

## CHAPTER 9 DISCUSSION AND CONCLUSION

This study has covered the visual arts of a broad geographic and temporal range. Each chapter presented information on significant styles or case studies. This final chapter explores some of the basic patterns and structures of the art and symbol systems introduced above. Some questions are raised for further consideration, and the questions posed in Chapter 1 are evaluated.

### Periodicity in Peninsular Art

As Kubler (1970, 1987) notes, periodicity is the most difficult aspect of stylistic systems to define. Periods should reflect cycles of innovation, production, and return. Many of the stylistic divisions examined in this study have aspects that extend well into the future, and are clearly related to what was in the past.

### Pre-Glades Traditions

Prior to involvement with Hopewellian exchange systems and symbol systems, much of the Florida peninsula was characterized by two distinct decorative traditions. The earliest tradition is composed of bone and antler artifacts with carved and incised geometric designs, possibly related to rattlesnake or serpent imagery (Wheeler 1992c, 1994).

The second tradition includes a broader repertoire of

incised designs on bone and ceramics (Jahn and Bullen 1978; Wheeler 1994). This carving and ornamentation of bone, and probably wood, forms the cornerstone of what follows in subsequent phases.

#### Incipient Glades Tradition

The incipient tradition consists of those arts directly imported to Florida from Hopewellian centers, or modeled after these extralocal objects. This is an important addition of forms and designs to the Florida corpus. The Hopewellian Yent and Green Point complexes provide a stimulus for two major artistic trajectories, Weeden Island and the Glades tradition. The zoomorphic designs incised on Yent and Crystal River pottery develop into the well-integrated animal effigy vessels of Weeden Island. On the other hand, the small bird and duckbill effigy pendants most influence the later arts of the Glades tradition. The avian form develops into a number of styles, but remains a constant well into the contact era..

#### Early Glades Tradition

The early phase styles represent arts that emerge from the synthesis of pre-Glades tradition and Hopewellian forms and designs. As noted above, the realistic animal sculptures of exotic stone most influenced early phase artists. Small bone carvings found throughout eastern and southern Florida, as well as the large wood mortuary carvings of Fort Center represent two styles of the early

Glades tradition. The small bone carvings remain most true to the original Hopewellian intent of diminutive, realistic personal images. Hopewellian pipes are surmounted by bird or animal forms that face the smoker, suggesting a special relationship between animal and human. Some of this relationship is expressed in the small size of Florida bone carvings, as well as similar choices of animals. The Fort Center carvings also maintain the realism and mortuary function of the Hopewellian sculptures, but shift toward a larger scale. This phenomenon suggests some form of corporate ritual in which the effigies functioned. Parallels to the Fort Center carvings also are found in the mortuary contexts of Weeden Island pedestaled ceramic effigies.

#### "Developed" Glades Tradition

The term "developed" is used to refer to Glades tradition manifestations at Key Marco, as well as some related material from Belle Glade and Tick Island. In many ways the carvings of the developed Glades tradition are like those of the early tradition. Attention to detail, fine carving and painting create the same realistic forms found in the early tradition arts. Key Marco gives a special glimpse into the types of ritual paraphernalia associated with non-mortuary, non-secular aspects of the tradition. Clearly all aspects of the ceremonial and decorative arts of southern Florida were inspired by animal forms. What