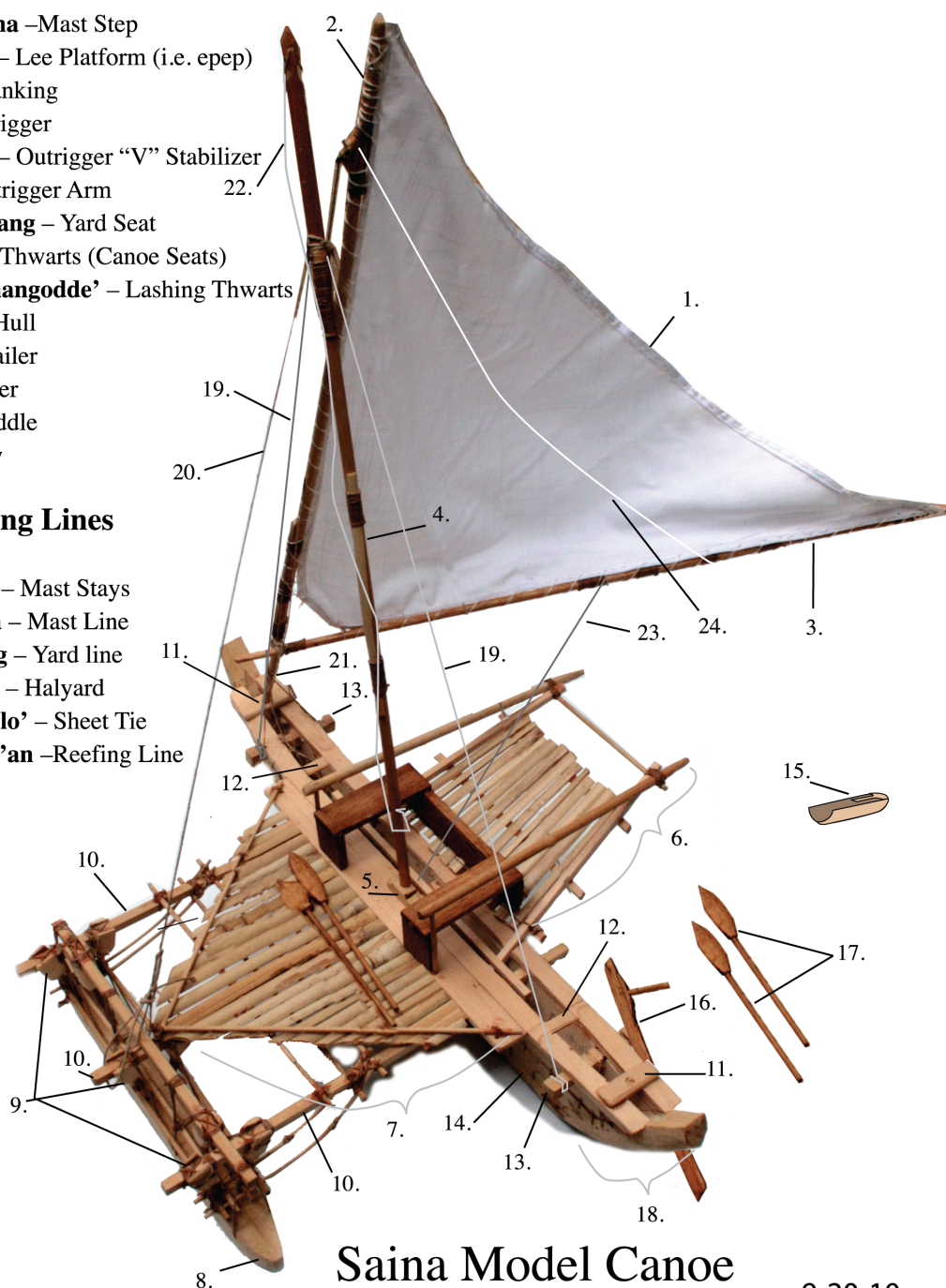
The Journey Continues... What's is the future of the CHamoru people and the island that has survived so much and still smiles and welcomes everyone?

Parts of Sakman in Chamorro/English

1. Lâyak – Sail
2. Tolang lahe – Yard
3. Tolang palao'an – Boom
4. Falina – Mast
5. Mâddok falina – Mast Step
6. Famo'luyan – Lee Platform (i.e. epep)
7. Batalân – Planking
8. Lucha – Outrigger
9. Hâfen lucha – Outrigger "V" Stabilizer
10. Gâhet – Outrigger Arm
11. Mâddok tolang – Yard Seat
12. Tâ'chong – Thwarts (Canoe Seats)
13. Tâ'chong mangodde' – Lashing Thwarts
14. Sâhguan – Hull
15. Sohgue – Bailer
16. Ulin – Rudder
17. Poksai – Paddle
18. Mata – Bow

Canoe Rigging Lines

19. Tâlen mata – Mast Stays
20. Tâlen falina – Mast Line
21. Tâlen tolang – Yard line
22. Tâlen lâyak – Halyard
23. Tâlen mânglo' – Sheet Tie
24. Tâlen palao'an – Reefing Line



Saina Model Canoe

by Ron J. Castro

9-20-10

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