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THE VIRGIN ISLANDS ARCHAEOLOGICAL SOCIETY

Founded and incorporated, January 1974, at St. Thomas, U.S. Virgin Islands as a non-profit, scientific organization.

The object for which this corporate society is formed is to bring together those persons having a serious interest in archaeology, history and related studies; to explore, excavate (under the aegis and direction of the appropriate authorities), chart and study the cultures of primitive peoples who once inhabited our Islands; to publish the Society's findings; to communicate with other archaeological and historical societies and disseminate knowledge acquired through such activities.

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BIOGRAPHICAL NOTES

RICARDO ENRIQUE ALEGRIA GALLARDO is one of Puerto Rico's most famous sons, and a fervent patriot. Prominent also as an authority in historic restoration, and as an editor, his academic training has been in anthropology. Alegría holds a M.A. from the University of Chicago and a Ph.D. from Harvard University; he is the founder of the Institute of Puerto Rican Culture, and heads currently the Center for Advanced Studies in San Juan.

ROBERT STANLEY BROWN is a native of Bridgehampton, New York, who settled on St. Croix more than two decades ago. He holds a B.A. in historic preservation from Washington International College and a M.A. in vernacular architecture from Goddard College; currently, Brown is Curator of the Fort Frederik Museum.

RICHARD THOMAS GARTLEY was born in Ellwood City, Pennsylvania. He holds a B.S. in electrical engineering from Carnegie Mellon University. Long an avid student of prehistory, he has published extensively on the archaeology of the Ohio River Valley. Gartley settled on St. Croix in 1974, and became active immediately in local research. He is a Fellow of the Society, and Administrator of the same.

For the biographical note of Alfredo Ezequiel Figueredo, *please see the antepenultime page of issue* number two.

ENTRANCE TO HOUSE ON KING STREET, FREDERIKSTED

Drawn by Robert S. Brown

AFRO-CRUZAN POTTERY
A NEW STYLE OF COLONIAL EARTHENWARE FROM ST. CROIX

By Richard T. Gartley

A distinctive kind of earthenware used in St. Croix during historic times has recently been recognized. In the course of a survey of historic sites in central St. Croix, the author found pottery of this style at every one of them on which there was evidence of a late 18th or early 19th century occupation. In some respects it resembles local aboriginal earthenware, and has been confused with it in the past, but the resemblances are superficial. Afro-Cruzan ware differs greatly from the wheel-turned, glazed European pottery of its time. It is speculated that it was made locally by Africans and their descendants. A locally made earthenware similar to Afro-Cruzan ware has also been found at Hull Bay in St. Thomas and Bordeaux Mountain in St. John (Gary S. Vescelius, personal communication), as well as in St. Kitts (Ivor Noël Hume, personal communication), St. Vincent (Bullen and Bullen 1972), and St. Martin (Alfredo E. Figueredo, personal communication). Similar pottery has been reported recently from Jamaica, and its discoverer, R. Duncan Mathewson (1972) has labelled it 'Afro-Jamaican' ware. Following his lead, the pottery from St. Croix will be referred to as 'Afro-Cruzan' ware.

Earthenwares are still being made in the West Indies. Items made in Nevis and the Dominican Republic are now imported to St. Croix. These vessels come in a wide variety of shapes and sizes, none of which resemble the Afro-Cruzan ware. Nevis pottery is coarse, thick (approximately 15 mm) and red in color. Dominican pottery is well made with a polished exterior and is red-orange.

Morphology

Afro-Cruzan ware is an unglazed earthenware, hand-modeled and fired in open hearths. Coil breaks have not been observed. Surface color ranges from tan through dark brown to black. The core is usually gray. Both surfaces are smoothed. The interior commonly bears fine striations, which are horizontal near the mouth. Greater attention was given to the exterior finish : outside surfaces are sometimes highly polished. Wall thickness varies from as little as 4 mm to as much as 13 mm, but is typically about 6 or 7 mm. Lips are rounded, and vessel walls tend to taper near the rim to about half their normal thickness.

Two olla types are known, both of them flat-bottomed. Type 1, the second most common is hemispherically shaped (Fig. 1-D). Type 2, the most common, has a constricted neck with a flaring rim (Fig. 1-A, B, & C). For both of the olla types, mean diameters at the rim are calculated to have been about 19 cm with

a range of 15 to 25 cm. Though most of the sherds collected to date come from ollas, a few shallow bowl fragments are also known. They were approximately 35 cm in diameter. The shape they represent constitutes Type 3 (Fig. 1E). One loop handle is known. This handle, circular in cross section, was attached obliquely below the mouth of an uniquely shaped vessel. (Rim profiles from the various sites are shown in Figs. 2, 3 and 4.)

Distribution

Afro-Cruzan pottery has been found at sites on Estates Bonne Esperance, Pearl, Anguilla, Spanish Town, Windsor, Slob, Profit, Upper Bethlehem, Judith's Fancy and Lebanon. At the Pearl 1 site, a 10 m^2 area inside the foundations of what appeared to have been a blacksmith shop was excavated in 1975. Grading operations had exposed the foundations, and the work was done on a salvage basis. Thirty-one sherds of Afro-Cruzan pottery were found, in association with 39 European and Oriental sherds (including examples of British lead-glazed slipware, British pearlware and Chinese export porcelain). For the latter, a mean date of 1767 A.D. was calculated, using Stanley South's method (South 1977). This is a mean date of manufacture (M).

A midden, exposed in a roadcut on Estate Upper Bethlehem contained Afro-Cruzan, British and Chinese sherds. The British types included creamware, debased salt-glazed 'Scratch blue', lead-glazed slipware, blue and white delftware, and 'bead and reel' salt-glazed stoneware. According to South's method, M = 1747 A.D.

Afro-Cruzan pottery was also encountered in excavating a small ruined building on Estate Windsor. In the lower levels of the two excavated squares, European ceramics: *e.g.*, British creamware, delftware and lead-glazed earthenware occurred in association with Afro-Cruzan ware, but the latter predominated: there were 249 Afro-Cruzan sherds, versus 99 of European origin. For the European ceramics from the lower levels M = 1776 A.D. The majority of the Type 2 rims appear to be distinctive in cross-section from the Type 2 rims occurring on other sites. (See Fig. 3). Larger collections are needed to determine whether or not this apparent difference is significant.

A sample collected from the surface of the Profit site includes a considerable amount of Afro-Cruzan ware. That sample cannot be dated as surely as the three aforementioned assemblages. It may represent an extended period of occupation (*c.* 1740-1900 A.D.). Surface collections were made in two separate washed out areas at Judith's Fancy. Area B was dated at 1805 (M). Area A at 1762 (M). All three vessel types are represented.

European sherds occurring at the above sites and used in the dating of the sites

are given in Table 2.

Type 2 vessels predominate at 4 of the 5 sites: Pearl, Windsor, Judith's Fancy and Profit, occurring almost exclusively at Pearl and Windsor. The collection from Upper Bethlehem, the earliest site, is unusual in that it is the only site which had a majority of Type 1 vessels. It appears based upon this site that Type 1 vessels were most popular in the earlier part of the period under consideration.

The evidence from the aforementioned sites is consistent in dating Afro-Cruzan pottery to the period from the mid 18th Century to the very beginning of the 19th Century. This was the period when the importation of slaves reached its peak on St. Croix. It seems very likely that some of these slaves were potters, that they brought their own distinctive manufacturing techniques with them, and that Afro-Cruzan ware was their product. If Afro-Cruzan ware was indeed made by newly arrived blacks, it should be expected to resemble West African pottery of the same period.

It is possible that the apparent differences in relative popularity of the rim types at the various sites may represent factors other than time. There may be sampling errors involved as the collections are not large. This source of error would be eliminated as larger samples become available. The type preference may have varied from estate to estate, rather than as a function of time.

Conclusion

Afro-Cruzan ware was definitely in widespread use on St. Croix in the second half of the 18th Century. The production and use of this pottery continued an unknown number of years into the 19th Century. The large amounts found point to St. Croix as the place of manufacture, but no direct evidence is available. More work is needed to determine the place or places where this pottery was made, better to define changes in style as a function of time and relationships to African ceramics.

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TABLE 1

Frequency of Various Types of Afro-Cruzan Pottery in Dated Assemblages From Five Sites in Central St. Croix

Site	M	Type 1		Type 2		Type 3		Total	
		N	%	N	%	N	%	N	%
Upper Bethlehem	1747	28	71.1	10	26.3	1	2.6	38	100.0
Judith's Fancy A	1762	10	33.33	19	63.33	1	3.33	30	100.0
Pearl 1	1767	3	17.6	14	82.3	0	0	17	100.0
Windsor 3	1776	5	21.7	14	60.9	4	17.4	23	100.1
Judith's Fancy B	1805	5	41.66	7	58.33	0	0	12	100.0
Profit	1820	7	33.3	14	66.7	0	0	21	100.0

Notes: **M** = estimated mean date of manufacture of associated European and Oriental pottery.

The figures for Windsor 3 refer solely to the material from the lower levels of the two excavations at that site. Though the mean date for the surface collection from Profit falls in the early 19th Century, it should be emphasized that the collection probably represents a very long time span (c.1740-1900).

TABLE 2

European Ceramics Occurring at the Dated Sites						
Date Range	Median Date	Ceramic type name	Quantity			
			Upper Beth.	Pearl 1	Windsor 3	Judith's Fancy A / B
		STONEWARE				
Brown						
c. 1820-1900 +	1860	Brown stoneware bottles for ink, beer, etc.				1
c. 1700-1810	1755	Shiny brown stoneware			2	5
c. 1690-1775	1733	British brown stoneware		1	4	5
White						
c. 1740-1765	1753	Moulded white salt-glazed stoneware	1			
c. 1744-1775	1760	'Scratch blue' white salt-glazed stoneware	1			
Other						
c. 1763-1775	1769	Engine-turned unglazed red stoneware		1		
		EARTHENWARE				
Slipware						
c. 1670-1795	1733	Lead glazed slipware (combed yellow)				1
c. 1670-1795	1733	Misc. lead glazed slipware	4	13	9	17 / 12

Refined							
c. 1820-1900 +	1860	Whiteware			9		31
c. 1795-1890	1843	Mocha					1
Coarse							
c. 1745-1780	1753	Iberian storage jars			1		
Tin-enamelled							
	1750	(18th cent.) Decorated delftware	3		3	3	2
c. 1620-1720	1670	English delftware (blue dash chargers)	1				
Creamware							
c. 1780-1815	1798	'Annular wares' creamware			2		1
c. 1775-1820	1798	Lighter yellow creamware			7		17
c. 1762-1820	1791	Creamware	7	8	19	16	11
c. 1765-1815	1790	Transfer printed creamware			1		
Pearlware							
c. 1795-1890	1843	Mocha			1		5
c. 1795-1840	1818	Transfer-printed pearlware		6	4		
c. 1795-1815	1805	Underglaze polychrome pearlware			2		1
c. 1790-1820	1805	'Annular wares' pearlware			2	1	
c. 1780-1820	1800	Underglaze blue hand painted pearlware		3	5	1	1
c. 1780-1830	1805	Blue and green edged pearlware			6		9
c. 1780-1830	1805	Undecorated pearlware			15	1	3

For ceramic type descriptions see Noël Hume 1970

(*Editor's Note:* Profit was left out because it is a mixed surface scatter.)

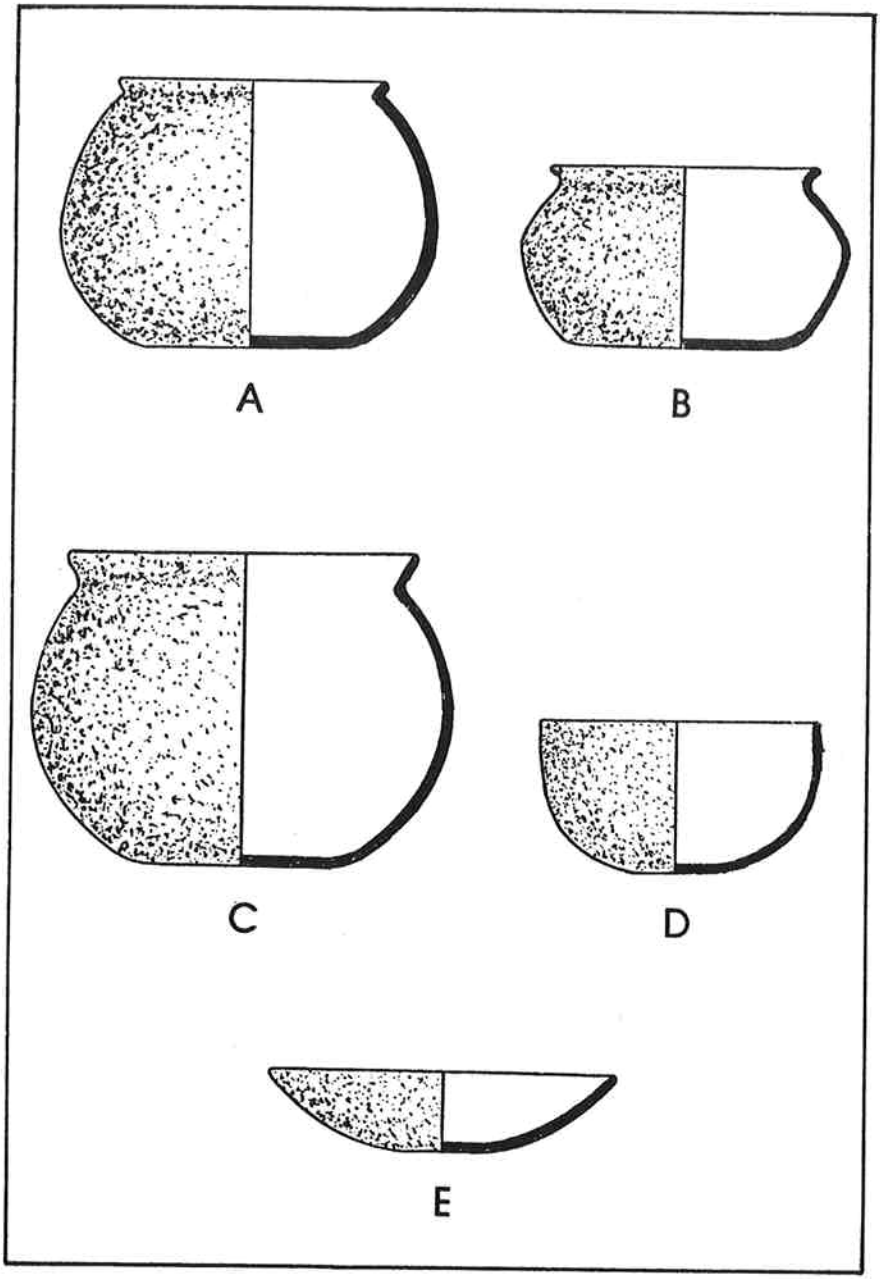

FIGURE 1

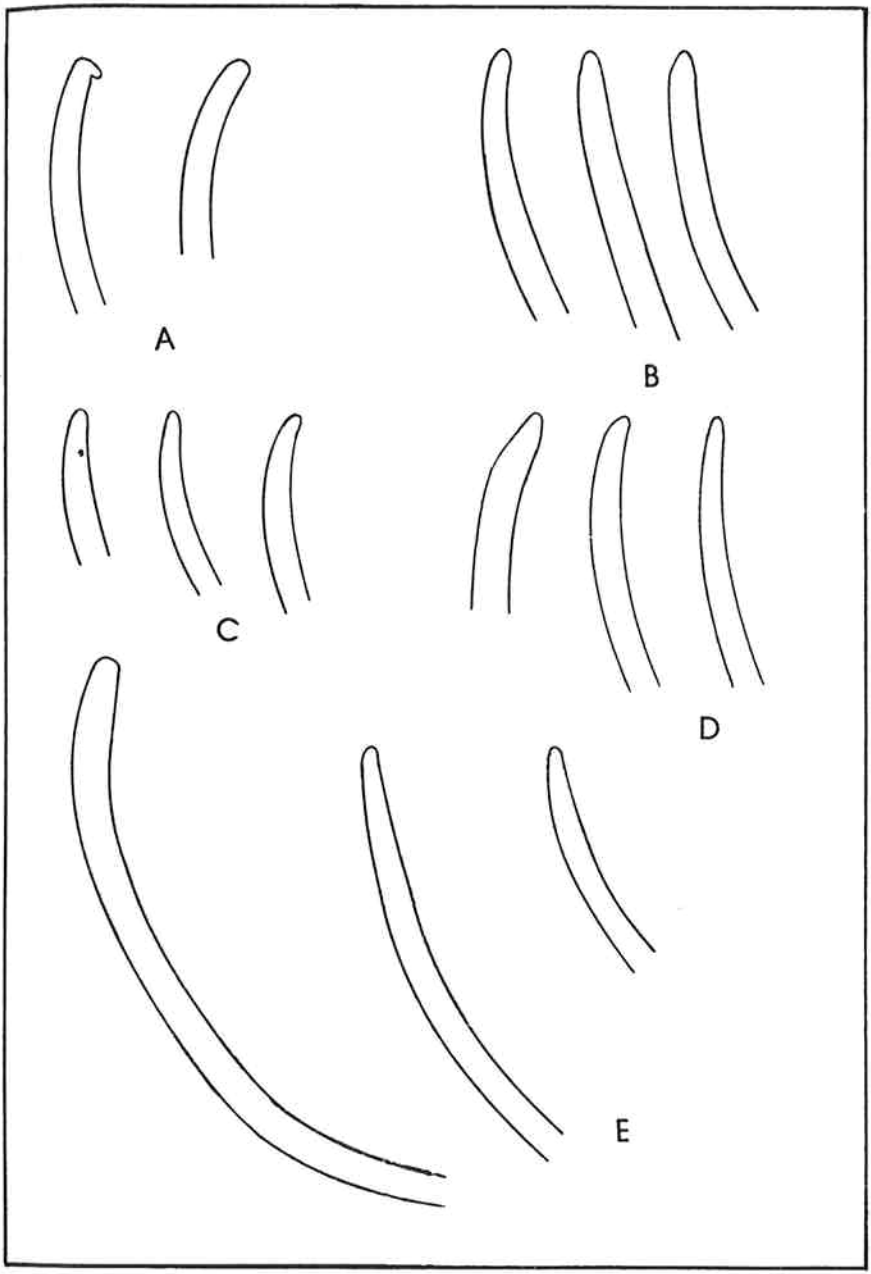

FIGURE 2

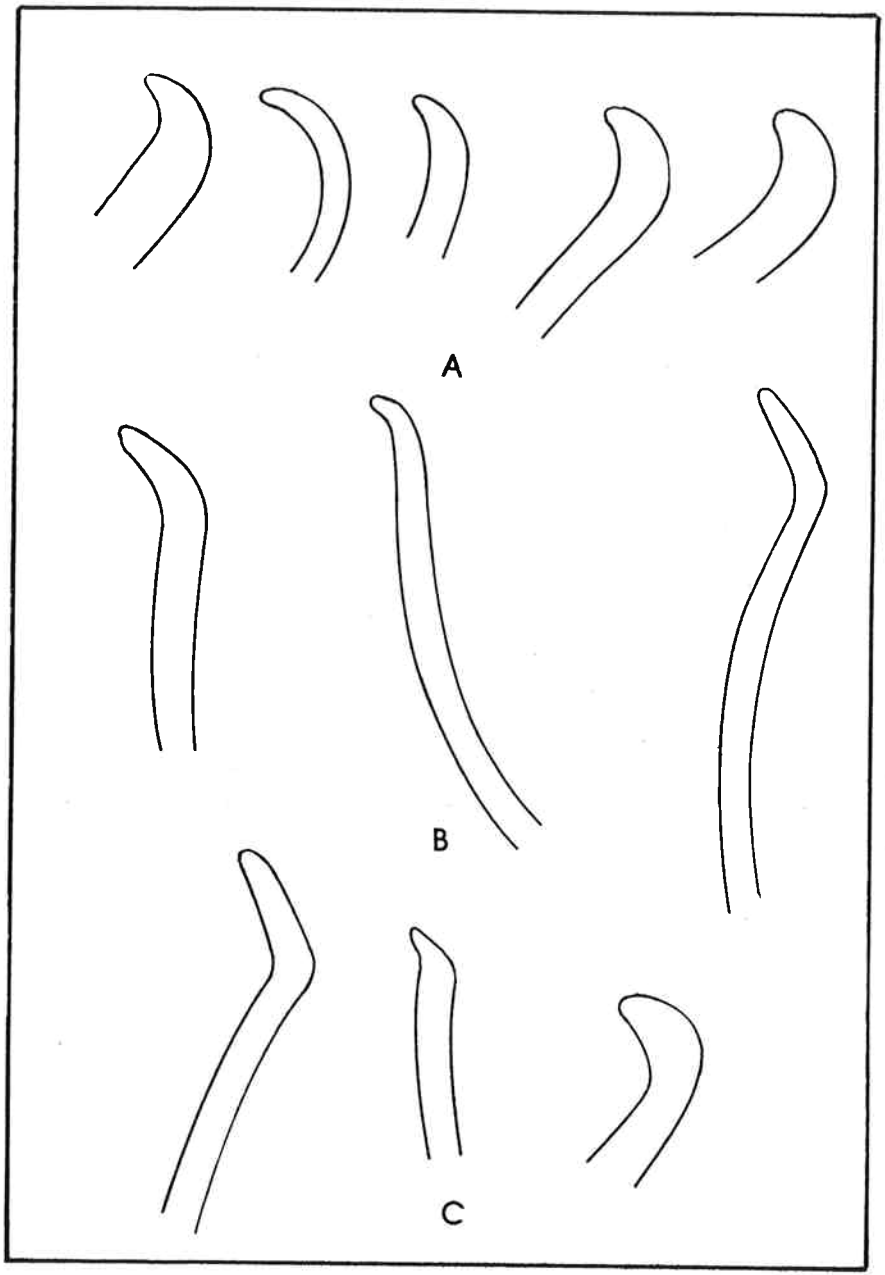

FIGURE 3

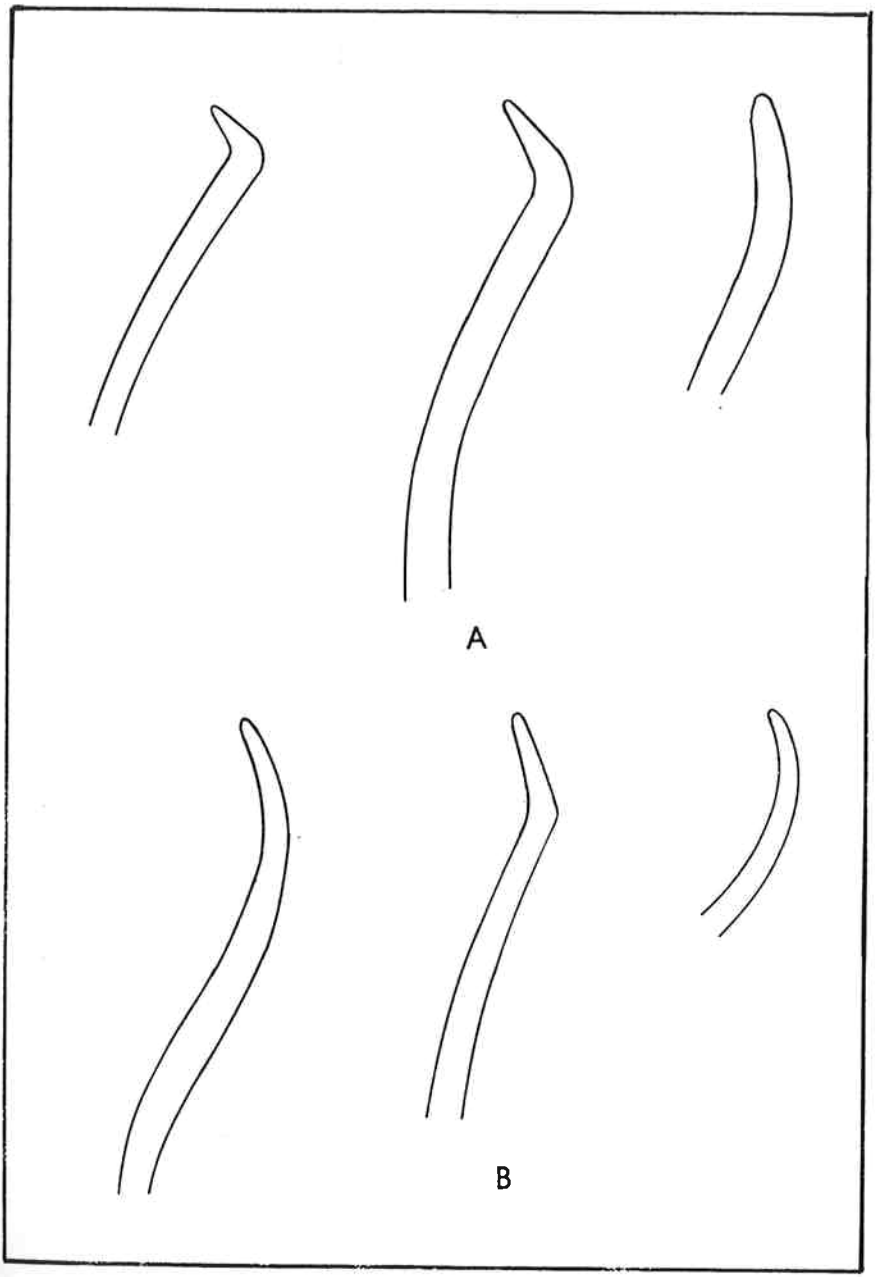

FIGURE 4

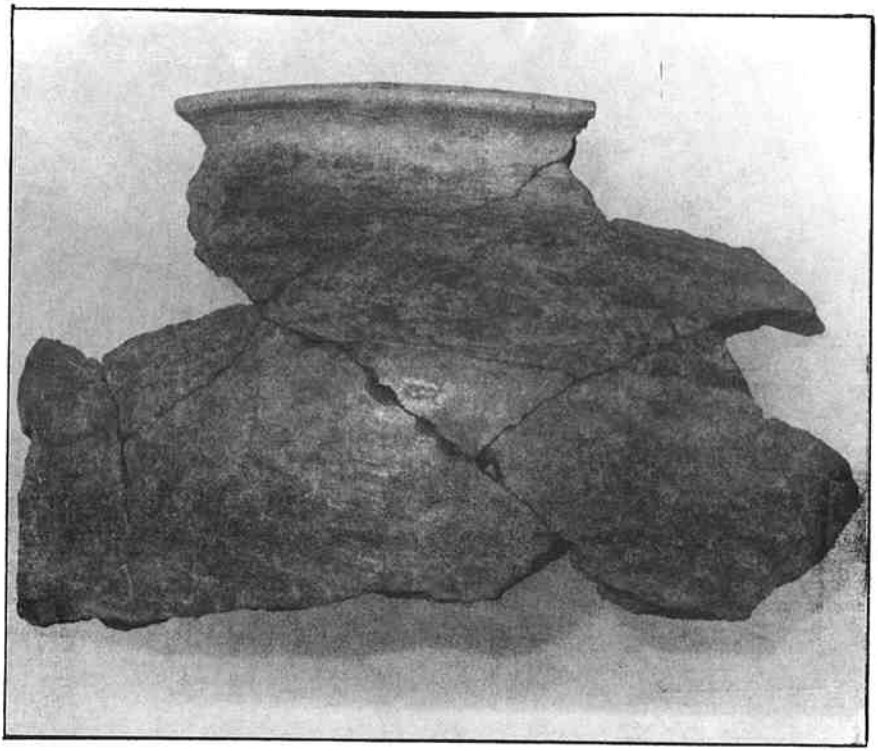

FIGURE 5
Type 2 rimsherd, Estate Windsor.

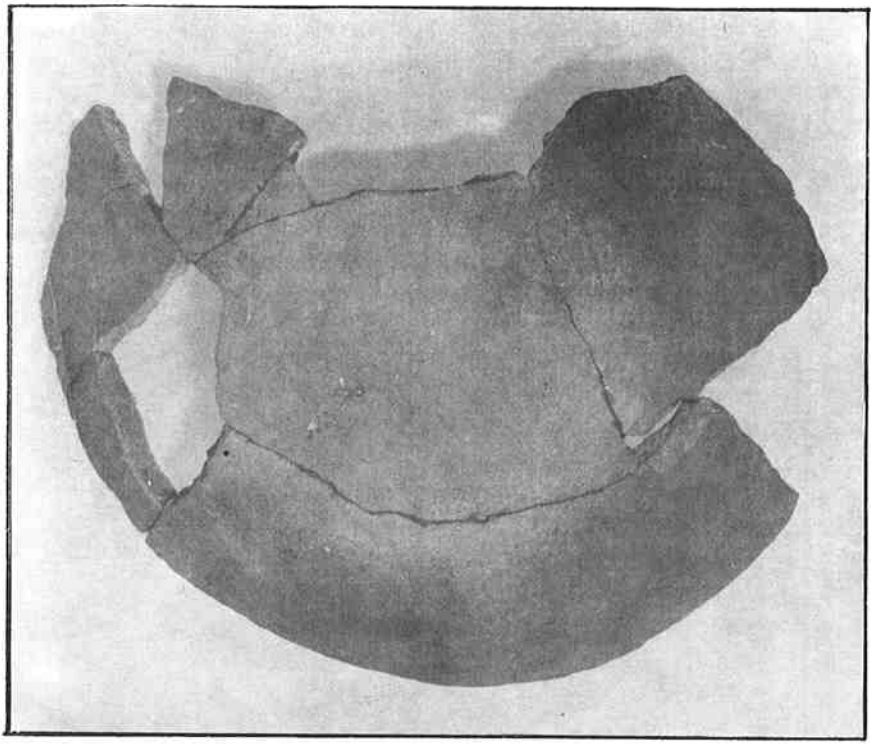

FIGURE 6
Flat base, Estate Windsor.

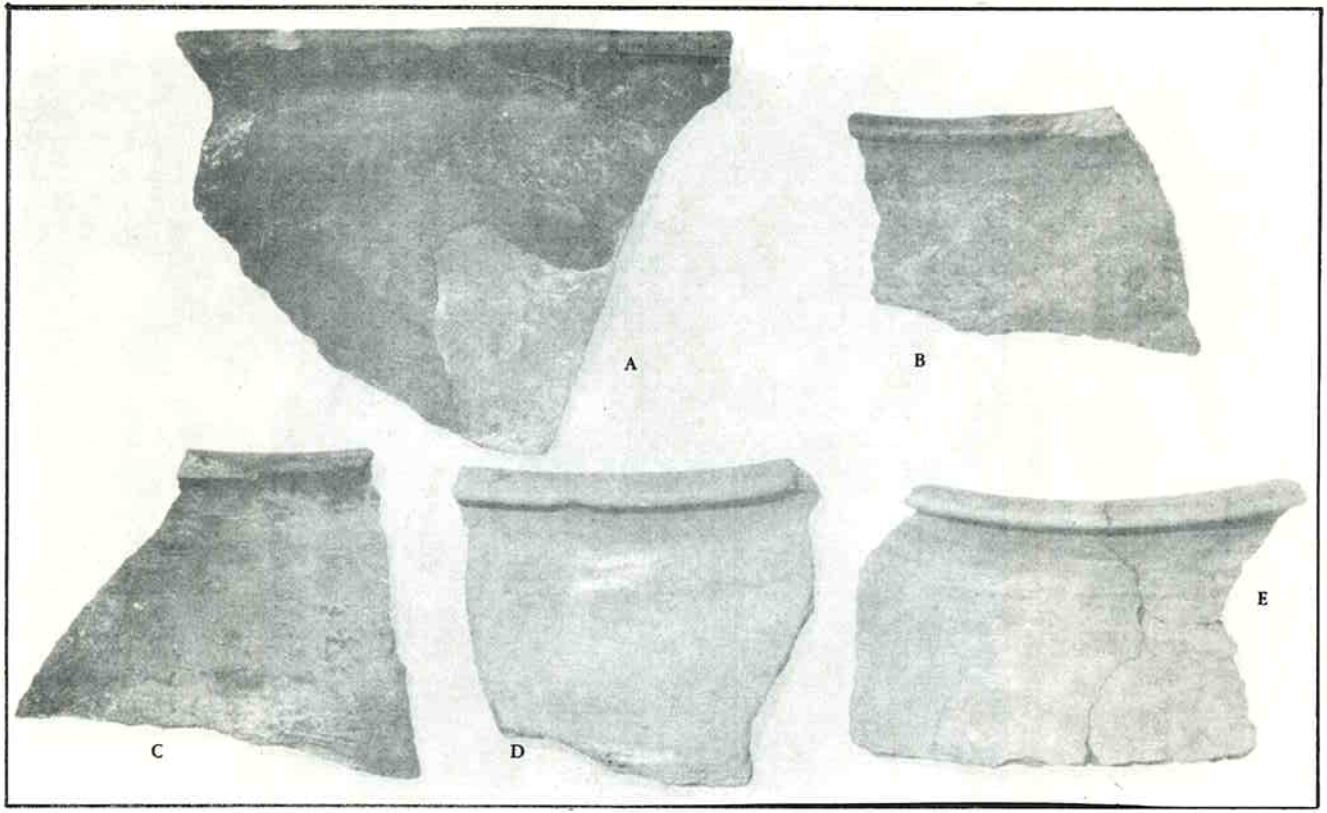

FIGURE 7
Type 2 rimsherds. A, Estate Upper Bethlehem; B, Estate Windsor; C, Estate Windsor; D, Estate Windsor; E, Estate Windsor.

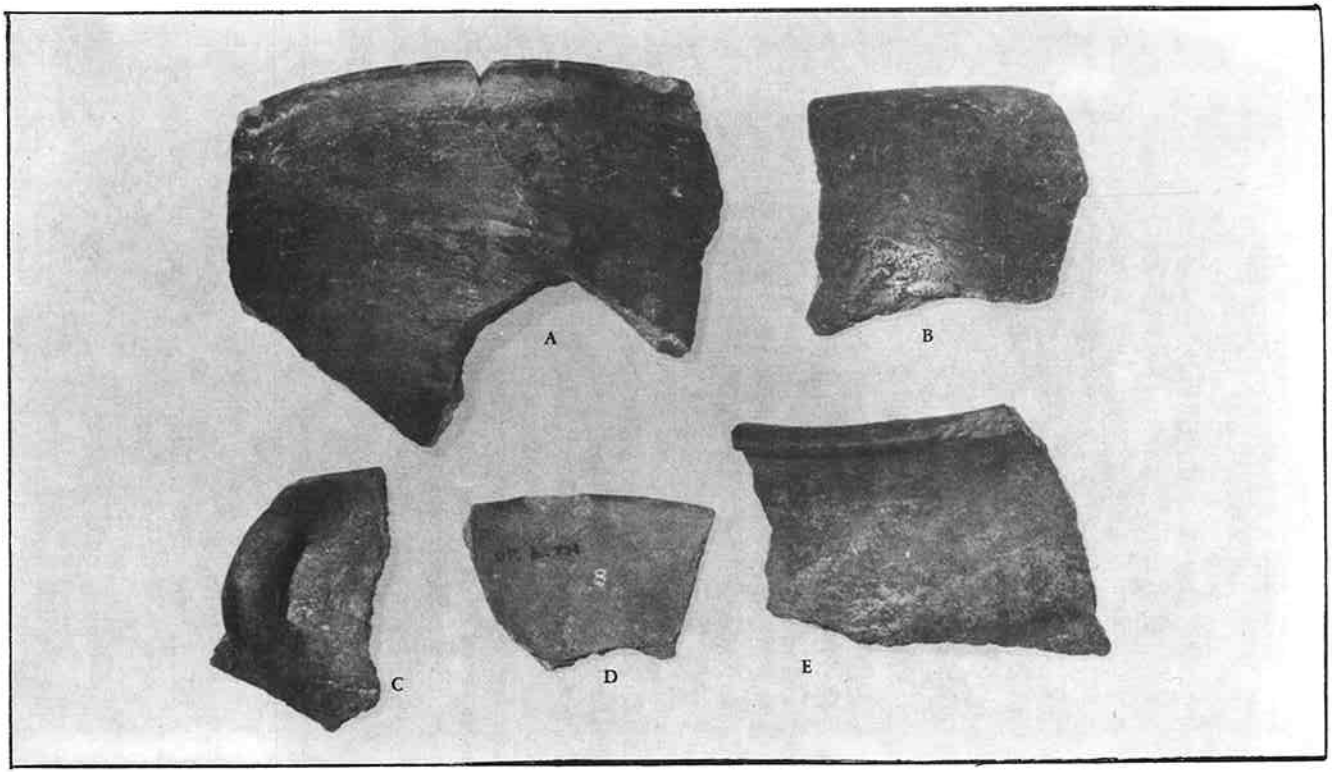

FIGURE 8

A, Type 2 rimsherd, Estate Upper Bethlehem; B, Type 1 rimsherd, Estate Upper Bethlehem; C, Unique handle on unique rimsherd, Estate Upper Bethlehem; D, Type 3 rimsherd, Estate Upper Bethlehem; E, Type 2 rimsherd, Estate Upper Bethlehem.

THE VERNACULAR ARCHITECTURE OF FREDERIKSTED

By Robert S. Brown

Preface

Most of the buildings in small towns are the houses of the people who live there. The architecture thus reflected may often be termed 'vernacular', the common architecture of ordinary people. Differing from the architecture found in buildings designed by professional architects, vernacular architecture can provide us with information of social and economic importance about people living in a particular area, within a certain period of history.

This particular work concerns the vernacular architecture of the town of Frederiksted in the Virgin Islands of the United States. The town is located on the western coast of St. Croix, the largest of the three American Virgin Islands. St. Croix, and its sister islands of St. Thomas and St. John, lie seventy miles east of Puerto Rico in the Caribbean Sea, forming links in the chain of islands that make up the northeastern boundary of the Caribbean.

St. Croix, owned by the United States since 1917, has been predominantly an agricultural island, the main crop (now completely phased out) being sugar cane. There are two towns on the island; Christiansted, the larger of the two, situated in the center of the island, is active with government agencies, shops, restaurants and hotels. Frederiksted, though somewhat commercial, has remained a small town of the people.

Frederiksted has kept out of the mainstream of redevelopment and thus has been able to maintain its exceptional visual charm with wide streets and low arcaded buildings. However, many of the buildings are now vacant, abandoned or boarded up by their owners who have moved out of the town and now live in the cooler countryside.

Other houses have been rented out mainly for profit, with little or no concern being taken as to their upkeep or maintenance. According to a report from the Virgin Islands Planning Office, in 1978 over 70% of Frederiksted housing was renter-occupied.

In the 1950s and 1960s, an influx of tourists heightened interest in

Frederiksted and many new shops were opened. As tourism increased, this new source of revenue produced an increase in the building trades throughout the islands. Almost overnight, it seemed, old buildings were gutted, torn down or altered to accommodate new businesses or residences.

Among the first to realize the dangers of the building boom in the islands were the Danes, who had formerly owned the islands and have strong attachments with them. Shortly after World War II, two Danish professors, Kay Fisker and Erik Herlów, of the Royal Academy of Fine Arts in Copenhagen, visited their old Danish West Indian colonies. The professors became alarmed with the new building activities, and proposed that the Royal Academy send out a group of Danish architects and students to survey and register the islands' historic buildings.

The results of the survey were published, in 1964, under the title, *Three Towns*. It is, without doubt, the best report of its kind ever made of the islands, but this work has seldom been used for the purpose intended: as a guide to historic preservation in the Virgin Islands.

Frederiksted itself is small, its architecture is highly visible and yet, in the late 1960s, two entire blocks were leveled to provide space for the Lagoon Street Project. The project is a modern concrete complex, with its stark walls and flat roof at complete odds with the older houses nearby. At the present time (1979), another plan, the Hill Street Urban Renewal Project, is ready for implementation. Again, this project will demolish many more of the older buildings of Frederiksted. These projects are shown on the map in Fig. 2.

In September, 1977, I began measuring one of the houses in the Hill Street area. A photograph of the building, taken in 1880, is shown in Fig. 3. The house had changed little during the ninety-odd years it had stood at the corner of Market and Prince Streets. A bit more weather beaten and abandoned, it was still the same building that received high grades in the Danish survey of workers in the 1960s.

Fig. 4 is a preliminary sketch from my field book. When I returned on the following day to continue the work, I found the house in the process of being demolished. The photograph in Fig. 5 was taken at that time. Today, all of the second floor timbers and the roofing have been removed, leaving only the rubble walls and crumbling columns.

Most of Frederiksted's buildings were designed and constructed by local men. These men may have lacked formal training in architecture, yet they were skilled in their craft and showed an innate sense of proportion and good taste. They took pride in their work, and they built an uncommon town.

It is my hope that this work may help alert some of our islands' residents to the imminent danger of losing a vital part of their history—their unique architecture.

History of St. Croix and Frederiksted

The Virgin Islands were discovered by Columbus in 1493, while on his second voyage to the New World. Columbus sent men ashore on the island which he called Santa Cruz, or Holy Cross. His men quickly encountered the fierce native Indians, a meeting which unfortunately led to the first recorded battle between the Amerindians and Europeans.

The Spanish never attempted to colonize Santa Cruz, but did drive other settlers from the land. In the mid 1600s, a group of Frenchmen seized the island from a small Spanish garrison, and claimed the land for the Knights of Malta. The French changed the spelling of the island's name from Santa Cruz to Sainte Croix. Under Danish rule it was simplified to Saint Croix.

The French brought colonists to the island and plantations were started for the cultivation of sugar cane, indigo, tobacco and other crops. Eventually many different problems: disease, mismanagement of plantations and financial losses, forced the French to move to other colonies. By 1700 the island was virtually deserted.

To the north of St. Croix, the Danish West India and Guinea Company controlled the islands of St. Thomas and St. John. They, too, were involved in the production of tropical crops and, although the Company had its good years and its bad ones, the organization's directors wished to obtain more land for sugar cane plantations. The island of St. Croix was larger than the combined area of St. Thomas and St. John and was relatively flat, ideal for cane. In 1733, the Danish company bought the island from France.

St. Croix lived up to all of the Danes' expectations in productivity and, by the end of the eighteenth century, it had become one of the major sugar islands in the West Indies. St. Croix's economy was based almost entirely upon one crop—sugar cane.

The Danes built the town of Christiansted on a natural harbor, on the northern coast of St. Croix. The French also seemed to have favored this area, and had used it as their main town. The design of Christiansted was very similar to that of many planned towns in the eighteenth century: broad streets arranged in a grid pattern, each avenue crossing another at precise right angles. The longer blocks followed the contour of the land, the shorter blocks connected them.

Provisions were made for administrative buildings, the fort, customs house, scale house and Company headquarters. A large area at the wharf was left clear to be used by the many carts and wagons which would be bringing barrels of sugar, rum and molasses to the ships in the harbor. Other sections of the town were set aside for public markets, where local produce would be sold.

In the early 1750s, a Danish Surveyor laid out a second planned town on the western coast of the island (see Fig. 6). This town was named for the King of Denmark, Frederik V. The plan divided the town, with one section to be north of the fort and the other section to the south. The idea proved to be impracticable as the land north of the fort was too swampy to build on. Therefore, the town of Frederiksted developed only in the area south of the fort. The final plan, Fig. 7, was basically the same as it is today.

Frederiksted never became much more than a convenient port for the planters on the western end of the island, and the town did not become the bustling community that the Danes had envisioned. By 1765, five years after the completion of the fort, only 341 persons were living in the town, compared to a population of 3,000 in Christiansted.

After slavery was abolished in 1848, there was a steady increase in the town's growth as many ex-slaves fled from the plantations and moved into both towns. It was not until 1870, however, that Frederiksted's population reached 3,000—and then misfortune struck.

On October 1, 1878, field laborers gathered in Frederiksted to sign their yearly work contracts with the various sugar cane planters. A shortage in local labor had led to the importation of cane workers from the neighboring islands and these people, working at the lowliest of jobs and unable to afford passage home, were ready for any change that might present itself, preferably one that might allow them to strike back at the establishment which oppressed them.

A combination of rum and rumor touched off a riot in town, and the field workers attacked the small garrison at Fort Frederik. The mob then broke into the sugar and rum warehouses and set the buildings on fire. Shops and homes were looted and, by the evening of October 1st, most of the northwestern section of Frederiksted was in flames. The shaded area, in Fig. 2, marks the boundary of the fire damage.

During the night, news of the riot was brought to the Danish commandant at Fort Christiansvaern, in Christiansted. Early the next morning the commandant lead a party of relief soldiers into Frederiksted and the rioters were forced from the burning town. As they moved out into the countryside, the mob began to burn the sugar factories and the owners's homes. By the end of the month, the uprising, known locally as the 'fireburn' had left over forty estates in ruins and a quarter of Frederiksted had been destroyed or badly damaged.

Nevertheless, despite the riots, fires, low sugar prices and poor labor relations, St. Croix still clung to its one-crop economy—sugar cane. Sugar cane remained the island's main source of agricultural revenue until the 1960s, when the cane production was phased out. Today, St. Croix's economy is based primarily upon manufacturing and tourism.

Basic Designs of Frederiksted Houses

The destruction caused by hurricanes and earthquakes are constant fears throughout the Caribbean islands. The damage wrought to the islands by these natural disasters quite often influenced the design and construction of West Indian architecture. Few buildings were over two stories high and most were anchored firmly on strong masonry foundations, an apt description of many Frederiksted houses.

Most masonry walls were built of rubble, as shown in Fig. 8. Buildings were constructed of brick and limestone at times but, because the bricks were all imported and the stones cut by hand, these materials were more expensive, and less commonly used. Bricks and cut stones were used where strength was needed, as in columns and arches, and in vaulted ceilings often used in cisterns.

By their very nature, rubble walls could not be constructed as uniformly, or as smoothly, as walls of brick or stone. Masons felt that the conglomeration of volcanic stone, broken bricks, slabs of limestone, pieces of coral, etc., was unsightly, and almost all rubble walls were therefore covered with a coat of plaster. Often, these plastered walls were incised with lines to give them the appearance of cut stones. Some brick and stone walls were also plastered in order to protect the soft mortar.

Ground floor walls were usually one and a half, to two feet in thickness and, because there was no reinforcing, their strength depended upon their massiveness. The water cisterns were, in many cases, integral parts of the ground floor walls. The cistern however, was build with even thicker walls and sometimes lined with empty wine bottles, as an attempt to keep the rain water from leaking out. A second reason for using extra thick walls for the cistern was to provide the support for the weight of the kitchen chimney and cooking bench, which were often built in the room above (see Fig. 9).

The ground floor plans tended to be very simple, often one large room. At times, however, this area, which was normally used as a workshop or store, was divided by wood or masonry partitions.

The more interesting rooms were on the second floor, the living quarters. The floor plans of some of these rooms will be discussed in later chapters.

Some of the buildings, which were build solely as shops and warehouses, had flat roofs made of brick and, at times, pitched roofs with raking gables (Fig. 10). Some buildings seem to have changed roof styles several times. Examples are the Customs House, which has a brick roof hidden beneath a hip roof. Fort Frederik may have had flat *and* hipped roofs over the Commandant's Quarters at different periods in its history.

The great majority of houses in Frederiksted have hip roofs over the main structure. This design offers little resistance to hurricanes as there are no flat gables for the wind to exert pressure against. Most of the kitchen wings, however, do have gable roofs. There are usually shed type roofs over the front and rear galleries. The drawing in Fig. 11 shows the three types. Almost all of the smaller roofs over galleries, porticos and kitchen wings were not part of the main roof but were merely attached to, or built below it. The reasoning behind this policy was that if the gable or shed roofs were blown off, they would not tear the main roof off in the process.

This method of roofing is not used in modern island construction, a fact that worries many of the older residents. They remember the last hurricane which struck the island, in 1928, and they have little faith in the new cantilevered roofs. Some also distrust modern concrete, favoring the old type made of lime and sand. The old mortar never hardened like Portland cement, allowing the masonry walls to 'give' a bit in strong winds. New concrete and mortar, they fear, will eventually snap and crack, and in so doing, destroy the structure. They may be right: there has not been a fair test in more than fifty years.

The three floor plans shown in Fig. 12 are of different Frederiksted houses. All of these plans are similar; three rooms wide and basically two rooms deep, with front and rear galleries and a kitchen wing. Two of the stairways are on the sides of the houses, the other stairway leads up onto the front gallery. Interior staircases are rare in Frederiksted houses, as they are in many West Indian structures.

These three plans are modifications of the eighteenth century 'central-hall' floor plan, well known in Europe and North America. Many central-hall houses were built in northern Europe and America but they had one drawback; the halls were ice cold in the winter. The reason for this oddity was the very nature of the design of the house—one side of a house is always slightly warmer or cooler than the other. This phenomena sets up a flow of air, from one side to the other, with the hall furnishing the tunnel for the breeze to move through.

This cooling condition was noticed in central-hall houses built in the southern colonies, in America, and was greatly appreciated during summers in Virginia and South Carolina. But, even in the American south, the coolness was disliked in the winter months. Frederiksted, located in the tropics, needed cooling all year.

In the two plans (see Fig. 13), one notices how the Frederiksted plan shows a widened hallway with the space now utilized for the living/dining area. Usually, two bedrooms were added on either side of the living area.

One has only to examine the floor plans (Fig. 12) to realize that these houses were built at a time when privacy was unknown. All of the rooms have doorways opening into other rooms or onto galleries. Some bedrooms had as many

as three doorways but, even though people might keep popping in and out of the rooms, the cooling breezes were welcome visitors. And, even with the widened hallway, the principle of warm/cool air flow did not change.

As a further inducement to the movement of air, most of the large Frederiksted houses were built in the main avenues, running north and south. This meant that the buildings' front or rear façade was alternatively blistered, as the tropical sun passed over each day. While one side was hot, the other was cool—ideal for the air flow through the rooms.

The shady galleries at the front and rear of most of the houses also cooled the easterly winds before they entered the main house through the many windows and doorways. And, perhaps as a final attempt to cool the rooms, there was usually a tray ceiling over the entire upper floor. The tray ceiling was built of wooden planks, nailed to the lower edges of the roof rafters. Since few interior partitions were higher than the exterior walls, this created an opening between the top of the partitions and the board ceiling.

Many designs of open lattice and stick work were used to form a grillwork within this open area. These air vents permitted the air currents (and conversations) to move from room to room and also helped to cool the house. A drawing of a tray ceiling is shown in Fig. 25, this is one in the popular 'Chinese Chippendale' pattern.

Interior doors were usually paneled on the side viewed from the living area, and consisted of plain planking on the other side. Since doors were normally left open there must have been a bit of scurrying about closing doors when company came, so that the paneling could be seen and admired.

Interior partitions were also usually paneled on the side facing the living area and the studs, framing and braces were left exposed on the reverse side. This wall treatment served more purposes than that of economy for almost all of the wooden structural members were open to inspection. It left little space for termites and roaches to hide. And, when problems were found they were quite easily taken care of.

Windows were usually of the jalousie type, opening inward, with the storm shutters opening out. This is the most common style in most houses. Storm shutters were paneled on one side, the side viewed when they are open. The drawings in Fig. 15 show some of the hardware used with the window and door shutters.

Exterior doors, leading onto the galleries, are similar in style, usually consisting of three panels. The top and middle panels are jalousies, with a solid panel at the bottom.

Few Frederiksted houses are without their galleries, and these cool shaded 'rooms' are often the most pleasant areas of the houses. Front galleries are places

to sit and relax—yet enable one to carry on conversations with friends, as they pass by in the street below. They are also excellent vantage points from which to watch the many island parades.

Most of the ornamental scroll-saw woodwork is found attached to the galleries and eaves. Many of these are masterpieces and it is seldom that one pattern is found repeated on two different buildings. Some of this fretwork is shown in the drawings in Fig. 16 and Fig. 17. The decoration on the rear galleries is usually of a much simpler style.

Many of the front galleries extend out over the sidewalk, supported by masonry columns or wooden piers. Often the main entrance to the second floor is from the sidewalk area, by means of a boxed-in stairway leading up to the gallery, or an entry room. The front doors are generally constructed of plain batten planking. The stairways leading up to the rear galleries are more apt to be simple wooden steps, although some were built of rubble masonry, cut stone or brick.

Many of the open stairways, leading up to the entry-ways have extremely ornate porticos over the front doorway. Three styles are shown in Fig. 18. Their designs show influences from the 'Victorian' period during which most of the Frederiksted houses were built, or rebuilt. During the 1878 fire burn probably dozens of the wooden second stories were destroyed and, when rebuilt in the 1880s, reflected the styles and tastes of that day.

The fine craftsmanship that is found in almost all of the Frederiksted houses certainly had its beginning in the early Danish Colonial era. The buildings designed by Danish professionals served as prototypes, and the features and details of government structures were often incorporated in the smaller private homes, built by island carpenters and masons.

The next three sections of this study will describe individual houses in Frederiksted.

Description of House 1

Number 12 King Street (marked as 1, Fig. 2), is a fine example of a Frederiksted home/shop. The building measures approximately 40' × 50' with its kitchen wing extending out another eighteen feet. Tax records indicate that the house was sold in 1864, by a Mrs. Anna M. Murphy, an early owner.

The building is located very close to the center of the area burned in the 1878 fire, and may have been damaged at that time. Since all of the exterior walls are of masonry they no doubt survived the flames. The interior walls, floor and roof

were most likely destroyed and the roof and interior work, which is seen today, probably date from a later period when the fire damage was repaired.

The ground floor consists of one large room divided by a wooden partition. These two rooms are usually rented to shopkeepers. Four wooden piers support the second floor joist beams. The ground floor has four doorways fronting King Street, three doors and one window in the rear wall and two windows on both the north and south walls.

The first and second floor walls are masonry, unlike most Frederiksted houses which have wooden framing on the second floor. The house has masonry string courses, cornice and cut stone quoins on the King Street façade, doubtless the home of an affluent townsman.

The main structure has a hipped roof, with a gable roof over the kitchen wing and shed type roofs over the front and rear galleries.

The boxed-in front stairway is located under the gallery, with the entrance on the sidewalk. The stairs lead up onto the front gallery, with the opening protected by a railing and gate. The boxed-in entranceway extends the full width of the sidewalk, forcing pedestrians to step out into the street in order to pass around the obstruction.

The plan of the second floor rooms is similar to those previously discussed; three rooms wide and two rooms deep. An ornate wooden archway, with sliding doors, separates the dining room and living room. The living room walls were originally paneled with narrow beaded planking, laid vertically.

Like many other Frederiksted homes, the walls of the bedrooms consist of the reverse sides of the paneling, with all studs, braces and framing exposed. Originally, the two rear bedrooms had doorways leading out onto the back gallery but both ends of this gallery have been partitioned off, creating space for two bathrooms.

A tray ceiling extends over the second floor rooms. The spaces between ceiling and wall tops has been used for open slatwork, mostly in the Chinese Chippendale style.

The kitchen wing is off the rear gallery and has been slightly modified. The masonry chimney and smoke hood are still in place, but the cooking bench has been removed to make room for a modern gas stove. Like most of the townhouses, the kitchen is located over the cistern, with easy access to fresh water for cooking and washing.

A short gallery along the north side of the kitchen leads onto the roof of a building next to the cistern. This structure once was the coach house for the property, but has been modernized and is now a rental unit.

In the early 1970s the wooden piers which supported the front gallery were removed and replaced by masonry columns and arches. Usually, this type of

work is a dismal failure, principally because of poor design and proportion. In this case, however, I believe the well executed columns have improved the appearance of the building.

At the present time (1979), the house might be purchased and, for a reasonable amount of money, restored to its former beauty. My own recommendation would be for the Virgin Islands Government to buy the building and turn the ground floor rooms into offices for the Bureau of Tourism, and have a Museum of the Virgin Islands People on the second floor.

Description of House 2

Number 211 Market Street is another fine Frederiksted house, but its second floor plan is entirely different than that of house 1. The main building measures approximately 28' × 62', with a kitchen wing eighteen feet long.

This house was probably damaged during the 1878 fire and we may assume that the second floor, constructed of wood framing, was rebuilt after that date. The masonry ground floor walls may not have been badly damaged and are quite likely the walls of the original building on the site.

During the late nineteenth century, the major portion of the ground floor area served as a sugar warehouse. Carts and wagons, carrying barrels of sugar, were able to drive under the east gallery to unload their cargoes at the rear of the house. Today, this driveway has been paved with concrete, and a second floor stairway has been constructd along one wall. The original stairway, shown in the drawing of the second floor plan, has been removed.

The ground floor plan is simple, one large room and cistern. Three wooden piers support the second floor beam joists. A small section of the room, in the southeast corner, seems to have been used as a bank which was known as the 'Saturday bank', and was also in business around the turn of the century.

The second floor plan is somewhat unusual, being one room wide and five rooms deep with galleries on the south and east sides. At one time there was probably a north, or rear, gallery off the kitchen wing. In place of this gallery a modern (1950) concrete veranda has been constructed, extending back to the end of the kitchen wing.

Starting at the south gallery, and following the floor plan back, are a parlor, living room, a dining room with two bedrooms behind. A servant's room is located in the kitchen wing. Additional rooms, built on part of the east gallery, may not have been part of the original design.

The second floor has housed a restaurant since the 1950s, and some alterations were made at that time. The south bedroom now serves as the kitchen for

the restaurant, and the original kitchen is used as an office and for storage. Two lavatories were added, one off the dining room, and another in a room on the east gallery.

The parlor and the living room are divided by three wooden arches with fluted columns and fretwork decoration. The living room and dining room are separated by a single arch with sliding doors, as shown in the drawing in Fig. 25. These three rooms contain some of the finest woodwork, and examples of the local cabinetmaker's skill, to be found in Frederiksted.

The main structure has a hipped roof, with a tray ceiling beneath. The kitchen wing has a gable roof and a shed type roof covers the galleries and veranda. All of the roofs are sheathed with galvanized sheeting.

Window and door treatment is very similar to that in house 1, with jalousies and storm shutters. The door hardware would seem to be consistent with a building date of *c.* 1880. The woodwork and design would also date the house from the same period.

Again, as in house 1, the exterior walls of the bedrooms are simply the reverse sides of the house framing, with all of the studs and bracing exposed. The interior walls of the three main rooms have received much more careful treatment however, and have been paneled with flush horizontal planking, chair rails and baseboards. It is unusual to find double walls in Frederiksted townhouses and one feels that this house was built by one of the town's more affluent residents.

Description of House 3

The small single story house at 54A Hospital Street is far less pretentious than the others in this study, but it is typical of many buildings in Frederiksted. The photograph (see Fig. 26), shows the house as it appeared around 1900. (The large building, to the left center, is the Catholic convent and both of these structures are in the area of the Hill Street Urban Renewal Project.)

Because 54A was built on steep terrain it was necessary to construct a high foundation on the lower side. As a result, this small house has a rather high (5½') basement, unusual for houses of this size. This basement area was probably used for storage or perhaps a small workshop. The room has three doorways in the west wall, and a window in both the north and south walls. This house apparently did not have a cistern. Water was probably collected in barrels under the rain spouts, or from the town wells.

The floor plan is three rooms wide and one room deep. All of the rooms have front and rear doorways, and connecting doorways in the plank partitions. The

south room has an additional doorway opening onto the Hill Street sidewalk. The rear doorway in the south room would seem to have been widened, permitting easy access to the kitchen.

The kitchen wing may be a later addition, although it clearly shows in the photograph taken in 1900. It is possible that the house once had a rear gallery, stretching across the back of the building. Part of this gallery, behind the north and middle rooms, may have been removed, leaving a short section to the south where the kitchen was built. In any case, the kitchen wing is constructed with clapboard siding, while the main structure was shingled. This may also point toward a different date for the two sections of the building.

All of the interior surfaces of the walls and ceiling are unfinished, with the studs, braces and rafters left exposed. All of these timbers, however, are skillfully fitted and their edges have been softened by the use of a carpenter's beading plane. The two dividing walls are constructed of vertical planks, with each board twelve to fourteen inches in width. There are simple air vents in the peak of each of these walls.

Although a small and comparatively unimportant house, all of the construction received the same careful workmanship that is found in the more expensive homes. The windows and doors have the same type jalousies and shutters which were found in the other two houses. This may have been an inexpensive building, but the town carpenters did not stint on their work but seem to have given each house an equal amount of their skill and expertise.

Conclusion

During the spring and summer of 1978, the Virgin Islands Planning Office, and the Urban Renewal Board, invited Frederiksted residents to special meetings where many of the town's housing problems were discussed. And, although the boards' primary interests lie with rehabilitation, it is apparent that restoration must also be part of the overall plan.

At the meetings several persons expressed their hopes that when the final designs for the Hill Street Project is made it will reflect some of the ideas and recommendations suggested in the Danish survey of the 1960s. The Danes drew up several plans for new town buildings, including housing, which could be constructed with modern materials and yet their design would be compatible with those of the older buildings.

My study is far from a complete record of the town's architecture, and I wish to add to it at a later date, perhaps incorporating the vernacular architecture of Christiansted and Charlotte Amalie. As more people become knowledgeable

concerning our island architecture, I believe we move closer to preserving this vital cultural link with the past.

Acknowledgements

I wish to thank Mr. Frederik C. Gjessing, A.I.A., for the immense help he afforded me in this study. Without his knowledge of Danish Colonial architecture, and his kindness in offering to share this knowledge, I could not have completed this phase of my work.

I also thank Mr. Roy E. Adams, of the St. Croix Planning Office for his insight into island architecture, and for his extremely helpful suggestions.

The photographs of my measured drawings were taken by Mr. Gary Burnham, a fine lensman from Frederiksted.

The photographs in Figs. 3 and 26 are reproduced from *The Danish West Indies in Old Pictures,* a book published in connection with an exhibition of the same name on the occasion of the American-Danish Friendship Festival on the U.S. Virgin Islands in 1967.

All measured drawings, sketches and the photograph in Fig. 5 are the work of the author.

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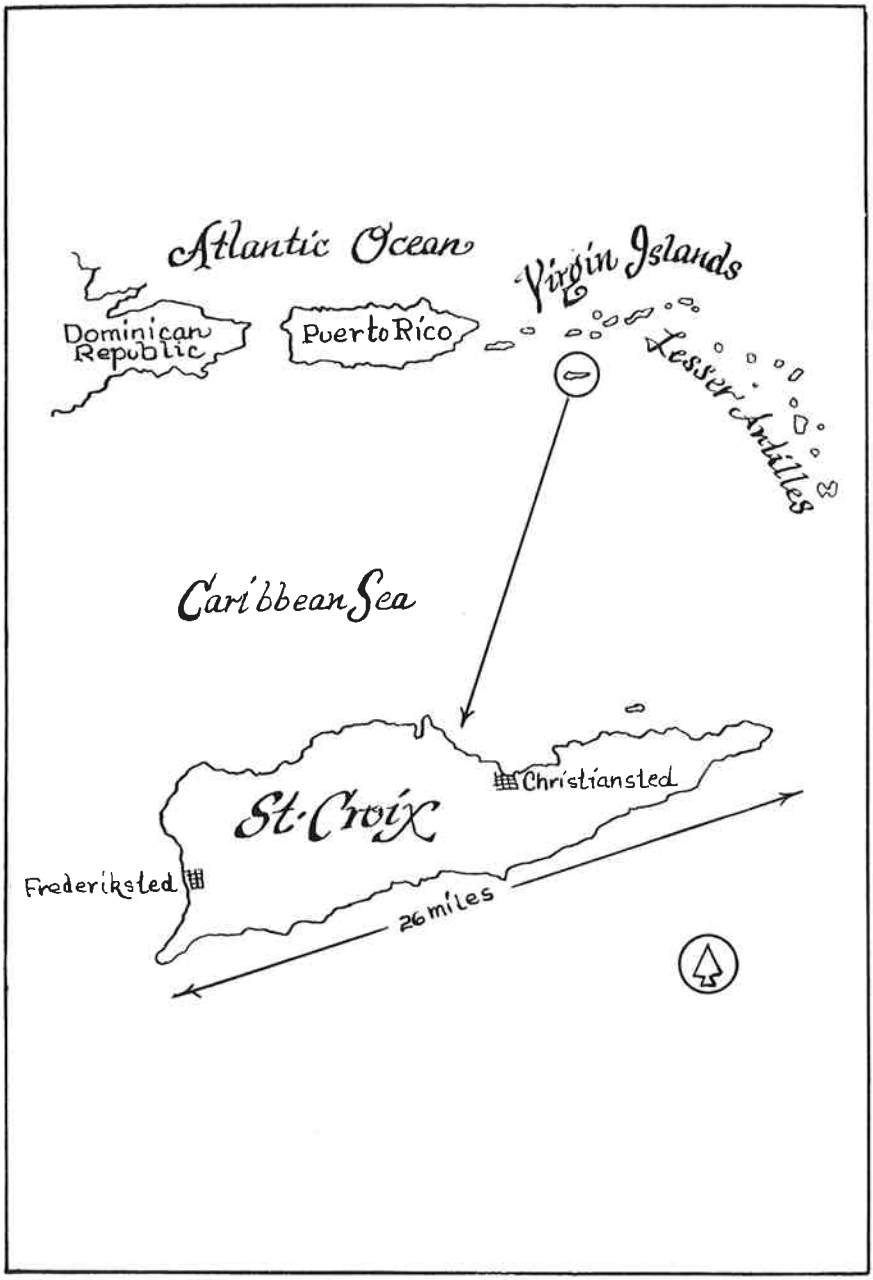

Atlantic Ocean
Virgin Islands
Dominican Republic
Puerto Rico
Lesser Antilles
Caribbean Sea
Christiansted
St. Croix
Frederiksted
26 miles

FIGURE 1

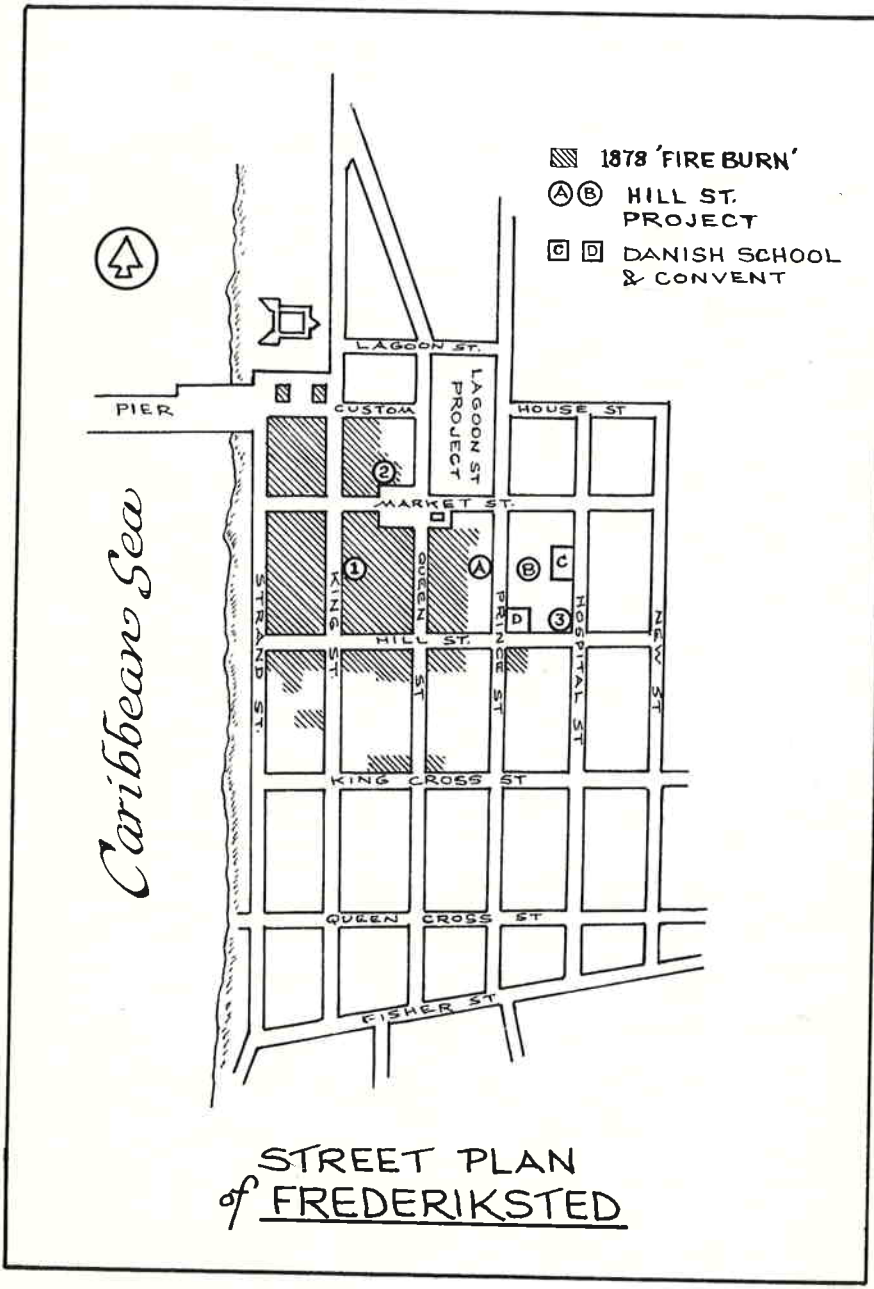

1878 'FIRE BURN'
A B HILL ST. PROJECT
C D DANISH SCHOOL & CONVENT
LAGOON ST.
LAGOON ST PROJECT
PIER
CUSTOM
HOUSE ST
MARKET ST.
KING ST.
QUEEN ST.
HILL ST.
PRINCE ST
HOSPITAL ST
NEW ST
STRAND ST.
KING CROSS ST
QUEEN CROSS ST
FISHER ST
Caribbean Sea
STREET PLAN of FREDERIKSTED

FIGURE 2

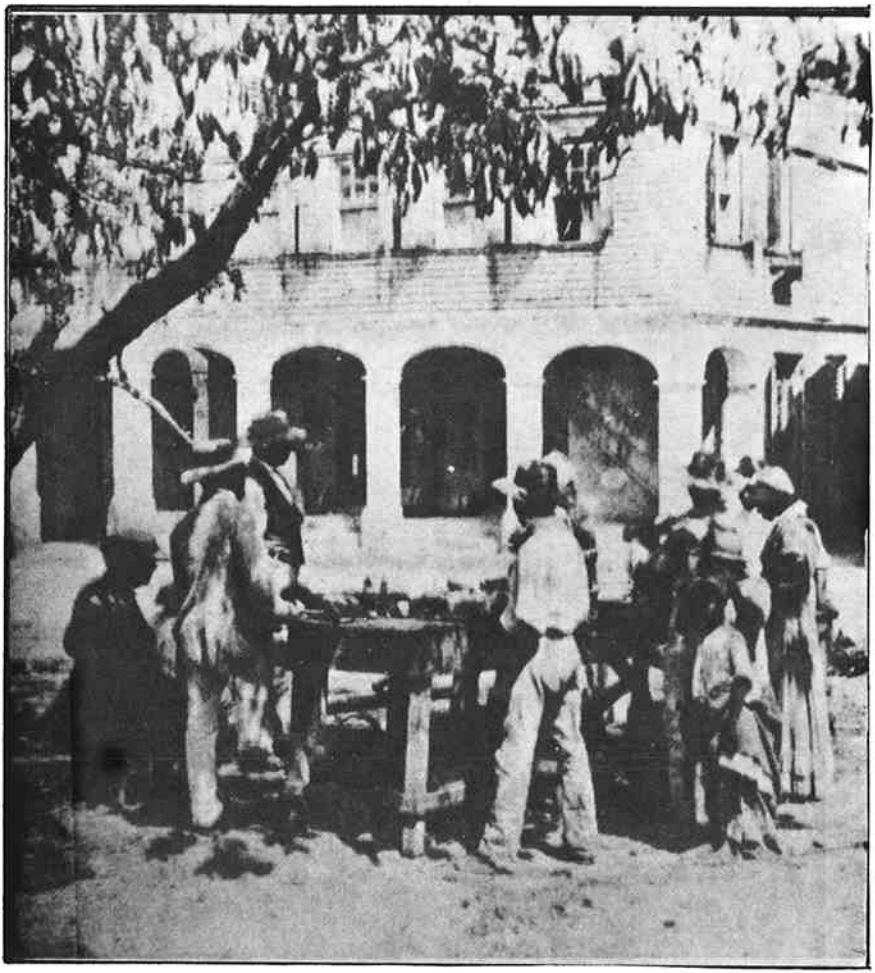


FIGURE 3

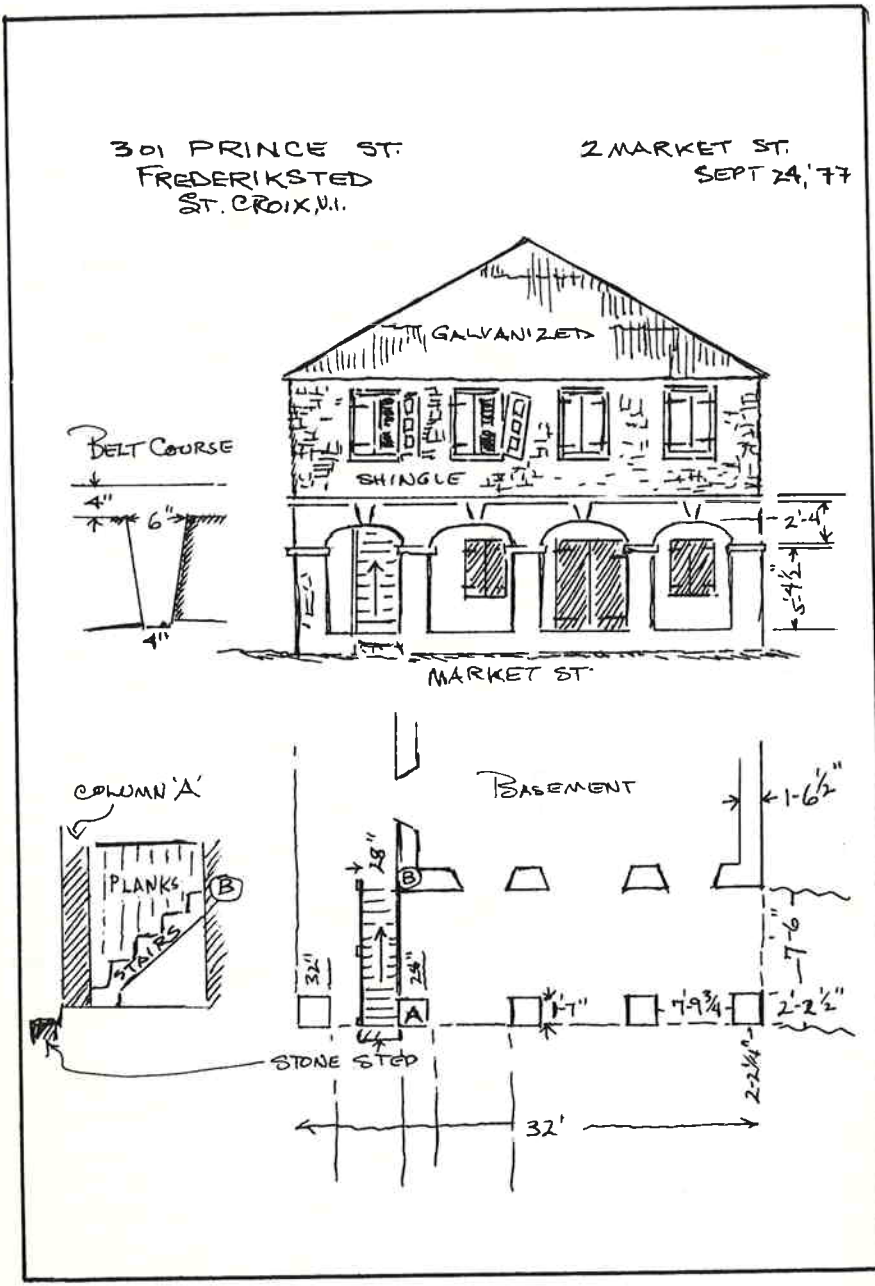

301 PRINCE ST.
FREDERIKSTED
ST. CROIX, V.I.
2 MARKET ST.
SEPT 24, '77
GALVANIZED
SHINGLE
BELT COURSE
4"
6"
4"
2'-4"
5'-4½"
MARKET ST.
COLUMN 'A'
PLANKS
B
STAIRS
BASEMENT
1-6½"
28"
B
32"
24"
A
1'-7"
7'-9¾"
7'-6"
2'-2½"
STONE STEP
2-2¼"
32'

FIGURE 4

FIGURE 5

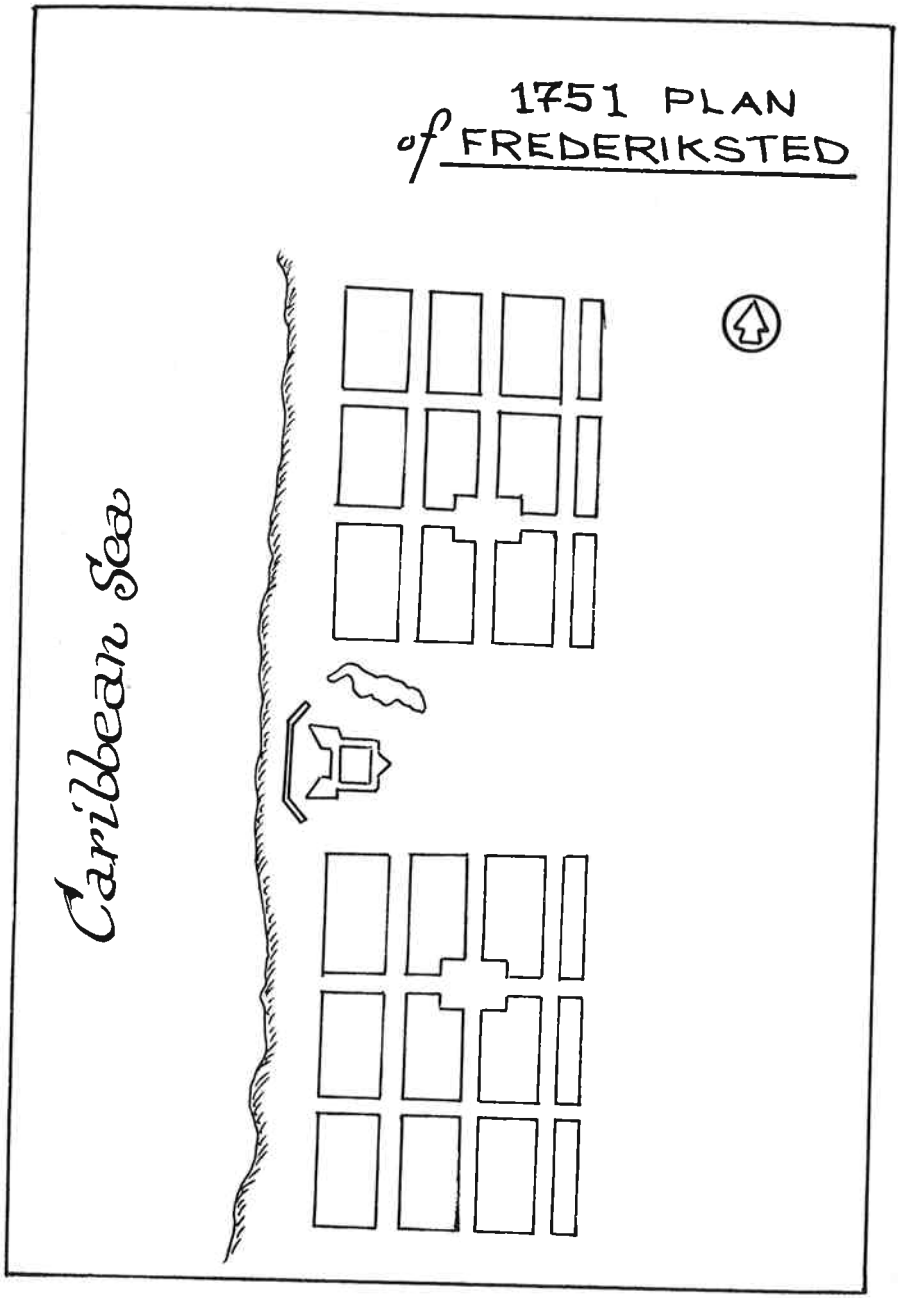


FIGURE 6

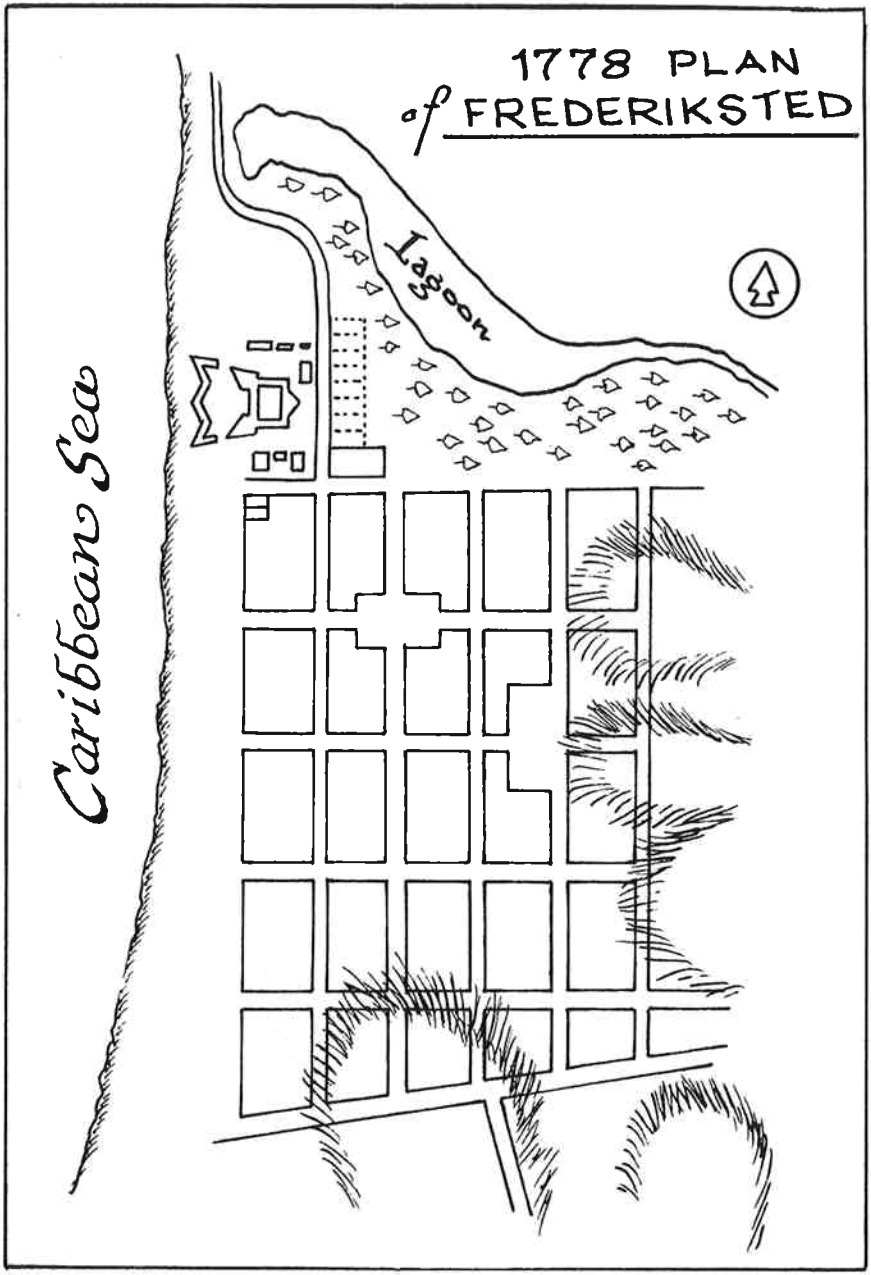


FIGURE 7

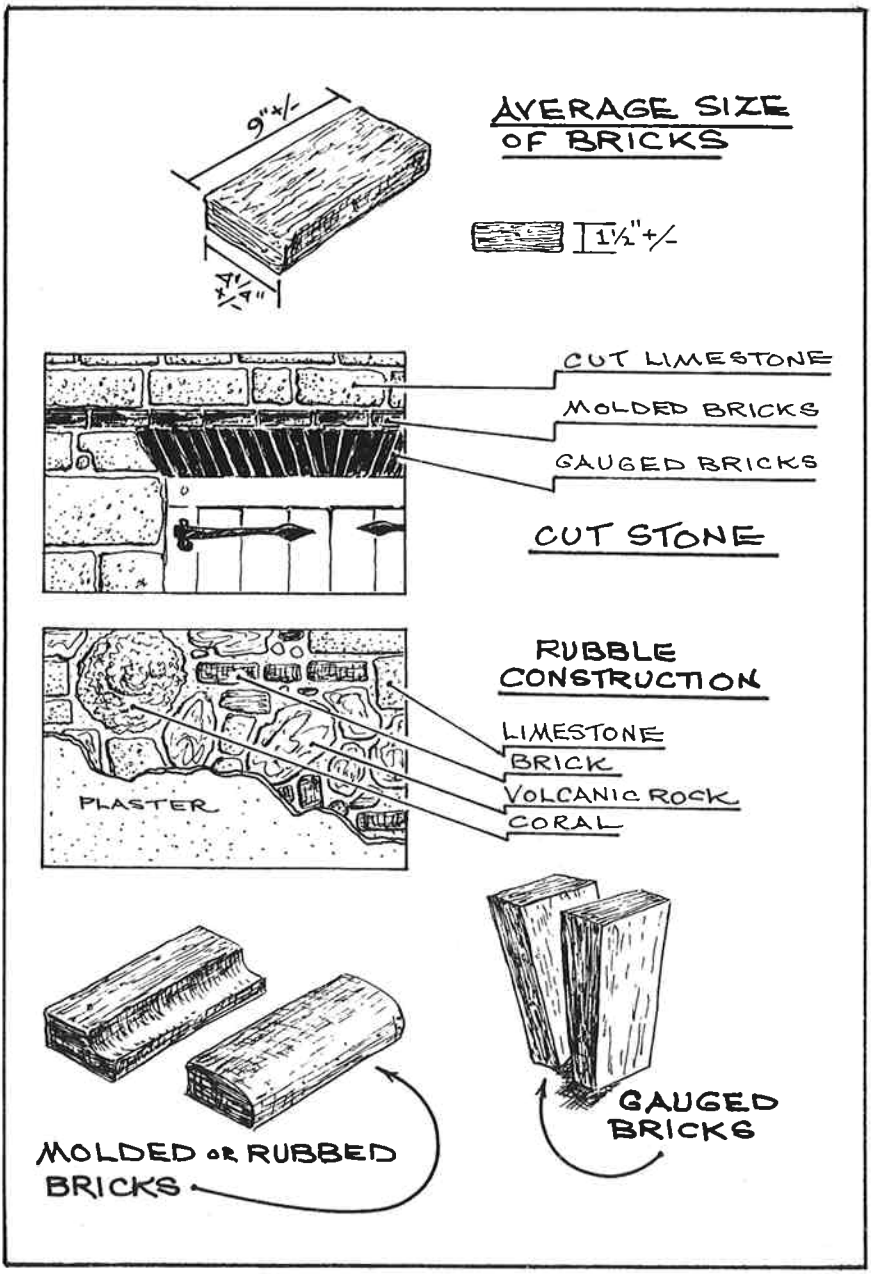

AVERAGE SIZE OF BRICKS
9"+/-
4"+/-
1½"+/-
CUT LIMESTONE
MOLDED BRICKS
GAUGED BRICKS
CUT STONE
RUBBLE CONSTRUCTION
LIMESTONE
BRICK
VOLCANIC ROCK
CORAL
PLASTER
MOLDED OR RUBBED BRICKS
GAUGED BRICKS

FIGURE 8

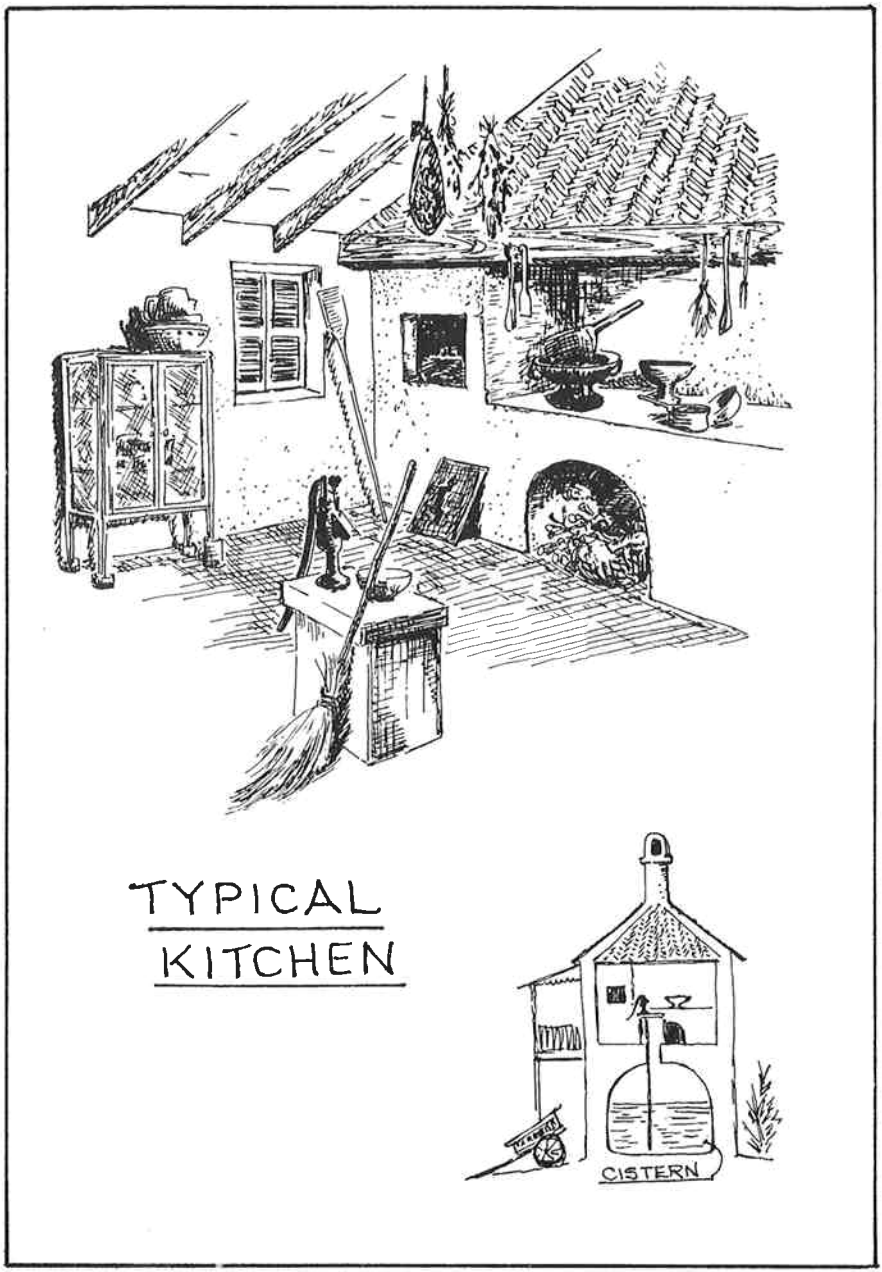


FIGURE 9

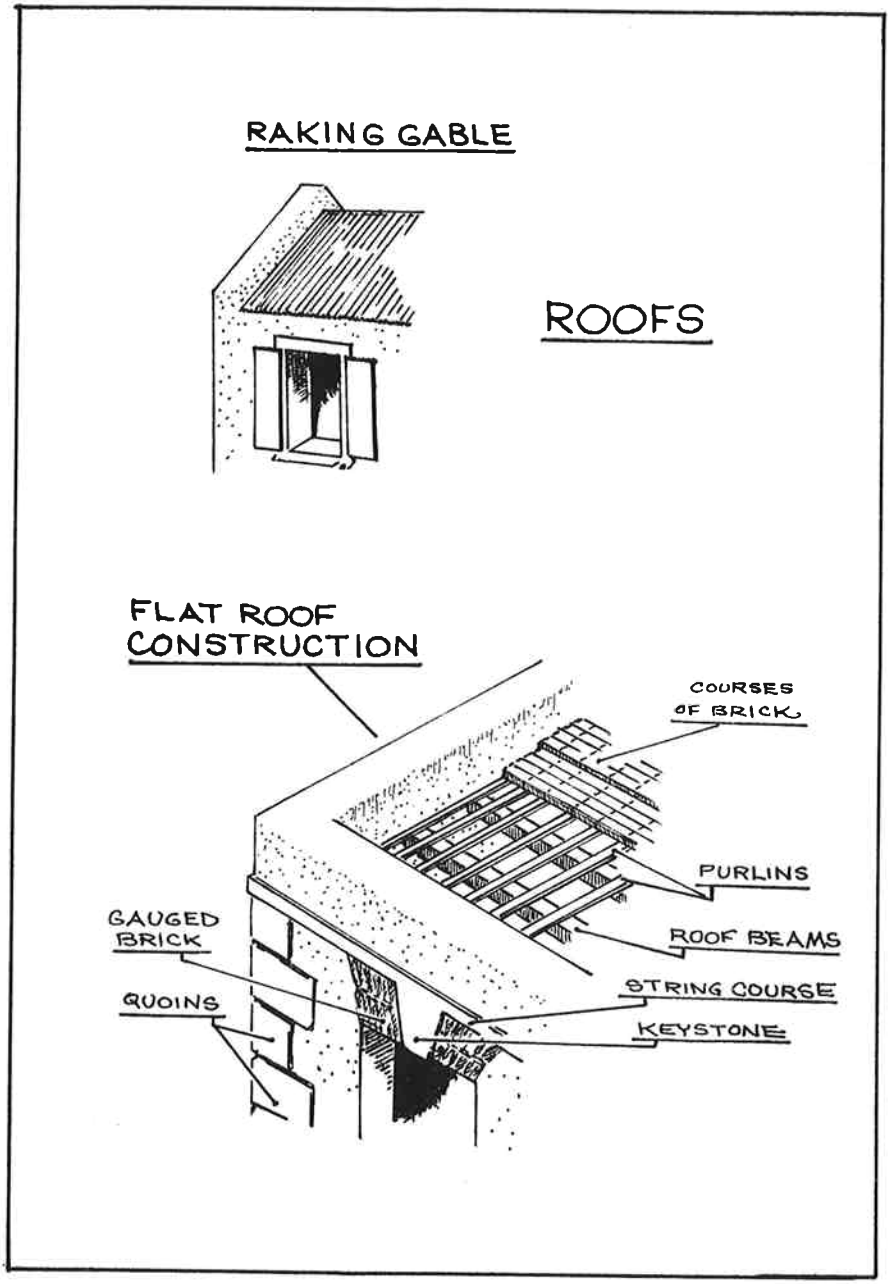

RAKING GABLE
ROOFS
FLAT ROOF CONSTRUCTION
COURSES OF BRICK
PURLINS
ROOF BEAMS
STRING COURSE
KEYSTONE
GAUGED BRICK
QUOINS

FIGURE 10

FREDERIKSTED HOUSE · REAR YARD

1 FRONT GALLERY - SHED ROOF

2 REAR GALLERY - SHED ROOF

3 MAIN STRUCTURE - HIPPED ROOF

4 KITCHEN WING - GABLE ROOF

5 RAIN CISTERN

6 KITCHEN CHIMNEY

FIGURE 11

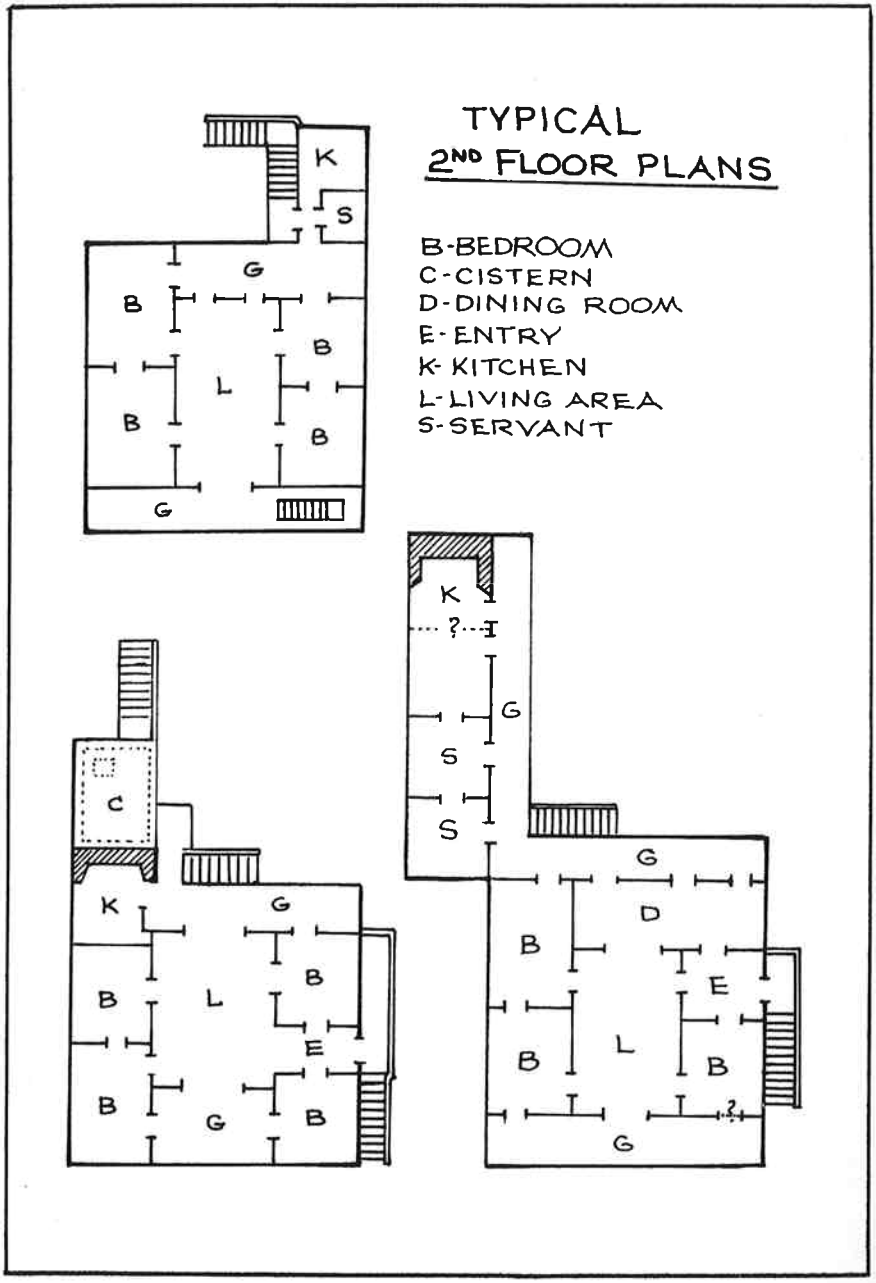

TYPICAL
2ND FLOOR PLANS
B-BEDROOM
C-CISTERN
D-DINING ROOM
E-ENTRY
K-KITCHEN
L-LIVING AREA
S-SERVANT
K
S
G
B
B
L
B
B
B
G
C
K
G
B
B
L
E
B
G
B
K
?
G
S
S
G
D
B
E
B
L
B
?
G

FIGURE 12

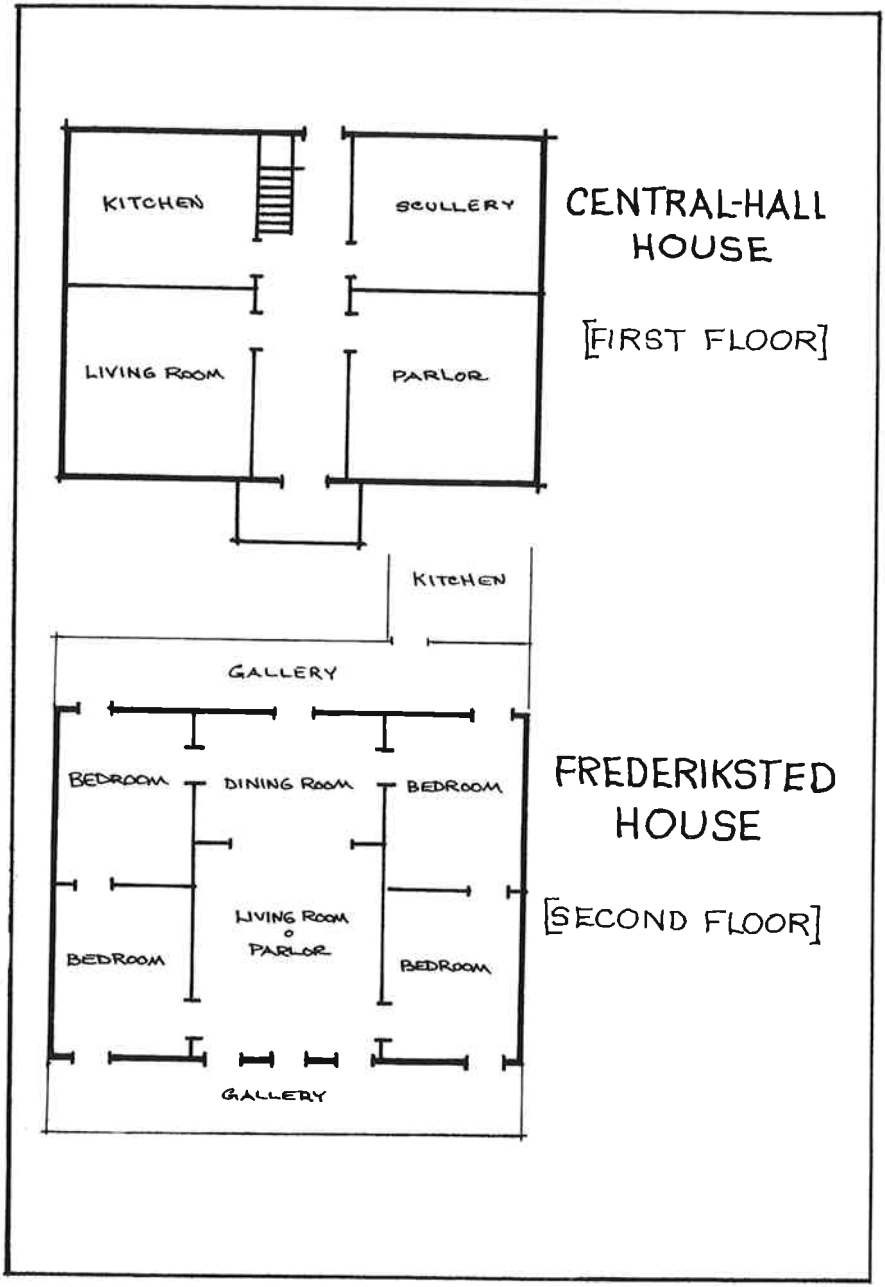

KITCHEN
SCULLERY
CENTRAL-HALL HOUSE
[FIRST FLOOR]
LIVING ROOM
PARLOR
KITCHEN
GALLERY
BEDROOM
DINING ROOM
BEDROOM
FREDERIKSTED HOUSE
[SECOND FLOOR]
LIVING ROOM
&
PARLOR
BEDROOM
BEDROOM
GALLERY

FIGURE 13

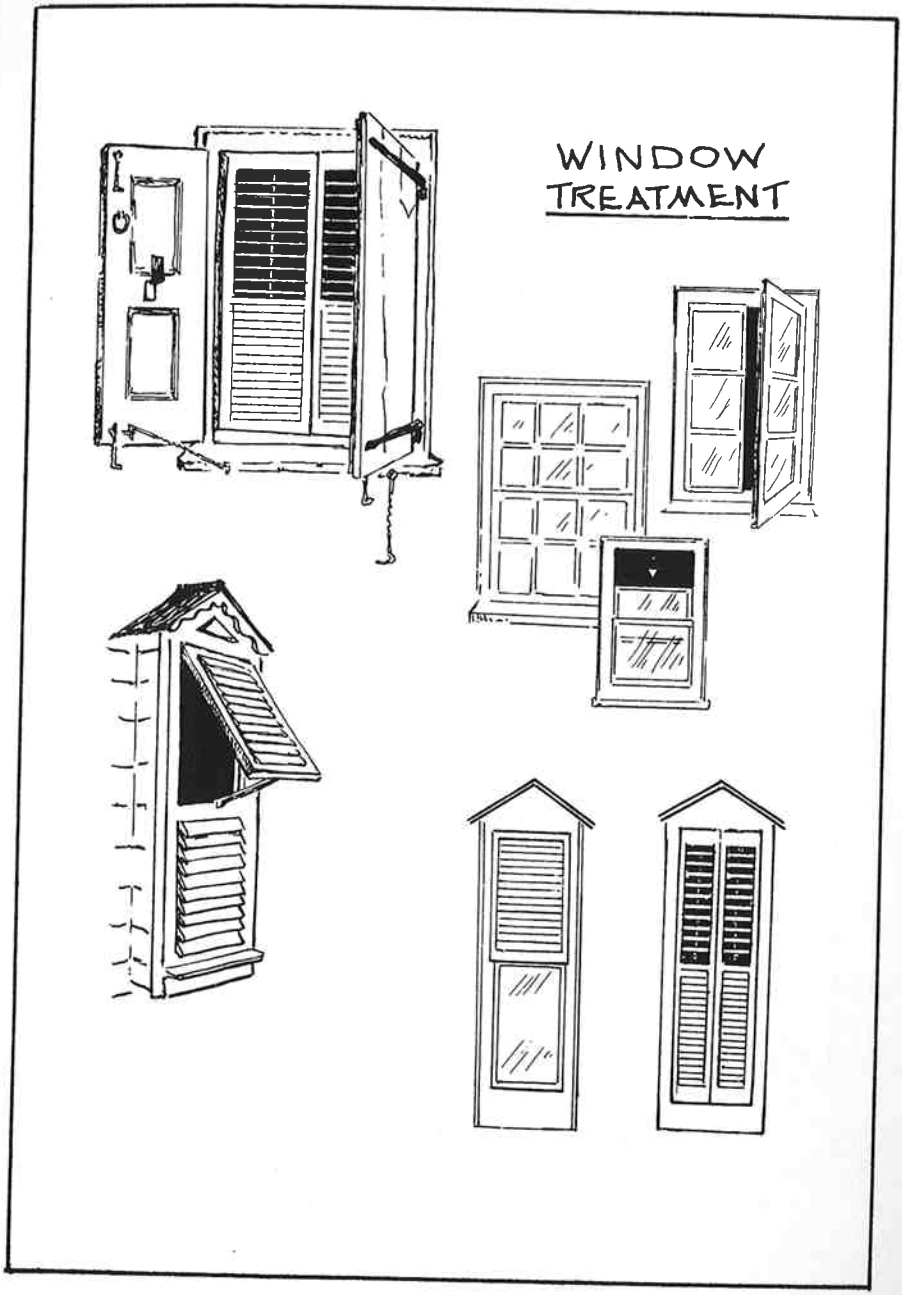


FIGURE 14

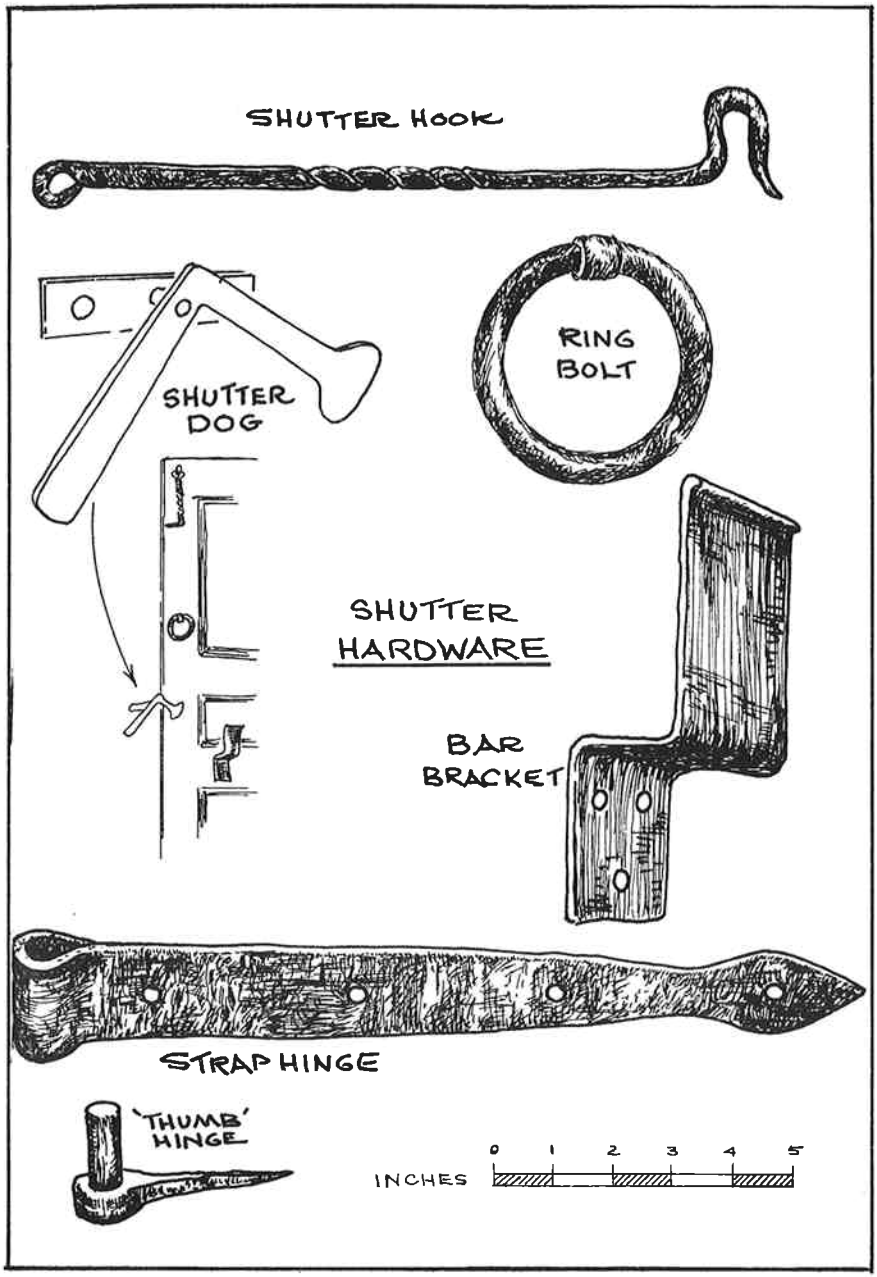

SHUTTER HOOK
SHUTTER DOG
RING BOLT
SHUTTER HARDWARE
BAR BRACKET
STRAP HINGE
'THUMB' HINGE
INCHES
0 1 2 3 4 5

FIGURE 15

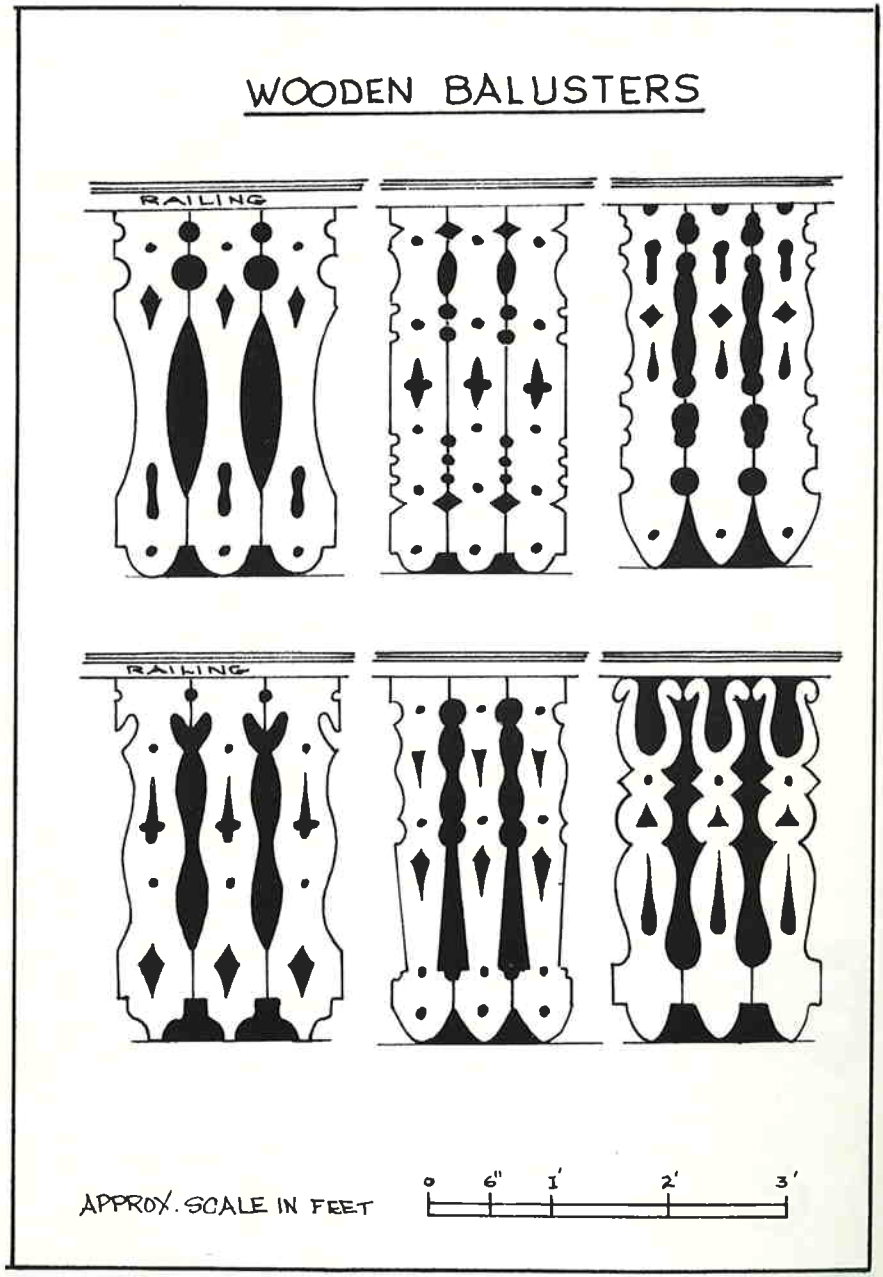

WOODEN BALUSTERS
RAILING
RAILING
APPROX. SCALE IN FEET
0
6"
1'
2'
3'

FIGURE 16

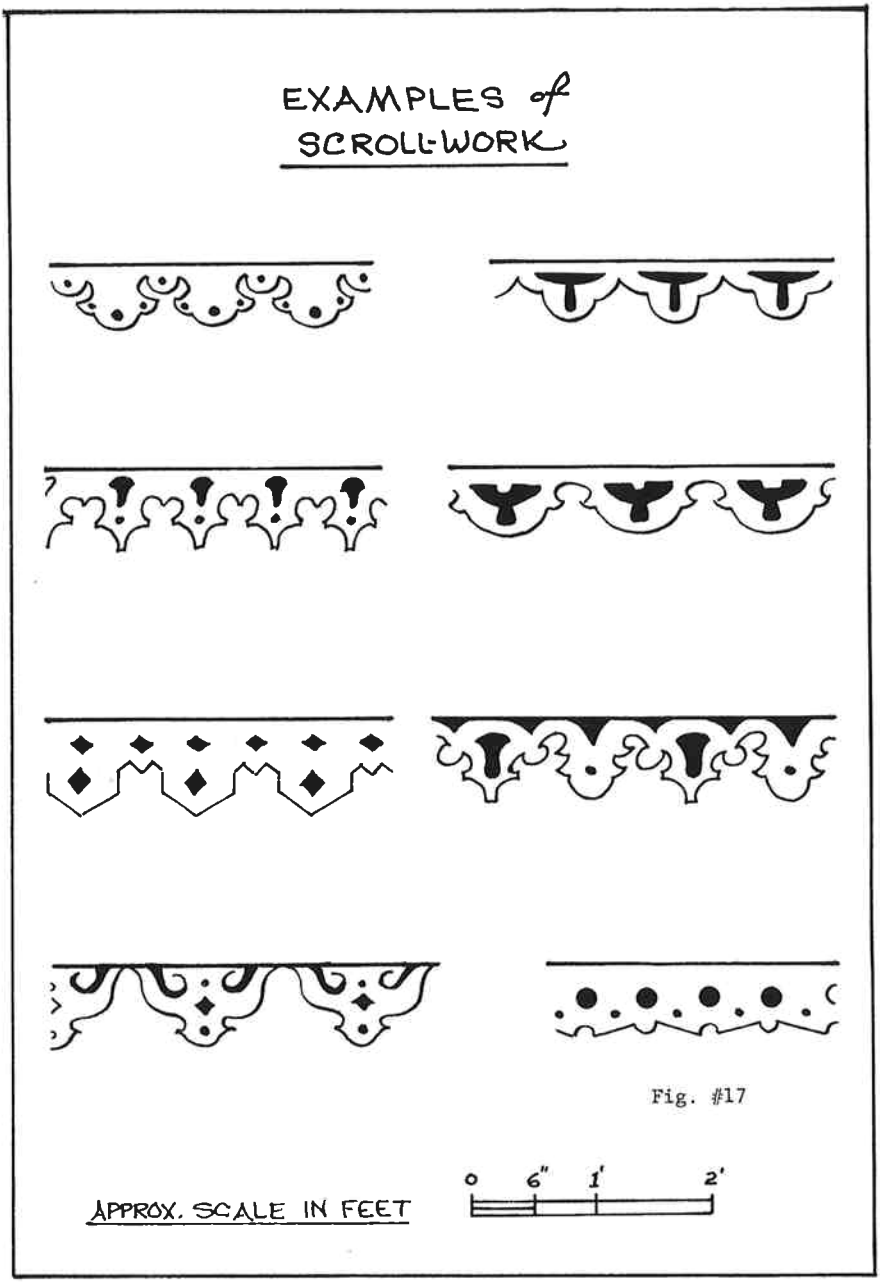


FIGURE 17

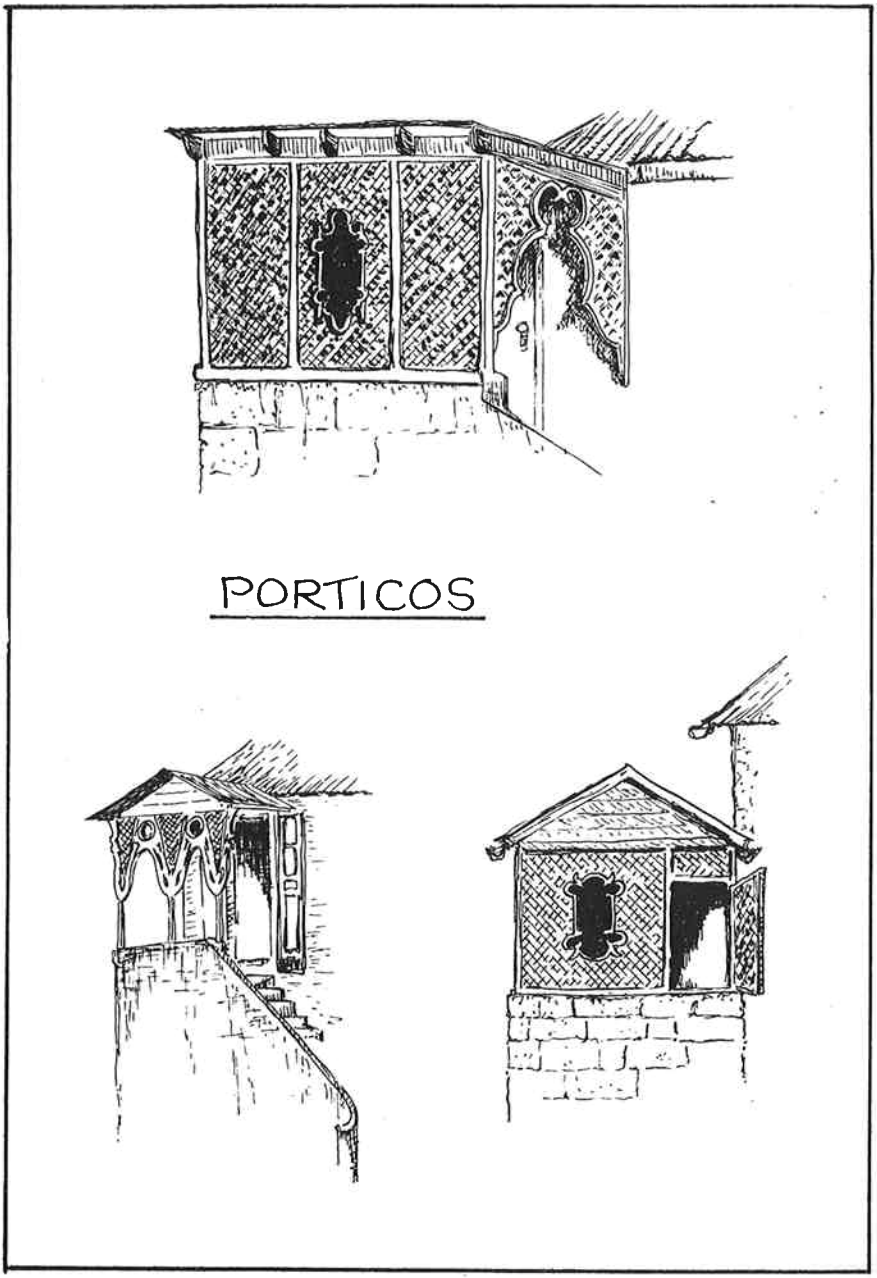


FIGURE 18

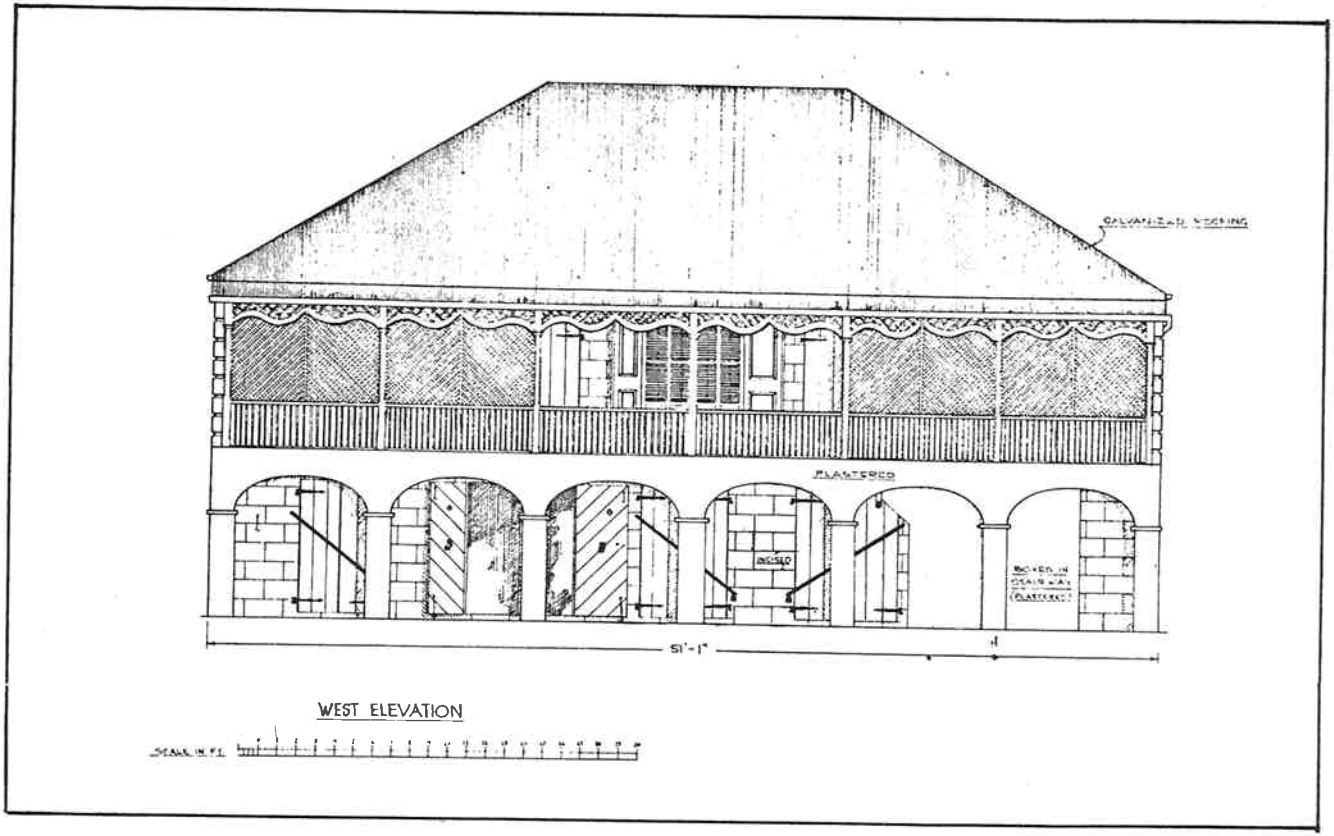
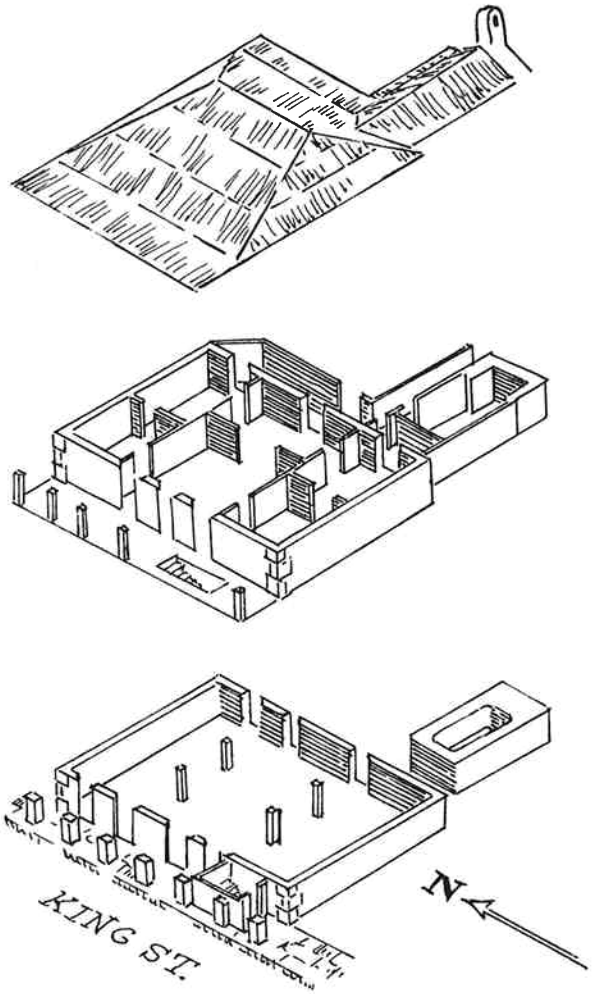


FIGURE 19
12 King Street, Frederiksted, St. Croix, V.I.



12 KING ST.- FREDERIKSTED

FIGURE 20

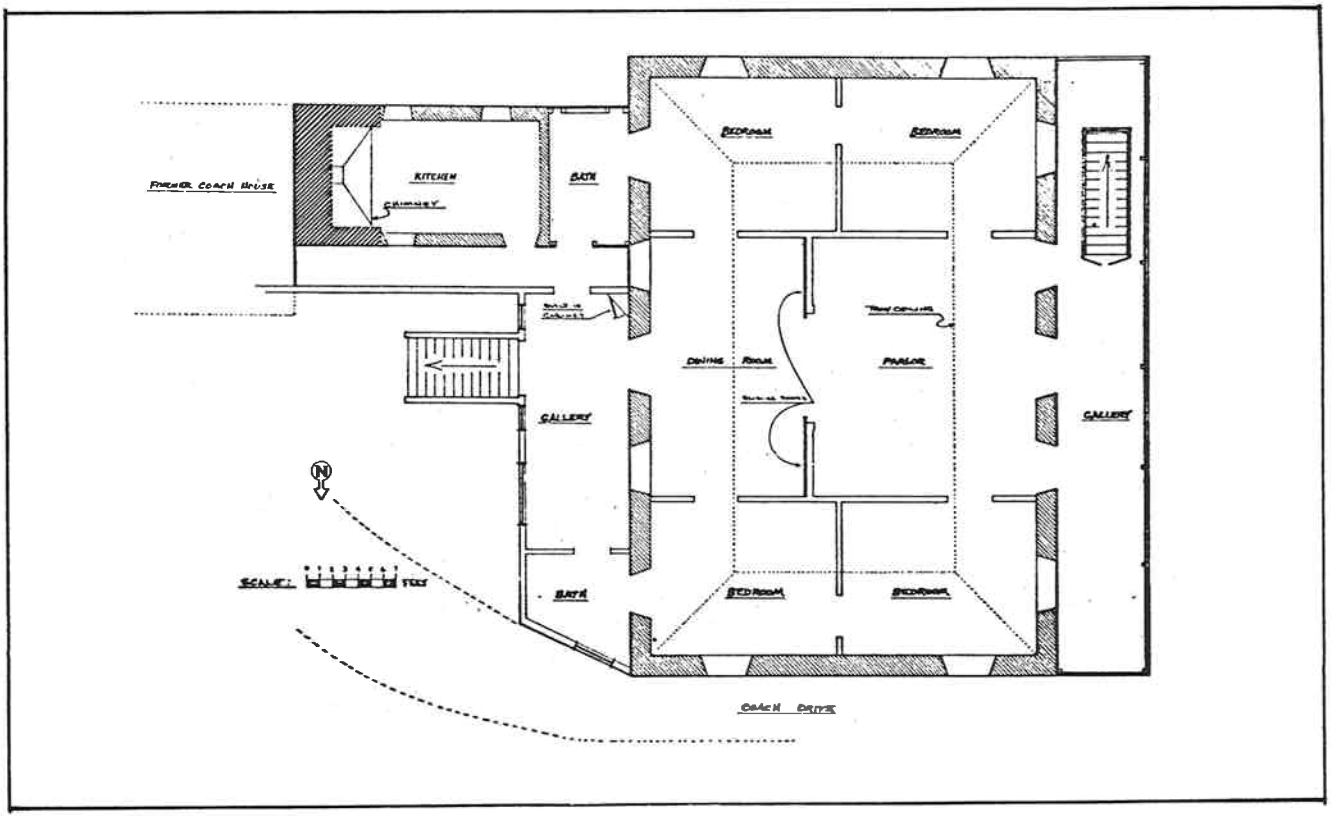


FIGURE 21
12 King Street, Frederiksted, St. Croix, V.I.

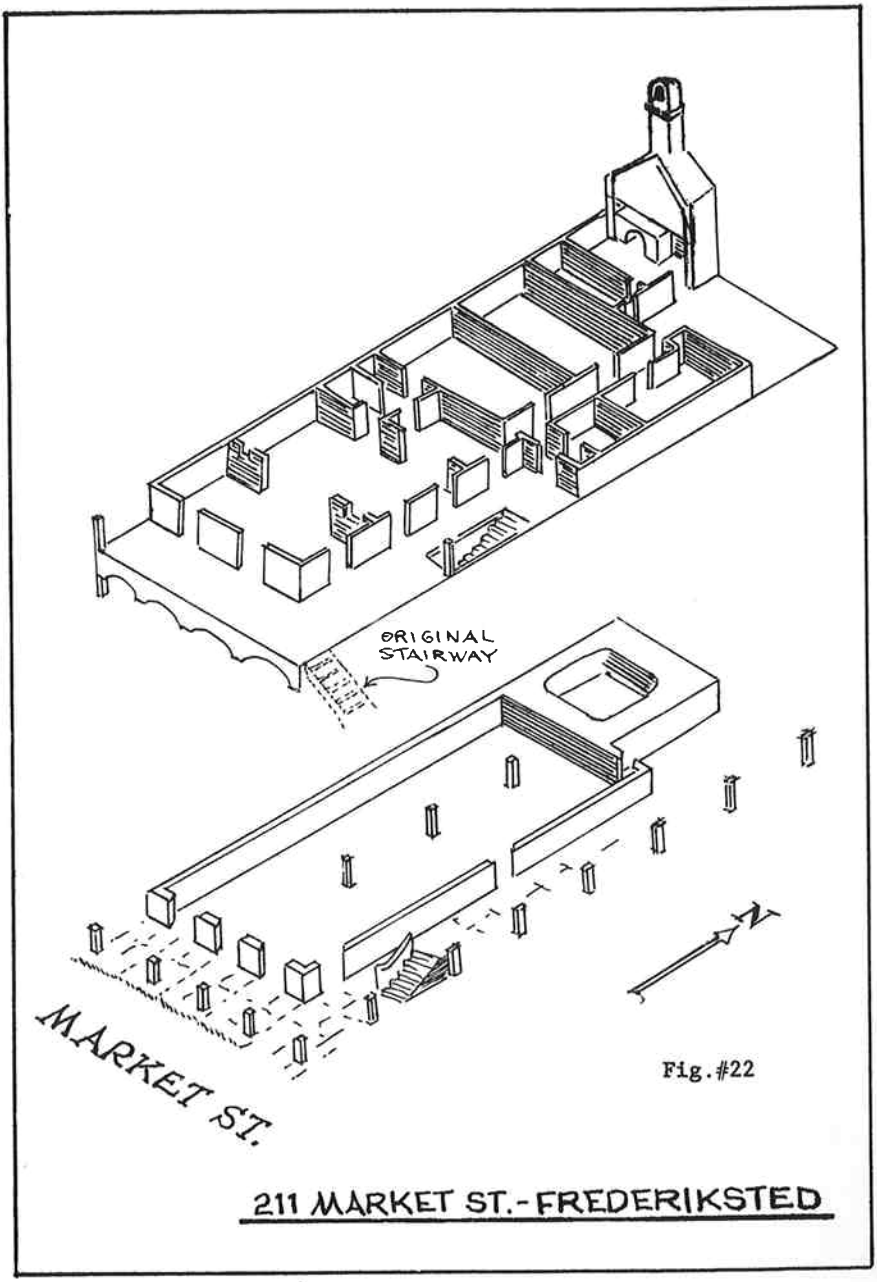

ORIGINAL
STAIRWAY
MARKET ST.
Fig.#22
211 MARKET ST.- FREDERIKSTED

FIGURE 22

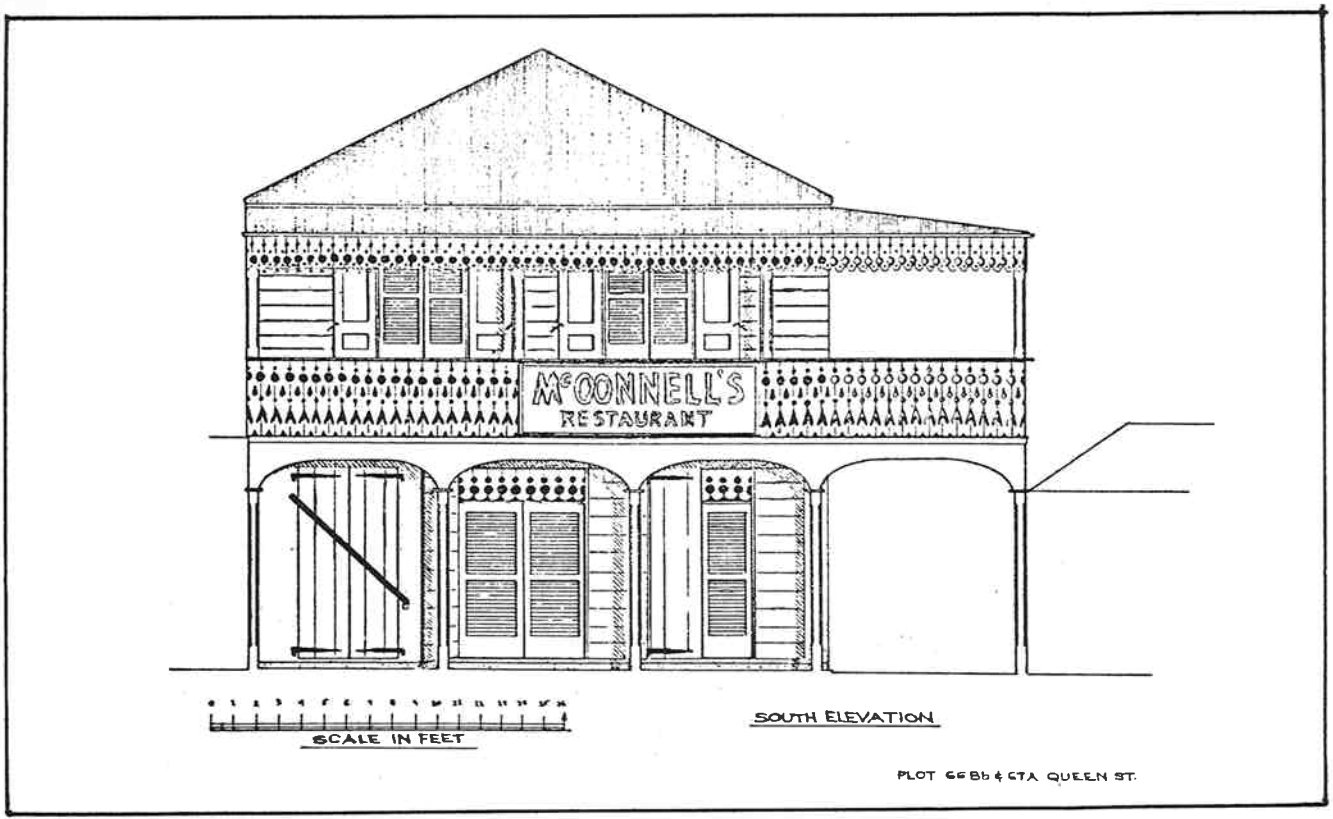


FIGURE 23
South Elevation, 211 Market Street, Frederiksted, St. Croix, V.I.

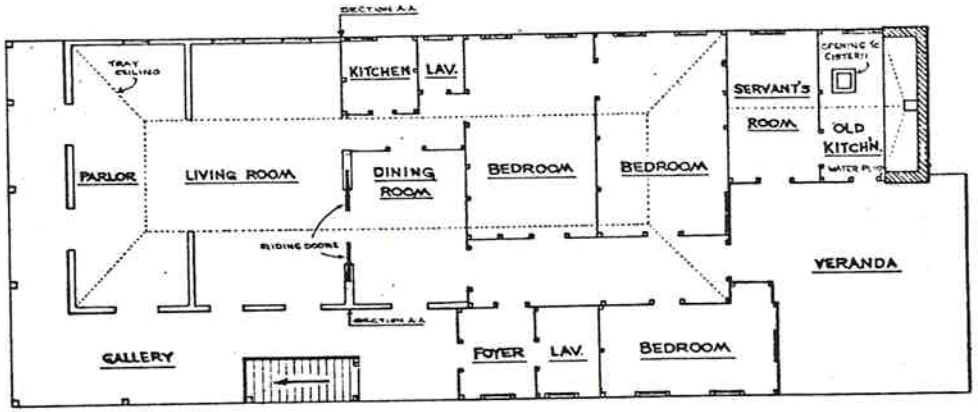


FIGURE 24
Second Floor Plan, 211 Market Street, Frederiksted, St. Croix, V.I.

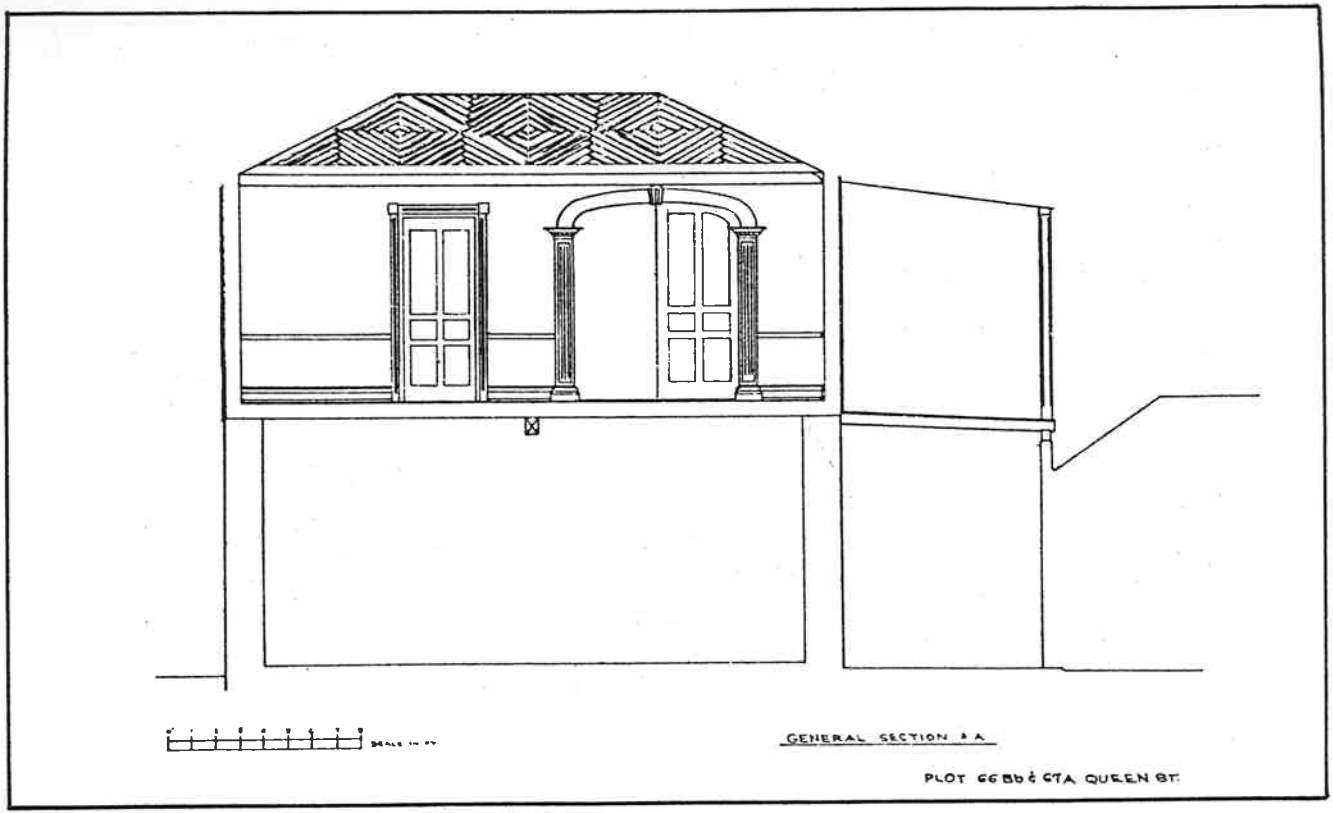


FIGURE 25
General Section, 211 Market Street, Frederiksted, St. Croix, V.I.

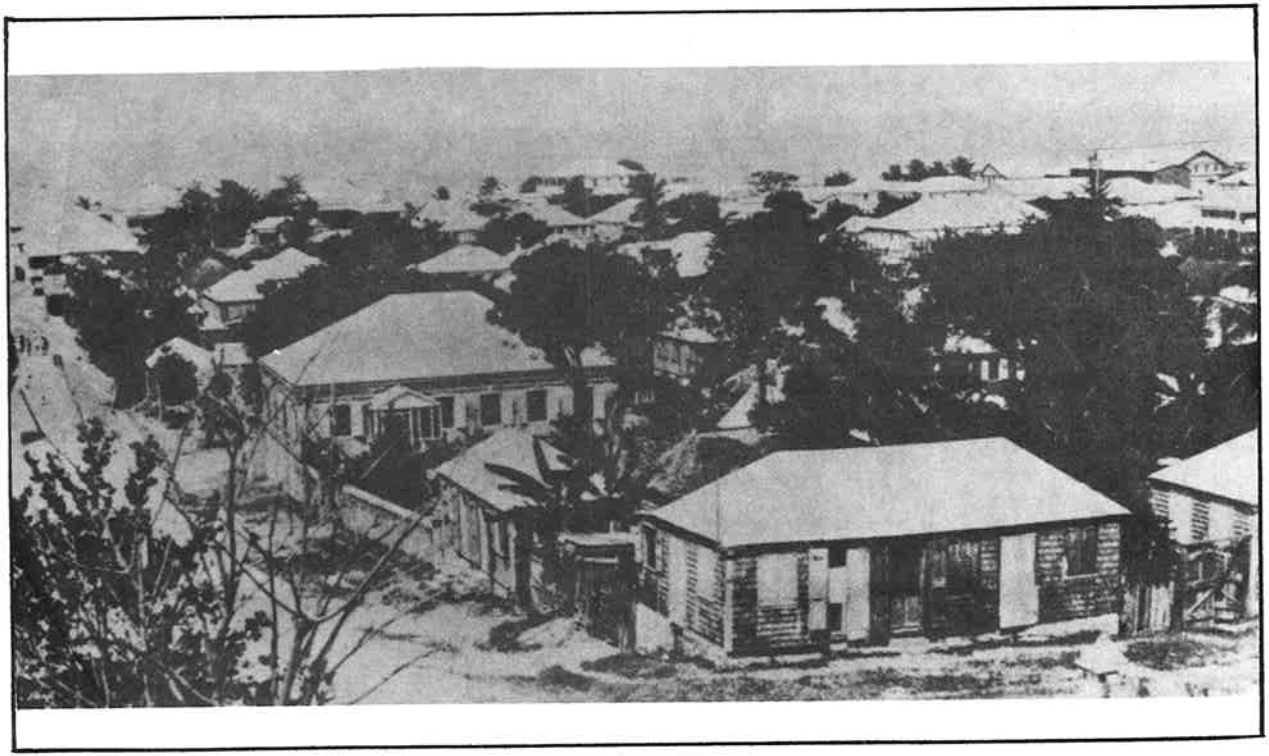


FIGURE 26
54A Hospital Street, Frederiksted, St. Croix, V.I., *c.*1900.

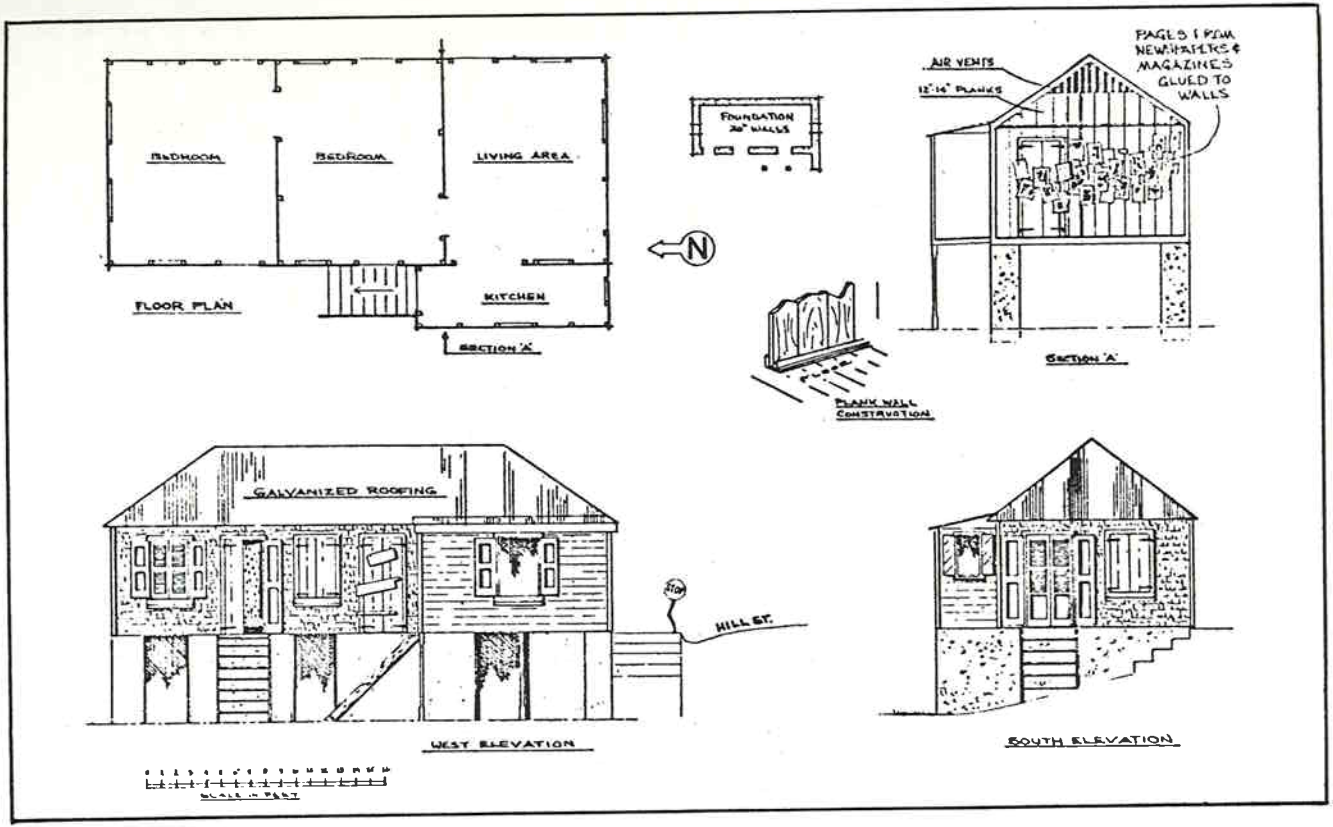


FIGURE 27
54A Hospital Street, Frederiksted, St. Croix, V.I.

A FIRST CENTENARY FOR THE EARLIEST ANTHROPOLOGICAL JOURNAL IN THE WEST INDIES

By Alfredo E. Figueredo

Introduction

It is well known by scholars that the *Boletín de la Sociedad Antropológica de la Isla de Cuba* (1879-1885) is the first anthropological journal to be published in the West Indies. Unfortunately, over the years most complete collections have disappeared, and today even single issues are a rarity. Outside of perhaps one complete set in Havana, it is possible that there may be no more complete sets anywhere.

This Index was compiled by examining three collections—two that are, and one that was. Harvard College has the first two issues of the *Boletín*, acquired from the personal library of the Cuban naturalist Francisco Jimeno and kept decorously in the Alfred M. Tozzer Library of the Peabody Museum of Archaeology and Ethnology. The Library of Congress has the first six issues of the *Boletín* (all but the seventh) kept in disgraceful abandon by an indifferent staff. The National Library of Medicine *had* a complete set of the *Boletín* (all seven issues), but in an enlightened move someone resolved to shuck it all as obsolete literature, luckily remembering to microfilm it first. This film is the only copy of *Boletín* number seven left in the United States.

It is painful to contrast the civil responsibility of Harvard College to the abominable example set by the two government libraries. Where in one place whatever is entrusted to its care is served well, in the other two far too many persons scurry about aimlessly, cheerfully expecting their advancement at the expense of society. The loss incurred daily is appalling! Let us pray that most librarians will be persuaded some day to return to their one main task—the care of books.

In *The Journal of the Anthropological Institute of Great Britain and Ireland*, vol. XVI (1887), p. 143, it can be seen that issues one through six of the *Boletín* were received in London. Hopefully, they are kept in better condition than is the case on our side of the water.

Seven issues, then, were printed. They were all meant to form part of one tome, and the pages were numbered consecutively from the titlepage of the first fascicle [1] to page 168 at the end of the seventh. The first imprint, however, is dated '1° de Setiembre de 1879' and the last 'Mayo 1885' (*following* the issue for November!). *Boletín* numbers two, three, and four can not be dated securely. Number five is dated 'Abril 1885', and number six is dated

'Noviembre 1885'. Number two reads only '15 de Marzo', no year being given.

Internal evidence suggests that *Boletín* number two was printed on or about 15 March 1880; numbers three and four are bound together, and, while much of number three indicates 1880 as a printing date, and '1879' appears on the cover, the date of one item on page 78 of number four ('3 de Febrero de 1884') seems to place the printing of the latter and, certainly, the publication of both number three and number four no earlier than February 1884 nor later than April 1885. A publication date within 1885 is very likely.

Of the 26 articles which can be assigned to modern subfields of anthropology, it can be said that 54% (14) deal with ethnography and ethnology, 20% (5) with physical anthropology, 15% (4) with medical anthropology, and 11% (3) with archaeology and prehistory.

Why the *Boletín* ceased to be published is about as mysterious as why it began to be published in the first place. Manuel Rivero de la Calle has made available in printed form the *Actas* of the Sociedad Antropológica de la Isla de Cuba, and in them one can trace a growing enthusiasm abruptly cut off. Perhaps the illusions of a new era for Cuba brought about by the peace of 1878 were shattered wholly by 1885, and the specter of war rose again. Whatever happened, 1894 is the last year we can register for the Sociedad, and in 1895 the whole unbalanced structure of Cuban colonial society came tumbling down in bewildering disarray. The slaughter had begun.

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AN ENGLISH 'FRIAR' FROM ST. KITTS IN SAN JUAN, PUERTO RICO, 1663

By Ricardo E. Alegría

The XVII Century marks the beginning of English and French colonization in the Lesser Antilles. This situation turned the Island of Puerto Rico into a frontier between the world of the Spaniards and that of their European enemies. The strategic position of the Island made for frequent attacks by French and English corsairs. Since the previous century, Puerto Rico had been converted into a military stronghold, a bastion for the defense of the Caribbean, and from it were launched the various military expeditions which attempted, unsuccessfully, to dislodge the English and French from their possessions in the Lesser Antilles.

An interesting episode in this struggle began on 4 March 1663, when an Englishman arrived in San Juan. He had landed on the east coast of Puerto Rico, at a place known as Buenavista, facing Vieques Island. The Englishman was brought to the capital city by a resident (*vecino*) of Caguas.[1]

The arrival of this Englishman caused a great stir, he being brought before the governor and captain-general of the Island, Don Juan Pérez de Guzmán, who submitted him to intense questioning in order to learn of the causes and reasons for his unexpected visit.

The Englishman informed the governor that he brought matters of 'great importance to the service of the King of Spain', and explained that the purpose of his visit was to bring a message from Guillermo Guast (William Watts), English governor of St. Christopher's (St. Kitts). The governor of St. Christopher's commanded it to be told the governor of Puerto Rico that he was disposed to send, every year, 'five hundred or a thousand pieces of Blacks and such additional merchandise . . . as may be within his power', in exchange for silver or produce from the land. The recent arrival brought also another message from the English governor of St. Kitts, giving account of his intention to invade and settle the island of Vieques. This announcement filled the Spanish governor with consternation, because, as he wrote his King, said Island was 'only three leagues' distant, and so near to Puerto Rico, 'it would be a great detriment as in small craft they can come and sack the plantations in those places (near to Vieques) and cause us all the evil and harm which they may wish to without our being able to remedy it.'

During the interrogation to which the Englishman was submitted, he declared to have been born in London 52 years since, 'more or less', and that he was a Catholic, Apostolic and Roman. According to him, his name was not

[1]General Archives of the Indies, Seville; *Audiencia* of Santo Domingo, *Legajo* 157, *Ramo* 3.

Alejandro de Castro, a name which he used for fear of the English Protestants, but rather Fray Pedro Martín (Friar Peter Martin), a friar of the Dominican Order, and he had entered the order in Sanlúcar de Barrameda, of whose monastery he had been a teacher.

When asked to present 'papers and patents of his order', the Englishman stated that he bore none, as he came from England and carried no identification 'because of the risk to his life if it were known by any . . . that he were Catholic.' The supposed friar gave testimony that he had left London only four months before, with a Catholic family aboard a merchant ship that reached Antigua. According to him, from St. Christopher's he went to the Island of Santa Cruz and thence to Puerto Rico. He had sailed among the islands in a war frigate 'of twenty-six pieces of iron and bronze', whose name he did not know. The frigate belonged to the English Prince Rupert, and the surname of her captain was Freus (?), who had a complement of 50 men. According to the Englishman, Prince Rupert at the time was in the court in London, but he had sent the frigate to know the whereabouts of his brother, Prince Maurice, and to discover whether he was held prisoner in Puerto Rico, or any other news about him.

The supposed friar also related that the frigate had been to the Island of San Juan (St. John), and that the English had taken possession of it and 'raised banners in the name of the King of England.' According to him, 'the principal aim was to come and settle the Island of Bieque', but the English have been unable to do it, 'as they lack the people they had prepared for it', because of which they will wait two or three months to carry out their design.

The Spanish governor used this opportunity to ask the Englishman about the forces which the King of England had deployed in Europe, and the Englishman said 'more than 200 ships and many people'. The interrogation also extended to the English forces on the islands of Jamaica and Barbados. According to the 'friar', the participation of the governor of Jamaica in the recent invasion of Cuba was done without authorization from the King of England. He said that in Jamaica there were many English and that 'having made a town by the sea shore they make another at the old site'. He informed also of having heard that 'they have fortified her very well as they want her to be their headquarters (*plaza de armas*) in these parts.'

When referring to the Island of Barbados, he said to have 'notice of a trustworthy person that more than six thousand men could be taken from her without their lack being felt on said Island.' He said also that at present there were fifty merchant ships in her harbor due to the great commerce she enjoyed.

When asked how he proposed to return to the English, he said that the governor of (French) Santa Cruz informed him that a sloop (*balandra*) would come to the port for him. When asked why, if he were a friar, he appeared now 'dressed as a soldier with a walking-stick in hand', the Englishman repeated that his true

name was Fray Pedro Martín (Friar Peter Martin) and referred to his earlier depositions that explained the reasons for which he hid his true identity.

On 31 May, the governor of Puerto Rico, Juan Pérez de Guzmán, wrote to his King giving an account of these events and the result of his interrogation of the Englishman, and informed him that he had sent a small vessel to reconnoiter the Island of Vieques and discover if it had been occupied by the English. He also reported that, with regard to the Englishman, 'I had him put in jail because his dress is that of a soldier, with a walking-stick in hand, and because he came as a spy and to gather news to our detriment. . . ' Finally, governor Pérez de Guzmán sent the supposed friar as a prisoner to Spain, to the *Casa de Contratación,* for the King to 'do as befits his royal service.'

On 11 August, the court's attorney, upon receiving the letter from the governor of Puerto Rico, ordered that the Englishman 'be brought to the (jail) at court', and that the governor of Puerto Rico be written so that he 'take great care that the English do not come to the Island of Bieque, and have great care for the safety of that fortified city (*plaza*) and its holdings (*puesto*).

The documents do not tell us what was the fate of the supposed friar, but Vieques Island continued to be the goal of English ambitions, as some centuries later it would still be that of their American descendants.

New Manual for Amateurs and Students

The editors of *Popular Archaeology* announce their *Technical Publication* Number 1, 'An Introduction to American Prehistoric Field Archaeology' by William Jack Hranicky. This 8-page manual in large format is intended to provide amateurs and students with a handy reference to field archaeology. It is available at 75 cents a copy (there are discounts for larger quantities) from *Popular Archaeology*: Post Office Box 4190, Arlington, Virginia 22204. Subscriptions to the magazine may be obtained from the same address for $9.75. Members of the Virgin Islands Archaeological Society can order a trial one-year subscription for $6.50.