BEFORE AND AFTER 1565

A PARTICIPATORY EXPLORATION OF ST. AUGUSTINE’S NATIVE AMERICAN HISTORY

A PROJECT BY HARRELL FLETCHER
August 31–October 19, 2012
Crisp-Ellert Art Museum
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Black Drink is a tea made from the dried leaves of Yaupon Holly (Ilex vomitoria). In its original preparation, it was made by immediately roasting the leaves after picking to ensure the highest concentrate of caffeine. The leaves were dry roasted over a low flame in a clay or ceramic pot, and then steeped in water until the tea was dark brown or black in color. This was then traditionally served in shell cups.

Black Drink was possibly the most important drink of the Native Southeastern tribes. Not only was it revered in ceremonies and rituals, but was also consumed socially and in everyday life, similar to the way that coffee is consumed today. As the Latin name suggests, Yaupon Holly was thought to make you vomit; although as research has determined, drinking Black Drink has no emetic properties. Other Southeastern tribes did use Black Drink in purging and purification rituals, where a large amount of concentrated Black Drink was ingested along with additional unknown substances in order to attain the desired effect. This knowledge, and its unattractive Latin name, may have contributed to the decline of Yaupon Holly Black Drink in the Nineteenth Century. Despite the abundance of Yaupon Holly in the Southeast as well as the high amount of antioxidant compounds that have been found in its foliage, its unmarketable history, and the increase of coffee in North America has since wiped out its existence as a deeply significant part of Southeastern culture.

James Calvert Smith has been variously described as being born in 1858 or 1859 or 1860. Unfortunately there is not a lot known about his early life. What is known is that he was born in Sussex, Florida, part of Mississippi and spent the early part of his life there. At the age of seven he and his family visited St. Augustine. They visited Fort Marion and the imprisoned Native Americans. He made several sketches of the fort on that visit. Little is known of his early career. At age 11 he worked as an assistant switchboard engineer for the New York Telephone Company. He must have continued to draw and refine his art and in 1879 became the political cartoonist of the Florida Times-Union newspaper. He worked for the paper until 1909 when he resigned to move and work in New York City. He provided artwork to Life, Judge and Harper’s magazines as well as some covers for the Saturday Evening Post. He became a staff artist for Life where he worked with Charles Dana Gibson and Norman Rockwell.

He continued to paint and his work was reported to be in the collections of the New York Museum of Modern Art. He continued to paint and his work was reported to be in the collections of the Library of Congress and the New York Museum of Modern Art.

Many of his paintings dealt with historical subjects including several based on his remembrances of his trip to see the Native Americans imprisoned in Fort Marion. Smith passed away on January 11, 1946, in Daytona Beach.

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BLACK DRINK

TARA STEPHENS, FLAGLER ART STUDENT

JOSEPH CALVERT SMITH

BOB NAVROCKI, CHIEF LIBRARIAN, SAINT AUGUSTINE HISTORICAL SOCIETY RESEARCH LIBRARY
CASTILLO DE SAN MARCOS

BETH MANYCUMBER

The Spanish first began construction of the Castillo de San Marcos in 1543 with the intent of keeping pirates and rival European powers out. However, on three separate occasions during the 17th century, the United States government utilized the coropine fort as a means to keep Native American prisoners isolated, as punishment for refusing to settle on reservations.

The first imprisonment occurred in 1817 as a result of the Second Florida War (or Second Seminole War). The Seminoles fiercely resisted the army's attempts to enforce President Van Buren's Indian Removal policy in Florida, which was about confiscating Indian lands, and also attempting to appease white slave owners in the South, who were angered that runaway slaves continued to find refuge among the Seminoles. Two years into the war, Osceola, a leader amongst the Seminoles and an implacable upholder of Removal, was captured, along with 94 others, by treasure, under a flag of truce. Some of these captives were locked up in the fort, then known as Fort Marion, though Osceola was quickly transferred to Fort Moultrie in Charleston, where he died of disease. Some of the Fort Marion prisoners also died from disease. Less than a month after arriving here, twenty Seminoles, including Osceola's son, Wild Cat, escaped to continue carrying out guerilla-style attacks on the U.S. army for the remainder of the war.

The second imprisonment period, which lasted from 1848 through 1888, began when Lawman Richard Henry Pratt ascended twenty-two shackled Choctaw, Caddo, Chickasaw, and Apache prisoners to Fort Marion following the Buffalo War. Pratt hoped to "civilize" his prisoners and prepare them for life in white culture by instructing them in vocational trade. He also wanted to treat the women respectfully, as well as classes in English grammar, mathematics, civics, geography and penmanship. Pratt hired them out as gang laborers in low-skilled occupations around town, where they milked cows, picked and packed cotton, and were allowed to keep the money they earned. They also received money by selling ledger books of their drawings to the many Floridian tourists. The ledger drawings were made with watercolors or colored pencils, and depicted traditional scenes of Native American life and culture, as well as depictions of their experiences in St Augustine. Although made in books, sometimes pages were removed and sold individually.

Pratt and members of the St Augustine community were very satisfied with the results of his acculturation experiment, and many aspects of the Native American's life at Fort Marion wound up being later-featured at Pratt's Carlisle School for Indians in Carlisle, Pennsylvania. Yet, throughout this period, there were always signs of resistance that illustrate assimilation was never fully realized. Some resistance was rather subtle, but there was blatant resistance, as well, such as heated arguments and occasional acts of outright resistance. There was always the suspicion that some plot might be afoot, and acting on a hunch in the spring of 1887, Pratt and an interpreter named George Fox uncovered a plot amongst the Kiowas to escape and make their way back home to their people. Pratt prevented the escape by assuring the interpreters and placing them in solitary confinement, and restricting the other prisoners' liberties around town. In 1891, the U.S. government determined that the Indians under Pratt's command could be released. In the three years of their incarceration at Fort Marion, none of the prisoners had died (and one more had died en route); twenty-two remained in the East to receive further education and the other forty returned home to an altered way of life on the Plains.

Less than a year later, U.S. authorities rounded up 385 Chiricahua Apache men, women and children, including the famous Geronimo, as part of forced removal efforts in New Mexico and Arizona. Many of the children were forcibly separated from their parents and sent to the Carlisle School for Indian Boys to be indoctrinated in a white acculturation efforts, while the rest of the captives were sent by train to Florida. The long journey was made in deplorable conditions; the only reprieve from the heat and the stench came when the train stopped at various points to allow a chance to graze at the Indians. These Apache were ultimately imprisoned at different places—Geronimo and some others went further south to be imprisoned at Fort Sill; about 75 Apache were imprisoned at Fort Marion, although more would come later.

Soon after arriving here, the army took some of the men and older boys to a nearby island and left them with fishing tackle, with the expectation that they would catch and cook fish for themselves and the other fish would continue to be a minatory in the prisoner's notions for the duration of their stay here, despite tides against eating fish in Apache culture. Like the other two imprisonment periods, sickness and death marked the Apache's time spent here, with 12 of the prisoners ultimately dying of tuberculosis. Yet persistence and resistance was also part of prisoner life; the Apache carved traditional pictures of fire dances into the walls of their prison rooms, which you can still see today if you visit the fort. They made fires to cook their rations over, to make the taste more familiar, and at least a few escaped. After two years of imprisonment at Fort Marion, the Apache were moved to other forts out west, and finally to reservations in the beginning of the twentieth century.

The imprisonment of Native Americans at Fort Marion was thus officially over, though each group imprisoned here returned to an altered freedom and a different American landscape from which they came.
THE MESTIZAJE, MARIA DE LA CRUZ AND NATIVE AMERICAN ASSIMILATION

EILEEN FAGAN, FLAHER ART STUDENT

The Mestizaje tribe was a community of indigenous people that had contact with the Spanish after their arrival. Mestizaje comes from the root mestizo which was a term used to describe people who were a mix of their native and Spanish cultures. The colonization of the land forced the assimilation of the indigenous tribes into the Spanish culture through enforced, but recommended marriage unions. Some of the indigenous people were transported to Spain in order to learn the culture and further the integration of the tribe.

Gender in the indigenous culture was not limited under one of the two binary genders socially known today, but under many, sometimes hundreds, of identifiable genders. Gender was expressed freely and respected, giving balance in the Mestizaje tribe important roles throughout every aspect of daily life. Males of the Mestizaje did most of the hunting, burdening themselves with the responsibility of feeding the tribe, while the females stayed near the household in order to make pottery that was necessary for daily activities, as well as cooking the meals and completing various other duties.

Maria de la Cruz, a woman of the Mestizaje tribe, married a Spanish soldier by the name of Joseph Guillard, and together they had three children, Maria, Nicolas and Joseph. Their daughter, Maria, married a Spaniard named Joseph Morales, and after her death, the new bride was sent to Spain in order to further her cultural knowledge of the Spaniards. Little evidence supports understanding of their lifestyle or home arrangements, as much has been lost due to the age and condition of the artifacts. However, one house belonging to the de la Cruz family still stands, and survives in St Augustine on Spanish Street.

Fountain of Youth

MEGAN BROWN, FLAHER HISTORI AND ARCHEOLOGY STUDENT

Upon arriving to the Fountain of Youth and meeting with Harrell Fletcher, Rachael Hoine and myself, we enter the archaeological park. Once inside the park, as visitors, we are greeted with an image of the site being heavily Spanish oriented. Exhibits such as the Spring House, where a spring is housed to offer visitors a Fountain of Youth, water, down to the gift shop that sells an abundance of novelty Spanish and Saint Augustine items.

However the Fountain of Youth does offer a few exhibits that provide information about the Timucuan Indians who were found at the site upon the Spanish’s arrival to the new world. It is important to mention that while this information is available in exhibit form, and even briefly represented in the gift shop, these exhibits are old. The moving diorama of the Timucuan interacting with the Spanish, found in the Spring House, was built in the 1970s. The pottery found in the reproduction of the Seloy Village is more modern so that it can be sold within the gift shop, and the items found in the gift shop representing indigenous peoples of Florida could be borderline offensive.

Whether it is through exhibit interpretation of the site or a collective agreement to maintain the park as it has been for years, the Timucuan feel out of place in the story told at the Fountain of Youth. For the archaeological work done at the site and the support found to show these indigenous peoples importance, their voice would not be heard. Still this day arguably one females story is not fully represented at this unique archaeological site. However one can hope that with support, the reworking and modernization of the exhibits that display the Timucuan and their people may eventually be exhibited as equals, not aids to the Spanish’s colonization of the Americas.

Thomson Jefferys, Plan view of St Augustine, published 1787; from the Florida National Museum Collections, F. W. Voge Library of Florida History, Department of Special and Fine Studies Collections, George A. Smathers Libraries, University of Florida.

Tour objects purchased from Fountain of Youth, photography by the填报.
The following information can be found in the curriculum workbook, entitled Fire Technology. The middle grade curricula was developed by the Florida Public Archeological Network (FPAN) Northeast, and Kelley Weitzel-MacCabe wrote the lesson plans.

Pyro Technology

When the Timucua made a dugout canoe, it was a major undertaking—after they cut down the three-foot wide tree. It would take weeks to chip out a canoe shape using only shell tools. The Timucua shortened this time to only a few days with the use of fire. Hot coals were placed along the length of the log. After the coals burned down into the wood, the coals were removed, and the Timucua chipped away the charred material below. Then they added oars, guns, bows, shirt, bow, and arrow. They chopped holes across the parts of the log that should not be burned, then continued chopping and burning. When the interior of the canoe was smooth and uniformly deep, the canoe was complete.

Wild Plant Technology

The Timucua used threads, cords, and rope for a variety of purposes: traps for carrying things, bindings to lash things together, materials used in sewing and weaving, and especially lines and nets for fishing. When making cordage, they needed to gather long strands of plant material. Collecting these fibers took a lot of effort. To collect the inner bark, they had to strip off a long section of outer bark, leaving the smooth white inner bark. Then the inner bark had to be split into strips on the inside of an inch wide.

Different weaving materials were used in different ways. Bark had to be kept wet during the weaving process (keep them flexible). Pale strips needed to be dried for weeks (so they wouldn’t shrink within the woven product). The Timucua developed these methods (techniques) through observation, practice, and experimentation.

Toolmaking Technology

One of the activities in Fire Technology is to make pots in the Timucua tradition. This is done by first cutting a form, and then rolling clay into long ropes that are coiled into the form, a few rows at a time. Using a paddle stick, the clay coils are gently blended and smoothed together, little by little. Once finished with coiling, a plate pottery paddle is used to smooth the outside even more and then a cord-wrapped paddle to further compress the outside of the pot. Designs can be made by applying pressure with a feather or, a cord wrapped paddle, and then dried upside down. Timucua pots were all round-bottomed so that they balanced well on natural, uneven surfaces such as fire ashes or soil.

Archaeological Technology

Archaeologists often rely on the excavation of middens (trash piles) to provide the information needed to learn about ancient cultures. Waxy Timucua middens are composed mostly of shell with a little dirt and a few artifacts and kaolins mixed in (a basket is a shell, seed, or bone, which has not been modified by man, but does give us clues about the past). In the Fire Technology curriculum, one of the activities is to create a shadow “medall” (by way of creating stones) boxes. Stratigraphy is the study of stones, the layers of cultural materials discovered during excavation. The science is based on the fact that long ago, the surface of the ground was lower than it is today. As leaves fell on the ground and dust blew in, more soil was created above that ancient surface. Prehistoric peoples moved the site and dug holes into the walls of an old site. They also deepened stone pits for their homes. They also deposited leftover shells, bones, stones and pieces of pottery across the top of the soil. This created the level of the ground a bit more. When later historic peoples lived on the same site, they also dug potsholes for their husks and dumped shell trash, broken tools and channels. This raised the ground even further. Much later, when a family of modern Florida Nurse browses moves to the same site, they might accidentally drop trash like soda cans and plastic grocery bags.

Native American Ceramics in Northeast Florida

Native peoples began making pottery in Northeast Florida around 4,500 years ago. Clay mounds quickly became an important element for food preparation and storage. The earliest ceramics were thick, hefty vessels that had simple shapes such as decorations. As pot-making techniques were practiced and passed through groups and generations, the native peoples inside vessels with thinner walls and come more elaborate decorations. When analyzing ceramics, archaeologists look at style, which includes techniques and surface treatment. These elements help them relate style to ceremonial and temporal groups. A temper is something added to clay—like sand or plant fibers, which helps to prevent cracking and shrinking during firing. Surface treatment includes decoration as well as burnishing, or polishing the clay. Some of the decoration techniques used by native peoples were incising and painting with sticks, shells, and feathers. Boards, stamping the clay with carved paddles and cords, and pressing corn cobs into the clay. Native Peoples of the Guana Peninsula

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Archaeological Artifacts from the City of Saint Augustine and University of North Florida, Jacksonville

The information for these artifacts was compiled by Carl Welz, University Professor of History and Archaeology at the University of North Florida; and Dr. Keith Holley, U.S. Park Police and Archaeologist.

All objects courtesy of the City of Saint Augustine, unless otherwise noted.

1. **Stem Point**
   - Type: Effigy Effigy Point (Archaeo. Period, Late Effigy Point [ca. 800?–900? BC]); Found at Florida, St. Augustine.
   - This late Archaic (ca. 2,000 BC) point was found in an 18th century site and is considered to have been manufactured for use as a trade.

2. **Jasper**
   - Site: Site: North Carolina.
   - This jasper artifact has been patterned using a lathe-like technique. One surface is smooth, which was caused by cutting against another artifact.

3. **San Marco Complicated Stamp Bowl**
   - Site: Casita Street, St. Augustine, Florida.
   - This bowl was decorated using etching and stamping in a Spanish household.

4. **San Marco Complicated Stamp Bowl**
   - Site: Casita Street, St. Augustine, Florida.
   - This bowl was decorated using etching and stamping in a Spanish household.

5. **Chessmen Stone Axe**
   - Site: Casita Street, St. Augustine, Florida.
   - This stone axe was found in a trash pit near the Spanish cathedral.

6. **Clay Finishes**
   - Site: Casita Street, St. Augustine, Florida.
   - Finishes and wares found in a trash pit near the Spanish cathedral.

7. **Shell Flute**
   - Site: Casita Street, St. Augustine, Florida.
   - This flute was made from a shell and decorated using etching and stamping.

8. **Bead Pendant**
   - Site: Casita Street, St. Augustine, Florida.
   - This pendant was made from a bead and decorated using etching and stamping.

9. **Shell Scoop**
   - Site: Casita Street, St. Augustine, Florida.
   - This scoop was made from a shell and decorated using etching and stamping.
Interviews with artist Harrell Fletcher and curator Julie Dickover by Flagler College student Ryan Buffa for an article in the Gargoyle, Flagler College’s online newspaper.

RYAN BUFFA: What can students and visitors get out of this exhibit?

HARRELL FLETCHER: Many local people including some students were collaborators on the project doing research or sharing the knowledge that they already had. Other people have been able to have direct experiences through the Black Drink stand and the Native History tours, and of course students and other visitors to the museum can watch the video I made about my experience there in St. Augustine and look at the artifacts and art works that we collected for the exhibition. There are some amazing photographs, ledger drawings and archaeological objects that various individuals and organizations are letting us borrow for the exhibition.

RB: What makes this exhibit different from previous works displayed in the Crisp-Ellert museum?

JULIE DICKOVER: The thing that sets this exhibition apart from what we’ve shown previously is that instead of being a traditional, object-based exhibition of one artist’s work, it represents a collaborative effort to learn more about the Native American and indigenous history of the area. We’ve borrowed archeological objects from the City of Saint Augustine, UNF and the GTM Research Reserve as well as other items from the Castillo de San Marcos, Saint Augustine Historical Society and the Florida Public Archeology Network, and have enlisted many people to help write interpretive text about these objects and other related topics. We’ve set up a Black Drink stand to serve an indigenous tea made from native Yaupon Holly plants, which grows in abundance here. The trolley tour of sites related to the Native American and indigenous history of the area are presented by individuals who are either experts in professional fields or are people who have committed to research about particular topics. It’s important to remember that the exhibition is just one component of this project, and that the more socially engaged aspects, such as the stand and the trolley tour, are equally important. Together, we’ve attempted to create a resource for the college and community to learn more about this history that isn’t as widely known or accessible as the Spanish colonial, Henry Flagler and Hotel Ponce de Leon histories.

RB: How long did the exhibit take to create?

HF: We have been slowly working on it since my first visit to Flagler, but the majority of the work took place the week while I was in St. Augustine before the show opened. Julie Dickover at the museum deserves a lot of credit for all of the organizational work that she did, she was really my main collaborator on the project.

RB: What were the most interesting pieces you discovered during this project?

HF: I’m really excited about the Yaupon Holly plant that was used by native people to make a tea-like beverage that the Europeans called Black Drink. The fact that the plant is native and so available all over the area including in town, and that it can be used to make a great drink is really amazing to me. I hope that by bringing greater awareness to the plant and its history that it might encourage more people to use it.

RB: Did anything surprise you in your findings?

HF: The process I use for making a project, starting with a place and subject that I don’t know much about and then learning from local people means that the whole project is surprising and filled with unexpected experiences. I really knew almost nothing about the native history of the St. Augustine area before I started work, and through the process I was able to learn about many different aspects about that history from meeting with knowledgeable local people and going to sites where those histories took place. When I was in Guana State Park getting a tour of the indigenous sites there from Emily Jane Murray, I ran across some chanterelle mushrooms which were probably used by native people as a food source. I collected some up myself and ate them for dinner that night.

RB: This exhibit is very informational, almost like a history lesson, how can these works also be defined as art?

JL: The great thing about this project is that it is accessible to students with a wide variety of interests. You can think about it in terms of art and social practice, or you can look at it from an archeological or historical perspective. More than anything, I think the objects and information we have provided as a part of this project are really interesting. Who knew that you could make tea from a holly plant that grows everywhere? It’s growing 20 feet outside the museum as an ornamental shrub!

RB: What will the trolley tours present?

JL: Carl Halbrit, city archeologist will discuss the many 18th century Spanish mission sites that were a nexus for the native population throughout Lincolnville and downtown, Beth Maycumber will discuss the Castillo and the three occasions during the 19th century when it was used as a prison for Native Americans relocated from the Plains states, Flagler Student Megan Brown and UNF archeologist Dr. Keith Ashley will talk about the Native American sites at the Fountain of Youth, Flagler Student Eileen Pagan will discuss an important Native American figure of the 18th century who lived on Spanish street, and Joan Kramer will discuss a native plants that we’ve located along the route.

We would like to thank the following individuals for generously donating their time, expertise and assistance with this project:

Dr. Keith Ashley of the University of North Florida; Megan Brown, Dave Chattleton and Michelle LaRocco of Old Town Trolley Tours of Saint Augustine; Vic Cheney and George Pathway of Flagler College’s Maintenance Department; Carl Halbrit of the City of Saint Augustine; Rachel Horne, Joan Kramer of the Florida Native Plant Society; Dr. Bill Lociassio; Beth Maycumber, Sarah Miller and Amber Weiss of the Florida Public Archeology Network; Emily Jane Murray of the Guana Tolomato Matanzas National Estuarine Research Reserve; Dr. Susan Parker and Bob Newmuck of the Saint Augustine Historical Society Research Library; Eileen Pagan; Heather Puris; Sofi Schreiber; Chris Smith; Renee Stombaugh of Native Plant Consulting; Tara Stephens; Ryan Tempio; and Gordon Wilson and Anne Lewellen of the National Park Service.

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