

CHAPTER 7
LATE GLADES TRADITION ART

The objects discussed below are those on which Goggin based his original concept of the "Glades Cult phase B".

All have varying relationships with Mississippian material culture, and many have direct analogs in the SECC. Safety Harbor pottery is the end of the ceramic continuum begun during the Hopewell horizon and climaxing in the fine work of Weeden Island potters. As with earlier sacred pottery, many Safety Harbor vessels were used ritually--often mutilated--before being placed in graves or mound caches.

The mutilation suggests several stages of use prior to interment, including a time shortly after production when the vessel may have been used in its original form, to other periods when broken out bases or modified necks allowed for use in another fashion. In cases where effigy adornos were present, these are often broken away from the vessel and reused as pendants--providing a link between the ancient form of personal animal amulets and the Mississippian-related pottery tradition.

I have also included three styles of decorative bone carving, which appear to be additional local Mississippian-related expressions. The most local of these carving styles appears to be a southeastern Florida use of Safety Harbor

designs, and may be an attempt to reinterpret the exotic motifs in a familiar medium and form. This may also indicate that the Safety Harbor designs have a zoomorphic element, as Glades artists feel it is acceptable to transfer these designs to media traditionally associated with carvings of animals. Interestingly, another of these bone artifact styles has an origin in featherwork and plaitwork, both industries which have royal connotations in other parts of the Americas (Robicsek 1975). These carvings may be an attempt to supplant earlier naturalistic carvings with gaudier pieces that would appear more obvious on one's person. Often these bone artifacts are tenoned, and possibly designed as feather holders--certainly a more distinctive form of personal adornment than the small bone animal carvings.

The wooden idols, a distinctive aspect of Goggin's "Glades Cult," are an unusual addition to Glades art, with little precedence for human imagery earlier in the tradition. The inspiration for these carvings, which form a cohesive style unit, are likely from Weeden Island and Florida Mississippian-related cultures, since the ideographic content is exclusively male, and the form suggests the ancestor idols known from non-Florida Mississippian centers.

Mississippian Horizon

Mississippian influences have long been recognized in both northwestern and northeastern Florida. Moore (1894, 1895; Goggin 1952) excavated a number of mounds within the St. Johns River basin that contained repoussé copper items, probably produced at other Mississippian centers and traded to the elites of the river mounds. The people of the area also constructed temple mounds, and followed the rituals of purification involved in building mounds and burying the dead. The Fort Walton and Pensacola cultures of Florida's panhandle also had extensive ties with other Mississippian centers, as reflected in pottery forms and designs (Willey 1949a). Jones (1994) and Payne (1994) have documented the mounds and artifacts of the Lake Jackson site, a major Mississippian center in Leon County. Salvage excavations in Mound 3 produced high status interments with repoussé copper ornaments, including the classic SECC "hawk-dancer" plates; artifacts carved of exotic stone; Spaghetti-style shell gorgets; and a host of other high status goods (Jones 1982, 1994). Ceramics of the Fort Walton and Pensacola series are distinctively Mississippian, exhibiting the classic symbolism of the SECC (Willey and Woodbury 1942; Willey 1949a). Safety Harbor, on the other hand, is an amalgam of Weeden Island and Mississippian vessel forms and decorative techniques.