

## CHAPTER 8 TERMINAL GLADES TRADITION

The artifacts recovered or reworked from Spanish shipwreck materials and placed with burials dating to the Glades IIc period represent a final expression of the Glades tradition. Interestingly, these materials are of a personal nature, and appear to represent a synthesis of personal and corporate forms known in earlier eras. For example, metal ceremonial tablets are a distinctive artifact of this terminal phase. These small pendants probably have their origin in the duckbill plummets of the Hopewellian horizon, though recall their large analogs in wood at Key Marco. The small metal form suggests some change in the relationship of these objects to their makers and users, possibly reminiscent of the earlier stone and bone examples described in Chapters 2 and 4.

A considerable portion of this material is basically Spanish jewelry, or precious metals stolen by the Spanish from Middle and South American Indians and reworked into native arts. In some cases objects manufactured by Mesoamerican or South American artisans are recovered from contact era contexts in Florida, suggesting that these items remained unaltered by the Spanish or Florida Natives.

As with previous manifestations of Glades tradition art, examples of the late phase arts are known from the St. Johns River basin and the region around Tampa Bay. Figure 8-1 illustrates major terminal Glades tradition sites discussed here.

#### Culture Contact and Culture Change

Following initial contact with Europeans in the early 16th century, the natives of southern and eastern Florida experienced a dramatic decline in population (Sturtevant 1962; Dobyns 1983). Some two hundred fifty years later the cultural patterns documented in this study had vanished from the landscape. Sturtevant (1978) discusses the departure of the last of the southern Florida tribes following transfer of Florida to British rule, and Milanich (1995) mentions records of some of these expatriates in Cuba during the late 18th century. It is possible that remaining natives were assimilated into immigrating Creek groups who eventually became the Seminole and Miccosukee (Swanton 1922: 344; Neill 1955). Shifts in social, political, religious, and economic institutions accompanied the population decline and intrusion of European and neighboring aboriginal groups. The Spanish and European presence was accompanied by an introduction of trade goods and shipwreck cargoes, including glass beads, iron implements, silver, gold, and other exotic metals. Much of the precious metal was of Middle or South American origin. Despite the extraordinary changes

occurring in the lives of the Florida natives, artistic traditions were maintained and transformed, incorporating the introduced metals and other foreign materials.

Leader (1985) has made a technological study of the metalwork recovered from contact era burials at Fort Center. Microscopic, xeroradiographic and replication analyses demonstrate the aboriginal manufacture of much of the metal ornaments described below. Presumably Leader's conclusions can be extended to include most terminal phase metalwork. Native artists not only made cut-outs with repoussé decoration, but also used techniques of groundstone and shell tool production to rework heavy cast metals, as well as casting small objects like beads.

Regarding the tenacity of native cultural and artistic patterns following contact, the Florida example is not unique. King (1986) discusses several situations in which European contact led to changes and additions in artistic traditions. Western, northeastern, and plains Indian groups that obtained large quantities of metals each experienced different changes in clothing, decorative, and artistic styles. King (1986:80) illustrates a series of European silver crosses reworked by Kiowa artists to reflect native iconography and symbolism. Brain (1988:405) describes reworked or "innovative" artifacts manufactured from European goods by the Tunica of Louisiana. One particularly innovative form is the glass pendants cast from ground and