BEFORE
AND AFTER
1565
—
A PARTICIPATORY
EXPLORATION
OF ST. AUGUSTINE’S
NATIVE AMERICAN
HISTORY
BLACK DRINK

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 concentration 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. The tea 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 response. Often, 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.

JOSEPH CALVERT SMITH

James Calvert Smith has been variously described as being born in 1876, 1878, or 1879. Unfortunately there is not a lot known about his early life. What is known is that he was born in Suwanee, Florida, northeast of Macon, 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 21 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 1903 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 and worked with Charles Dana Gibson and Norman Rockwell.

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 History.

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, 1962, in Daytona Beach.
CASTILLO DE SAN MARCOS

BETH MAYCUMBER

The Spanish first began construction of the Castillo de San Marcos in 1672 with the intent of keeping pirates and rival European powers out. However, on three separate occasions during the 1700s, the United States government utilized the fortress as a means to keep Native American prisoners isolated, as punishment for refusing to settle on reservations.

The first imprisonment occurred in 1818 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 were continuing to find refuge among the Seminoles. Two years into the war, Osceola, a leader among the Seminoles and an implacable opponent of Removal, was captured, along with 94 others, by逼迫之手, under a flag of truce. Some of those 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 malaria.

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 1838 through 1848, began when Lieutenant Richard Henry Pratt escorted seventy-two shackled Kiowa, Comanche, Cheyenne, Caddo, and Arapaho prisoners to Fort Marion following the Buffalo War. Pratt hoped to “indianize” his prisoners and prepare them for life in white culture by instructing them in occupational trade, and teaching them weekly religious services as well as classes in English grammar, arithmetic, civics, geography, and penmanship. Pratt hired them out as gang laborers in low-skilled occupations around town, where they milked cows, picked and packed oranges, and were allowed to keep the money they earned. They also earned money by selling ledger books of their drawings to the many Floridian tourists. The ledger drawings were made with watercolor or colored pencils, and depicted traditional scenes of Native American life and customs, 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 Americans’ life at Fort Marion wound up being later featured on 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 outbreaks of outright insubordination. There was always the suspicion that some plot might be afoot, and acting on a hunch in the spring of 1848, Pratt and an interpreter named George Fox uncovered a plot among the Kiowas to escape and make their way back home to their people. Pratt preempted the escape by arresting the instigators and placing them in solitary confinement, and restricting the other prisoners’ liberties around town. In 1849, 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, nine 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 40 returned home to an altered way of life on the Plains.

Less than 10 years later, U.S. authorities rounded up 378 Choctaw 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 off to Pratt’s Carlisle School for Indians to be indoctrinated in 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 white citizens to gaze 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 older fish would continue to be a ministry in the prisoner’s rations for the duration of their stay here, despite taboos against eating fish in Apache culture. Unlike the other two imprisonment periods, sickness and death marked the Apache’s time spent here, with 14 of the prisoners ultimately dying of tuberculosis. Yet persistence and resistance was also part of prisoner life: the Apache carved traditional pictures of fire dancing 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 60 were 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 impressed 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 PAGAN, FLAGLER 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 their integration into 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 both the Mestizaje important roles throughout every aspect of daily life. Roles of the Mestizaje did not just have hunting; surrounding 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 Gallardo, and together they had three children, Maria, Maria, and Joseph. Their daughter, Maria, married a Spaniard named Joseph Morales, and after their marriage, the new bride was sent to Spain in order to further their cultural knowledge of the Spaniards. Little evidence supports understanding of their lifestyle or home arrangements, 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 17 Spanish Street.

FOUNTAIN OF YOUTH

MEGAN BROWN, FLAGLER HISTORY AND ARCHEOLOGY STUDENT

Upon arriving to the Fountain of Youth and meeting with Harold Fletcher, Rachael Horne 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 tourists a ‘Fountain of Youth’ water, down to the gift shop that sells an abundance of 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 Timucuas interacting with the Spanish, found in the Spring House, was built in the 1960s. The pottery found at 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. If not 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 to this day arguably are not fully represented at this unique archaeological site. However one can hope that with support, the revamping and modernization of the exhibits that display the Timucuas and their people may eventually be exhibited as equals, not aids to the Spanish’s colonization of the Americas.

Wood Technology

The Timucua used threads, cords, and rope for a variety of purposes: ropes for carrying things, binding to lash things together, materials used in sewing and weaving, and especially lines and nets for fishing. When making cords or rope, they needed to gather long thin strands of plant material. Collecting these fibers took a lot of effort. To collect the inner bark, they would strip off a long section of outer bark, leaving the smooth white inner bark. Then the inner bark had to be split up into strips on an inch wide. Different weaving materials were used in different ways. Barks had to be kept wet during the weaving process (to keep them flexible). Palm strips needed to be dried for weeks so that they wouldn’t shrink within the woven product. The Timucua developed these methods through observation, practice, and experimentation.

Tool-making Technology

One of the activities in Timucuan Technology is to make pots in the Timucua tradition. This is done by first constructing a form, and then rolling clay into long ropes that are coiled onto the form, a few rows at a time. Using a popsicle stick, the clay coils are gently blended and smoothed together, little by little. Once finished with coiling, that long coiled rope is placed horizontally. Then they added coils again: burn, chip, burn, chip, burn, etc. They slathered wet clay across the parts of the log that should not be burned, then continued chipping and burning. When the interior of the coiled piece was smooth and uniformly deep, the canoe was complete.

Native American Ceramics in Northeast Florida

Native peoples began making pottery in Northeast Florida around 4,000 years ago. Clay vessels quickly became an important component for food preparation and storage. The earliest ceramics were thick, hefty vessels that had simple or no decorations. As pottery techniques were practiced and passed through groups and generations, the native peoples made vessels with thinner walls and come with more elaborate decorations.

When analyzing ceramics, archaeologists look at style, which includes temper and surface treatment. These elements help them relate style to cultural and temporal groups. A temper is something added to clay—like sand or plant fibers—that helps to prevent shrinking and cracking during firing. Surface treatment includes decoration as well as burnishing, or polishing the clay. Some of the decoration techniques used by native peoples were scratching and incising with sticks, shells, and fingernails, stamping the clay with curved paddles and cords, and pressing corn cobs into the clay.

Native Peoples of the Guana Peninsula

The Guana Peninsula has been occupied for at least 5,000 years. Archaeologists have found evidence of some ceramic peoples as well as people from numerous ceramic time periods including Orange, St. Johns, and first Spanish. The peninsula contains over 1,000 recorded shell middens in its nearly 9,500 square acres as well as numerous settlement sites and a burial mound. Native peoples living on the Guana Peninsula had access to many fresh and salt-water resources. Their diets would have included a large amount of shellfish in addition to locally harvested plants and animals. Materials for tool production such as shell, animal bone and antler could be found along the peninsula. Waterways like the Guana, Tolomato and Matanzas Rivers also served as important means of transporting people, ideas and materials throughout Florida’s past and beyond.

Spanish Missions in La Florida

The mission of Guana is known as a San Marcos de Guana, and was occupied by a number of groups throughout Florida’s past. This mission was established in the 1630s, continued around 150 families by 1689. Most of these families were from native groups in the area including the Guale from southeast Georgia. The Spanish mission system spread throughout Florida, Georgia and South Carolina. Missions served as means of the Spanish to expand their territory.
ARCHEOLOGICAL ARTIFACTS FROM THE CITY OF SAINT AUGUSTINE AND UNIVERSITY OF NORTH FLORIDA, JACKSONVILLE

The information for these artifacts was compiled by Carl Halbirt, City Archeologist of Saint Augustine and Dr. Keith Ashley, UNF Professor and Archeologist. All objects courtesy of the City of Saint Augustine, unless otherwise noted.

1. STEM POINT
   Repurposed as Knife
   ca. Archaic Period, 3,000 BP
   Chert (local to Florida); Found at Dumas Street, St. Augustine, Florida
   This late Archaic (ca. 3,000 BP) spear point was found at an 18th century mission site. It is considered to have been repurposed for use as a knife.

2. ABRADER
   ca. late 1600s–mid 1700s
   Coquina Stone; Found at Marine Street, St. Augustine, Florida
   This stone slab has been intentionally shaped forming a tablet-like artifact. One surface is smooth, which was caused by rubbing against another object.

3. SAN MARCO COMPLICATED STAMPED BOWL
   ca. 1700
   Fine clay with grit, shell or sand temper; Found at Cathedral Street, St. Augustine, Florida
   This hemispherical bowl was found in a trash pit along with about a dozen other San Marco vessels. The bowl would have been used for cooking and serving food in a Spanish household.

4. SAN MARCO COMPLICATED STAMP BOWL
   ca. 1700
   Fine clay with grit, shell or sand temper; Found at Cathedral Street, St. Augustine, Florida
   This bowl is in the shape of a colono ware vessel, which is Native American pottery manufactured to look like European pottery. Along the base of the bowl are a series of dot and triangle designs. The bowl was found in a large trash pit along with numerous other broken pots.

5. CEREMONIAL STONE AXE
   ca. late 1500s–early 1600s
   Greenstone (local to North Carolina)
   This artifact was found in a trash pit behind the headquarters of the Franciscan mission system in Florida. Although this type of artifact was used for cutting, by this time metal tools were common and as such this object may have had more of a ceremonial purpose than a functional one.

6. CLAY FIGURINE
   ca. early 1700s
   Clay; Found at Charlotte Street, St. Augustine, Florida
   Figurines are found in both prehistoric as well as historic Native American sites. This object was found near the 18th century defensive earthwork known as the Rosario Line. It may have been used by soldiers stationed along the line at fortified stations known as “redoubts.”

7. SHELL PICK/HOE
   ca. 1500
   Whelk Shell; Found at Magnolia Street, St. Augustine, Florida
   Since Florida has little stone that is suitable for making tools, the local Indians made many of their tools from shells. By drilling a hole in the side, they were able to slide a wooden handle onto it and secure it with twine to make a tool that had many uses.

8. BONE PIN (FS 227.002)
   Crafted from large mammal long bone (probably deer) that has been cut, scraped and polished. It is decorated with a series of crosshatched lines near its base and the shaft displays a set of two curvilinear “ladder” designs.

9. BONE PENDANT (FS 192.001)
   Crafted from a deer tibia. The decorated specimen is incised on both sides and well polished. The decoration consists of three eye motifs and four ladder designs. Although incomplete it does display a suspension hole near its top.

10. SHELL SCOOP
    ca. 18th Century
    Lightning Whelk; Found at Spanish Street, St. Augustine, Florida
    After the meat had been extracted, whelks were often used for tools. This one had the central column removed, creating what would have been used as a scoop.
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?

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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?

JD: Rather than trying to define the objects in this exhibition as art, though there are several drawings and paintings included, the entire project from conception to realization is an art project. There is a long history of social practice as it relates to contemporary art practices, and many artists who see engagement with their surroundings and their audience as vital to their art-making. Rather than creating paintings or sculpture, the social interaction (and all that entails) is the artwork. Then again, you don’t have to see or understand this particular project from that perspective for it to be successful.

RB: What will the trolley tours present?

JD: Carl Halbrit, city archeologist will discuss the many 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.

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Design by Molly Sherman
Copyedited by Tom Iacuzio

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