

Historical and Archaeological Society The Museum of Antigua and Barbuda

“Knowledge to be of any Value must be Communicated”

HAS Newsletter No. 161

April, May, June 2023



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As the oldest continuous operating NGO in Antigua and Barbuda, the Historical and Archaeological Society (HAS), which manages the Museum, is providing the

keys to our heritage sites, our artefacts, and our stories.

Unlock the Museum, a new HAS initiative, will bring our collections and our passion for archaeology and history directly to the public. We will launch the initiative on May 20, 2023, with a historical talk at Fort James, hosted by Archaeologist Dr. Christopher Waters.

Following the launch, we will be hosting monthly field trips visiting some of our most and least well-known sites, hosted by Antiguan and Barbudan experts. New museum exhibits

will also be unveiled, along with special interactive workshops and trivia/game socials. Throughout the summer, we will throw open our research library, which contains



the largest and most intact collection of materials on the history, culture, archaeology, and culture of Antigua and Barbuda.

You also have a role to play, by contributing to our collective knowledge by sharing your own stories about your family and community.

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Unlock the Museum *(Continued from page 1)*

These programs are not just about unlocking information, but they are about reigniting access to a cultural heritage that will invoke a sense of pride and ownership that will in turn cement our identity as Antiguans and Barbudans.

There are endless possibilities for the resources available to you. You have the keys. Now Unlock!

Calypso in the Classroom

My Granny Change

by Black Diamond (Jamaal Lloyd) of Dominica

The subject of Reparations is topical in the Anglo-Caribbean. From The UWI, to all sections of civil society, people are listening to and expressing views on, the subject. The churches too are involved.. Recently, The Connexional Council of Methodists 2023, devoted time to a special public session with lecturers and discussion on Reparations.

No doubt, the topic of Reparations has moved into the schools, at least at the secondary level. The calypso “**My Granny Change**” is an excellent stimulus for the study of Reparations. This calypso was sung by Black Diamond (Jamaal Lloyd) at the Calypso Competition 2023 in Dominica, and was composed by his father Mr. Curtis Lloyd. Only three verses are presented on the recording, but the composer very graciously sent the fourth verse and chorus for the Museum newsletter. The Museum is very grateful to the composer Mr. Curtis Lloyd for this scoop!



Calypsonian Jamaal Lloyd
(Black Diamond)

In three substantial verses with a chorus after each, Black Diamond traces the history of slavery in the British Caribbean colonies, and presents a case for Reparations. The demand for validation is strong in the chorus, where he changes line 7, after each verse, to give a clear picture of how validation of slaves was destroyed, and so has become the linchpin for Reparations today.

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Calypso in the Classroom

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Caribbean people reclaim their humanity, for it was the denial of the humanity of the slaves that formed the bogus arguments to legalise all kinds of evil unleashed upon mind, body, and soul.

In Verse 1, Black Diamond sets the scene -how he was commissioned by his Granny, to travel to England to present the case for Reparations. The use of topical events as springboards for calypsos is standard methodology for calypsonians, and Black Diamond does that in a clever way. It is as if by providence he finds himself on the way to England, and Granny is no 'push over'.

Verses 2 and 3 set out the history of slavery. It is in these verses that the opportunities are there for group work, work across subjects and individual creativity. There is participation for teachers of history, social studies, geography, economics, art, language and literature, marketing, and music to name a few. Texts are full of routes of the triangular trade, so perhaps the geographers in class can make maps of the places where the slaves went to work in the cotton fields in America (Verse 2 in My Granny Change). There can be discussions on the economics of slavery, and what legislation was passed in the colonies, and the British Parliament, to facilitate those economic concerns. Creative students may be interested in writing and presenting their dramatic pieces, others may want to compose a slave lament and ask the pan players to set it to music; others to make posters for Reparations.

Black Diamond has given the Anglo-Caribbean a calypso about Reparations that is well constructed. Secondary school teachers and students can use it across the curriculum to increase knowledge and skills. Additional suggestions for teaching/learning practices have been prepared on the calypso, and copies of

these, as well as of the four verses are available on line from the Research Section of the Museum.

A Survey of the Ruins of Fort Charles

By Alex Morrow and Brett Hood
UNESCO UNITWIN Network for Underwater Archaeology.

A team from the Maritime Studies program recently conducted a survey of the ruins of Fort Charles ([Archaeology Antigua](#); [Antigua and Barbuda National Park](#)). The fort is the earliest defensive structure constructed on Antigua and dates to the late 17th century. Sitting on a lone island in Falmouth Harbor, it is connected to the mainland via a submerged causeway. Essentially a fordable sand bar, the causeway allowed the fort to be easily resupplied and armed. Terrestrial surveys helped students to better understand the fort's stone construction,

while snorkel surveys resulted in the identification of 5 cannons and 1 mortar in Falmouth Bay. These investigations will be used to corroborate historical accounts of its operation and its influence on the surrounding area.

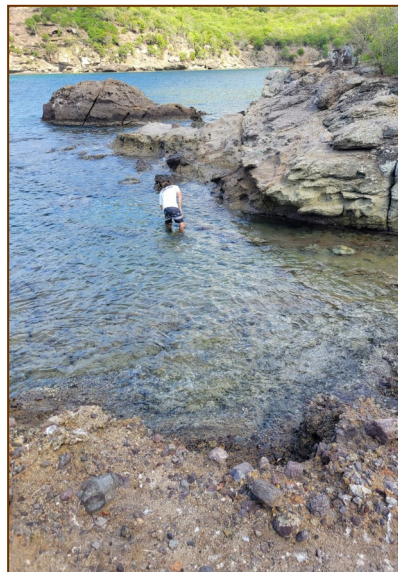
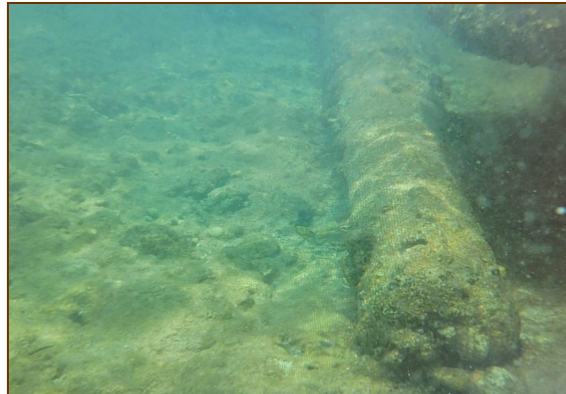
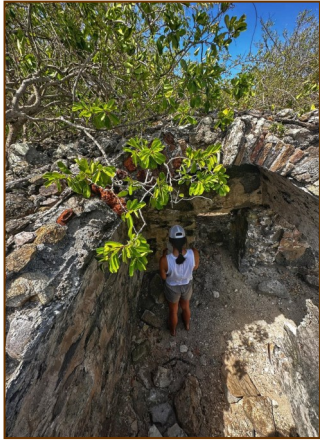
For instance, Captain Isaac Horseford was reimbursed 9,909 pounds of sugar for his disbursements that included repairs to the guard house and gunner's quarters as well new truck wheels for the cannon.



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A Survey of the Ruins of Fort Charles

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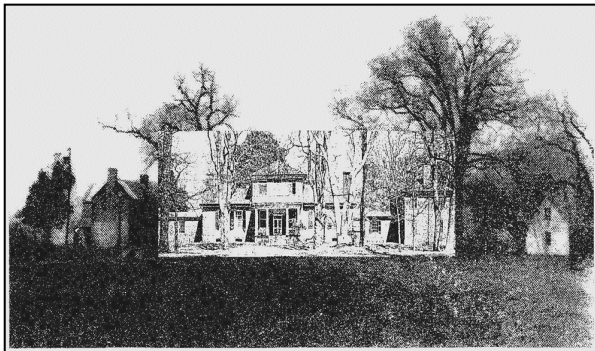


Slave Biographies Part 1

Slaves Connected with the Sauratown (NC) Biographies Under Construction

These slave biographies attempt to provide a skeletal picture of upwards of a hundred enslaved people who, between 1772 and 1807, were present at some time at the Sauratown Plantation on the Dan River in North Carolina owned by the Farley family. The first of these slaves were brought by Francis Farley from his sugar plantation in Antigua to create his planned tobacco plantation on 26,000 acres. This concentration of slaves on the frontier of North Carolina was unique before the Revolutionary War. To have the names and some details about some of these people is also unusual.

To date, the biographies are only the product of a collating of lists found in the Virginia State Archives in Richmond and miscellaneous findings from the North Carolina State Archives in Raleigh, the Library of Congress, and public records in Rockingham County, NC. Recent modifications have been made with calculations about age and a few family relationships.



Belview - The Farley House at the Sauratown - Existing buildings remaining on either end - Superimposed is Brandon in Virginia.

Names:

Aaron: On May 15, 1768, John Laforey listed a 15-year-old boy named Aaron at Dragon Plantation in Charles City County. He was not on the 1773 lists at either location. The Charles City County Tax list in 1784 under Elizabeth Farley, includes Aaron. Aaron was included on the John Dunbar list of slaves of the James Parke Farley estate sold at Charles City Court House on May 19, 1790.

James Taylor in 1795 listed Aaron as one of the James Parke Farley slaves in Rockingham County NC and so presumably was not eligible for sale in Virginia.

Making the assumption that these references are to the same Aaron, would mean he came to Virginia, perhaps from Antigua, as early as 1768. He was one of the slaves picked up by Francis Farley from his son-in-law, John Laforey, and was kept at Maycox. Dunbar tried but failed to sell him in 1792 so he was brought to the Sauratown Plantation. Peter Terry did not list him as one of the slaves taken to Virginia. He was on James Taylor's list in 1795 but is missing from the 1798 distribution so he may have died between those years or he may have been taken back to Virginia by Elizabeth Farley Dunbar.

Aaron might be pictured as a man of about 21 years, healthy, more an African who had been a Virginia slave who spent only a few years at the Sauratown Plantation.

Virginia law forbid the import of slaves from outside the state as a broad reaction to the increase in revolutionary acts by slaves, particularly in the Caribbean. Francis Farley did not initially need a hundred slaves located at the Sauratown Plantation because he was building his tobacco plantation on virgin forest and open prairie. He also did not know, if the supervision/overseer structure he had planned to keep the slaves from running away into the woods would be practical, so a staging area for about half of the Antigua slaves, nowhere near the Sauratown Plantation, seemed appropriate. Since he could bring the slaves through the James River ports, and already owned the plantation at Maycox across from Richmond and Westover, he had his staging location. He would also then be moving slaves out of Virginia to the Sauratown Plantation rather than into Virginia, even if he might be able to subvert the impact of the Law.

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Slave Biographies Part 1

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Becky: On the 1773 list at the Land of Eden. On the November 15, 1795 list of James Taylor as having been sold (as Beck) by Dunbar at Charles City Court House in a group with Aaron, and Jack for £179.15. She was also listed on the 1807 memorial list of Peter Terry as having been sold by Dunbar.

Beck and this Becky appear to have been the same person. She may have come from Francis Farley to John Laforey and back to Francis while she was still young. At some point after remembers “Becky” was taken to be sold by 1773 and before 1790, she was brought to the Sauratown Plantation. She was considered a Francis Farley slave but she was taken to Richmond by Dunbar for sale and may have been presented as a pair with Aaron but she was back at the Sauratown Plantation by October 1790. Image: A “woman” of about 50 (1790) her life was more a mix of Virginia /NC than Antigua/NC. She was listed as “superannuated,” retired from work, by 1795.

The English gentleman, John Smythe visited the Sauratown Plantation in 1774 and stayed with the Bailey family on the plantation. Becky’s father seems to have had some position on the Farley estate but was not called an overseer. Smythe has a liaison, spring idyll, with Becky and forgot to mention anything about the Farleys who were probably living at *Belview*. Bailey may well have been a mulatto whom James Parke Farley brought from Antigua as part of his overall plan to bring 100 Negroes.

In Antigua in September 1798, the will of William Bailey said, “To Becky Jackson, daughter of Tho. Jackson, formerly of Antigua, belonging to the trust estate of Jas. Parke Farley, £100 c. to redeem herself. To (sic) Myrtellaal’s Charlotte Farley several negroes & all household furniture & £10 c.; in case of her death my slaves go to Mrs. Ann Hosier.”

Becky was a bridge between the slaves and the maroons brought from Antigua as some kind of indentured servants. These people were able to gain their freedom under prescribed circumstances. In the mainland colonies, the race of the mother dictated the enslavement of the child. In the Caribbean, the share of black and white blood determined the identification of the child and there was a specific name for each combination. Antigua laws created an underclass of free mixed-race people with circumscribed rights. That potentially provided a source of overseers who were familiar with what was necessary to keep slaves subservient. On Antigua, these free people commonly took on the family names of their white parents or grandparents. George Crump, Esquire, was owner of a sugar plantation joining Francis Farley at Mercers Creek. His family name was applied within his white family and to any mixed blood offspring of family members. The Crump name is associated with the Sauratown Plantation as overseers.

Charlotte and children: On the 1773 list at the Sauratown Plantation. On the October 15, 1790 James Taylor listed “Charlotte & children” at the Sauratown Plantation: Esther, about 11 (born ca 1779) and Mary 6 (ca 1784). On the November 15, 1795 list by James Taylor of the slaves of Francis Farley included Charlotte sent to Virginia to be sold and listed Esther and Mary as “left in Carolina.” This would indicate the mother was sold away from the children. Peter Terry does not include Charlotte as having been sold in Virginia. In the 1799 distribution, Charlotte, valued only at \$100 went to Elizabeth Farley, widow Shippen/Izard; has a Mary valued at \$275 who went to Richard Corbin as did a “young Esther” valued at \$275. These are not all verified as the same persons in each list. In the 1810 Mortality Schedule for Rockingham County, there was a Sharlotte age 50 who died of “Child Bed” in January of that year

Captured in Africa as a child and sent to Antigua as a young woman, she was of moderate value at the distribution in 1799 if she was just around 40.

(Continued in next newsletter edition)

Muse News

Unlock Fort James

By Christopher Waters

The Unlock the Museum initiative by the Museum of Antigua and Barbuda was launched on the 20th of May 2023 with a historical talk about Fort James inside the walls of this popular fortification.

The talk, held by Dr. Christopher Waters, brought about 90 eager listeners to hear stories about the history and development of the site. Visitors learned about the original construction in the 17th century, its expansion in the 1730s to better protect the harbour, its garrison and eventual demise as a fortification.



Dr. Christopher Waters giving a talk on the history of Fort James.



Afterwards, visitors toured the site, learning about the different architectural features, more about the 10 cannon still standing guard there, and enjoyed congregating with other like minded museum and history lovers.



The Unlock the Museum is a new initiative by the Museum of Antigua and Barbuda to open up its knowledge about Antigua and Barbuda. Monthly activities are planned including field trips to historical sites, engaging lectures by experts, community members, authors, and artists, as well as fun ways to learn about the resources of the Museum. More information about the initiative and of upcoming events can be found in our social media pages.

What's Happening at the Museum

Current Matters: Structural and repair issues at the Old Courthouse Building/ The Museum of Antigua and Barbuda. PART 1

Today this old stone structure is in crisis. The root issues date back to post disaster repair work following both the 1843 and 1974 earthquakes. The initial Harrison design and construction used a hip roof. At some point in time, the hip style was replaced with a parapet wall system that eliminated the overhanging gable ends and the building of an internal water collection guttering system.



Early photographs from the 20th century indicate that the conversion was done prior to the 20th century. The primary issue of this style is that regular cleaning of the water channel is essential, and that the “gutters” are easily overwhelmed in hard tropical down pours which leads to flooding issues and penetration of water into the lime mortar and limestone walls. Despite regular attempts at repair and maintenance, this has now developed into a major concern and problem for the structure.

The second issue is due to the post 1974 earthquake repairs. To stabilize the cracked stones and loose lime mortar joints, the entire building was rendered in a skin of Portland cement. The top of the parapet wall was refinished with a reinforced concrete capping that overhangs the building by about 3 inches. Today the steel reinforcing bars have rusted, expanded, and destroyed the concrete capping.

Chunks of concrete and fragments of rusted steel bars, rain down into the courtyard injuring workers and creates an unsafe environment for all.

The washrooms and large outdoor exhibits that are in the courtyard are no longer accessible to workers and visitors. This creates additional issues as these washrooms are no longer available to visitors.



Deteriorating outside walls of the museum building

Further to this, the failing guttering system behind the parapet wall is now leaking water into the building, rotting wood floors and exhibits, and penetrating the stone walls. The decaying stone leads to the loosening, cracking and failure of the cement plaster which now falls in large scabs onto the courtyard, injuring staff as recently as May 2021.

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Current Matters: Structural and repair issues at the Old Courthouse Building/ The Museum of Antigua and Barbuda. PART 1

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Repairs are now urgently needed to save the building and the Museum.

Short Term to Immediate Term

Safety protocols and practices must be setup. These include:

- Placing a construction debris net over the ground floor to capture falling masonry.
- Procuring hard hats for any museum staff needing to access the storage areas and washrooms or to inspect the structure.

Long Term

Works include:

- Removal and replacement of the damaged capping on the parapet wall.
- Repairs to the guttering system and ensure that overflow outlets with adequate drainpipes are installed. Currently rainwater runs down the outside walls, further penetrating the masonry.
- Removal of all cement plaster from external walls of the structure.
- Replace severely damaged stones using lime mortar and limestone.
- Re-plastering the building with lime wash and lime mortar.
- Replacing the damage to the wood floors in the upstairs gallery and foyer.

Equipment and materials required include:

- Scaffolding to reach the heights required.
- Tools for removal of cement plaster and damaged stones.
- Sourcing stone and tools to cut and hoist materials to the height required.
- Sourcing and purchasing sand, marl, lime etc....

Specialists required to assist, supervise, plan, and implement project include:

- Structural engineer with skills in traditional masonry.
- Specialists in restoration of historical structures.
- Workers knowledgeable in traditional building methods and techniques.
- Architectural conservationist/mason, supervision, and teaching.

This project is essentially the “safeguarding” and protection of a tangible cultural asset. The project must include trainees, government workers, youth skills program or Technical School students, and the private sector as it will be an opportunity to pass on new skills and training in conservation methods. It will be a high-profile project that should be documented and presented in as many media forms as possible.

There are international agencies that specialize in restoration arts that could be approached for providing skill tradesmen experienced in lime and stone masonry at the start of the program. For examples, the Princes Foundation, English Heritage, the Commonwealth Restoration Program at Dumfries, and others. Project management and control will have to be factored in to avoid issues and to manage the many unexpected issues that arise in restoration. Based on current costs for work being done in the Dockyard and Betty’s Hope, and from experiences at recent projects such as Clarence House, the below estimated labour costs are presented.

Labour requirements

- 2 senior stonemasons (at EC\$300 per day, each)
- 3 junior stonemasons (at EC\$250 per day each)
- 4 labourers
- 1 supervisor
- Material and transport.
- Transportation of stone to site and for cleanup.

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Fumigation of the Museum building and surroundings due to termite infestation.



Termite damage to areas in the roof of the Research Department.



Repairs being done upstairs in Research Department Library.



Thank you Members and Friends!

The Board and staff of the Museum of Antigua heartily thanks you for supporting our Unlock the Museum at Fort James. We appreciate your continuing support and we look forward to seeing at our upcoming events. You mean a great deal to us.



New Members

The Historical and Archaeological Society & Museum of Antigua & Barbuda would like to welcome our newest members:

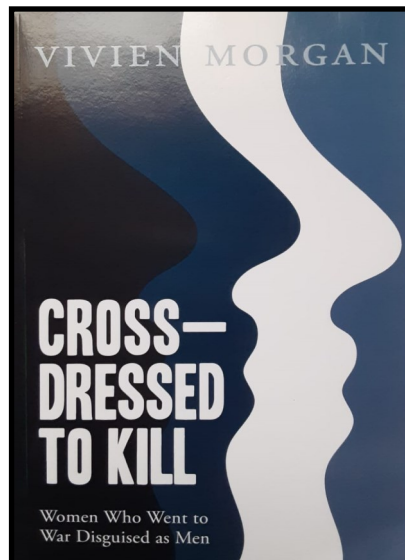
Gabriella Howell of Antigua

Janey Howell of Antigua

Portia Moursy of Antigua

Acquisitions

Special thanks to Vivien Morgan for donating her newest book to our Research Department 'Crossed dressed to Kill'. Vivien Morgan of the United Kingdom visited our Research Department and was happy to give her contribution.



**Unlock the Museum
T-Shirts now on Sale at the
Museum's Gift shop**

Cost – EC \$50.00

Get your T-Shirt today!



The Historical & Archaeological Society Newsletter is published at the Museum quarterly in January, April, July and October. HAS encourages contribution of material relevant to the Society from the membership or other interested individuals.

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Historical and Archaeological Society

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UPCOMING EVENTS



Imagine St, John's in the year 1897. Your own vintage tour of then and now. Walk the streets as you compare the buildings of then and now, where was Gutter Lane and Crow Lane? Did you know that the Public Market was situated at the bottom of Long Street? There are so many secrets to reveal. Coming soon in 2023..QR Code friendly. Staff are presently researching street names and building for the exhibit. Stay connected for further information, by visiting our Facebook page, *The Museum of Antigua and Barbuda*. Also visit our website www.antiguamuseums.net

Join HAS! Discover & Preserve Antigua & Barbuda's Heritage

TO BECOME OR REMAIN A MEMBER OF THE SOCIETY, FILL IN & SNIP OFF. Mail to P.O. Box 2103, St. John's Antigua.

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CIRCLE MEMBERSHIP CATEGORY	
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