



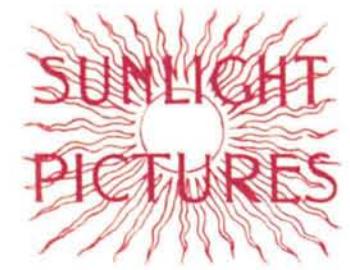
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# SUNLIGHT PICTURES

❁ FLORIDA ❁

HALF-TONES FROM  
PHOTOGRAPHS



ST. AUGUSTINE, FLORIDA  
EL UNICO  
1895

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BY WARD & LOVELL



## SUNLIGHT PICTURES OF FLORIDA.

**T**HESE are pictures of the Florida of 1895. They are Sunlight Pictures of a Sunlight Land—the scenes one would care most to cherish and to keep fresh and bright among his memories of Florida. In scope, the collection is designed to reflect the wealth and variety of the attractions at command, the landscape, the architecture, the monuments of the past, the novelty of scene and surrounding; in short, all the elements which unite to fill with interest and delight a brief visit or a winter here.

If thus the volume shall give him, into whose hands it may come, renewed pleasure by affording some tangible reminder of happy days spent beneath the blue sky of Florida, the purpose of its preparation will have been accomplished.





THE FRENCH IN FLORIDA. DRAWING BY JACQUES LE MOYNE.

## JACQUES LE MOYNE.



THE first picture-maker to visit Florida was Jacques Le Moyne, who, in the year 1564, accompanied the ill-fated expedition, which, under the leadership of Laudonnière, brought to these shores the banner inscribed with the *Fleur-de-lis* of France. The territory was an unexplored domain, concerning which most extravagant tales were told and given ready credence. It was a fabled land of treasure, peopled by strange beings, and filled with marvels. These, as the special artist of the expedition, Le Moyne was faithfully to depict. He was to paint the wonders of the New World for the eager eyes of the Old. It was a fresh field, a splendid opportunity, the commission one to arouse enthusiasm.

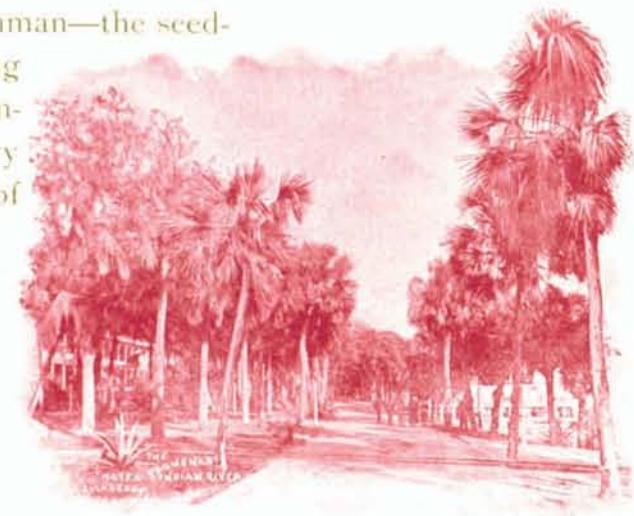
The story of the French is familiar. Their fortune was brief, the end tragic. After one short year, the endeavor to establish a New France in Florida came to an inglorious close. The garrison of Fort Caroline perished at the hands of the Spaniards. A wretched handful of fugitives, escaping as by miracle, put to sea in a crazy craft with an incompetent crew, and, after untold privation and suffering,





were borne by chance to the coast of England. Among the survivors was the artist Le Moyne; and not long thereafter he gave to the world his pictures of Florida. Time-worn and discolored with the wear of three hundred years, but with the lines of the drawings standing out as clear and bold as when they left the press, the volume has come down to us as the most interesting and most precious relic of the French enterprise in Florida.

Here in the living pages of Le Moyne are pictured the Frenchman in armour and the Indian in his painted deer skins and garments of woven moss. Here are the quaint ships at the River of Dolphins and the native village of Seloy—now the Matanzas and St. Augustine; and again explorers and savage allies are grouped about the stone column bearing the French arms with the *Fleur-de-lis*, which had been left the year before by Ribault, and had been revered ever since by the Indians in manifestation of their friendship for the mysterious white race from over the sea. Other plates show us the Indian life of that day, as seen through the eyes of this Frenchman—the seed-sowing, the harvest and the gathering into storehouses; the going to war, the battle array, the scalp dance of victory and the mourning for the slain. Here are set out with graphic pencil the weary ways of toil and the primitive devices of pleasure: the sports of





the young, and the grave councils of the sages; the barbaric splendor of the King or Paracoussy, and the mystic trance of the sooth-sayers; religious rites, marriage festivities, the solemn ceremonies of the grave—in a word, all the phases of human existence, with its strength and infirmities, its joys and its sorrows—the round of life as it was lived here in Florida in 1564. And that was much after the fashion of life as it goes, in Florida and the world over, to-day. If there be any one who thinks that the motives and the emotions, which in this year of grace 1895 sway the lives of men and women, are of modern development or peculiar to his own time or race, let him study the human nature of the Sixteenth century, as exemplified in these “pictures of the Indians inhabiting the Province of Florida, first drawn from the life, on the spot, by Jacques Le Moyne.

Well did the French artist, who came to Florida with the Huguenots, fulfil the mission which had been entrusted to him. In his enduring delineations of the New World his own name lives to-day.



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FROM PHOTOGRAPH BY HAVENS, JACKSONVILLE.

THE OLD CITY GATEWAY—ST. AUGUSTINE.





FROM PHOTOGRAPH BY HAVENS, JACKSONVILLE.

ST. GEORGE STREET—ST. AUGUSTINE.





FROM PHOTOGRAPH BY HAVENS, JACKSONVILLE.

CHARLOTTE STREET—ST. AUGUSTINE.

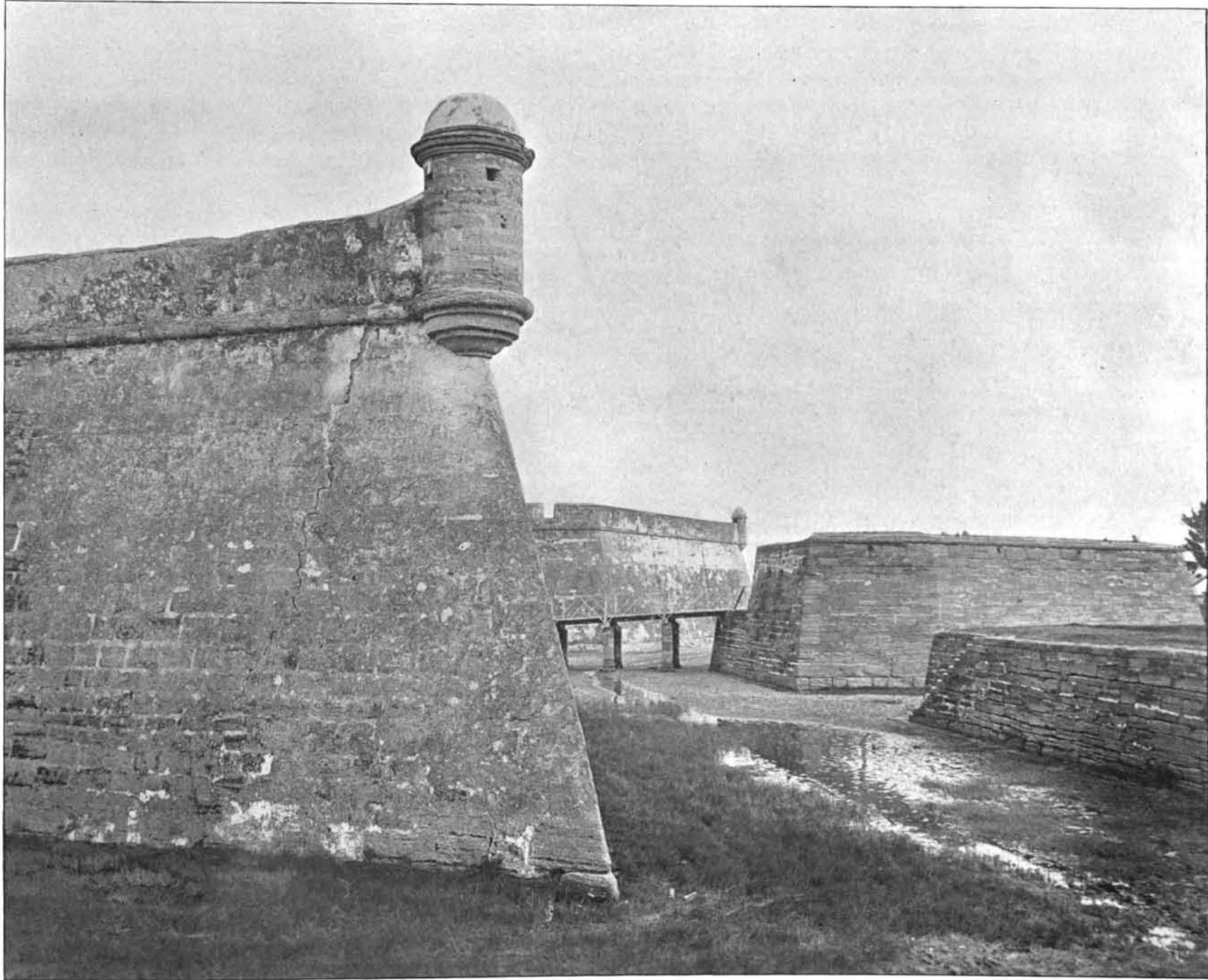




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OLD FORT MARION—ST. AUGUSTINE.





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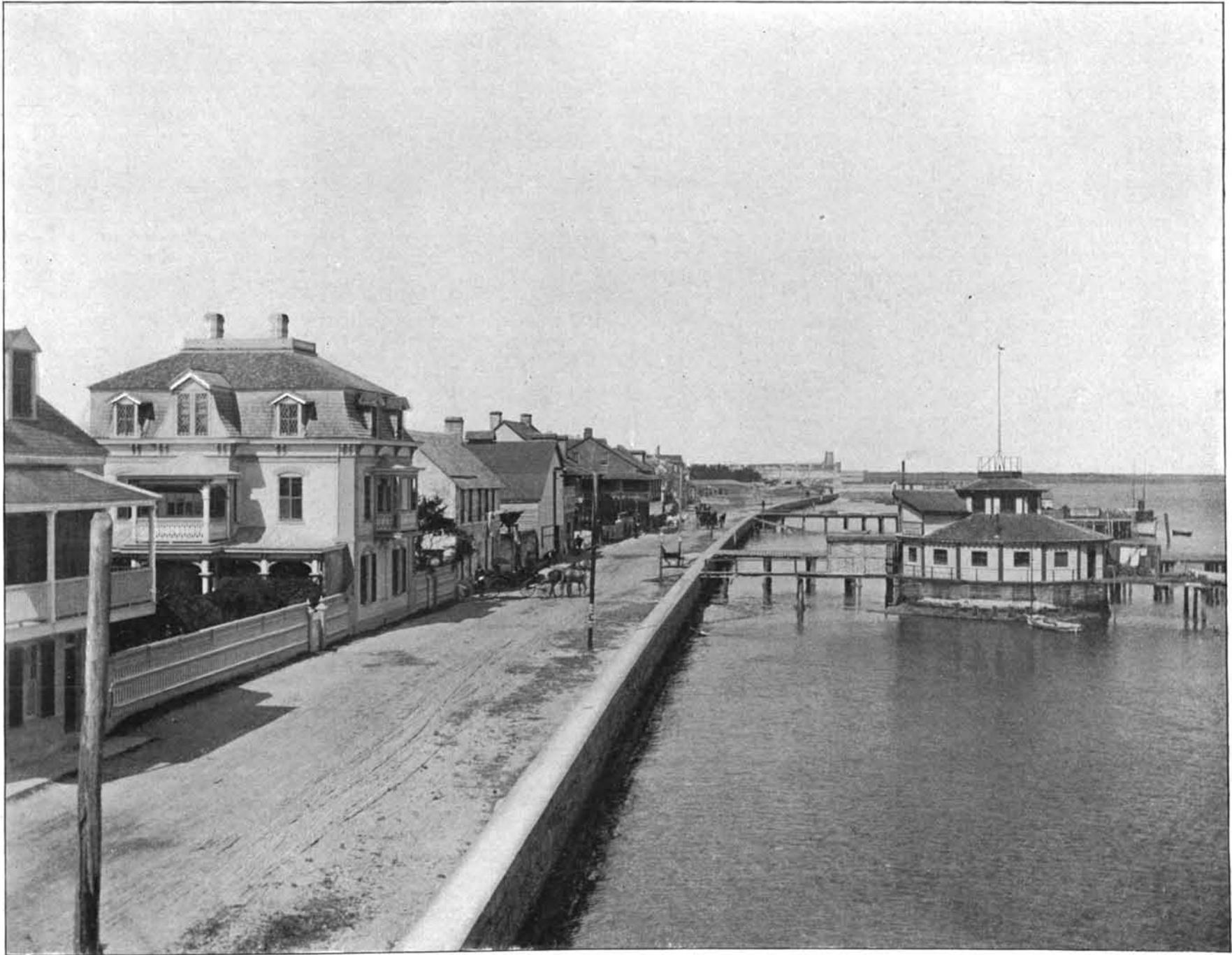




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THE COURT OF FORT MARION—ST. AUGUSTINE.





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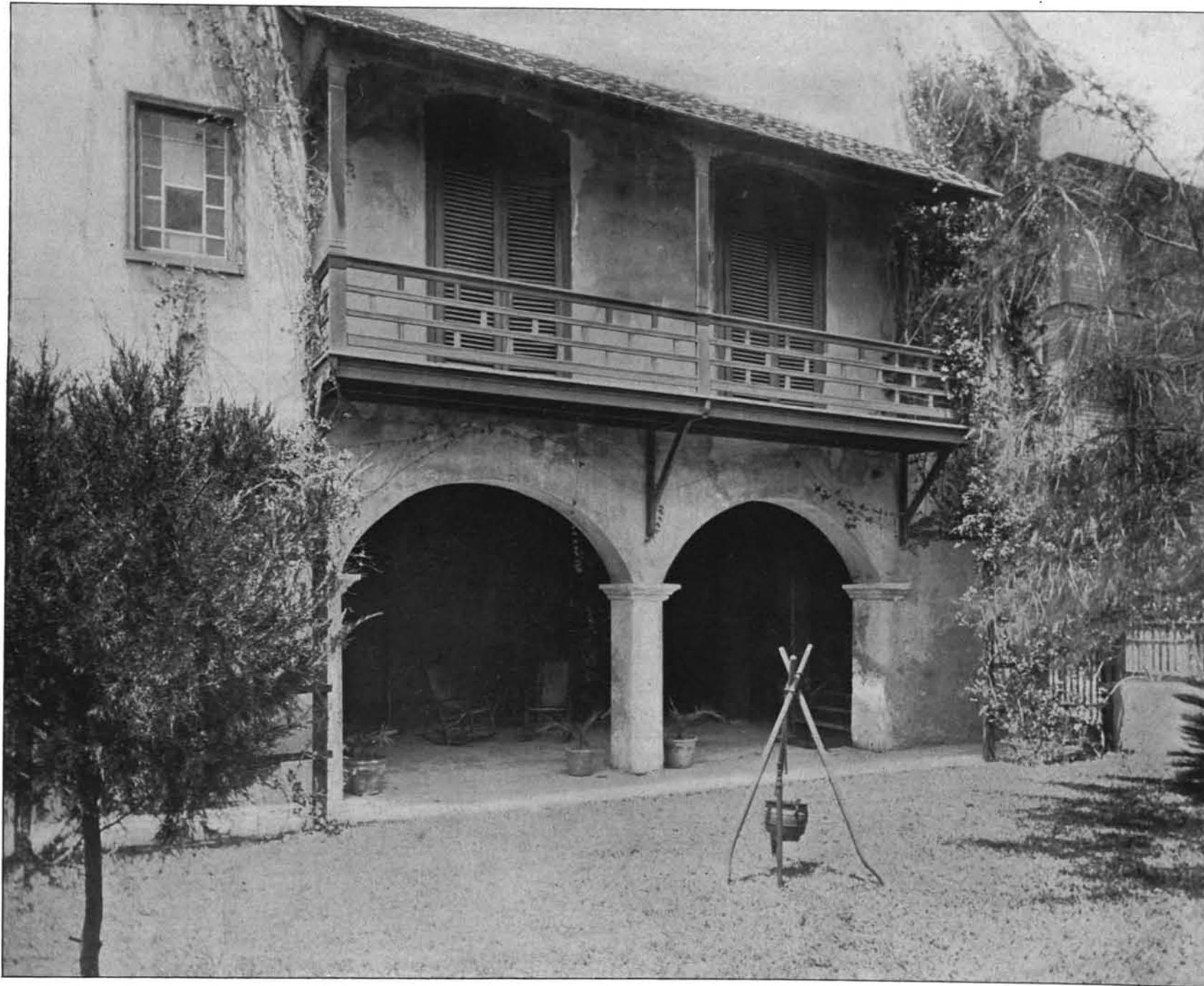




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THE OLD CATHEDRAL—ST. AUGUSTINE.

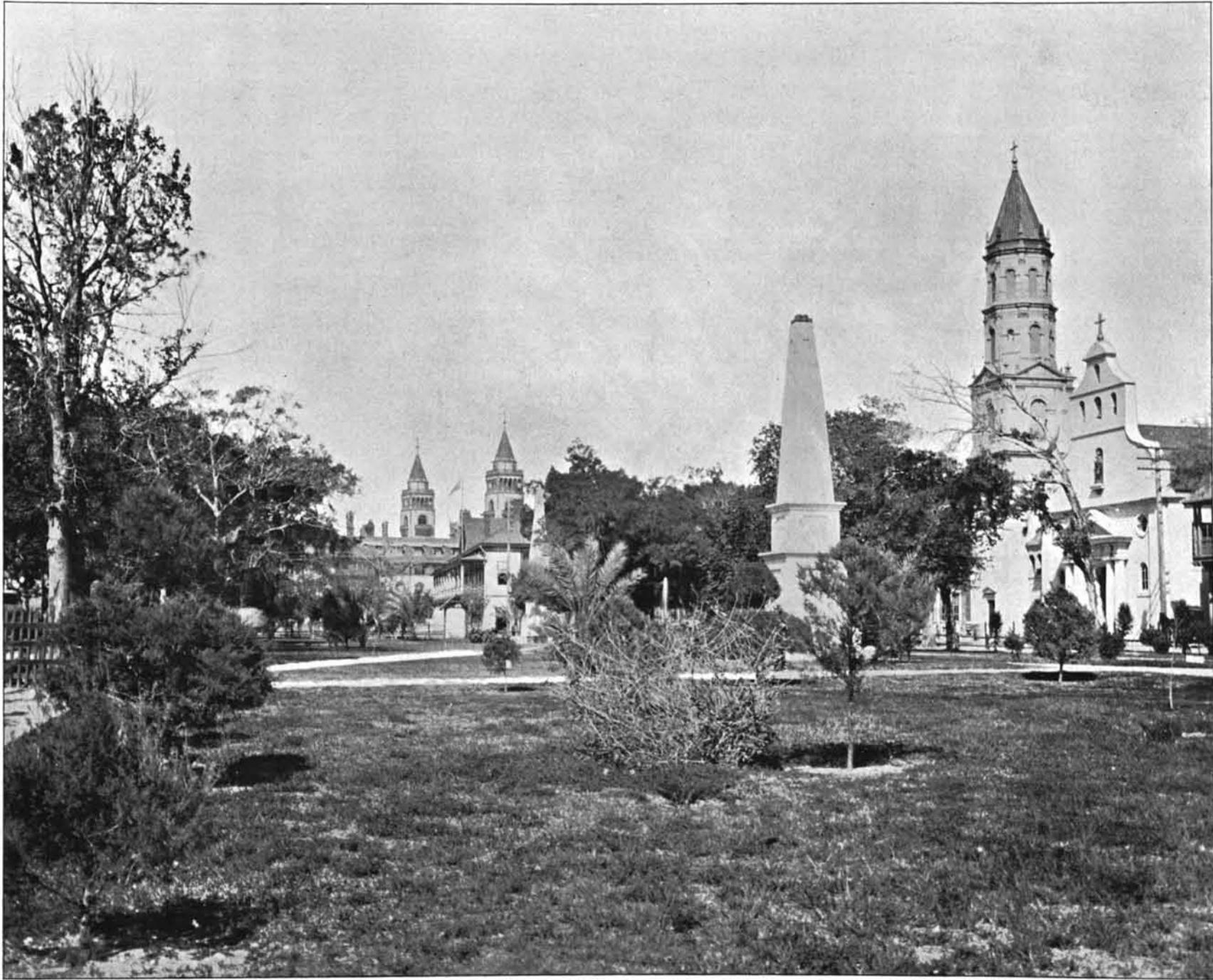




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OLD SPANISH HOUSE—ST. AUGUSTINE.





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THE PLAZA—ST. AUGUSTINE.





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AN APRIL MORNING.

II





FROM PHOTOGRAPH BY JACKSON, DENVER.

THE PRESBYTERIAN MEMORIAL CHURCH—ST. AUGUSTINE.





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THE PONCE DE LEON—ST. AUGUSTINE.

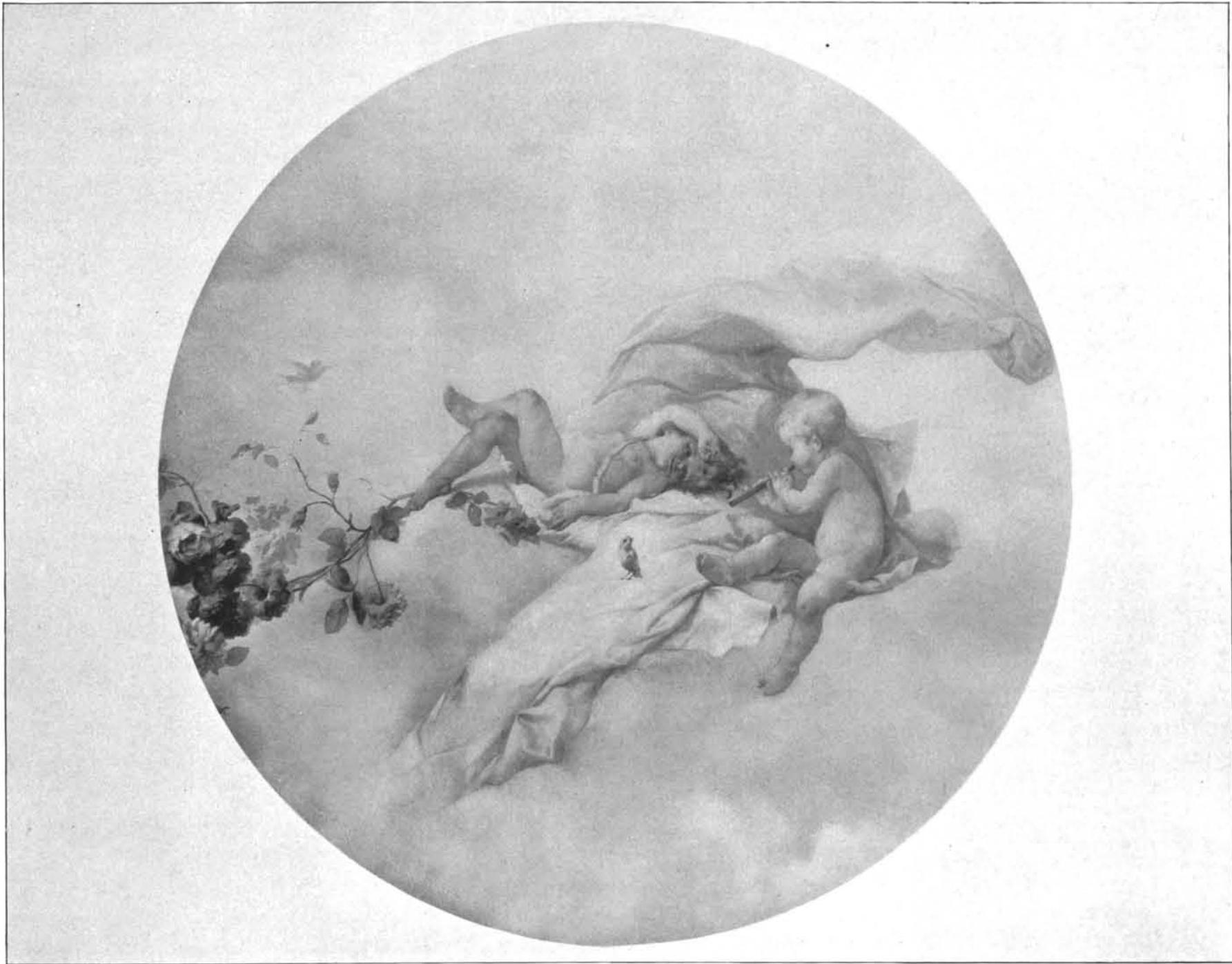




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COURT OF THE PONCE DE LEON—ST. AUGUSTINE.

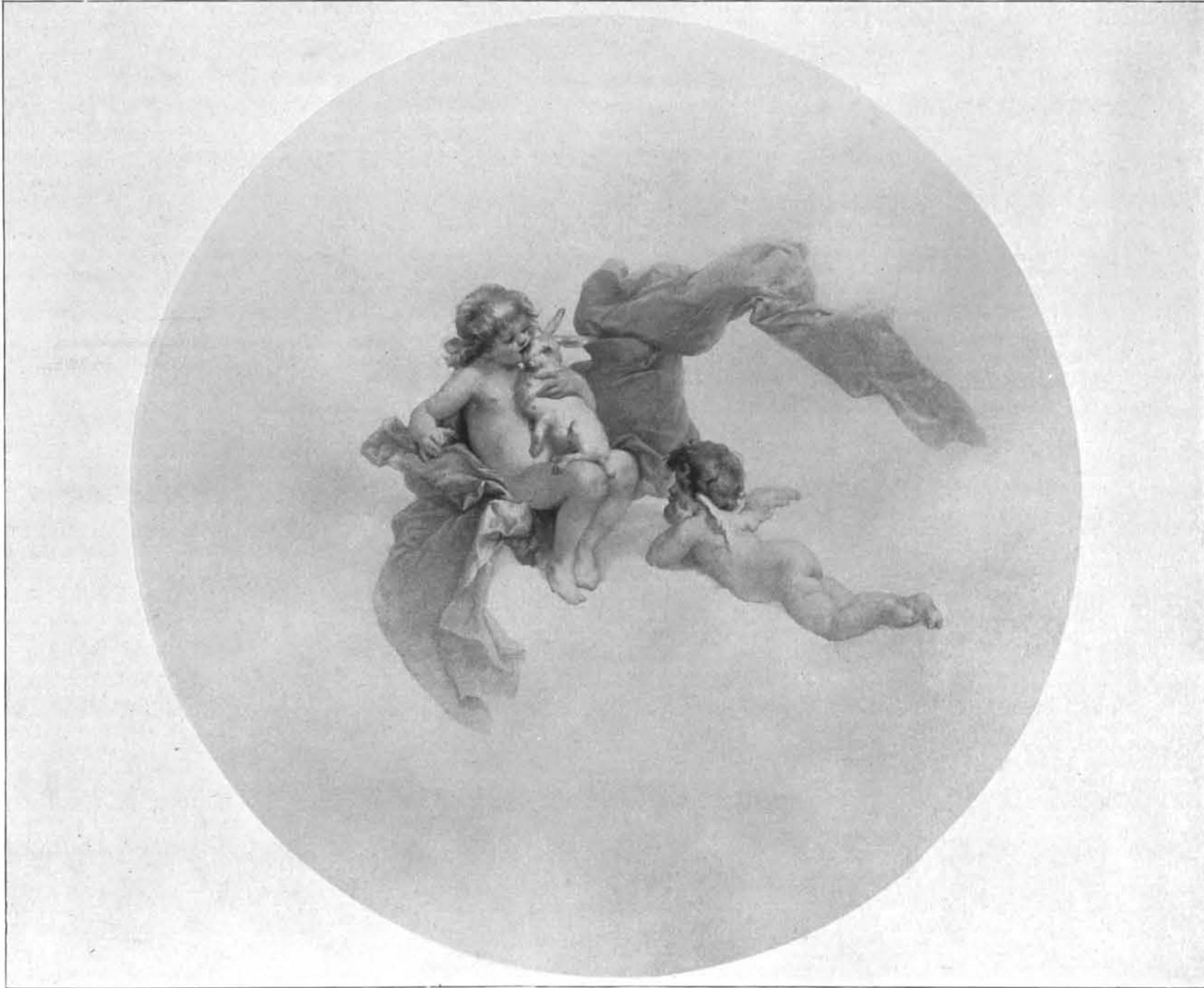




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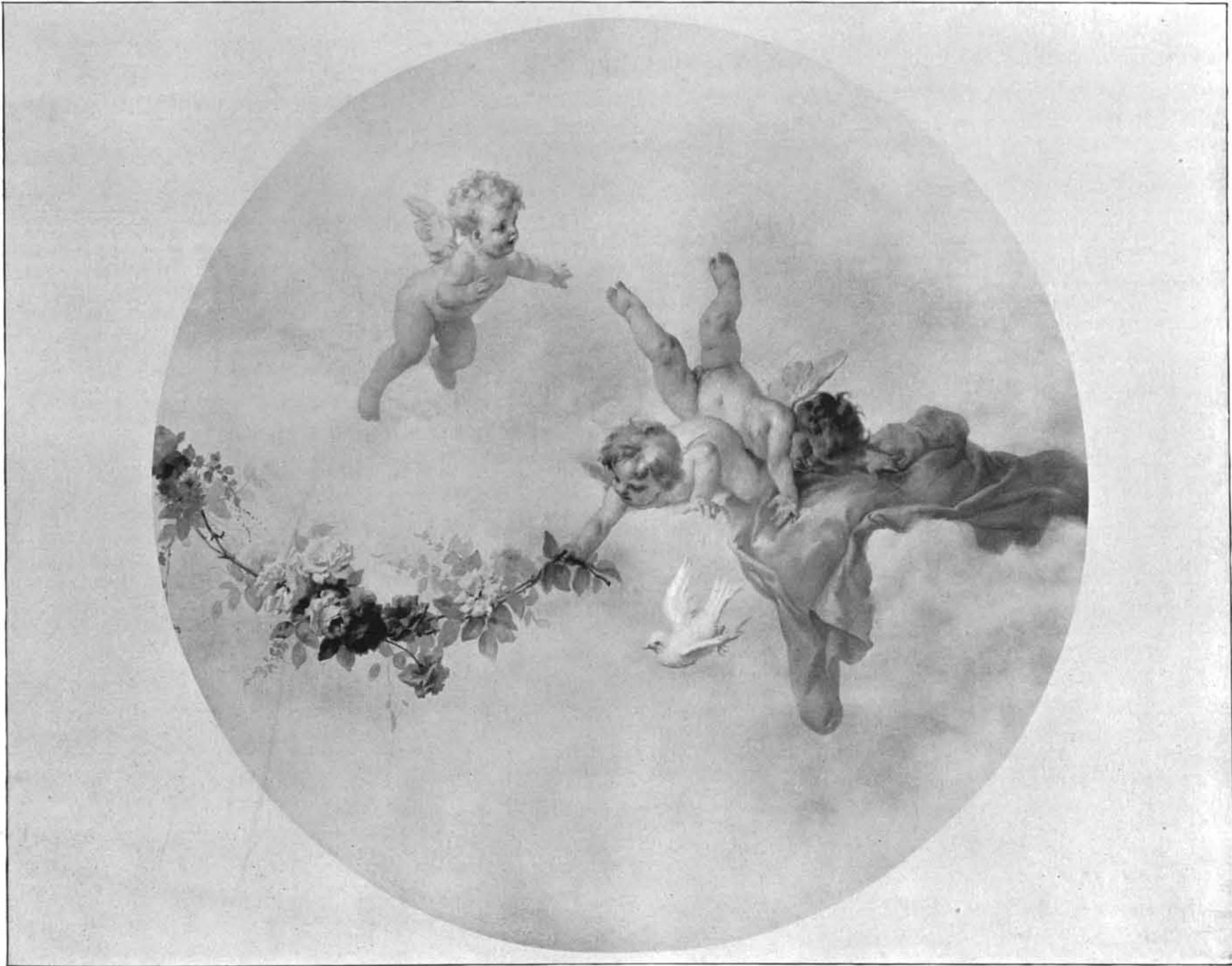




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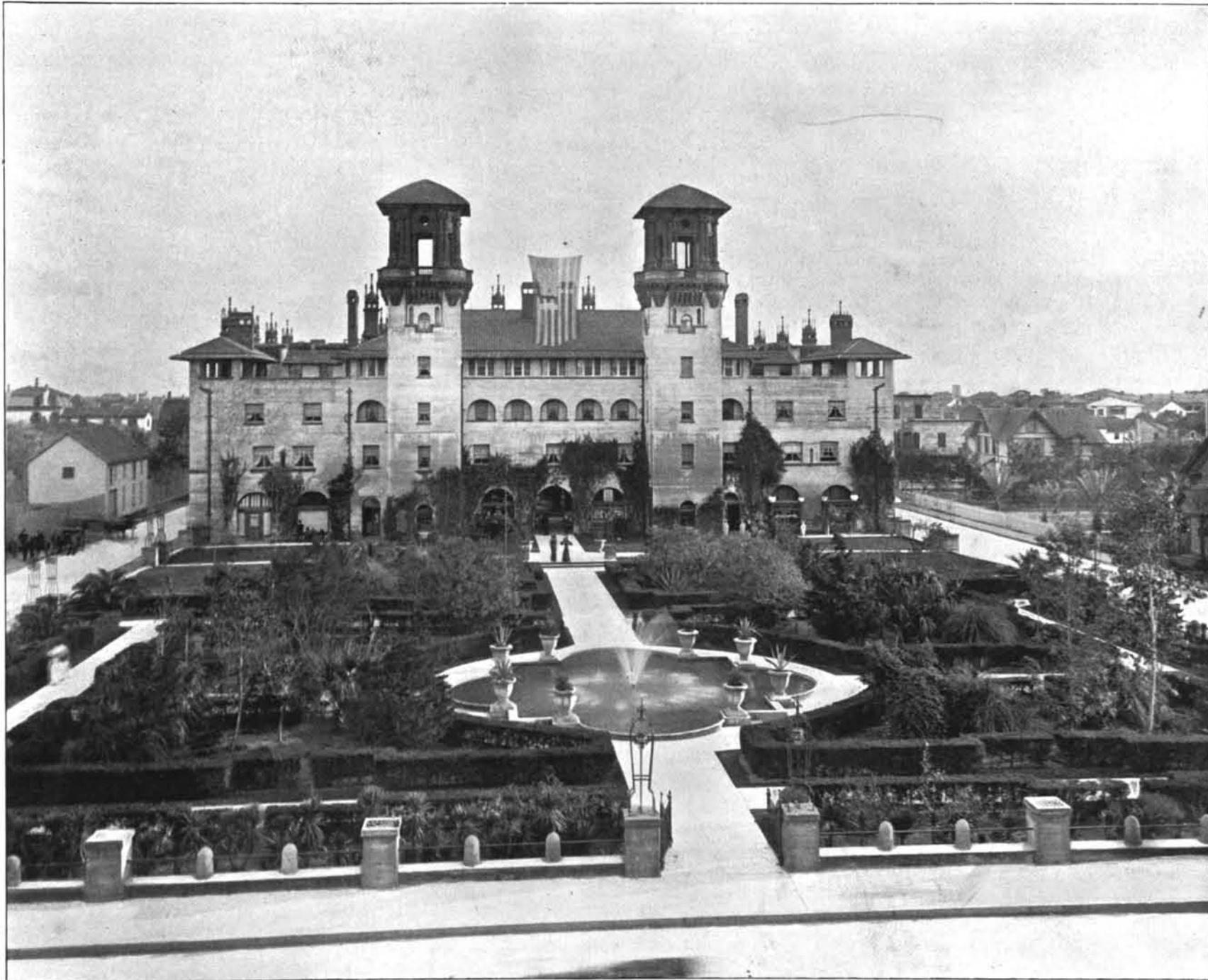




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THE CORDOVA—ST. AUGUSTINE.





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THE ORMOND—ORMOND-ON-THE-HALIFAX.





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THE ORMOND BEACH—BATHING IN FEBRUARY.





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A DRIVE AT ORMOND.





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HOTEL INDIAN RIVER—ROCKLEDGE.





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SHORE OF INDIAN RIVER AT ROCKLEDGE.





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THE WALK AT ROCKLEDGE.

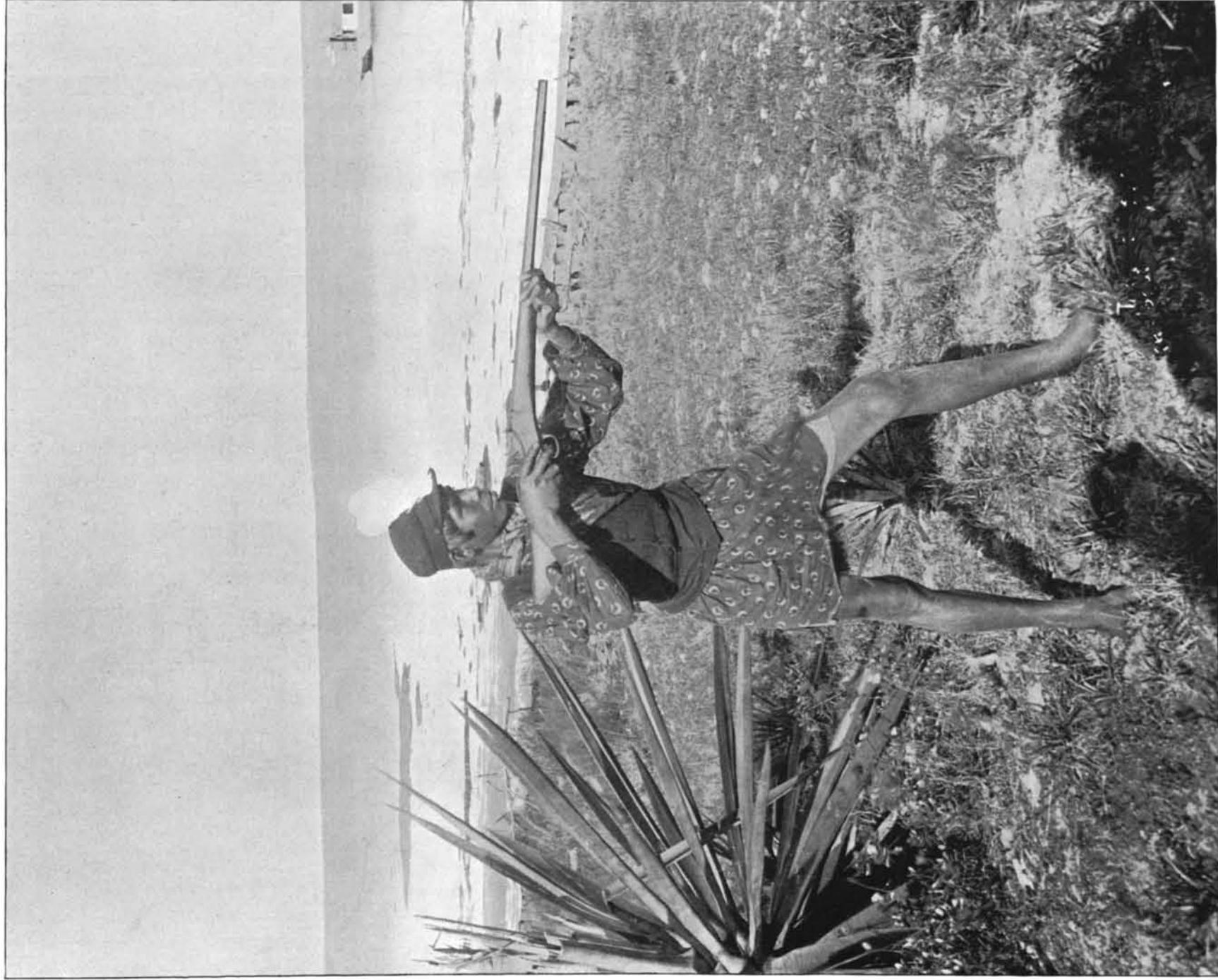




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A FIELD OF PINEAPPLES—INDIAN RIVER.





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TALLAHASSEE, A SEMINOLE INDIAN.





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GROVE OF COCOANUT PALMS—SHORE OF LAKE WORTH.

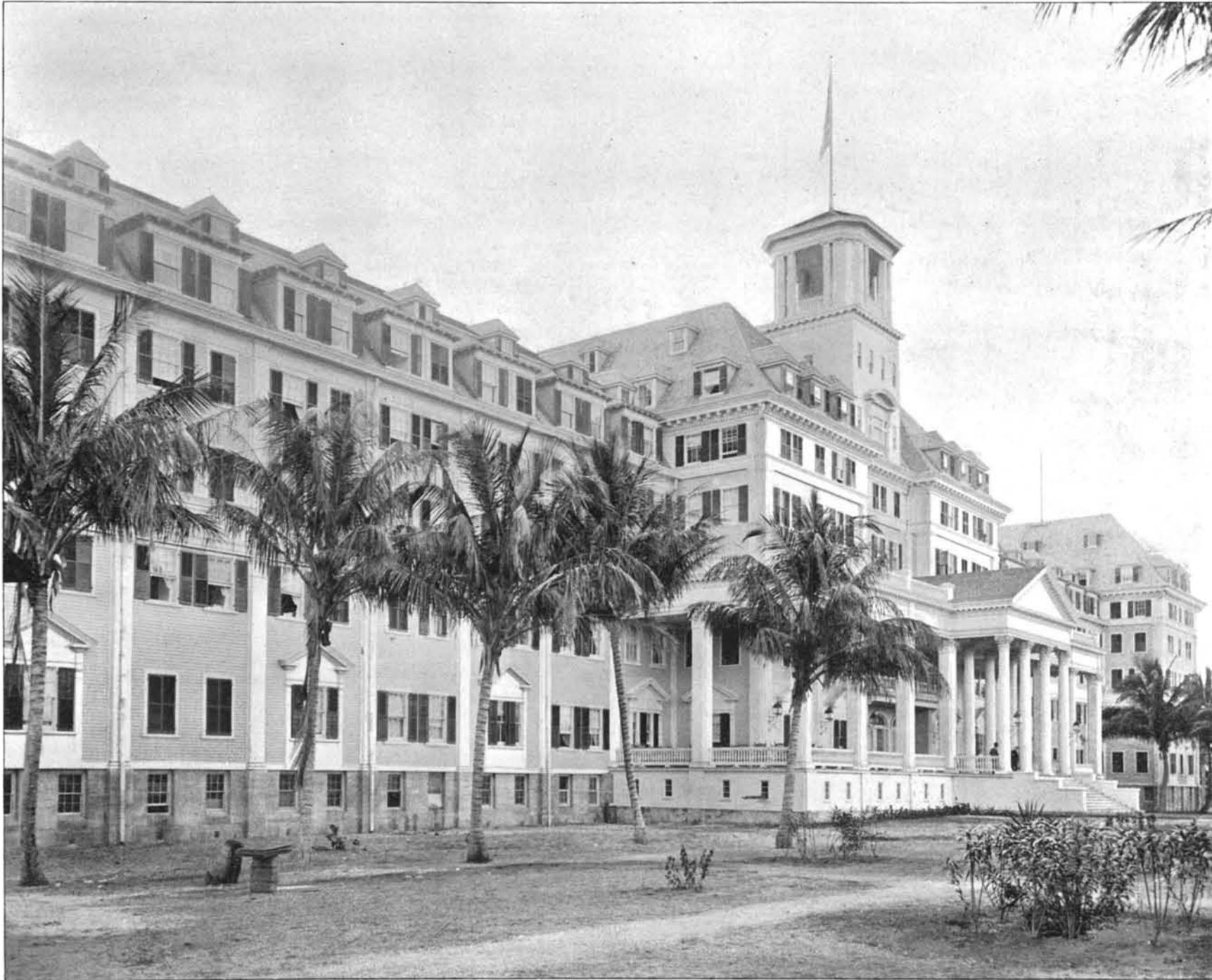




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RUBBER TREE—PALM BEACH.





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THE ROYAL POINCIANA—PALM BEACH.





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PALM BEACH—LAKE WORTH.





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THE TAMPA BAY HOTEL—TAMPA.





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THE OCKLAWAHA RIVER.





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ON THE OCKLAWAHA.





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SHORES OF THE ST. JOHNS.





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IN AN ORANGE GROVE.





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MY OLD CABIN HOME.

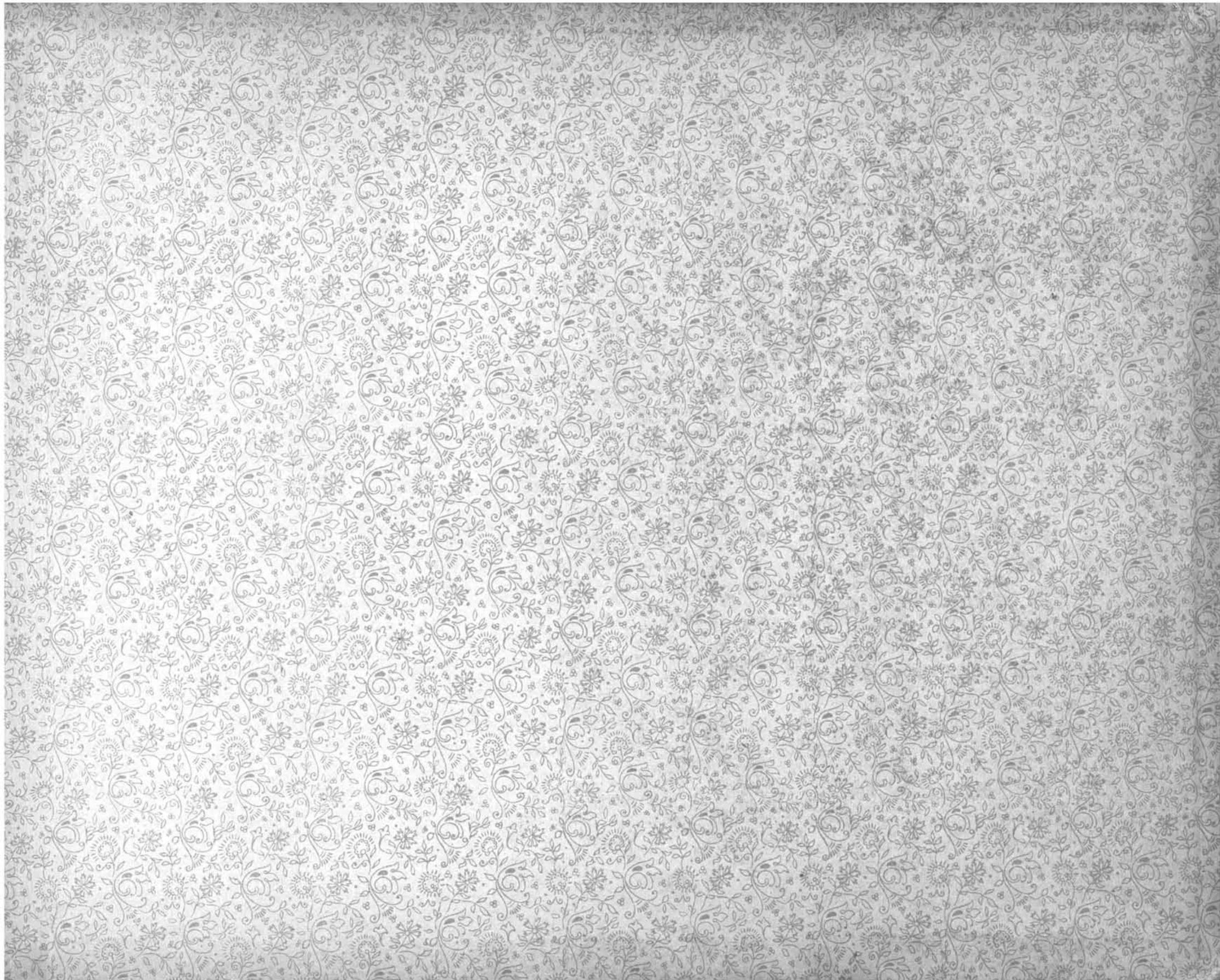




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THE CRACKER'S HOME.





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