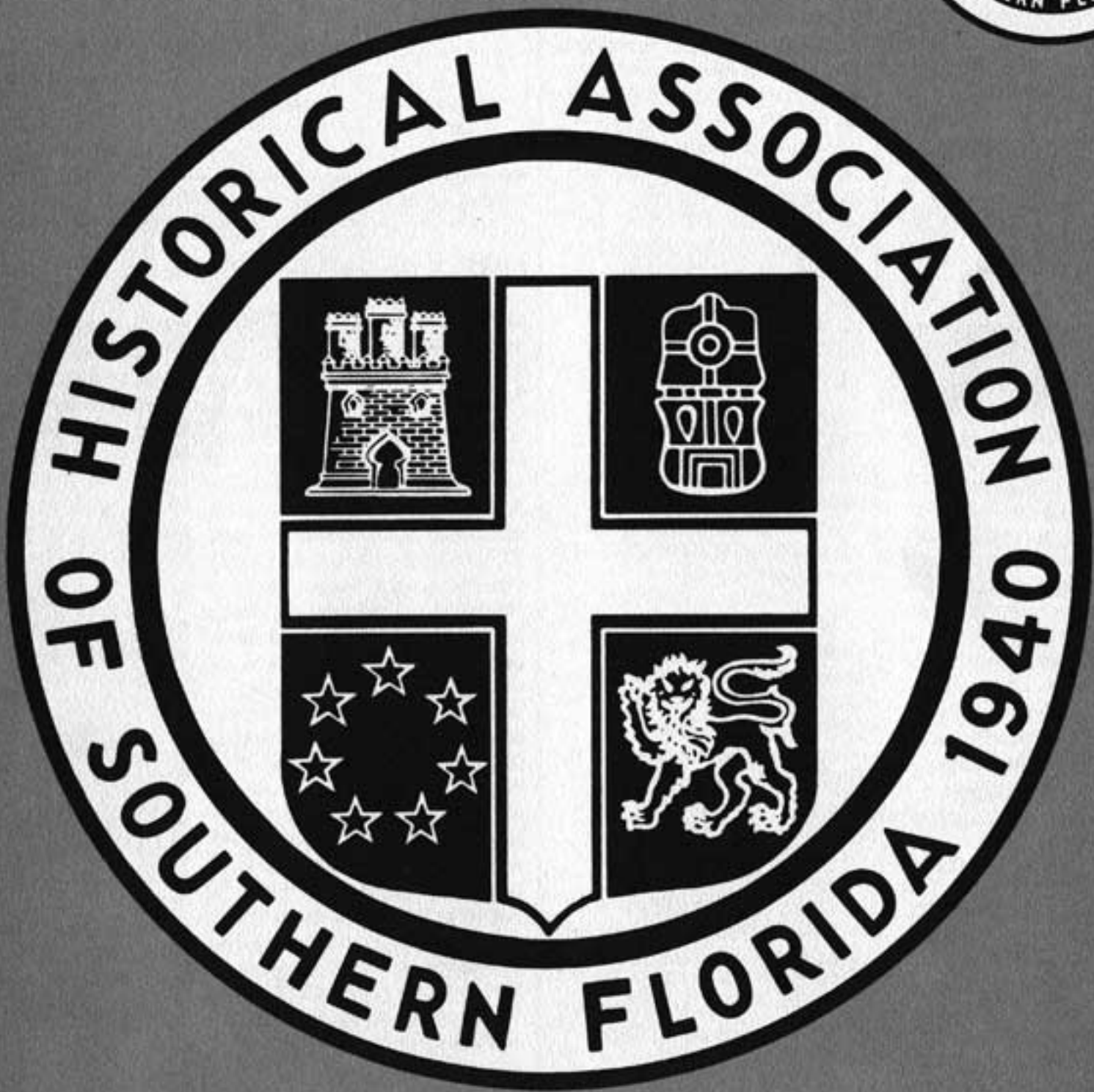


Update



FROM THE EDITORS

This first issue of *Update* has been produced with a good deal of trepidation, without firm knowledge of what sort of publication will be useful, workable, and most of all within our budget. We feel we have made a good first approximation in that direction, thanks to the help of the many willing writers who had a part in its production. We plan six issues a year.

This is an appeal to all of you to whom this first issue comes. We need articles related to the history of South Florida and nearby areas. We know that many of you possess information that should be reduced to print for posterity.

Experience teaches us that oral traditions, manuscripts, diaries, and so on are liable to eternal loss if not published.

May we hear from you soon?

UPDATE

UPDATE, Bi-Monthly
Publication of the
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of Southern Florida.
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PRESIDENT'S MESSAGE

"To be ignorant of what occurred before you were born is to be always a child." Cicero

There has been a great deal of comment lately about the fact that South Florida is finally coming of age. Nowhere is this community awareness and maturity more apparent than at the Historical Museum of Southern Florida that opened in its new quarters last November. The Historical Association of Southern Florida, which operates the museum, was incorporated over thirty years ago and has played the key role in collecting, preserving and displaying materials pertaining to our history. The annual journal, *Tequesta*, has been published since 1941 and is recognized as the chief source of written history about the area. The lecture series and slide programs are other ways the HASF has helped promote the history of South Florida.

History is more than a twice told tale. It involves searching for new materials and constantly updating what is already known. It is this "present thinking about the past" that makes history relate to our time.

With this in mind a new bi-monthly publication, *Update*, begins this month. It will contain material that will help inform South Floridians of the many new museum services and activities that are now available to them. More than that it will also contain interesting historical articles that will help foster an appreciation of our unique heritage and encourage the preservation of the best from the past as we look toward the future.

Arva Moore Parks
President, HASF

BOOK REVIEW SECTION



All books reviewed are available at the Historical Museum. Prices include tax, please add 25¢ for postage & handling on all mail orders.

KING'S X: Common Law and the Death of Sir Harry Oakes, by Marshall Houts. (New York: William Morrow & Co. 1972. 334 pp, illustrated) \$8.30, inc. tax.

Many are familiar with the bare outlines of the Bahamas' most famous murder: the death on the night of July 7, 1943, of multi-millionaire Sir Harry Oakes, Bt. Sir Harry, born simply Harry Oakes of an old, distinguished Maine family, had devoted much of his early life in the search for gold. After remarkable adventures and unbelievable privations on several continents he discovered and developed gold deposits in Ontario Canada which made him one of the world's richest men. In this odyssey, Oakes had suffered and coarsened into a crude belligerent, almost violently independent man. After a change in the Canadian government cost him a much hoped-for Senate seat, confiscatory taxation most unfairly aimed at Oakes' interests caused him to seek another income-tax free home.

At this point Oakes met Harold Christie, who pointed out the tax advantages of the Bahamas. Christie, now Sir Harold, devoted most of his life to furthering Bahamian development. Oakes and his wealth were a major achieve-

ment in this program. Joining Oakes and Christie in this drama was H. R. H. the Duke of Windsor, newly-appointed Royal Governor, ex-King and international figure. The Duke became a close friend of both developer and millionaire, and this friendship, based in some measure on the common interest in the continuing uplift of the islands, provided the setting for tragedy.

This much is generally recognized. Speculation as to the events which took place after Oakes and Christie said goodbye to their guests that last night has been endless. Suffice to say that in the morning, Christie reported finding Sir Harry's battered and burned corpse in bed at Westbourne, Oakes' palatial home. In the resulting furor, the Royal Governor imported two police detectives from the Miami Department, directed them to "investigate" the scene and the circumstances. Following one of the most sloppy and ambivalent "investigations" in juridical experience, a vast effort was exerted to hang Alfred de Marigny, estranged son-in-law of Sir Harry. Despite amazing pressure, extensive tampering with police procedure and the evidence and

(continued page 3)

BOOK REVIEW (continued)

carefully contrived witness testimony, the jury returned a "Not guilty" verdict. The case was never reopened, and the identity and motive of the killer were never ascertained.

Marshall Houts believes that he has the final word. Himself a lawyer of truly exceptional ability, world-wide experience, and firmly-established reputation, his life has been a book in itself, from his O.S.S. experiences through service on Erle Stanley Gardner and the Court of Last Resort, in which he investigated more than six hundred murder cases. It is necessary to stress the ability and integrity of the author because he 1) identifies the killer and death instrument; 2) provides a highly believable motive; 3) implicates the Royal Governor in extensive and illegal intervention in the case; 4) thoroughly explores the movements of the principals on the murder night, totally revising accepted explanations in the process; and 5) implicates some rather remarkable personages of the Mainland and on the island in direct participation with the whole brutal affair and its shabby aftermath.

More than even this, Houts provides an unmatched insight into the workings of the Common Law, explaining how the rule of Law overcame step by step the efforts of the weak, panic-stricken Duke and his low-minded, inept police instruments in their elaborate framework on which Alfred de Marigny was supposed to hang. As history, as Law and as unforgettable reading *King's X* should not be missed.

David T. Alexander

YESTERDAY'S MIAMI,
by Nixon Smiley, 160 pp,
profusely illustrated.
E. A. Seemann Publ., Inc.,
Miami Florida 1973,
\$8.32 incl. tax.

This pictorial history of the Greater Miami area by long-time *Miami Herald* staff writer and Florida specialist Nixon Smiley,

joins a series being produced by Seemann Publishers. When complete, the set will include such important cities as Tampa, St. Petersburg, Clearwater and Key West. (Tampa and St. Petersburg are available from the Association at this time.) This series promises real enjoyment to general readers and historians alike. *Yesterday's Miami* begins in the pioneer days of the 1870's and takes the reader on a whirlwind tour of the 1890's, the First World War, the great days of Boom and Bust, the depressed turbulent 'thirties, World War II and the beginnings of the modern Greater Miami. Although many familiar shots appear, much new material from the part of the collection of pioneer photographer Richard B. Hoit held by the *Herald* adds novelty and variety to the book. The choice of photos to be used is generally excellent, although the attribution of many could cause some discussion. Accompanying the photos is a highly readable, highly accurate history of the area, written in the inimitable Smiley style. The technical quality of the book is superb, the fidelity with which tiny details on the photos are captured is superlative. *Yesterday's Miami* is as a result one of those few volumes without which no Florida collection can be in any sense complete.

David T. Alexander.

THE INNOCENT ISLAND,
Abaco in the Bahamas,
By Zoe E. Durrell. (Brattleboro,
Vermont: Durrell Publications,
1972. 157 pp, maps, sketches.
\$5.00.)

If you are in search of a new subtropical sun island let this attractive soft-back book introduce you to Abaco, Bahamas. Carry it along to catch up on Bahamian history. Use it to identify exotic birds, unusual plants or the colorful shells you will find on the pink powder-sand beaches.

The second largest island in the Bahamas chain, Abaco is a kind of dog-leg 120 miles long

with clusters of offshore keys protecting the tranquil turquoise water which surrounds it. More northerly than most of the Bahamas, Abaco has a cooler climate, greater rainfall and extensive pine forests.

Abaco was settled by American Loyalists in 1785. Some of these were from New England, had no slaves. These people and their descendants, self-sufficient and fiercely independent, caused Abaco to be called a "white" island. Today the population of 8,000 is about half white and half black.

The island slept through the 19th century and much of the 20th, is today rapidly taking on the accouterments of modern life, even to the ubiquitous TV aerial atop a tumble-down shack. During recent years an American lumber company cutting some of Abaco's pine forests has built 1600 miles of roads, given jobs to men which in turn enabled them to buy cars. There were only two cars on the island in 1959, now there are more than 2,000, some of them dead because of lack of parts and mechanical know-how. The lumbering is over now with attendant economic decline but attempts are made to increase agriculture. The author suggests that the typical Abacoan, whether white or black, finds it hard to face regular work hours over a protracted period.

Marsh Harbour, until recently a tiny one-street village, exploded into a boom town. Once this village was reachable only by ship, today there are daily planes to the Marsh Harbour International Airport. A few miles away is Treasure Cay, a large real estate development with hotel, villas and a golf course. The offshore islands, all small gems, have become popular for hideaway winter homes. These include Hope-town, Man O'War Cay and Green Turtle Cay.

The author has lived in Abaco for several years, is well informed

on flora and fauna, on history and economics. We could wish that she had generalized less about the Abacoan people and made us acquainted with some of the old families by name, occupation, and life style.

Thelma Peters

HERALDRY, SHORTHAND OF HISTORY by David T. Alexander

Heraldry and history joined in 1967 to create a new emblem for the Historical Association of Southern Florida. The need had been apparent for some time for a design that would more completely summarize the high points of the many centuries of Man's experience in Southern Florida than the bland, conventional map then in use. Museum Director David T. Alexander turned to heraldry, the "shorthand of history" for a concept combining historic symbolism and artistic interest. Heraldry has been developing over the centuries, from its early forms in the Bayeaux Tapestry and the monuments of medieval knights through the great revival of heraldic art in this century. It has provided meaningful identification for nobles and kings, cities and universities, churches and civic institutions of every kind. Such emblems today provide a highly valuable sense of dignity, continuity and tradition in an increasingly hectic, artificial and plastic world.

The Association's emblems have always had a circular shape, the full name of the organization surrounding an inner symbol. The new design would add the date of the Association's founding to its name, around a simple shield shape. The shield in turn would bear figures relating to the principal aspects of the historical experi-

(continued page 4)

HERALDRY (continued)

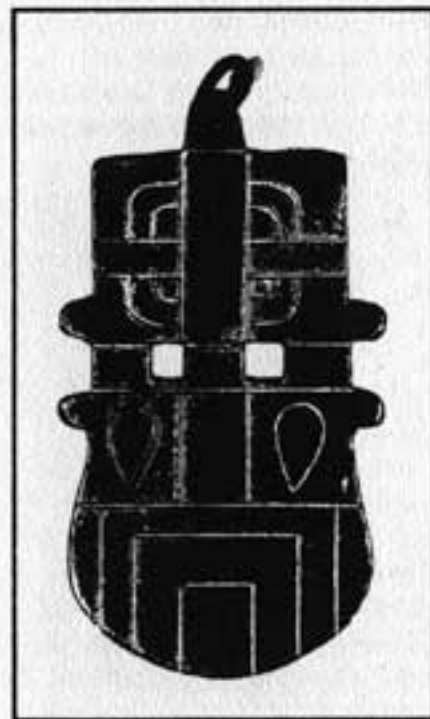
ence of the region. These would have to be recognizable, adaptable for use on letterhead, markers and all other items bearing Historical Association identification.

Southern Florida's major Colonial experience was Spanish. From Don Juan Ponce de Leon's exploration and naming of Florida, through the era of settlement and missionary work undertaken in the 1560's by Don Pedro Menéndez de Avilés, and the saga of the great treasure fleets whose bones are strewn along the Florida Reef, Spain left an indelible impression on Southern Florida. The Coat-of-Arms of Spain, brought by Columbus and the later discoverers, was at first a simple quartered device bearing the three-towered castle of Castile and the red lion of Leon. At the base was a small pomegranate, symbolizing the capture of Granada and the final liberation of the peninsula from the Moors. The castle and lion, after one significant modification, were chosen for two of the four quarters in the Association's new emblem. Care was exercised to assure that a castle, rather than the simpler *tower* used on the Quadricentennial Arms of Florida would appear in our design.



Royal Arms of Spain: Castile, Leon and Granada, in collar of the Golden Fleece.

The early explorers encountered the Indians resident in Florida, often to the regret of both parties. They described the Indians as physical giants, wild and ferocious. Modern historians will accept that the Calusa and Tequesta were no doubt large and healthy compared to the average European of that time, but take a more understanding view of their warlike activities. These tribes were both to disappear from the area by 1763, but left behind a wealth of archaeological remains, some to be recovered for public benefit in museums such as our own, much to leave the State and more to disappear to bulldozer and untrained amateur archaeologists. We know that while much of the Indian's art was done in shell and wood, they could do fine metal work with metals salvaged from sinking galleons or obtained from Northern tribes through trade. One interesting device, which has been found throughout the Calusa-Tequesta territory is the pendant shown below. Specimens exist in wood, brass, silver and gold. The Historical Museum is fortunate to possess one of these in silver. Archaeologists' opinions vary on the precise significance of this design, but the care



The Tequesta-Calusa Cult symbol. This rare artifact is now available in replica at the Historical Museum.

with which the incised patterns were made and made alike argues a definite symbolic purpose. This Calusa/Tequesta "Cult pendant" was therefore chosen to recall the long and vivid early Indian era of Southern Florida.

Florida enjoyed a brief, but vital, British period from 1763 to 1795. During these years, many thousands of settlers arrived into the Floridas, thousands in fact as refugees from the Northern Colonies during the Revolutionary War. South Florida inherited many of these after Florida was returned to Spain. Attempts were made during the British rule to change geographical names to English forms. For example, Ponce de Leon Bay became Chatham, and Biscayne Bay became (mercifully for a brief time only) Sandwich Gulf. Following the Spanish re-occupation, British settlers streamed to the Bahamas, and after a period of time, their descendants were to reappear as the hardy "Conch" families of the Keys and lower mainland. We recall the British influence by including a golden lion *passant* on a red field in our emblem. The form used in Britain has featured three such, but for clarity, one is employed here. This lion resembles superficially the red lion of Leon in Spain, and helps to balance the Castle in the first quarter.



The Royal Arms of England, three Lions *passant*.

Another stirring era for Southern Florida was that of the Civil War. Florida was the third state to secede, and although highly under-developed, was to provide more men per capita of population than any other Southern

State. Florida beef and salt kept the Confederacy going for much of the War. Following the end of hostilities, Florida became famous as the place of escape of a number of prominent Confederate leaders. Judah P. Benjamin left this country for a highly successful second career in England via the Gamble Mansion near Bradenton, while former U.S. Vice-President and Confederate Secretary of War General John C. Breckinridge made his escape to Cuba through an overland journey through Florida, with old Fort Dallas as his jumping-off point. To commemorate this period, the circle of seven stars, taken from the canton of the first Confederate flag was adopted. The circular mass of this device on its blue field neatly counterbalances the incised designs of the pendant in the second quarter.



The First Confederate Flag, seven stars.

Florida history contains more than the average number of "might-have-been". Boom and Bust, depression and recession, gaudy settlement and development schemes that almost made it litter our historical landscape. One of the most colorful of these was the attempt in 1817 to establish an independent Florida. A Scots adventurer, General Gregor MacGregor, a veteran of the early phase of the independence struggle under Miranda and Bolivar in South America, came to the United States and raised an expedition to drive the Spanish from the Floridas. He was able to promote some de-

(continued page 5)

HERALDRY (continued)

gree of authority from several South American insurgent delegations to the United States, and proceeded to drive the small, overaged Spanish garrison from Amelia Island's settlement of Fernandina. Here he established himself, issuing grandiloquent proclamations and raising a flag, the Green Cross of Florida. MacGregor was able to hold onto power from the end of July through early September, daily expecting reinforcements so that he might move against St. Augustine. During this time, ships under Spanish colors were seized and sold as prizes in Admiralty Court he had established. Historians believe, generally, that MacGregor hoped to turn over the Floridas to the U.S. at some stage, taking his men and hopefully American help on to liberate South America. After abandoning Amelia in September, he turned up again with a plan to seize the Tampa Bay region with help from a group of English-Bahamians. Although this idea came to nothing, his interest in Southern Florida helped to determine Andrew Jackson to hang one of his supporters during "Old Hickory's" own piratical raid on Spanish Florida in 1818. It is fitting, if only as a reminder of all the Florida hopes, dreams,

and extravagant ambitions that have studded the history of this often-disappointing area, that the Green Cross appear to unify the four quarters of the Historical Association emblem.

So it is that the several units

of this emblem were chosen. Together, they portray through historic symbols the centuries of struggle, effort, frustration and achievement which combine to give us the Southern Florida of today . . .



General Gregor MacGregor, would-be Liberator of the Floridas, 1817.

MARKING TIME

by India Sue Barbee, Assistant to the Director

The Historical Association's Marker Program was established in 1951 to provide the South Florida community's residents and visitors with an understanding of some of our area's significant events, buildings, and people which have shaped the area's growth. Twenty-nine markers have been placed to date in the South Florida area, with several others awaiting casting and placement in the future. This continuing commitment to recognize South Florida's historic people and places can be a most worth-

while tool in letting our residents and visitors know that Miami and South Florida does indeed have a colorful and interesting past.

Were one to take a chronological trip through our history the place to start would be at the foot of Flagler street where Miami's earliest recorded history is depicted in a marker describing the Tequesta Indian village which stood there before 1500. The Tequesta were mound builders who were allied with the Calusa of the West Florida coast. Little

MARKING TIME (continued)

is known of their early history or origin. Due to the climate and lack of metal and hard stone, little of their culture survives as artifacts in these mediums. They lived by the sea from which came much of their food and their shell tools. Digging implements and ornaments were made from shell and bone which may be seen in Historical Museum exhibits. It is unfortunate for us today that this particular mound village was razed in the construction of the Royal Palm Hotel and other advances of "civilization" on what was the shoreline.

It is most appropriate that the Association's latest marker will stand in the same area as the Tequesta marker for it commemorates the landing of Don Pedro Menéndez de Avilés at the mouth of the Miami River in 1567. Tourist accommodations were then not surely what they are today but Don Pedro was not looking for rest and relaxation. His tireless devotion to his king and country and his high post as Adelantado or Governor of Spanish Florida made it necessary to establish successful relations with the natives to obtain their good will and introduce them to the dubious accomplishments of Western civilization. This historic meeting is depicted in an original oil painting commissioned by the Historical Association. Local artist, Ken Hughs' fine work is on exhibit in the Museum, and is as accurate as research into the styles and manner of the times and a knowledge of unspoiled Florida could make it.



Answers to Puzzle
(from page 11)

ACROSS: 1) Julia Turtle; 10) Roar; 11) Key; 14) Murrelets; 15) Bee; 16) BYC; 18) Was; 20) Fort; 21) Palm; 22) Dog; 25) Map; 27) Gun; 29) Sem-inoles; 30) Ran; 31) Ewan; 33) RR, 34) Vists; 37) St; 38) Ice; 39) Ricken-backer, DOWN: 2) Urney; 3) Lou; 4) Jan; 5) Arrow; 6) Like; 7) Test; 8) Ty; 9) Ere; 13) Tents; 15) Boom; 16) Budge; 17) Cog; 19) Spa; 20) Flagler; 23) Mama; 24) Musasle; 25) Merrick; 26) Pines; 28) New; 32) Ever; 33) Ro-sa; 35) Sic; 36) Tee.



The Amelia Medal

The Green Cross in medal form.

MARKING TIME (continued)



August 3, 1951: the Association's first marker is unveiled by (l. to r.) Mrs. George E. Merrick, whose late husband was our Founding President; Adam G. Adams, President and inaugurator of the marker program; and Board Member Mrs. Frank Stranahan, Fort Lauderdale Pioneer.



From the beginning, the marker program has been regional. More than a dozen markers have been placed outside Miami to date. In 1951, President Adams unveiled the Meacham Field marker in Key West, with the help of S. Roger Wolin of Pan American World Airways, which began flying from this field in 1927.



The late Oliver Griswold, historian, naturalist and writer, first Chairman of the Historic Sites and Markers Committee, carries the Tequesta marker toward its permanent site on Biscayne Blvd., assisted by J.P. Havee.



The Marker program expands to Miami Beach, 1954. The Biscayne House of Refuge marker is inspected by President Adams and E. M. Hancock of the Miami Beach Pioneers.



Newest in the series: The Historical Museum's Descriptive Marker, erected 1973.

FLORIDA AND THE CARIBBEAN: AN OVERVIEW by Kenneth N. Sellati

To an imaginative observer, history is an eternal chess game. Pieces move to and fro, moulding the cultural character and national behavior of countless peoples. Our chess pieces achieve prominence through two avenues: their inherent power, and strength through position.

Columbus, through his discoveries, triggered the great chess match for the control of the Americas. Dominance in the New World, far from the base of

metropolitan power, required great national strength and the grasping and holding of strong geographic positions. Spain, France, Great Britain, the Netherlands and later the United States and the Soviet Union were to move their pieces across the azure chessboard of the Caribbean. Since the drawing of the earliest maps of the region, the power-driven recognized the axiom: control of the Americas demands first of all control of the pivotal Caribbean. In this

struggle, Florida's role in the Caribbean begins.

Winds and seas dictated the oceanic trails the treasure-laden vessels must ply on their return to Europe. Most prominent of these was the great ocean river called the Gulfstream. Whatever it might be called, Florida Current or Gulfstream, this ocean river thrust Florida into a position of strategic prominence for more than three centuries. No matter that to Spain Florida was

a flat, poorly-endowed stretch of reef and sand, studded with swampy prairies and dense hardwood thickets; control of the trade routes and resulting political power made this territory the most important chess piece in the great game of hemispheric power.

San Augustin and Pensacola were never productive or even self-supporting colonies. In fact, their retention required large ex-

(continued page 7)

FLORIDA AND THE CARIBBEAN (continued)

penditures in man power and money for nearly three centuries. Although often the source of dissatisfaction to the royal treasury, these fortified and expensive outposts served two essential purposes: they gave some cover and haven to the galleons of the *Flota*, and blocked the southward seepage of French and English influence into the Spanish Main.

Despite these centuries of shared experience, few artifacts of the Spanish rule remain. Almost none survive to tell of Don Pedro Menéndez de Avilés' attempts to settle in Southern Florida, and only a handful of buildings and ruins remain in the more populated Northern settlements of Florida. The international role of the territory waned as nationalistic surges separated the Latin American states from Spain after the Napoleonic Wars. After the American acquisition of Florida, the Southern tip remained Caribbean in orientation until the coming of the railroad, but the overall outlook of the State became introverted as the older role was abandoned.

The populated Northern part of Florida functioned as an extension of Georgia and Alabama. The only interest toward the Caribbean was the recurrent fear of slave escapes via the Bahamas. The Spanish-American War briefly recalled the older period of Caribbean interaction, but following the conflict the State generally relapsed into its introverted state.

The air age began the final phase of the Florida-Caribbean experience. Southern Florida and especially Miami became again the most convenient jumping-off spots for the increasing commerce and tourist travel to Latin America. Miami's Dinner Key and Key West's Meacham Field became the centers of an inter-continental air network which blossomed fully after the beginning of the jet age in the 1950's.

The events on the island of Cuba after 1956 reinforced Florida's emergence once again on the Caribbean scene. Following the advent of Fidel Castro to power, thousands of the middle

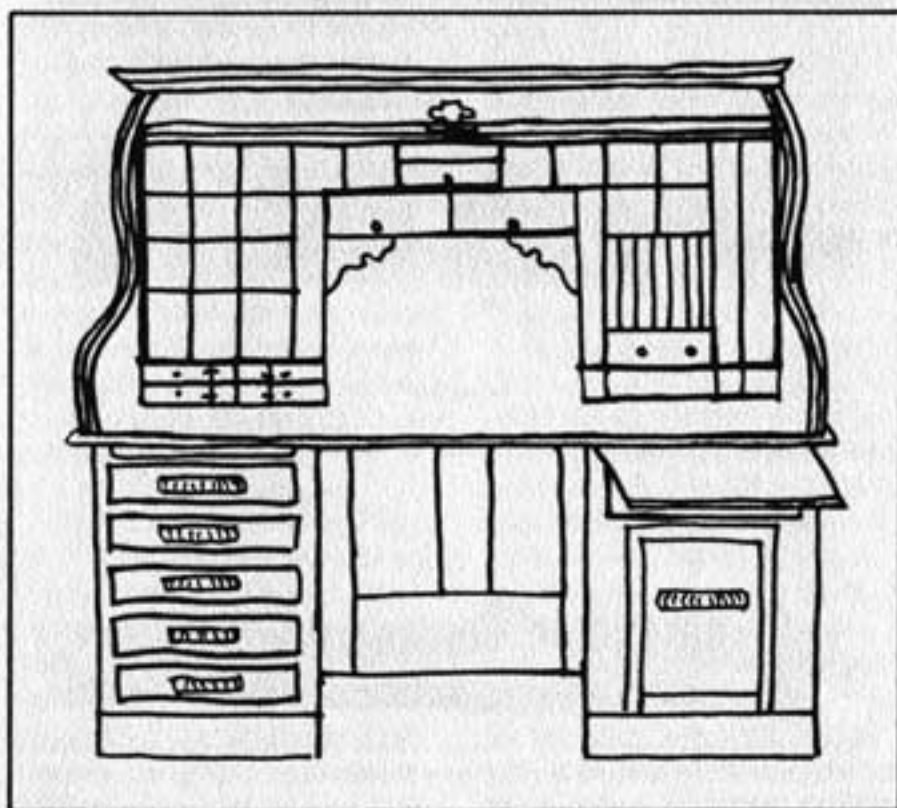


Herman Moll captured Florida's Caribbean role on his 1715 map.

and upper classes of Cuba took refuge in Miami, creating the first truly bilingual County in the United States. Miami, by simple virtue of its geographical position, became again a most valuable chess piece in the great

hemispheric game of power. It is certainly significant that Castro's takeover should have so dramatically propelled Miami again into permanent and continuing leadership in Caribbean and Inter-American affairs.

THE DIRECTOR'S DESK "Overheard in the Gallery..."



Museum workers, especially after spending countless hours to prepare the most minutely accurate data for an exhibit, often have their minds severely torqued by comments overheard in the gallery. There is no remedy for this, it comes with the job, and frequently tells one a great deal about people, information, and the ability of the two to come together in the opposite way an exhibit was designed to assure. We thought it might be amusing and distinctly instructive to record here some of the finest examples of fabrication of false data by casual visitors in our gallery.

Last summer, before the gallery was complete, a full complement of "sidewalk superinten-

dents" would gather each day at the grill gate to follow with expectant interest the moving-in process. A younger would-be visitor, hanging on the locked grill, watching the ponderous entry of the 800-pound Tequesta limestone seaturtle sculpture: "*Gee! Lookit the MOONROCK!*"

Our Marine Wall is designed with a sandy floor to suggest a seabottom. With this in mind, we had contracted for a truckload of clean white sand to form the floor of the exhibit. This pure, simple sand, one of Florida's most common materials, has become the center of unending speculation as to its reality, such speculation generally ending with

(continued page 8)

DIRECTOR'S DESK (continued)

an attempt at direct physical contact to verify its reality. Sand-touching was soon followed by sand-throwing, so a group of live, potted Spanish Bayonet plants was introduced into the exhibit to discourage these practices. Doubts as to the reality of the plants now joins that of the sand. . . There is a major message in this, as we will discuss later.

"Hey, is that REAL sand? ! ? Naw, it's PLASTIC! (!) Lessee, (reaching carefully through the Bayonet until contact is established) hey! It's REAL!!! "

Visitors often allow their minds to leap ahead several steps to assign identity to familiarly-shaped objects on display. For example, our rather plain, 1000-pound buoy bell from the old United States Light House Service. Some time after its casting by Reeves of Philadelphia, a senior officer was irked by the lack of ornamentation on the bell, and ordered some unfortunate to hand-chisel the inscription, "U.S.L.H.S. 1 9 2 9." Many visitors, unwilling to accept so recent an origin for an historical object, will solemnly read aloud:

"U.S.L.H.S. 1 8 2 9."

Better yet are younger visitors who spy the bell from afar, unanimously exclaim:

"Gee! Lookit the LIBERTY BELL! "

A refinement on this now-familiar theme was overheard last week as two leather-lunged young historians discussed this question:

"There's the LIBERTY BELL! "
"Naw, THAT's in JACKSONVILLE! "

Jacksonville and Philadelphia may have a great deal in common, but not the Liberty Bell.

Photographs, too, get this

treatment. We have in our photo exhibit two panoramic views of the George Washington's Birthday 1926 race on the mile-and-a-quarter Miami-Fulford Auto Speedway. This Dade County Pine racetrack in what is now North Miami Beach, was a wonder of the world in Boom-time Fulford-by-the-sea. All of this is set forth concisely in the photo label, yet more than one visitor airily dismisses the whole business with:

"Uhhnh, that must be DAYTONA! "

Visitors often go to great lengths to ascribe bloodthirsty false purposes to perfectly innocent artifacts. The Marine Wall has two such. First is the Taff-Rail Log and Rotor, a Nineteenth Century device for measuring a ship's speed and distance covered in a day's sailing. The actual measuring was achieved by a propellor-like bronze rotor, whose spinning blades towed behind the ship provided the data. This rotor brings a horrified-delighted outcry:

"Mom! Pop! C'mere and looka the DART! "

A collection of hollow glass fish net floats, used to buoy up fish nets gets a similar response:

"Hey! You guys, c'mere and see the ACID BOMBS! Fill 'em up and into the cannon. . . "

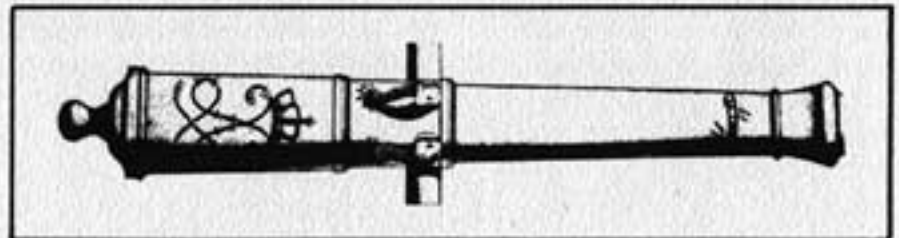
Even our Gift Center gets similar kinds of reactions. Reflecting the view of several best-sellers on the history of American Indian relationships with Americans of other national origins, our visitor may look up from the array of Seminole and Mikasuki handicrafts and ask, accusingly,

"You actually PAY the Indians for this stuff? ? ? "

This comment is as often made from adults as from younger visitors!

GUNS OF MYSTERY

by William L. Ganong III, Curator of Exhibits



Gribeauval 24-Pounder, identical in type to *L'Orateur*, "The Speaker". This weapon's name was *Le Tonnerre*, "The Thunderer".

Reposing on the carpeted floor of the Historical Museum are two of the world's most beautiful and mysterious cannons. Their story begins in the Eighteenth Century, but affects us most vividly about 1802, when the ship carrying *L'Orateur* (the Speaker) and its shipmate, nicknamed "the Great Golden Gun" went down off Point Ribaut, Haiti. Where did these bronze guns come from? Who cast them? How did they arrive at their resting place off the coast of Haiti? These are just a few of the questions the Historical Museum began asking after seeing the guns on Key Biscayne in the summer of 1971. In cooperation with the generous and interested owners, Marine Exploration Co. of Miami, we set out to find the answers.

Before beginning to explore these questions, it might be best to examine the general development of artillery, and take a clear look at the terms used in describing a bronze cannon.

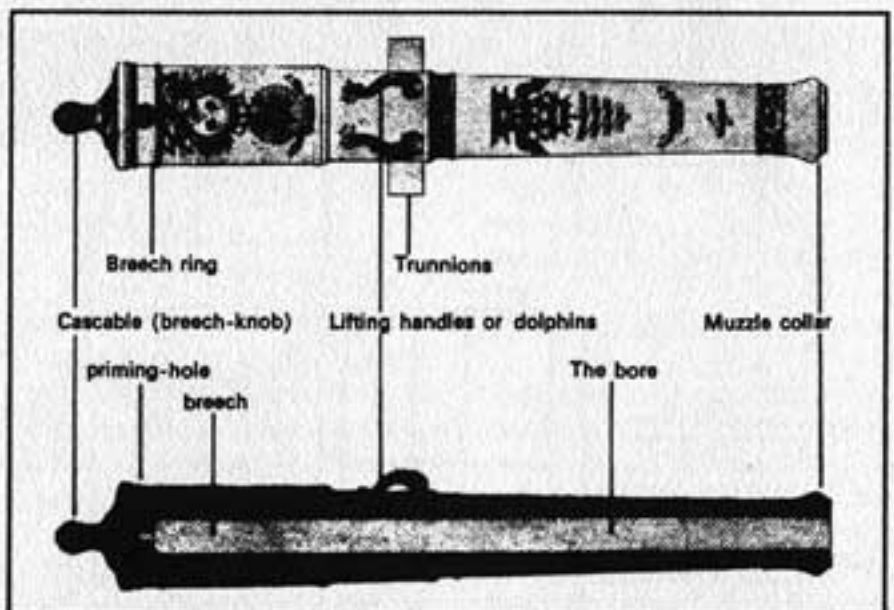
Artillery has been in use since ancient times, when the catapult

and ballista served a vital role. Gunpowder was introduced to Europe in the Thirteenth Century; by the Fifteenth, we begin to see the gradual development of muzzle-loading cannon.

The evolution of cannon went hand in hand with the gradual refinement of metallurgical processes. With the improvement and sophistication of metallurgical techniques and improvements in the manufacture of gun powder, cannon became the most destructive weapon on the battlefield.

Iron was used in many early designs, but bronze came to dominance for most of the period of the smooth-bore cannon. Guns were classed by the weight of the projectile they fired. The "Great Golden Gun" fired a sixteen pound shot, *L'Orateur* a twenty-four pound ball. They were therefore classified as Sixteen and Twenty-four Pounders.

Taking a closer look at our cannons, we notice that basically they are long tubes with short (continued on page 9)



This diagram of a Valliere cannon shows the location of the principal parts and their names.

GUNS OF MYSTERY (continued)

little "legs" protruding on either side. These are the *trunnions* which support the barrel, hold the gun on its carriage, and provide a pivot for raising or lowering the gun's elevation. They are located slightly forward of the center of gravity, throwing the excess weight back toward the *breech*. Careful examination of the trunnions reveals a number of odd symbols and numbers. *L'Orateur*, for example, bears the inscription P 5630 on the right trunnion, representing the weight in French pounds.

down the center of the tube is by necessity greater in diameter than the ball to be fired. The difference between ball diameter and bore is the windage. The size of windage determined the basic efficiency of the gun: if small, more of the power of the charge went into propelling the ball; if large, the power escaped around the ball to some degree, and the ball would "wobble" as it travelled up the barrel, greatly increasing wear and tear on the gun. French artillerymen were able to make major strides in reducing windage and made French ord-

World collapsed in ruins. The defeat in Haiti led to the dissolution of this Napoleonic ambition, the sale of the vast territory of Louisiana, and in the final analysis, to a major change in the direction of the history of the world.

We believe that these two cannons were part of the armament of this Napoleonic Armada. In the final retreat to France, much war materiel was evacuated by ship. The vessel on whose deck or in whose hold these cannon rested may have come to grief from hurricane and been sunk on the reef, dragging her bottom and spilling the contents of the vessel into the stormy sea, where they were to lie until the 1970's.

The "Great Golden Gun" may have gotten its bright, heat-twisted appearance in this disaster. The cannon was originally highly ornate, and proudly bore the crowned arms of France surrounded by trophy of flags and guns, along with motto scrolls and the rayed sun badge of Louis XIV, the "Sun King." Then, either in a burning fortress or aboard a burning ship, the gun began to melt, the details blurred, sloughed off in the heat, the dolphins warping in the intense fire. Sudden immersion as the ship sank could have produced the sharp bend in the semi-melted tube. Extreme heat and immersion have been a stock in trade of military figures in such destructive work as Sherman's attack on the Georgia railroads.

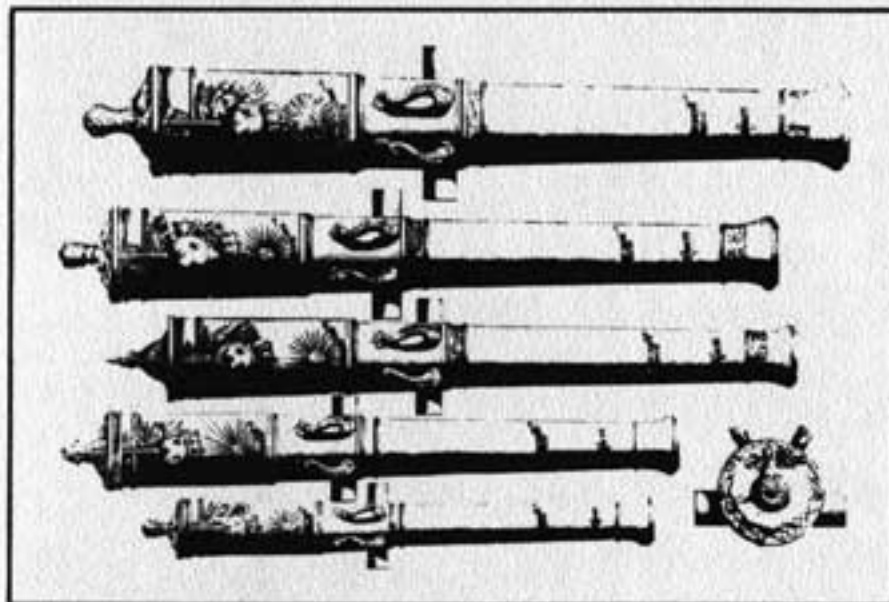
The "Great Golden Gun" was found in the sand offshore, gleaming and shining as it does today, two years after. This gave us an opportunity to suggest a professional assay of the bronze, to investigate often-heard reports of gold and other precious metals allegedly to be found in guns of this age. A laboratory in the West took the boring samples from the underside of this gun and analyzed them. They found that at least nine pounds of Platinum are included

in the 3,831 French pound total weight of the cannon!

L'Orateur, "the speaker", received this name from its maker, J. Berenger of Douai. All such guns were named, in a manner similar to ships. Around the breech is an inscription, naming the foundry and giving the date of casting, 1763. The gun conforms to the standardized style introduced by Jean-Baptiste Vacquette de Gribeauval in the 1760's. This new system built on the earlier work of Lt.-General Valliere typified by the "Great Golden Gun." The "Speaker" fired a twenty-four pound ball for a maximum distance of 1800 yards, although actual combat conditions frequently reduced the needed range to about 75 yards.

The assay on *L'Orateur* produced results more astonishing than even the platinum in its shipmate. Borings show no less than twenty-eight pounds of Gold in this three-ton gun! With a quick glance at the price of gold on today's market, we may wonder why anyone would put gold, or platinum for that matter, in a cannon. Research shows that some of these metals were "impurities" which the metallurgical techniques of the day were unable to remove, and that the resiliency of the alloy and general appearance of the cannon benefited from their presence in the alloy.

After their heroic adventures, these two guns sit not on the ocean floor, but at the Historical Museum of Southern Florida. Thanks to the foresight and generosity of Tim Watkins and Paul Nixon of Marine Exploration Company, you too may discover their mystery and beauty, which are, in the motto of the Royal French Artillery, *Nec Pluribus Impar*, "Nor unequal to many!"



Valliere guns ran from 4- to 24-Pounders. The "Great Golden Gun" probably resembled the cannon at top, even to the face of the Greek God Bacchus and his grape wreath on the breech.

Another obvious feature of *L'Orateur* is the pair of metal loops designed in the form of fish: the dolphins or lifting handles. As the name implies, these served as handles through which ropes were passed for lifting into position on fortress or naval carriage. The dolphins, highly ornate, are placed above the center of gravity. At the breech end of each cannon is the *casable knob*, for use in manhandling the heavy gun into position.

As with any object used by Man, it did not take long for artillery pieces to acquire various forms of ornamentation. French guns such as ours helped set the style. The *breech ring* and *muzzle collar*, designed to reinforce the tube, became points of decoration. The *bore*, the hollow

nance the most efficient of its day.

With this basic information in mind, we may turn to the questions raised at the beginning of this discussion. Found with these guns were several smaller cannons, one dated in the Year 3 of the French Republic: 1795. We know that Napoleon Bonaparte, First Consul of the Republic had outfitted a great fleet under his Brother-in-law, General LeClerc, and had dispatched it to Haiti to re-establish French colonial rule on the island. The Haitians, led by such great leaders as Toussaint l'Ouverture, Henry Christophe and Jean-Jacques Dessalines, ultimately destroyed LeClerc's forces, aided by yellow fever, and Napoleon's dream of a revived French Empire in the New

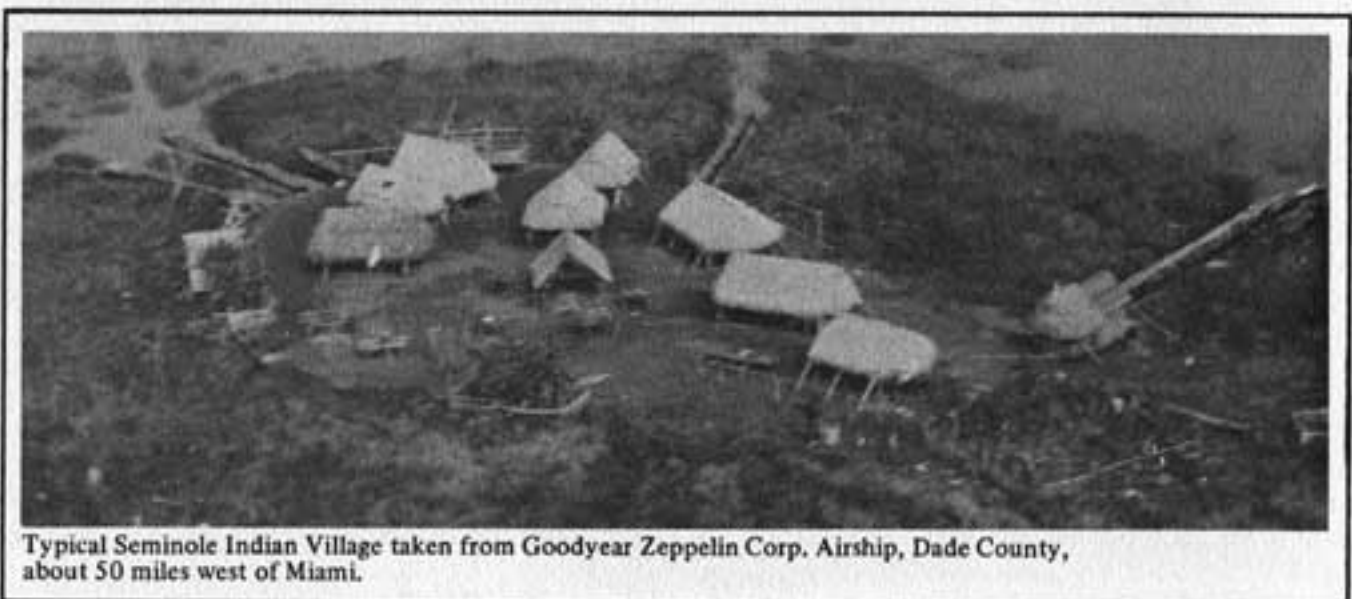
MIAMI — WHAT IT WAS YESTERDAY by Patsy West, Research Librarian

Have you ever seen streets paved in wooden blocks, that swell when it rains and pop out of the street with the resonance of a cork from a bottle of champagne? Have you ever seen elephants doing construction work on Miami Beach? Have you ever seen a fish mounted on a flat car — the fish as long as the car? Have you ever seen a Seminole village way out in the 'Glades from the Goodyear Blimp?

The Library of the Historical Association has all of these scenes and more, recorded in the photographic collection of the commercial photographer of the 1920's and 30's, Claude C. Matlack. The Matlack Collection includes photos of every conceivable nature, dealing with the growth of the Miami Area and the people involved, whether Pioneers, Seminole Indians, Tourists, Elephants, or Developers. In his Records Ledger, he kept an unusually clear and accurate record of each photo or photo series, the negative being permanently numbered, to assure their accuracy in identification.

Matlack specialized in progress photos, Miami's growth in stages, which is extremely helpful for Historians and Researchers Today. One of the most interesting photo progressions, is that of the Overseas Railroad, which Henry Flagler built from Miami to Key West, through all the hazards of water, deep channels, mosquitoes, mangroves, and its destruction by the 1935 Hurricane, Matlack shows it all.

Another of Matlack's interests was reproducing old glass negatives, which were loaned or given to him by customers and friends. It is from some of these reproductions that we have our only photographic record of Miami at a very young age. In the 1920's, Matlack took progress photos for Carl G. Fisher, the Developer of Miami Beach. Each month or so, he would go over to the Beach from his studio on Flagler, and take shots that would best show



the process of making Paradise out of a Mangrove Swamp.

Matlack made History easier for us all, through the thorough-

ness and foresight he employed in his photography.

**EDUCATIONAL PROGRAMS:
PRELIMINARY REPORT August 8, 1973**
by J. Randolph

Early in the summer of 1973 the Historical Museum made a formal commitment to the development of long range community education. This educational program has made vast strides toward productive community involvement since its inception. In cooperation with Mr. James A. Fleming, Social Studies Consultant for the Dade County Board of Public Instruction, a Professional Incentive Program for social studies teachers is under development. The topics will include The History of Dade County and The Florida Story. Consultation with Dr. James Wells and Dr. Jan Tucker, both of Florida International University, has provided the opportunity to expand this project to a credit bearing course to be offered soon in the Museum Classroom.

Since local history is a topic currently offered in Miami's Elementary and Junior High Schools, the Museum is preparing learning packets for instructional purposes. By September a Seminole Indian Grandmothers Trunk will be ready for distribution to local schools as will a Tequesta Indian Mound. The Mound will be housed in a trunk and will provide a simulated ar-

chaeological dig for students, whereby they discover the various layers of soil and remains of a typical Tequesta mound in central Florida.

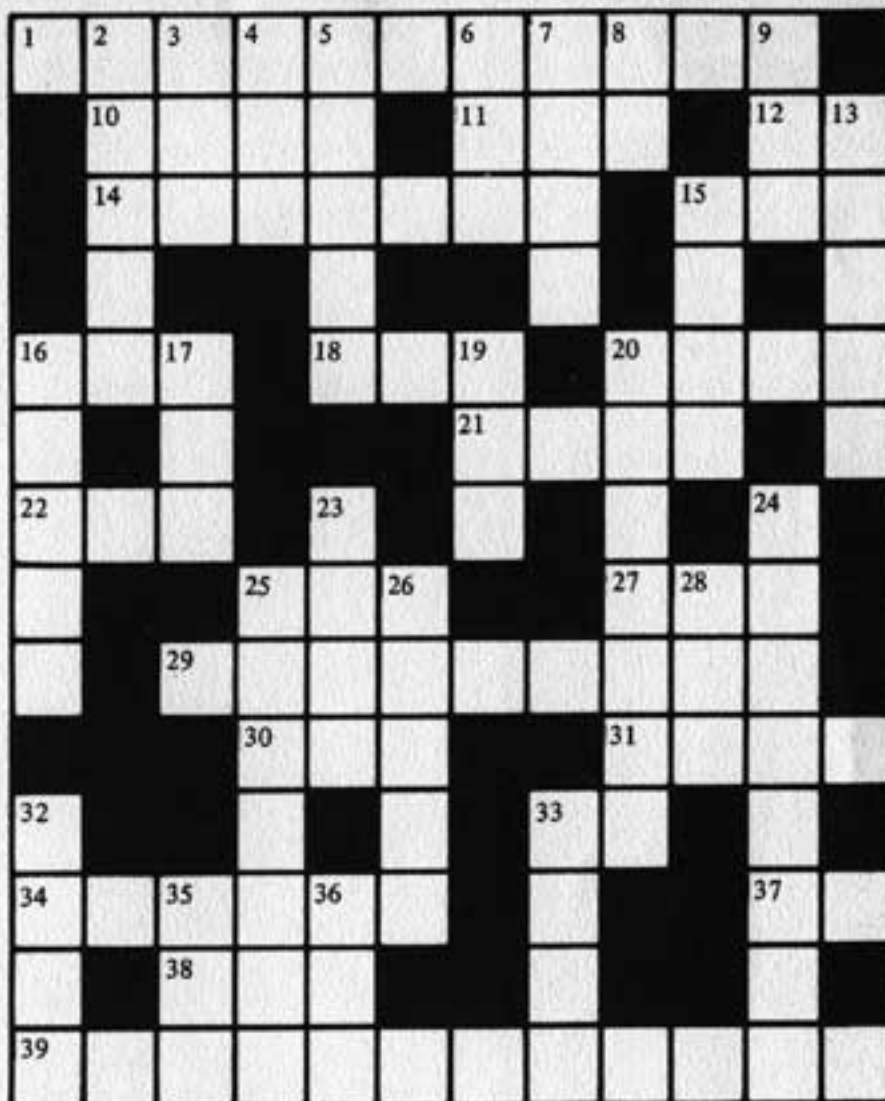
During the summer months a series of slide lecture programs were added to the Indian Road Show. These programs and gallery tours were presented to more than 500 elementary age children. This was a sampling of the type of classroom offerings that will be available in the fall.

A film series was initiated in July to provide the public with well developed visual information about historic South Florida. The Historical Museum received films for this project from the National Park Service, The Spanish National Tourist Office, The Junior League, and the Miami Public Library. The films provided a vision of Florida history. We hope to continue this service in the fall.

Education, preservation and community involvement are key factors in the development of Museum projects. It is the Museum's hope that it will have the foresight to recognize the thrust of our times and help make the history of tomorrow.



HISTORY'S A MYSTERY
by Dr. Thelma P. Peters



ACROSS

- 1 Lady pioneer or causeway
- 10 Of surf or traffic
- 11 A small island
- 12 Consult the AAA
- 14 They lived in the Barnacle
- 15 Pioneers' sweet-maker
- 16 Rival of BBYC
- 18 That was the week that _____
- 20 _____ Dallas
- 21 The _____ Fete preceded King Orange
- 22 Popular racing
- 25 Lost without it in Coral Gables
- 27 In Crandon Park Zoo maybe?
- 29 South Florida Indians
- 30 What the horses did last year in Hialeah
- 31 "Duke of Dade"
- 33 Built by No. 20 DOWN
- 34 What a tourist does
- 37 Cloud or Petersburg
- 38 Broken at the best parties
- 39 Captain Eddie

DOWN

- 2 Early Miami hotel
- 3 "Lady _____," early sight-seeing boat
- 4 Probably a Scotsman
- 5 _____ root, kin to Comptie
- 6 Popular instrument in the 20's
- 7 Every Saturday at 1 P.M.
- 8 _____ Cobb
- 9 Cockney for "Present!"
- 13 Early homes for Miami pioneers
- 15 Miami's economy in 1925
- 16 Early hardware dealer
- 17 A kind of wheel
- 19 Popular health spot
- 20 He bankrolled Miami
- 23 Relation of No. 1 ACROSS to Miami
- 24 Early tourist attraction
- 25 Developer of Coral Gables
- 26 Native trees
- 28 Describes Biscayne One
- 32 _____ glades
- 33 That little Wagner girl
- 35 Intended as printed
- 36 Golf accessory

(Answers on page 5)



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