

CHAPTER 2  
THE HOPEWELL HORIZON AND NATIVE FLORIDA ART

Two Florida Art Trajectories

Contact with Hopewellian artists and art work inspired two distinctive artistic and cultural traditions in Florida. To the north, Weeden Island artists built on the base of Hopewellian ceramics originally introduced in the Vent and Green Point complexes. To the south, Glades artists adopted Hopewellian animal symbolism from effigy pipes and plummets to create a host of animal images in antler, bone and wood. This common origin, coupled with geographic proximity, helps explain convergences and correspondences in Weeden Island and Glades arts. This chapter focuses on the Florida Hopewell horizon styles and symbol systems that produce a platform for these later traditions or trajectories. A major distinction between the two traditions lies in the parochial character of Glades artists, who cling to the earlier media of wood and bone, with Weeden Island artists largely abandon the earliest substrate and develop techniques of ceramic modeling and incising. What unites the Weeden Island and Glades traditions are shared art and symbol systems based on the patterns introduced during the Hopewell horizon.

The close of the era of fiber-tempered ceramics, circa 500 B.C., finds a period of several hundred years during which the arts of Florida are influenced by the Hopewellian styles of the Ohio Valley. Temporally the Hopewell climax is usually dated to A.D. 200-300. Geographically many neighboring states have expressions of Hopewellian art, including Marksville in Louisiana; Porter in Alabama; Mandeville and Swift Creek in Georgia; Copena in the mid-South; and Candy Creek in Tennessee and North Carolina (Griffin 1967; Gibson 1970; Walthall 1975; Kellar et al. 1962; Chapman and Keel 1979). Within Florida Hopewellian-influenced sites are primarily known from the panhandle, but occur well into the peninsula on both coasts. Figure 2-1 illustrates Florida Hopewell sites discussed in this chapter. The varied expressions of the Hopewellian phenomena are related by similar mortuary patterns and exotic exchange goods (Seeman 1979b; Caldwell 1964). This chapter explores primary expressions of this Hopewellian art, including locally made and imported ceramics, as well as copper work and effigy plummet forms. This exotic art represents an important horizon in the ancient art of Florida, providing a substratum for much of the forms and images found in the styles that follow. The thematic studies presented in the following chapters often begin with objects of the Florida Hopewell.

#### Yent and Green Point Complexes

Moore (1895:509, 1907a:422) was one of the first to recognize the similarities between artifacts of Florida sites and those of the Ohio Valley and Midwest. Many of Florida sites contained copper artifacts, galena (native lead), rock crystal, meteoric iron, and other non-local ceramic items linking them to the Hopewellian cultures. Further recognition of these similarities can be found in Greenman (1938), Caldwell (1958), Willey (1945, 1948a, 1948b, 1948c, 1949a), McMichael (1964), Ruhl (1981), and most notably, Sears (1962a). Sears (1962a) provides the most extensive treatment of what he calls the Yent and Green Point complexes, essentially Florida Gulf Coast Hopewell, other Hopewellian manifestations in Florida are unnamed.

These complexes are conceived of as mortuary and ceremonial overlays upon the local Deptford and Santa Rosa/Swift Creek cultures, each with a varying degree of Hopewellian influence. Artifacts typifying Yent and Green Point include exotic goods, as well as unusual locally produced objects. McMichael (1964) has argued that Yent and Green Point should be subsumed under the rubric of Crystal River Complex. All writers have acknowledged that this phenomenon has an extralocal source, with many of the defining artifacts being foreign. For example, the vessels described in the Crystal River series are constructed from micaceous clay and were not likely to have been made at the