This document contains information on Native American burials. Images considered to be culturally insensitive, including images and drawings of burials, Ancestors, funerary objects, and other NAGPRA material have been redacted.

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EXCAVATIONS AT ETOWAH 1953

WILLIAM H. SEARS

Athens

EXCAVATIONS AT ETOWAH
1953

By

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Preface 2013

Mark Williams

The Etowah site (9BR1) in Bartow County, Georgia, is one of the most famous archaeological sites in America, and this report present details of the first modern archaeological excavation at the site. This report was originally written in 1958 by the late archaeologist William Sears, but has remained unpublished to the present time. We are delighted to correct that little problem.

A rough copy of the unedited original draft has been available to researchers in the UGA Laboratory of Archaeology manuscript files for decades (Manuscript 115), but been neither widely seen, nor much used by scholars. The reasons for it not being published in 1958 are presented by my colleague Karl Steinen in his 1984 Preface that follows. Sears had retired from teaching at Florida Atlantic University in the 1981 and began contemplating editing and finally publishing this lingering unpublished document. He discussed this with archaeologist Karl Steinen, who happened to be his son in law. Steinen helped edit the volume as he describes in his Preface. The final draft of their work was sent in 1984 to David Hally, then Editor of the UGA Laboratory of Archaeology Series. Hally read the draft, provided some hand written penciled comments for minor modifications on the draft, and placed the draft into a drawer. There were no funds available for its publication in the lab series in the early 1980s anyway, so no sense of urgency was felt by either Hally or Steinen.

Karl Steinen has recently informed me that Sears wrote a new summary of the excavations about 1988 and he has provided that to me. This was part of an intended volume of professional memoirs by Sears that he never completed before he died in 1996. We have lightly edited this memoir also and included it as an extended third preface to this document! My sense

of this 1988 account is that it should be read both before *and* after reading the bulk of the 1984 edited 1958 report presented here. It both introduces and summarizes Sears' work at Etowah.

David Hally passed on to me the edited draft of the Sears report in 2012 as part of him cleaning out his files after retiring after a long and distinguished career in the Department of Anthropology of the University of Georgia—and as Editor of the Laboratory of Archaeology Series. I decided that this long-lost document would make a good fit now for the Lab Series, which has since committed to being entirely a web-based publication series and did not require actual dollars to make it finally available to the world.

The 1984 edited draft was not quite ready for immediate publication, however. It had been typed, and so we scanned and subjected it to optical character read technology to create a digital version. Then UGA Archaeology Graduate students Luan Cao, Christina McSherry, and Matt Wynn began proofing and editing the document along with me. The images had to be scanned and cleaned in Photoshop. The small images in the many tables had to be scanned and placed back into the text. There were the usual dose of misspelled words in the pre-computer draft that had been hand typed. There were some sentence forms and grammatical constructions that we have modernized.

There are a few minor issues of archaeological importance that need to be commented on here also. We do not know if any of the excavations were screened to recover artifacts, but we suspect not. We find his use of many tiny ceramic complicated stamped design drawings in the data presentation section interesting and intriguing. There have been limited studies of these designs from Etowah, but nothing as extensive as his presentation here. Many designs presented are clearly fragments of larger ones, but it does imply that a future more detailed study of design variation in the Etowah ceramics would be useful and enlightening.

Sears and other researchers of the 1950s believed that the Etowah chronology included four subdivisions of the Etowah period. The years since have shown little clear support for that hypothesis. The reader is immediately referred to the study by Adam King (2003) for the current perspective on that and a great many more issues with respect to Etowah. For example, the use of the terms Qualla and Tugalo that Steinen and Sears use for the Late Mississippian Lamar occupation ceramics at Etowah are no longer in vogue. The ceramics are simply called Lamar ceramics and the phase name is now Brewster. Again, the reader is strongly urged to read King's work as a companion to this report.

With the above comments, it is important to see this document as one written at the *beginning* of modern Etowah archaeological studies—but it is after all a 55 year-old historical document (his last Georgia fieldwork was in 1953—60 years ago as I write this), and clearly does not represent our current understanding of the site. His persistent perspective on the potential association of Cherokee people (as opposed to Muskogean people) with the Lamar ceramics at the site as presented in this report, for example, is not a view held by current scholarship. In any event, we are glad to make the data on his excavations at the Etowah site more widely available to the world and honor his memory with its publication. Adam King has graciously agreed to provide his perspective on this publication and his comments follow immediately.

King, Adam
2003 *Etowah: the Political History of a Chiefdom Capital*. University of Alabama Press, Tuscaloosa.

Preface 2013

Adam King

Etowah may be a famous site, but to scholars who try to use information gathered by previous excavators of the site it also can be considered infamous. That is because so much of what has been done at the site remains conspicuously under-published. That is why the publication of this report completed by Sears just a few years after finishing his testing at Etowah is so important. It represents the only testing done at the site that sampled a large area. Both Moorehead (1932) and Larson (1989) excavated blocks in multiple locations at the site, but only Sears excavated a series of test units that covered at least a quarter of Etowah. Further, outside of Kelly's excavations west of Mound B, only Sears conducted excavations designed to sample stratigraphically over a wide area. This makes his excavations critically important for understanding the distribution of components at the site over time.

This report makes clear why Sears should be considered one of the finest American archaeologists of his generation. The fieldwork was meticulous, the record keeping was clearly excellent, and the reporting is thorough and thoughtful. Some of Sears' inferences about Etowah's chronology have been superseded by our improved understanding of the ceramic chronology of the Etowah River valley. Therefore some of his interpretations of site chronology are no longer tenable. Still, thanks to his detailed reporting it is possible to apply an updated understanding of ceramic chronologies to key stratigraphic sequences at Etowah.

Without Sears' excavations we would not know that the plaza east of Mound A was paved with red clay in two stages and that those stages were laid down late in the Savannah period occupation. Nor would we know that the plaza was flanked by a stone wall. Without this testing, Kelly would not have known about the deep stratigraphic sequence west of Mound B and

may never have excavated there. Sears' testing laid the groundwork for Larson's excavations at Mound C, whose results still contribute to our understanding of Mississippian societies. Sears' testing also set the stage for Larson's investigations in the Brewster phase village at Etowah—an excellent and untapped record of de Soto period households impacted by the coming of Hernando de Soto. In fact in this report you will read of a structure Sears excavated on the eastern side of Mound B that produced horse bones and gun parts. Although Sears reports this as a historic Cherokee structure, my examination of the pottery confirms that it was used during the sixteenth century Brewster phase. Only de Soto could have brought guns and horses to Etowah at that time. Unfortunately, both the gun parts and horse bones are currently missing.

In short, Sears' testing produced an understanding of Etowah that all of the modern excavators built upon. Read this report to mine it for key information on Etowah's stratigraphy and chronology, but be judicious in accepting all of its conclusions. But also read it to appreciate good archaeology and solid reasoning from one of the finest archaeologists of the 20th century.

Moorehead, Warren King
1932. *The Etowah Papers*. Phillips Academy, Andover, Massachusetts.

Larson, Lewis H.
1989 The Etowah Site. In *The Southeastern Ceremonial Complex: Artifacts and Analysis*, edited by P. Galloway, pp. 133-141. University of Nebraska press, Lincoln.

Table of Contents

List of Figures

List of Plates

Preface 1984

Karl T. Steinen

This report was originally written in 1958. At the request of C. E. Gregory of the Georgia Historical Commission, Sears withheld it from publication so that a planned single volume combining the work reported here with the report of Arthur R. Kelly's excavations in the small plaza area and those of Lewis H. Larson's work in Mound C and the village area could be prepared. Because Larson's excavations at Etowah were conducted over a 19 year period from 1954 to 1973 and because Kelly never completed a report on his work, this planned comprehensive report was never compiled. When William H. Sears retired in 1981 he asked that I update and edit this manuscript and have it published. My contributions to this report have been to edit the descriptive portions of the text, have the figures and plates redrawn, and to update and rewrite portions of the discussion of Cherokee archaeology. To maintain editorial continuity with the 1958 manuscript the co-authored portions of this report were written in the first person.

When Sears originally prepared this report, our understanding of the ceramic sequence of northern Georgia was still in its infancy. Recognizing that the Lamar materials that he recovered from the village area were similar to those being recovered from the Cherokee site of Tugalo, Sears chose to use the name Tugalo Complicated Stamped instead of Lamar Complicated Stamped for them. Unfortunately, Joseph R. Caldwell never completed a report of his work at Tugalo or published a formal definition of the type Tugalo Complicated Stamped. In 1967 Brian J. Egloff defined the type Qualla Complicated Stamped for the complicated stamped ceramics of the Cherokee -- the cultural group that occupied the Tugalo site. Because the type Tugalo Complicated Stamped was never formally defined or used widely and because Tugalo Complicated Stamped and Qualla Complicated Stamped are identical and the term Qualla

Complicated Stamped has gained general acceptance in the Southeast, I have substituted the term Qualla Complicated Stamped for Tugalo Complicated Stamped in the text. This substitution has been fully agreed to by Sears.

I would like to thank Patricia Carter Deveau and the Interpretive Programming Unit of the Georgia Department of Natural Resources for supporting the re-drawing of the figures and plates and for providing financial support to publish the report. I would also like to thank John T. Lewis, III, Vice President and Dean of Faculties of West Georgia College for supporting the typing of the manuscript. David Hally of the Department of Anthropology, at the University of Georgia kindly agreed to have this report published in the Laboratory of Archaeology Report series. Ann Carroll re-drafted the profiles and floor plans and Martha Boone helped with the drafting of the ceramic frequency charts. Robert Steinen re-drafted the ceramic design motifs. Nancy Sears Steinen kindly volunteered her services to aid in the editing of the manuscript. Debby North of West Georgia College typed the final draft of the revised manuscript.

Memoirs 1988

Williams H. Sears

My last fling in Georgia, and / or under the banner of Arthur R. Kelly, was at the famous Etowah site. I worked there, on a deliberately limited program of test pits and trenches, during the summer of 1953, the season after finishing my work at Kolomoki. It would be best to state now that a professional report on this work has never been published, although one was written. The reasons for this deficiency have much more to do with politics in the State of Georgia, those politics which involve the professional community, than with science. In fact, the site deserves much more attention than it has received. There has been some work done since I left.

Lewis Larson excavated the remains of Mound C and dug elsewhere on the site. Kelly excavated for a season in Mound D and elsewhere. The total product of these destructive archaeological endeavors, other than some park development and museum exhibits, has been a semi-technical article on Mound C by Larson and Kelly. The record is not really a good one for a profession which prides itself on conservation instead of destruction. There should be many pages of print and photographs with stratigraphic and plan data on mounds, village middens, moats, plazas, and other structures, technical reports accompanied by the results of the analysis of tens or even hundreds of thousands of sherds and other artifacts. None of this is in sight. It reminds me that a senior faculty member at Harvard University is reported to have stated, at a time when I was still in high school, that Arthur R. Kelly was "the greatest example of conspicuous consumption in our generation." The expenditure of more time and more money since then did nothing to ameliorate the indictment.

There were others who worked at the site before me, all of them with a better record of reporting on their work and even a better record of curating their still available and useful collections than those who followed me. A gentleman named John Rogan first described Etowah and dug a little as reported in the Annual Report of the Bureau of American Ethnology for 1884. In 1925 and 1926 Warren King Moorehead excavated intensively under the sponsorship of the Peabody Museum at Phillips Academy. He published a report, an excellent one for the time, in 1932. I do have problems with his statement that he completely excavated Mound C and restored it to two thirds of its original height "as an enduring monument to the industry of our aborigines". We discovered that he did not either completely excavate or restore. Robert Wauchope also dug a few pits here, and reported on his results in appropriate journals.

The site was purchased from the Tumlin family, owners for many generations, by the Georgia Historic Commission in 1953. I was hired that year to conduct preliminary investigations which were to provide data which would be the basis for a long term research and development program.

Etowah is set on a broad, flat, bottomland of the Etowah River, a setting much like that of the Wilbanks site (9CK5). Fortunately, The Etowah site is well below the Allatoona Dam which produced the Wilbanks site flooding. The soils were the same silts with occasional clay beds. The entire site was cultivated, corn while I was there, except for the river bank and the mounds. These bore a growth of assorted hardwoods, willow and scrub.

The map below is the simplest way to depict the huge size and complexity of this prehistoric city. Mound A, some 400 feet across and over 50 feet high, is an excellent example of a classic temple mound with an eroded ramp extending out from its eastern side. The other two mounds are different. Mound C, excavated by Moorehead and later completely excavated

by Larsen, contained stone slab graves with, or associated with, elaborate artifacts of the Southern Cult complex. Mound B served a still unknown function although intensively dug by Kelly in 1954 and later. The elaborate ditch and pit complex to the north, apparently extended to the river on both sides originally, if the evidence of aerial photography is to be trusted, seems to have been part of a fortification complex. All of the area inside the ditches and pits was intensively occupied. There are virtually no artifacts or other evidence of aboriginal use outside the fortifications. So, even though Rogan, Moorehead, and Wauchope had helped with a lot of information, the Georgia Historical Commission had purchased a very large and complex puzzle.

With limitations imposed by time, funds, and the fact that most of the site was covered with a healthy, not to be disturbed, crop of corn, my job was relatively straightforward. The first thing that had to be done was to find, to define and develop, a cultural sequence for the site. What culture complexes (really artifact or potsherd assemblages) were present, and in what order? With definition and sequence, the mounds and other structures could be related to each other in time as well as in space and we could begin to work out the history of Etowah. More to the point, as far as my immediate assignment was concerned, I could develop a plan for future work. The program should be based on some work each season, although I thought, when I finished, that a permanent staff would be better. Relations between Kelly and I were strained at best, and it was certain that I would not be continuing. The report and recommendations were prepared.

Facilities and resources for the season were adequate in most categories, or were quickly made so. My salary was the same as it had been at the University of Georgia, somewhere around the beginning Assistant Professor level for that institution at that time. For the first time, I suspect because I became adamant and because the Dean of the Graduate School spoke to the

Historical Commission on my behalf, I did collect expenses on a state approved schedule which covered meals and lodging. Funds for wages were sufficient for 10 men and for a laboratory assistant, Shirley Whitburn, who worked in the Laboratory of Archaeology back in Athens all summer. I borrowed a transit somewhere, and the Department of Anthropology had a 4 by 5 Speed Graphic camera which I had fought for and selected from a used equipment catalog several years earlier. I developed the exposed sheet film on weekends myself. When I took over sixteen pictures in a week (my limit with eight film holders), a commercial photographer developed the film for me and reloaded the holders. He then appeared on the payroll as a laborer. We did not have a truck. Someone had assumed again that I would move myself and the workmen in my family car, which was out of the question. After a lot of telephone calls, the Department of State Parks loaned me a dump truck for the summer which served after a fashion. It lacked a seat and glass in one side window, but archaeologists don't need such luxuries.

The miscellaneous category in the budget was large enough to buy paper bags, film, graph paper, pencils, small tools, and so on, and I had figured in a set of basic hand tools. By stretching, the same budget covered materials to build a fair sized tool shack, an absolute necessity. Two of the workmen followed my sketch design and directions without difficulty. It was built with a heavy base so that it could be dragged around the site as needed. Last time I heard, it was still functioning.

Fortunately the corn crop which prevented me from digging over most of the site had not been planted in the area bounded by the three mounds and the river. This was the best possible place to get data on the temporal position of the mounds if other cultural materials would oblige by their presence. There was a good deal of pottery, flint chips, and bone scraps on the surface, so there was certainly some midden present. That part of the site south of a farm road, the

southern border of the site then, was also uncultivated. So, it did appear at least possible that we might get the needed information.

Etowah, although large, covers a smaller area than Kolomoki and all of the area bounded by the river and the apparently artificial ditches appeared to have been intensively occupied for at least some time during the life span of the site. It would be necessary, eventually, to excavate almost all of it. The complex problems sure to arise when controlling and recording so much work lead me to stake out the basis for a grid system that could easily be expanded to cover the entire site. There was one U.S. Army Corps of Engineers bench mark near Mound B, which gave me a permanent reference point for two long lines at right angles to each other. One ran the entire east-west length of the site. The other ran across it at right angles, through the bench mark, from near the river to about the middle of the site opposite the ramp on Mound A.

For my single season effort, other lines were staked in as needed for holes or trenches into the toe of each mound and to investigate other phenomena to be described. All of the holes, into midden, dirt washed down from the mounds, or nice clean silt, were starts as the then, pre-metric, archaeologically normal 5 by 5 foot units or occasionally, for reasons which seemed sound at the time, 5 by 10 foot trenches. Quite often, as the situation demanded, these square or rectangular pits were expanded into trenches to increase data collection and/or to work out the problems described. Unless, and this often happened, the problem being attacked required use of thicker cuts or a slicing technique, the holes were dug in arbitrary 6 inch units, using shovels and trowels most of the time.

We dug a row of pits designed by the 450 line of the grid along the western edge of Mound B. Several were especially informative. They produced data which provided cultural definition and sequence as well as relating the construction of Mound B to the sequence. In part

this resulted from digging on just the right line to get layers of wash from the mound interspersed with layers of midden deposited in place. The first pit dug was rapidly turned into a trench stretching up towards the mound, and then away from it. It was finally 45 feet long, with one extension out for 10 feet at its midpoint. This had all happened because the pit was giving us almost everything we wanted, and the extensions were necessary to complete the picture. The highest stratum consisted of wash from the mound. Evidently rapidly accumulated, the process had been accelerated in recent years through cultivation part way up the slope and by frequent brush burning. This layer contained much organic matter and a few Lamar sherds plus a very few specimens of Etowah and Wilbanks pottery. Below it was a thick layer of brown sand that lay under and over a thin, but well-defined layer of midden. The debris lay on a hard, reddened surface which could have been a structure floor, but we could not find any other evidence of a building. This very rich midden contained only Wilbanks pottery.

Quite clearly, the brown sand and the midden were deposited during a period when Mound B was too new to have developed any protective vegetative cover and was eroding rapidly. The sand, above, below, and beyond the midden lay in perceptible laminae, and was distinguishable through differences in both color and texture, obviously deposited there by water. Under the brown sand was a zone of yellow sand, different in color and texture. Long laminae and lenses of fine and coarse sand tapered out from the mound. Such a deposit could only have been produced by heavy rainfall on the steep clean surfaces of Mound B. The same sorting and deposition was observed in miniature at the foot of our dump piles after a few weeks of exposure to normal summer rainfall. There were some sherds in this sand, all of them possessing the coarse sand temper, red to brown color, and other features of Wilbanks pottery. The brown and yellow alluvial deposits probably represent wash from an early yellow silt mound stage followed

by further erosion from a red clay cap on top of the yellow silt.

Finally, flat on the cleaned original ground surface under all of this was the remains of a house built in the Etowah II period, using the ceramic period definitions the profession agreed on. I uncovered that part of the structure which lay in our trench, and opened the 5 by 10 foot trench which would cut into the middle of its southern wall. After peeling 6 inches or so of greasy black midden, chock full of Etowah sherds with their neatly stamped diamonds, we could make out lines of stains from decayed posts, a clay-lined fireplace, and a small, barely grave size stain. The 8 to 10 inch wall posts, so closely spaced that they nearly touched, were set in trenches. With an occasional extra post just inside of or outside of the main line suggesting repair, they were aligned into a square structure. This assumes that the fireplace was in the center. The roof seemed to have been propped up by four pairs of posts set about 5 feet out from the fireplace in four directions. We did have a problem with the clay fireplace. It was such a neatly made shallow basin, only a little over a foot across and a few inches deep, that the workman who first exposed it swept out its contents, ash I think, and then lifted it out of the ground and tried to put it in a bag. I will admit that it was almost as hard as pottery, and almost as neatly finished inside. Still, this didn't seem quite the best way to handle it, so I fitted it carefully back into its depression in the silt, where it remains to this day as far as I know. It is recorded, of course, in floor plans and photographs. The stain, a few feet north of the fireplace was indeed a grave, dug and filled while the house was occupied. It was roughly oval in shape, lined with vertical canes which had left very clear impressions on the sides of the pit. The decayed canes left just enough organic material so that with care, the grave fill separated neatly from the walls of the hole. About 4 foot deep, it contained the body of one adult male, buried in the flexed position without any preserved grave goods.

This one cut gave us a rather good picture of what had gone on at the site. First, on the level ground, people had built and lived in a neatly built house, and buried one of their kin during the Etowah II or early Etowah III periods (Indians did not always know of our classificatory dividing lines). Then Mound B was built, during the later Etowah or possibly early Wilbanks occupations of the site. After it had washed, very rapidly at first and then, possibly after a clay cap was added, somewhat more slowly, people who made Wilbanks pottery had left their debris. Probably they even lived on the outwash from mound erosion. After this there was some growth of vegetation, which suggests to me lack of maintenance and hence lack of use, but the mound continued to erode slowly. The wash deposits contained a lot of organic material from the vegetation as well as pottery of a late Lamar style which is a historic Cherokee complex.

About 20 feet further along the base of the mound toward the river, two pits, each expanded to 10 feet long, separated by 10 feet, cut into an artifact that I still do not understand. The top 4 to 5 feet of each pit cut through about the same kind of deposits as those above the level of the house floor in the trench described above. There was wash, Wilbanks midden, more wash, a thin Etowah midden, and then more wash. But, dug down from the old ground surface, starting a few feet toward the river from the house, was a huge pit, nearly 20 feet across and over 5 feet deep. This pit top was about level with the top of the house floor midden. The huge pit had been filled with basket load after basket load of trash, differentiated by inclusion in some of them of large quantities of ashes, snail shells, fish and animal bones, and, apparently, vegetable material. My impression was that this fill was garbage from a gargantuan feast. Each basket load, or at least a lot of them, could be clearly distinguished by the distinctive inclusions and the layers and lenses demonstrated conclusively that the debris had been thrown in as parts of a continuous, rapid, fill operation. There was, of course, a great deal of pottery, all of it Etowah II

material. I would have liked, very much, to have worked out this system and all of its parts which included at a minimum the huge pit and the Etowah II house. Unfortunately, this was not part of my assignment, so I had to refill the two holes I had cut into the pit and the trenches which revealed part of the house, and move on. Kelly excavated the entire area, in the midst of great confusion according to my informants, a year later.

If I had continued working at Etowah, my working hypothesis would have been that there were major ceremonially important buildings of the Etowah II period on the ground surface under Mound B. I think that the pit was a ceremonial dump, perhaps related to a ceremony like the Creek and Cherokee busk or to some sort of cyclic renewal ceremony. But, since Kelly dug over the entire area and Mound B without solving any of the problems, the data is apparently gone and we will never know.

I dug more 5 by 5 foot pits along the base of the mound toward the river without encountering any more structures which needed, at that time, special treatment. They produced more evidence for the same kind of sequence revealed in the first pit. Probably we hit the edges of floor deposits around one or two more Etowah II houses, judging by the midden deposits on the old ground surface. It is certainly possible that the deposits were also related to the activities producing the huge pit. One test pit was not completed because we ran into an intact and well preserved burial in Wilbanks period midden at a high level. There seemed to be no point in further disturbing the gentleman when there would be little gain in information, so we carefully covered him up and left him there.

To summarize, the information gained from these pits and trenches along the lower western edge of Mound B was all I could hope for from that much excavation. The first aboriginal use of the area was in the Etowah II period when at least one house, and probably

several, was built on the flood plain surface. A lot of midden accumulated in and around these, and at least one huge refuse pit was dug, just south of one house, and filled in a single operation. On top of houses, pits, and middens was a layer of rapidly deposited wash derived from the yellow river silt surfaces of Mound B. Possibly, the big pit and others like it yet to be discovered first functioned as borrow pits for mound construction. On top of that layer was still another washed down from the mound, this one a sandy, often coarse, red material. Since it can only have come from the mound, like the yellow silt under it, at least one thick layer of Mound B must have been made from red clay brought from the uplands at the edge of the river bottom. One layer of Wilbanks period midden, possibly deposited on or near a house floor, was included in this layer of red brown wash, thus dating a major period of mound use firmly in the period dominated by that kind of pottery. The sorting of both layers of wash into fine and coarse sands and silts demonstrates that there was little, if any, vegetation on the yellow and red brown surfaces. This exposed them to erosion from streams of rapidly running rain water which sorted out material as they ran down the steep slopes. The next layers, from the top of the red brown sands to the modern surface, were quite different. The grayish brown soil, although fine, contained a lot of organic material which was incorporated in it during a process of very slow development. That is, these last layers of soil deposited at the base of the mound B slope were derived a little at a time from topsoil developed on the mound slopes and held there as well as produced there by vegetation. This layer contained odds and ends of Etowah and Wilbanks pottery, presumably washed down from mound fill layers with the soil as well as sherds of Lamar style early historic Cherokee pottery which were probably dropped into a developed and eroding topsoil. We found a house built and used by people who made this kind of pottery on the other side of the mound.

At this point in the excavations at Etowah, the sequence of Etowah II -Wilbanks - Lamar style Cherokee was positive, confirmed by clear stratigraphic sequence with nice sterile strata separating midden deposits. Just as certain is the fact that the first stage of Mound B was built out of yellow river bottom silt just after or at the end of the Etowah II period and that a red clay cap had been added to it and was eroding rapidly, because no topsoil had developed, during the Wilbanks period. Finally, the mound was not being kept clean, apparently was not maintained at all, by the Lamar Cherokee in the 17th century. Two tasks accomplished. Now, what else could we find out about culture development and mound construction and/or about any of the social processes perceptible through our methods?

I ran three lines of pits westward to find out a bit more about prehistoric culture and events in this small area bounded by the three mounds and the river. One line ran along the edge of a farm road and, more importantly, along the base of the big platform mound, Mound A. A second ran to the midpoint of the eastern side of Mound C, and a third was between these two. Most of these pits produced very little information about the cultural sequence. They all had, in stratigraphic sequence, some deposits of the major cultural complexes thus far identified at the site. A few pits, usually expanded into short trenches, provided new information and/or gave me data which established mound building periods.

We found part of the remains of another house at the bottom of a pit cut down to basic soil adjacent to the center of the southern edge of mound A. Even after expanding the pit to a 25 foot long trench with a 5 by 10 foot cut in toward the mound 10 feet from its center, not a lot of detail about the house was recovered. It was definitely built of 10 inch diameter logs set in a trench like the house at the foot of mound B, and, like that other house, it was built on flat ground. All evidence for the existence of Mound A, in the form of erosion derived strata, are

over the house. There was one infant burial made through the floor. Much more important here is the fact that in the dense midden on the floor of the house most decorated pottery was decorated with the neat angular stamped designs of the Etowah series. A new design, the filfot cross, was added here. Only a few such sherds were found in the Mound B house, but the cross occurs here at the foot of Mound A as a reasonably large percentage of the recognizable designs, thus documenting the period of house construction as Etowah III. Over the house floor deposits was a stratum of water sorted brown sand obviously derived from red clay deposited on or forming Mound A. But, in this wash there were also some Etowah III sherds, so at least some level of Mound A was in existence in this late Etowah period. Over this water deposited wash from rapid erosion there were only a variety of layers produced by more gradual processes of erosion and deposition, the last of them again derived from topsoil covering the mound slopes. The strata said that the Wilbanks pottery here appeared only in deposits produced by the slower processes whereas in Mound B deposits a Wilbanks midden developed during rapid erosion of a red clay cap. So, Mound A came into existence in the Etowah III period, after the house was built and used but before the development of Etowah culture into Wilbanks. We found confirmation of this, on a much smaller scale, in several other pits along the base of Mound A.

The pits down the center of this Small Plaza did not produce anything startling, although it would have been interesting to have excavated structures found in several of them. There was a consistent pattern of late Etowah II deposits, in several cases apparently on house floors, on the basic undisturbed yellow silt. Very little evidence was found to indicate any use of this part of the site during later Etowah periods. The house at the base of Mound A remained an anomaly. Later deposits of uncertain origin, possibly river flood derived in some part, did contain evidence of area use in Wilbanks and Cherokee times, but it was minor use. There was no evidence

suggesting the existence of stable structures. The final series of test pits, an east -west line a bit further toward the river, contained about the same kind of information. One pit, at the base of Mound C, was of special interest. I started it as a single 5 by 5 foot pit at a point that I judged would barely intersect any slope wash, or dirt disturbed by Warren King Moorehead, and then cut toward the mound, finally producing a 20 foot long trench. All of this was done in what was, for me, an unusually gingerly fashion. Here, as with the other mounds, I did not want to become involved with the excavation of mound structures. There was no point in starting a job I could not finish, and digging mounds was not my assignment. In the case of Mound C, I had to be especially careful because Moorehead and Rogan had found in it the unusually exotic and at the same time definitive artifacts of the Southern Cult. Kelly was hoping for more of the same anywhere on the site. The publicity attendant upon any discoveries of such materials would help him in his archaeological politicking. I could sympathize with this, easily. Money for excavation usually has to be raised through some variant of the political process; it is not bestowed by the almighty. Yet, for the reasons stated, it would be far better both for me and for the future of the site if I were not involved in any such discoveries.

Of course, Warren King Moorehead had said that he had completely excavated the mound, and then restored it to "two thirds of its original height as an enduring monument to the industry of our aborigines". How could I doubt in the face of such noble rhetoric? Well, I did, and with a very carefully excavated trench proceeded to check on him, ready to back out carefully in an instant if we intersected mound structure.

Some of the strata found in the first 10 feet of the trench appeared to me to be derived by rapid erosion from a red clay mound surface. There were a few sherds, from both Etowah and Wilbanks complexes, scattered through the deposits from top to bottom. They were more

concentrated in a darker deposit which appeared to be in place on the original ground surface. The percentage of Wilbanks specimens increased, but there were still some Etowah sherds. If I had to guess, I would think that the thin deposit was Wilbanks in origin but contained an undue proportion of earlier Etowah sherds through some mechanical process, one which the Indians who built the mound might have understood but which was beyond my comprehension with the data I had.

After cutting in to the 20 foot mark, more evidence made clear what had happened. A bit of hard red clay was superimposed on an old topsoil, old but even so its top was slightly higher than that of the average land surface around the mound today. At the very base of the cut, under a number of layers of red and yellow materials which can only have been produced by erosion from a red clay mound, there protruded a little toe of gray silt. The red clay on top of the topsoil had been left there by Moorehead. This near certainty, with other evidence, demonstrated that Moorehead had accepted the apparent ground level at the time he excavated as the level from which the mound had been built. If the part of the mound standing above the present ground level had been restored, as Moorehead stated, then at least 5 feet of the original mound remained below the level of the present ground surface. Once certain of this, my assignment was completed, and I withdrew, just in time to avoid complications as it happened. Larson found two stone statues a few feet in from the end of my trench in excavations that revealed major Southern Cult mortuary ceremonialism and deposits in the remainder of the mound during the 1954 through 1957 seasons.

To summarize the results of test excavations in the Small Plaza area, occupation began on a reasonably level surface which is about three feet below the modern topsoil near the center of the area, away from mound slope washes. That is, 3 feet of deposits have accumulated since the

Indians first occupied the surface. The earliest structure found was a late Etowah II period house on the level surface adjacent to the base of Mound B. One or more huge pits were dug from the same ground level just to the south, and filled in a single operation with debris containing Etowah II pottery. These two structures, and others, tell us very clearly that there was a plane surface here in Etowah period II through period III times. Wash from all three mounds began to accumulate on this level surface and over the Etowah deposits. In cuts adjacent to Mound A though, one house was built during Etowah III times, but wash over it from an adjacent mound contained Etowah III specimens too. Wash from Mound C slopes began to accumulate on this same surface, but our data only tells us that there was erosion by Wilbanks times, not when it started. So, during the Etowah III period Mound A or part of it was built, Mound B was probably built , and possibly some part of Mound C was in existence. There is an Etowah IV period, but no material from it was found in this part of the site.

Layers of water sorted sand were found on the lower slopes of the mounds slanting out over the adjacent surfaces where they tapered out to extinction. These layers, the products of rapid erosion from clean, steep mound slopes not yet protected by vegetation, gave us large samples of Wilbanks pottery. Sometime after the end of the Wilbanks period, deposits on and adjacent to the lower slopes of the mounds changes to a darker material which lacks the striation(?) produced by deposition from fast moving water. Still, the angle of the deposits documented derivation from mound fill, so that we could be certain that these layers came from mound slopes protected from fast water erosion by absorbent top soils and live vegetation. Only in these latest slowly deposited strata do we find sherds made by the early historic Cherokee, the last occupants of the site, and, I think, the genetic as well as cultural descendants of the first, Etowah pottery making, natives of Etowah.

While we were working on the first pits, I received a letter from Leonard Wood, an anthropology-archaeology graduate student then flying photo reconnaissance missions for the Air Force as part of a tour of reserve duty. He thought he could persuade his commanding officer to let him fly a training mission over the Etowah site and, after the photo interpretation trainees had done their thing and the photos were declassified, get them released to us. I was enthusiastic, and telephoned him immediately. After an exchange of letters discussing what we needed, height to be flown and resultant scale, etc., the mission was set up. About noon one day, noon since we were interested in what the British call crop marks--differences in vegetation produced by differences in the soil--we heard a roar of engines. Wood brought his twin engine bomber in very low, for positive identification. With so little warning, I discovered that my Guadalcanal honed reflexes were still sharp. I waved to him from the bottom of a deep test pit which I had gotten into somehow. A few weeks later we got prints and the negatives. One stereo pair, covering almost the entire site, was particularly interesting. It showed several anomalies in vegetative cover and texture which we could test by excavation. One of these was the unit described next. The other, a much larger anomaly which seemed to have straight sides, was tested to some degree by the last pits we dug across the center of the site from the base of the ramp on Mound A. First, let me discuss the anomaly on the eastern side of Mound B.

The photo showed a rather formless blob, perhaps 75 feet across, just east of the center eastern edge of Mound B. It was a slightly lighter gray than the surrounding surface on the photograph and appeared to be more smoothly textured. Inspection of the location, covered with weeds and grass like all of the ground between a farm road and the river, suggested that an extra dense growth of Bermuda grass might be responsible for what we saw on the photo. What caused the difference in vegetation? I looked at the ground there very carefully and found a lot

of Lamar pottery. Certainly Lamar pottery, although it has been blamed for a lot of things, doesn't make Bermuda Grass grow differently. A test pit or two should tell us what the pottery was associated with that did produce a difference in plant type and growth.

A single test pit cut through the plow disturbed topsoil and about a foot of dense midden characterized by large quantities of the Lamar pottery. At the base of the midden the pit floor was carefully cleaned, as always, and revealed round black stains from decayed posts. Our blob was apparently some sort of late structure. A few more pits were located to intersect with its walls and give me the general outlines of the structure. They also told me that because the floor was so close to the modern surface, the plow had disturbed a fair amount of the midden and had cut deeply into the floor itself along its west side. I decided that my budget would stand the strain of complete excavation. The information we had was sufficient to allow me to estimate the amount of time required, and consequently the cost, quite closely. Excavation was really the only way to save the structure from further damage. Perhaps even more importantly, we could learn something about the relationship between structures and aerial photographs. Excavation would also provide us with a fair amount of information about this last period of aboriginal use of the Etowah site. This would be a considerable gain for the investment of 6 to 8 days of the labor of myself and the crew.

We quickly stripped off the most recently disturbed plowed zone from the area containing the structure, excavating and recording by 5 foot squares to preserve information on artifact location in the building. In theory this might tell us where the kitchen and the bedroom were. But, either there was no differentiation or we asked the question the wrong way. Then we excavated the midden the same way, both that still was aboriginally deposited and that disturbed by the plow, down to the soil under the midden deposits. It was a kind of topsoil loaded wash,

such as that we had found in the upper levels on the other side of the mound. Again, the midden from each 5 foot square was removed separately and carefully.

After all of it was gone, the last scraps of midden deposits were sliced off the floor in a single operation to reveal all of the stains which would tell us about the building structure. This is one of the meanest jobs in dirt archaeology. To get all of the information, the floor must be sliced clean, just deep enough to show the discolorations. The floor must not be cluttered up with footprints that obscure what you are after, and the work must be done rapidly so that the soil stays damp. The stains tend to become faint or invisible when the soil dries out. Most of the workmen had done a bit of this kind of work in the trenches at the bases of Mounds A and B where the final levels revealed parts of house structures. This was a larger area, about 2500 square feet, and especially where they had been disturbed by the plow, the stains were often difficult to see. My personal approach, used here, at 9CK5 a few years earlier, and in many other places since, calls for putting myself in the middle of a line of men spaced across one edge of the floor, and leading and directing them as the line moves across the floor, slicing it clean as we go. The dirt is flipped well ahead and feet are moved only when absolutely necessary. Decisions to cut more or less deeply, to back up a bit and try again, or to slice cleaner and more carefully, can really be made best from such a location, using information from your own shovel slices as well as from those of the other workmen. This floor was particularly mean because some bigger blobs didn't make sense at first and we had to back up and slice several areas more deeply.

Finally, about the middle of the second day with a morning start at very thin slicing to produce fresh surfaces, we had all of it. I emphasize this technique because neither it nor an adequate variant are always used. I have seen one experienced and senior archaeologist dig through structural evidence in two different sites in his quest for potsherds he could put into a

bag, and another record every blob as a posthole, never testing the reality of this assignment by noting structurally reasonable alignment or by vertically cross sectioning the blobs.

Wall post diameters ran from as little as 4 or 5 inches to as much as 11 or 12. They were spaced, on the average, about a foot apart, but they were individually placed, not set in trenches as were the wall posts in the earlier houses on the site. The building was roughly oval although some straight segments of wall suggest that the intent may have been to build a 6 or 8 sided structure. A fair number of extra posts set a foot or so inside the walls seem to be repair posts which propped up rafters when the original posts weakened from decay and/or termite damage. This suggestion of prolonged occupation was strengthened by the rather large, central clay lined fireplace, 4 to 5 feet in diameter. It had been rebuilt at least three times, each time at a slightly higher level, into a definite basin with a neatly modeled rim. There is a somewhat irregular, post lined entryway facing the river. This faces away from any other possible structures.

Walls were made of wattles, thin sticks or canes woven through the heavier posts. This was then plastered with mud which had been mixed with a fair amount of grass. Evidence for this construction came from a lot of burned fragments, like soft brick in texture which contained grass, post, and wattle impressions. There was also a whole segment of burned wall, up to a foot or so high, along the side toward the mound. We found several neat bundles of coarse grass, thoroughly carbonized of course, which told us that the house had grass thatched roof. Almost certainly there was a smoke hole over the central fireplace, the rafters around it supported by beams held up in turn by a circle of posts a few feet out from the fireplace. Just outside this circle, on the side away from the door, two particularly troublesome stains finally turned out to be the graves of two very young children. There was even some evidence for furniture, smaller postholes 4 to 5 feet out from the rear wall. These almost certainly are the remains of the built in

beds often described in historic period accounts. The house is a normal one for the late period in Southeastern United States, even, with its mud plaster. Almost every group in the entire area built houses in this general style, with these methods and materials, so it is not at all distinctive.

Planeing, scraping, and otherwise digging the floor of this house yielded over 4,000 artifacts in addition to the architectural information. A few odds and ends such as a .69 caliber musket ball, several glass scraps, a few bits of sheet brass, and a few horse bones and teeth placed the building and use of the house firmly in the historic period. There were also some small slips of hard grey stone, each a few inches long and with cylindrical, triangular, and other quarter to half inch cross sections. I did not recognize these at all then, but today I am quite certain that they are specialized whetstones for honing steel woodcarvers chisels. So, our house was built and used after contact with Caucasians, although the lack of a lot of glass, western style pottery, and so on certainly demonstrates less intense contact than that occurring on documented 18th century Creek and Cherokee sites, which are littered with rum bottle glass, stoneware pottery, fragments of Jews harps, and pieces of factory made white kaolin pipes. The suggestion is that this house is earlier than the documented mid to late 18th century Creek and Cherokee towns in Georgia, Alabama, and the Carolinas.

We did find a tremendous amount of pottery, over 4,000 pieces. Almost half of it was from the earlier Etowah and Wilbanks complexes, easy enough to account for here with earlier specimens lying around and eroding down from the mound. Too, we scraped below the floor level in spots and got, just a bit, into earlier deposits before post holes became clear. This was especially true along one wall where the plow had cut entirely through the floor so that we were cutting into Wilbanks midden deposits before we could clean up the postholes. But, 1900 potsherds were a variant of Lamar. The kinds of Lamar that we found here, decorated with

complicated stamps or incised designs, supplemented by a few pieces with simple parallel line stamps, are very similar indeed, particularly in the stamp design styles, to the kind of Lamar found on historic Cherokee sites and called, nowadays, Qualla Complicated Stamped and Qualla Incised. The stamped ware, like all Lamar variants, has had stamps applied carelessly, with a lot of over stamping, to a pot made from clay that had rather coarse crushed stone added as a temper. The designs on the large pots tend very strongly to rectilinear motifs. There are, elsewhere, other Lamar varieties with mostly curvilinear designs, the variety found at Kolomoki for example. The style also emphasizes a band of nodes or pinched up ridges just under the lip of the pots. My point here is that there are differences between Lamar complexes as well as similarities. Some of the similarities are shared by pottery styles in this period from as far east as the Hudson River and as far west as the Missouri. Others are strictly Southeastern. We also had fragments of a fair number of bowls, more smoothly finished than the pots, often with a shoulder, a shape called cazuela. These were decorated with incised scrolls, guilloches, and nested triangle variants. Such bowls are almost invariably associated with the Lamar style, but again, the assemblage of specific designs varies from one complex to the next. We do not have, here, any of the check stamped which, applied to pots with Lamar shapes, paste, and finish, is a characteristic of a late, 18th century historic Cherokee pottery assemblage. It is also present in the Kolomoki variety of Lamar, in historic Apalachee pottery from far to the south, and in other Lamar variants. I cannot overstress the point that it is in the historic period, with complicated stamped pottery, that we learn that a broad style is not specific to a culture. A specific assortment of designs and decorations is.

There is an old argument among archaeologists who work in northern Georgia about which prehistoric complex, or series of complexes, is or leads to Creek and which leads to Cherokee. Once, when reading a paper about some of this material at a professional meeting, I was asked, in a very aggrieved tone, who knew the most about Cherokee prehistory, me or the people who were the authors of the origin legends. I was forced to confess that I thought I knew more than those who attempted to recreate Cherokee prehistory on the basis of their interpretations of the translated and printed versions of Cherokee legends, supplemented by thoughts based on the linguistic affiliations of place names. For me, the question of Creek or Cherokee here was answered, or at least my conclusions were strongly supported, by a few more sherds found on the floor. Eighteen of these, brown in color, hard, and with finer than usual tempering material, had brushed exterior surfaces. They are instantly recognizable as specimens of a type called Chattahoochee Brushed, the characteristic pottery of the documented 18th century Creek towns on the Chattahoochee River. The same sort of pottery, varying in only minor details, continued to be made by the Creek after the removal to Oklahoma and by the Seminole in Florida and Oklahoma. Associated with it, or at least on the same floor, were two specimens of a much finer ware with red painted design, again a match for a minor historic Creek type. Certainly these few specimens showed that historic Creek pottery was being made at the same time that the inhabitants of this house were making stamped pottery. Consequently, our householders could not be Creek, and, since much of their pottery was identical to that of documented Cherokee sites in Georgia, North Carolina, and Alabama, if missing a feature or two such as the check stamped, which is known to be a late addition, their ethnic identity was clear to me. Perhaps the point that the strata under the Cherokee deposit on most documented Cherokee sites if there is one at all, is Wilbanks with Etowah under it, as here and at 9CK5, has some

importance too, if I may beat a very tired horse.

As we excavated the pottery from the floor, and I inspected at least a handful or two from every bag as I always did in the field, I began to feel that there had been one woman in the house who was a friend of mine. She had her own way of doing things, and she was stubborn. She and I would have understood each other. A fair number of large complicated stamped pots with roughened bases had broken and then repair had been attempted. The vessels had other characteristics in common; a lighter gray color than most, a finish completed when the clay was unusually damp which produced a floated outer layer and surface and there were only a few fire clouds, demonstrating unusually even firing technique. The lady was a superior potter. But, her real distinction, she had attempted to repair broken pots using clay as glue, spreading the excess over the interior and exterior a bit to add strength. Then she refired the pot. Usually the patch fired to a lighter red or orange color than the gray of the vessel, evidence for use of the oxygen rich atmosphere of an open fire in the repair firing instead of the smothered reducing atmosphere used to bake most of the pots, hers and others, in the first place. Some patches were broken across in another direction with no signs of intervening use and another patch applied. Unfortunately, lack of wear or soot deposits on the vessel bases tell us that none of this worked. But, at least my prehistoric friend had tried, had not succumbed blindly to the dictates of her culture and tradition. I am sure that in some other efforts, her inventive streak added to the cultural inventory of her society.

After placing protective materials on the house floor and over graves, to save it for future reconstruction as an exhibit if that ever became desirable, the excavation was refilled. Then we moved on to dig a line of pits along the river side of the farm road. This was still inside the site, but the area was available for excavation because corn had not been planted there. Odds and

ends of data from these pits confirmed the sequence from the Etowah II through the early Cherokee periods. I finally called the latter the Pumpkinvine period, a name taken from a small stream across the river. No single pit demonstrated anything conclusively, but each had a bit of stratigraphic data confirming the whole. One pit lengthened to a 30 foot trench, had traces of an Etowah IV period floor with unusual amounts of charcoal on it. There were no postholes, the search for which had led me to lengthen the pit, so the floor must have been on the outside of the house, a patio perhaps onto which charcoal from a burned structure fell. At least it produced, in proper stratigraphic sequence, our first decent sample of the latest Etowah material, distinguished by the addition of a fair number of curvilinear stamped designs, like those from southern Georgia, to the Etowah inventory of angles and crosses. A grave cut through the floor. The body, in poor condition, had no preserved artifacts with it, but presumably, since it started from near the present surface, it was dug in the Pumpkinvine period.

One of these pits, near to Mound B and the Pumpkinvine house, produced much confusing indications of disturbed deposits. After lengthening it a bit, in spite of keeping it narrow to avoid undermining the road edge, we did determine what had happened. The latest disturbances had been produced by Moorehead who mentioned finding rock slabs on edge. He associated them with rock slab graves, but these lacked both a full outline and bodies. He dug around several of the slabs, and gave up, his work quite clearly documented by the mixture of disturbed earth which we found.

The next disturbance in time, was during the Pumpkinvine period. A trench had been dug, paralleling the modern road and the river. It received the bottom parts of the rock slabs, each 3-4 feet long, 24-30 inches wide, and several inches thick. On the inside of these, the side facing Mound A and the presumed plaza in front of it, red clay had been packed down over strata

deposited in the Wilbanks period. The aerial photographs, and data from a few other pits running east from the ramp on Mound A which I will describe shortly, indicate that, in the Pumpkinvine period, the inhabitants of the site had built a clay paved, rock slab edged plaza.

We did find, in this line of pits, some evidence of other Wilbanks period structures and many sherds and other artifacts. As I said earlier, the sherds in their stratigraphic sequence confirmed what we knew about culture development here, and expanded our knowledge of the various complexes. We found, for example, that Etowah potters in all of the Etowah periods were placing handles at the rim of some of their pots, handles neatly made of straps of clay. These are a characteristic of pottery made elsewhere by people whose cultures are classified as late variants of Middle Mississippi culture, a culture which built great numbers of temple mounds, some of them very large, in the prairies and mountains to the north and west. We also found, a few here and a few there, more of the brushed, painted and incised sherds of known historic Creek kinds of pottery, confirming the impossibility of the Pumpkinvine complex being historic Creek. Or, at least, and there is a lot of confusion between Creek, Creek Confederacy, and Muskhogean or Muskhogean speaking, the Lamar potters at Etowah were not related to those communities and tribes belonging to the Creek Confederacy and living on the Chattahoochee River in the 18th century. Muskhogean is the linguistic stock of the Creeks and a lot of other cultures whose languages are related at the level of approximately, the Romance languages.

As we finished these pits, the corn crop was harvested. There was just enough time and money to excavate a few pits where it had been growing. I ran a row of them from the base of the ramp on the Temple Mound to the eastern edge of the site which was marked by a curve in the road as well as by surface artifact distribution and anomalies on our aerial photograph. These

six pits were the only tests I was able to excavate in what should be the main part of the site, although it was expected that the primary use of that section of the site directly in front of the mound rarnp was as a plaza. There was the distinct probability that this line of pits would tell us something about the apparent stone slab rimmed red clay plaza we had found traces of at the road edge and on the aerial photograph. We should find evidence here to confirm or deny the relationship of the red clay surface with the Pumpkinvine and earlier periods and, since the Temple Mound predated this plaza, we could find evidence bearing on earlier plazas or other use of the area.

The first pit, close enough to the base of the ramp to pick up any mound wash layers but far enough out to avoid cutting into actual structure, quickly turned into a monster. About 4 feet down, just to the red clay, it was apparent that we would need more exposure and longer profiles before excavating any deeper. I stretched the 5 by 5 foot pit out to 15 feet east-west, providing enough room to comfortably handle shovels. This produced an increase in efficiency which more than compensate for the extra volume of earth to be moved. We finally stopped excavating at 9 feet down from the highest point on the surface, much deeper than I had anticipated. We had not reached sterile soil, nor could I find it in a little hole dug another foot deep in one corner.

We had to stop digging for two reasons. First, we had found a row of postholes set in a wall trench, meaning that we had or were on or just through a building floor. Two, the hole was flooding. A steady seepage, coming in just slightly more slowly than our best bailing and digging speed, threatened to fill to hole to some unknown depth. We should not have had this much water here, I thought, and a check of levels indicated that we were not as deep with respect to absolute height above sea level as we had been in other pits. This rather ruled out seepage from the river. I cannot be certain, but I think the water was the product of hydrostatic pressure

from water soaked into Mound A, looming up 60 feet high right next to the pit. It demonstrated its presence in the past by a layer of laminated sandy wash a foot or two thick over the even thicker dense black basal midden relating to the house floor. The house was built in a rich Etowah IV midden which was at least partly in place when it was built and probably accumulated in part during its use. The structure was apparently intact when the soil from Mound A washed down since the post holes and the wall trench were filled with the sandy wash, not with the midden which would have filled them (and made them very difficult to see) if the house had been abandoned and the posts rotted during the Etowah IV period. This seems to demonstrate that the ramp on the mound at least was built and began to erode after the Etowah IV period, later than the documentation for mound building and use we had found on the southern side of the mound. The solution for this apparent problem is, I think, that our evidence here is for a late addition to the mound ramp. That is, the mound was not static, was not a single period production. More excavation around the base at some time may, probably will, produce data demonstrating that additions were made to it in most of the Etowah periods, and very possibly up into the Wilbanks period. I doubt if it was used at all by the early Cherokee descendants of the people who made Etowah and Wilbanks pottery.

There were a few Wilbanks sherds in the wash layers coming down from the mound, either dropped there as the layer was forming or washed down with the dirt. In any event, the deposition by water action was followed by the placement of up to three feet of basket loaded red clay, a one foot layer of gray silt, and then by a last rather patchy red clay layer, only a few inches thick. Finally, the last foot or two of deposits, the normal gray-brown topsoil, included a few sherds from most periods, but most of the artifacts were Pumpkinvine period types. There were not a lot of them, so we are apparently dealing with accidentally lost or strayed odds and

ends scattered at some distance from any structure. There were enough though to demonstrate that the clay layer, and the gray silt which seems to have been temporary filler were in place when the Pumpkinvine period occupation of this part of the site took place. Thus the plaza is neatly placed after Wilbanks and during the early part of the Pumpkinvine period.

I cannot be certain about the nature of the building at the bottom of our excavation. I think it was probably built in a pit as much as 2 or 3 feet deep. This would account for the top of the Etowah IV deposit being at a depth which is below the present ground surface. It will take longer profiles than I had, and a lot of pumping to determine this. The presence of a pit house and some continuous collapse into it as timbers and so on continued to rot would account for the presence of the gray silt on top of the main layer of red clay, capped in turn by another thin red clay layer. When some subsidence took place after the main layer of red clay was placed, gray silt, perhaps more immediately available at the river edge than the red clay, was used to fill and level the hole. It was capped with a thin layer of red clay to restore the appearance of the plaza. But again, this is conjecture, convertible into a working hypothesis to be checked by further excavation, not by further speculation.

Several more test pits on a line out from the Mound A ramp were all we were able to complete in my single season, and all that we dug in what would be considered, by any reasonable measure, the main or aboriginally most important part of the site. Two of these pits produced information of particular interest, or at least confused me abnormally. The first, another hundred feet out into the plaza, demonstrated that the strata we observed at the foot of the mound aren't unique. There was a foot and a half of midden at the bottom of the pit, succeeded by a foot of midden mixed with some red clay, then by inches of silt, and finally by a foot of midden and midden derived plow mixed soil. There was even a sort of gully present,

running east and west through the silt layer like one in the silt layer in the big hole at the foot of the ramp. All in all, although the bottom of the hole wasn't quite as deep as the bottom of the big hole, the strata in the two pits were a lot alike. The problem was, is, that the midden at the bottom of all of this in this hole was Wilbanks period, not Etowah complex like the one at the base of the ramp. Obviously, a lot of digging, construction, deposition, and who knows what had gone on here. I hope someone figures it out some day, preferably at the end of a long, carefully planned and executed research program during which Cherokee middens and plazas, Wilbanks structures, and deposits, and features of the several Etowah periods have been worked out and stripped away in their turn.

Finally, I put one pit in a low rise that Moorehead had thought was a mound. Perhaps it is, but if so it seems to have been a mound by accident. We found a burial, without any preserved grave goods, in a stone box grave. The base of the grave had been dug a few inches into sterile soil. Otherwise, it was in, and from, and covered with, a rich Etowah IV period midden deposit, the only really significant trash accumulation of this Etowah period I found. This latest and last of the Etowah pottery complexes is distinguished by the inclusion of a lot of sherds with curvilinear designs, sometimes called Savannah Complicated Stamped for a lot of inadequate reasons I won't go into here. Suffice it to say that it begins the Wilbanks replacement of Etowah stamp motifs with curvilinear designs. In my opinion the idea was derived from cultures somewhere in the southern part of Georgia. Whether this is so or not, the curvilinear designs do represent new ideas in the resident culture. A lot of sherds were also made of clay mixed with, tempered with, crushed mussel shell, some earlier Etowah style pottery, technically Hiwassee Complicated Stamped, had shell temper, but that shell was finely crushed gastropod shell. This new idea is from cultures called Mississippian that are found predominantly to the

north and west of the Etowah Valley, indeed to the north and west of Georgia excepting for a massive, but odd and short lived intrusion into a large site near Macon.

The other pits produced no new information, only artifact-poor deposits, which confirmed the sequence of events and culture periods more tightly documented in other pits which I have described. But, they didn't produce any new problems either.

These few test pits in the main area of the site, in front of the ramp on the temple mound, produced very little evidence for Wilbanks period occupation. Except for the midden at the base of the 200 R 200 pit, there were only scattered sherds in rather amorphous deposits. Etowah IV middens, scarcely present in the other areas tested, and Etowah III deposits really dominated here. Perhaps our major discovery was the red clay layer, definitely over both Etowah IV and Wilbanks deposits of several sorts, with only specimens of the late Cherokee variants, the Pumpkinvine period complex, in dirt over the red clay, no matter what kind of dirt or what its source. The red clay, which seemed to have a row of rocks set on edge defining its southern border, appeared to be a deliberately placed plaza surface, made and used in the Pumpkinvine period.

My assignment for this single season at Etowah had been quite sharply defined, and the program devised was quite successful. I was to first establish the sequence of culture periods, meaning really ceramic periods, in order to establish a relative chronology for the site. This emerged very sharply, the definition helped by the sterile wash layers between midden deposits in the small plaza. Finer definition, as well as enrichment, can and will emerge from future competent work, I am sure.

We were able to relate periods of mound construction and use to this potsherd based relative chronology. Mound A was present in time for wash from it to cover a late Etowah

Period III report. Additionally, a complete structure of the latest period was excavated, and evidence was produced for the existence of a red clay paved, rock slab edged plaza in this same early historic period.

Reports and recommendations were written for and filed with the Georgia Historical Commission. I imagine that they languish in files there to this day. All of the artifacts were classified and catalogued, and all notes, drawings, and photographs were appropriately organized and filed, with the artifacts, at the University of Georgia.

Foreword

In 1953, the Georgia Historical Commission purchased a large portion of the well-known Etowah site from its original owners, the Tumlin family. William H. Sears was hired to conduct preliminary archaeological investigations during the summer of that year. This report is intended to describe the results of the season's work, and to interpret the material that was recovered in terms of internal site history and its relationship to Southeastern prehistory generally. The Etowah site has been well known since John Rogan's work for the Bureau of American Ethnology was reported in 1884. (Thomas 1884:96-106). The considerably more extensive work of Moorehead in 1925 and 1926 attracted a great deal of attention. This work, reported in *The Etowah Papers*, has been familiar to American archaeologists for many years (Moorehead 1932).

No further work was conducted at this site (until the program reported here) except for the very limited test-pitting done by Wauchope (1948;1966). Data relevant to Etowah problems was secured a few miles upstream by Sears for the University of Georgia (Sears 1958) and by Joseph Caldwell and Carl Miller for the River Basin Survey program of the Bureau of American Ethnology (Caldwell MS; Miller MS). The basic sequence and the main pottery types for the Etowah and later periods were worked out in the Allatoona Reservoir sites, a sequence and typology which will be generally adhered to here.

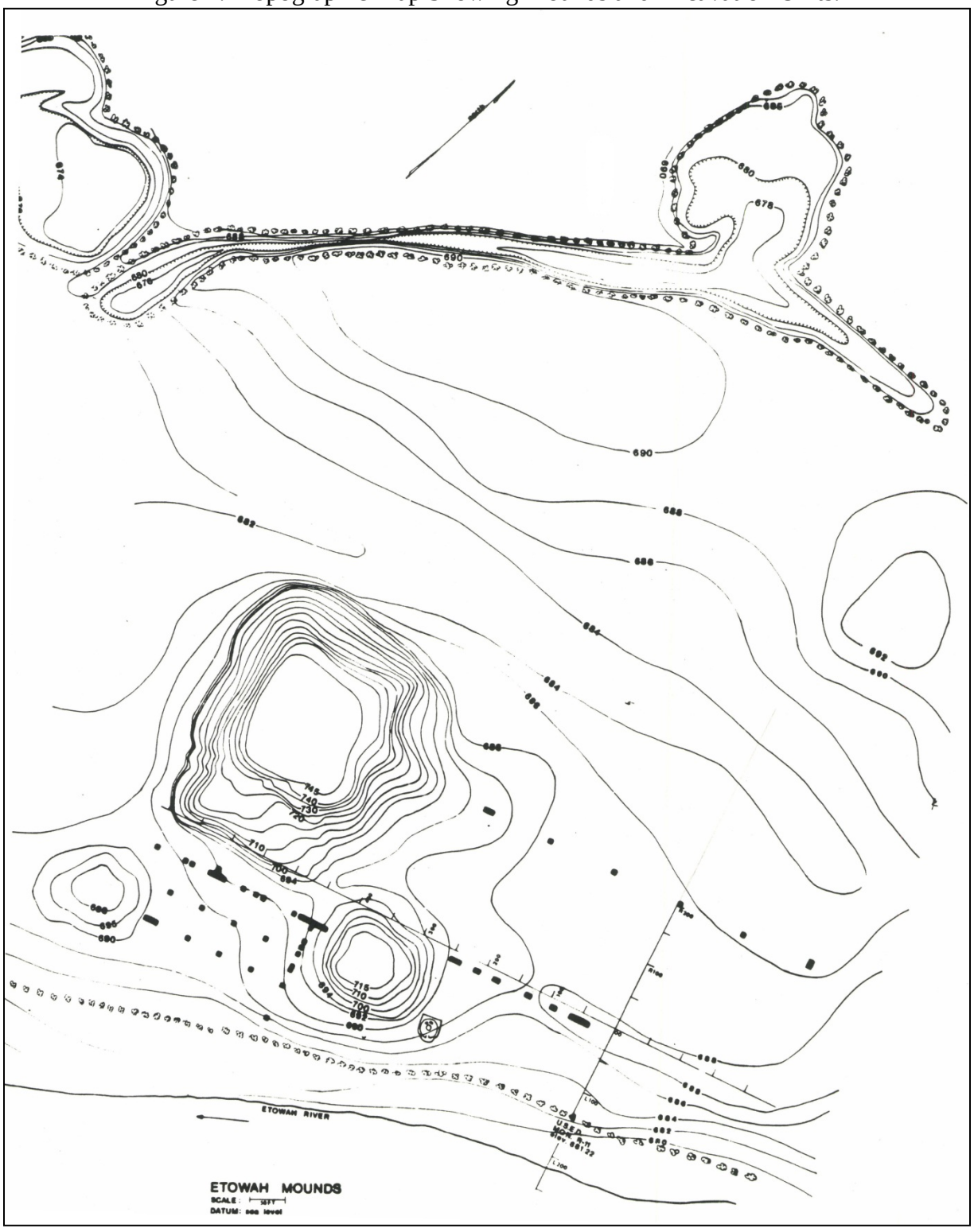
From 1954 through to the time of this writing in 1958, Lewis Larson has been conducting excavations in Mound C for the Georgia Historical Commission. Several references to personal communications from him will be found in the text. Arthur R. Kelly has excavated in other units of the site during this same period, particularly, as I understand it, in the small plaza area and Mound B. Results of the Larson and Kelly excavations will of course expand ours considerably, particularly since Kelly's work has doubtless produced far larger samples from stratigraphic

context than did ours. Since their data is currently (1958) available only in short undocumented progress reports, I can here only point to its existence.

This is an appropriate point for me to express my sincere thanks to the Georgia Historical Commission for the opportunity to do this work and for their co-operation in handling supply, equipment, and payroll matters for the fifteen man force. These problems were handled smoothly and efficiently by the Executive Secretary, C.E. Gregory. Thanks are also due to the Tumlin family for help in many ways, ranging from drinking water to identification of Warren K. Moorehead's pits. Shirley Whitburn deserved special thanks for her prompt and accurate processing of the thousands of sherds, a task which kept her at the sink and work table back in Athens for the entire summer.

Excavation was generally from the top down in arbitrary 6 inch levels. Exceptions were made for several structures and a number of obvious strata physical features such as floors or sterile strata were stripped

Figure 1. Topographic Map Showing Mounds and Excavation Units.



Introduction

This first season of work at Etowah was aimed at the solution of several reasonably specific problems, which may be outlined as follows:

1. Establishing a closely defined cultural sequence.

2. Relating the various structural features at the site to their proper cultural level or period.

Data relevant to the solution of these problems would also be of assistance in defining the place of the Etowah site-at various stages in its history-to Southeastern prehistory generally. I felt that such data could best be secured by an extensive test-pitting program, one that would, whenever possible, stay out of the main mound structures and get out of other features which might be discovered as soon as we could do so without harming them. Such tests, properly placed, were expected to give us adequate information on the ceramic sequence, culture periods, and their relationships to the various structures. Without this approach, the program could easily have remained in a single mound for the season without ever getting the data on internal site sequence which would be necessary to understand the mounds.

Using a transit, base lines were staked out to serve as major axes for a grid system which could be used for the entire site. These axes are marked on the map (figure 1), and the two permanent markers which tie down the horizontal axes are marked. All elevations given in the text or indicated on maps or diagrams are in terms of feet above sea level. The USED marker at the south end of the horizontal axis was used as the internal reference point for the site. A perpendicular was erected to this base line at a convenient point. The intersection of the two axes is point 0-0 in the grid. R and L refer to distance right or left of the vertical, east-west axis. Plus

and minus signs refer to distances above (plus) or below (minus) the horizontal axis. All squares were five by five feet, although numbers of adjacent squares were excavated in some cases. The squares are designated by the number of the stake in their lower right hand corners looking up (west) from point 0-0.

The area bounded by Mounds A, B, C, and the river was of particular interest since data on the relationship between the mounds and cultural periods was desired. A minimum of one square every fifty feet was staked out and excavated. Work in the larger area of the site was restricted to a number of squares in the R-200 and R-10 line for two reasons: (1) We were held up by problems encountered in the other areas, and (2) Most of the site remained in crops for the season.

Chapter 1

Stratigraphy, Structures, and Cultural Periods

This section is intended to describe significant features as recorded in the excavations, and to interpret them in terms of the succession of aboriginal structures, occupation levels, and culturally accidental but often significant flood and wash levels. Synthesis and interpretation are being held to a minimum in this report, and will be even more limited in this chapter. The bare essentials are covered in the chapter on the period complexes and in the final chapter.

A summary of the culture periods involved does need presentation here to make possible intelligent appraisal of the stratigraphic and structural data. This summary is in the form of brief descriptions of the period complexes beginning with the oldest follows. All of these periods fall in the Late Mississippi or Temple Mound II periods, with currently accepted dates of from around A.D. 1200 to the contact period.

Etowah Period

GENERAL Etowah Complicated Stamped and Hiwassee Complicated Stamped are the dominant and diagnostic decorated ceramic types. The period is subdivided into periods numbered I through IV on the basis of changes in stamp motifs and type frequencies. Etowah period I, the oldest, was not represented at this site.

ETOWAH IV - Savannah Complicated Stamped becomes important, filfot cross and others continue.

ETOWAH III - Filfot cross enters. Ladder based diamond decreases, 2-Bar diamond continues important.

ETOWAH II – 2-Bar diamond most important, large quantities of ladder based diamond.

Wilbanks Period

GENERAL Wilbanks Complicated Stamped major decorated type. Accompanied by a large assortment of numerically minor types.

Pumpkinvine Period

GENERAL Considered to represent early historic Cherokee in the period 1650-1700. Diagnostic pottery types are Qualla Complicated Stamped, Qualla Simple Stamped, and Qualla Incised.

SMALL PLAZA EXCAVATIONS

This section covers the area in which we worked most extensively, that part of the site bounded by Mounds A, B, C and the Etowah River. A large number of pits, individually described below, were excavated.

430-460L50 (Includes 450L55 and L60)

The highest stratum here is the recent plow zone quite clearly distinguishable in color and texture. Below this is a layer of dark mottled silt which appears to have been derived as comparatively recent wash from the top of Mound B, which was probably accelerated in recent years through cultivation partway up the slope and through occasional burning of the scrub which grows on the mound.

The upper three levels contain a small sample of the Pumpkinvine complex, somewhat mixed in place with Wilbanks period midden. Also present are a few Etowah sherds, presumably washed down from the mound during the Wilbanks and Pumpkinvine periods.

The brown sand, and the included midden level, were deposited during the Wilbanks period. The midden lines on a hard reddened surface which could be a structure floor. The brown sand, lying both above and below the midden, seems to have been produced as wash from the Mound B slopes at a time when they had not as yet been stabilized by any sort of vegetative cover and so were subject to rapid wash during rains. The sand lies in perceptible laminae, distinguishable through differences in both color and texture.

The yellow sand below the brown can only be the result of even more rapid wash from the Mound B slopes. Long laminae and lenses taper out from the mounds. I do not see how this sort of soil structure could have been produced except through heavy rainfall on the clean

surfaces of Mound B. The same sorting was observable in miniature at the foot of our dump piles after they had washed for a few weeks.

The sherd counts show clearly that both the brown sand and the yellow sand, Levels 4 through 8, were deposited during the Wilbanks period. This total sample, combined with that to be discussed below from 430 and 440L50, constitutes one of our best samples of Wilbanks ceramics.

Level 9 is a case of mixture produced through failure of arbitrary and cultural levels to coincide. The Etowah II-III sample is from the top of the house floor midden, the Wilbanks sherds from the base of the yellow sand wash.

The lowest stratum of any cultural significance is a thin midden lying on the floor of the structure which was partially disclosed by the trenching.

This midden, on the floor of the house, lies on sterile yellow silt which is the basic soil for this area, disturbed only by the post holes, fire basin, and burial pit.

Assuming that the fire basin is central, the house must have been approximately square, with closely spaced wall posts set in trenches. The central fire basin was lined with clay, exceptionally well smoothed and hard baked. The one burial must have been made through the floor of the house, since there was no signs of the grave pit at a high level. The roughly ovoid grave was lined with vertical canes. The body, an adult male, is flexed and has no accompaniments. The Etowah sample from Level 9, Level 10, and the post holes combined, place the structures in the late Etowah II to early Etowah III period.

445-460L50 Additional data by levels.

Levels 1-3
Total Sherds 560
Total Plain.....305
Total Decorated 255
Total Complicated Stamped 227
Complicated Stamped Motifs
  Wilbanks - Bulls Eye 1
  Wilbanks Orange Filmed 1

Level 4
Total Sherds 519
Total Plain.....212
Total Decorated.....307
Total Complicated Stamped.....266
Wilbanks Cord Marked.....2
Shell Tempered Cord Marked.....1
Wilbanks Fabric Marked.....1
Etowah Black 2
Wilbanks Brushed.....1
Wilbanks Pattern Combed Rim Point With Button .1
Unclassifiable Incised, Grit Tempered, Diagonal
  Lines Horizontal To Rim 1
Complicated Stamped Motifs
  Etowah
    Line Block.....1
    Filfot Cross.....1
    2-Bar diamond 1
  Wilbanks
    Bullseye.....3
    Concentric Circle 4
     –.....3
     –.....1
     –.....1
     1
  Hiwassee
    2-Bar Diamond.....1

Level 5
Total Sherds 286
Total Plain.....131
Total Decorated.....155
Total Complicated Stamped.....137
Cord Marked, Shell Tempered.....1
Wilbanks Cord Marked.....1

Complicated Stamped Motifs
  Wilbanks
    Bullseye.....5
    Circle.....1
    "U" 1
    Scroll.....1

Level 6
Total Sherds 491
Total Plain.....172
Total Decorated.....319
Total Complicated Stamped.....300
Cord Marked, Shell Tempered.....3
Wilbanks Cord Marked.....9
Wilbanks Pattern Combed 1
Complicated Stamped Motifs
  Wilbanks
    Bullseye.....1
    Scroll.....1
   "U" 1
    Angular 1

Levels 7 & 8
Total Sherds 137
Total Plain..... 38
Total Decorated..... 99
Total Complicated Stamped..... 96
Etowah Black.....2
Hiwassee Red.....1
Complicated Stamped Motifs
  Etowah
    2-Bar Diamond.....2
    Filfot.....1
  Wilbanks
    Scroll.....2
    Concentric Circles.....2
    Bullseye.....2

Level 9
Total Sherds 61
Total Plain.....29
Total Decorated.....32
Total Complicated Stamped.....32
Complicated Stamped Motifs
  Etowah

2-Bar Diamond.....1
Hiwassee
Ladder Base Diamond.....1
Wilbanks
Cross In Concentric Circles 2

Level 10
Total Sherds 98
Total Plain.....50
Total Decorated.....48
Total Complicated Stamped.....31
Etowah Black.....1
Etowah Burnished Plain.....3
Incised, Shell Tempered.....1
Punctated, Random, Wilbanks.....1
Complicated Stamped Motifs
Etowah
Ladder Diamond 1
2-Bar Diamond.....s
3-Bar Diamond.....1
Filfot Cross.....1

Post Holes In Basic Soil
Total Sherds 27
Total Plain.....19
Total Decorated..... 8
Total Complicated Stamped..... 5
Complicated Stamped Motifs
Etowah
2-Bar Diamond.....3

430-440L50

This segment of the same trench, closer to Mound B, reveals essentially the same story as the segment discussed above, with two major exceptions. First, no definite floor levels with associated middens are present, although there is so much material in the upper part of the brown sand level that it might well be classified as midden. As with the same layer further down the slope, it is a wash-derived product and yielded one of our larger samples of Wilbanks period ceramics. Second·, a sharp tilt upwards of the mottled silt, the darker brown sand, the brown sand, and the upper surface of the. yellow sand is observable. In connection with these, the small segment of hard sand-clay is of importance. There is no doubt that all of these features reflect the adjacent undisturbed mound structure. Possibly, the hard sand-clay lens is the actual toe of the mound.

Although the basic pattern is the same, there are minor differences between the 430 and 440 sections, and the two sections were excavated as separate units. Counts and graphs are presented for the two sections separately.

430L50

Levels 1-3
Total Sherds 435
Total Plain.....196
Total Decorated.....239
Total Complicated Stamped.....200
Wilbanks, Check Stamped.....3
Wilbanks, Diagonal Cross Hatched Stamp.....1
Wilbanks, Simple Stamped.....2
Unclassifiable Complicated Stamp,
Grit Temper, Curvilinear Motif 3
Cord Marked, Coarse Abundant Shell Tempered....2
Wilbanks Pattern Combed 2
Etowah Burnished Plain.....1
Etowah Black.....1
Complicated Stamped Motifs
Wilbanks
Bullseye.....3
Scrolls 3
"U" 1
Concentric Circles.....6
Line Block.....2
Etowah
1-Bar Diamond.....1
3-Bar, 1-Bar Cross Diamond 1
Hiwassee
Filfot Cross.....1

Level 4
Total Sherds 206
Total Plain..... 96
Total Decorated.....110
Total Complicated Stamped.....99
Overhill Complicated Stamp.....1
Wilbanks, Check Stamped.....1
Etowah, Punctated, Drag & Jab 1
Negative Painted, Fine Shell Temper, from Vessel
Wall at Flat Base Etowah Burnished Plain.....1
Wilbanks, Plain, Burnished.....1
Complicated Stamped Motifs
Wilbanks
Bullseye.....3
"U" 1

Level 5
Total Sherds 589
Total Plain.....251
Total Decorated.....388
Total Complicated Stamped.....244
Wilbanks Brushed.....2
Wilbanks, Simple Stamped.....1
Wilbanks, Check Stamped.....1
Etowah Black.....8
Cord Marked, Fine, Shell Temper 2
Cord, Marked, Coarse, Shell Temper 2
Brown Film, Negative Paint Cross in
Concentric Circles.....1
Negative Painted, Design Is Series Of Bulls Eyes...1
Wilbanks Plain, Burnished.....6
Complicated Stamped Motifs
Wilbanks
Scrolls 1
Concentric Circles.....1
Bullseye.....1
Line Block.....1
 1

Etowah
Filfot.....2
2-Bar Diamond.....2
2-Bar-3-Bar Cross.....1

Level 6 (Definite midden, clean base on sand)
Total Sherds 296
Total Plain.....116
Total Decorated.....180
Total Complicated Stamped.....164
Cord Marked, Etowah.....1
Cord Marked, Shell Temper 1
Etowah Red.....1
Etowah Black.....1
Wilbanks, Red Film 1
Wilbanks Plain, Burnished.....1
Wilbanks Brushed.....1
Complicated Stamped Motifs
Wilbanks
Concentric Circles.....4
Bulls Eye.....1
2-Bar Cross-Etowah Like 1

Quatrefoil, Solid Dot Center 1
Scroll 1
"U" 3
Hiwassee
Filfot Cross.....1

Level 7
Total Sherds 144
Total Plain..... 59
Total Decorated..... 85
Total Complicated Stamped.....78
Wilbanks Cord Marked..... 1
Complicated Stamped Motifs
Wilbanks
Concentric Circle 1
Scroll 1
Quatrefoil With Cross Center 1
Bullseye.....1

Level 8
Total Sherds 77
Total Plain..... 31
Total Decorated..... 46
Total Complicated Stamped.....37
Etowah Red.....1
Etowah Black 3
Cord Marked, Shell Temper 1
Complicated Stamped Motifs
Wilbanks
Scroll 2

Level 9
Total Sherds 37
Total Plain.....10
Total Decorated.....27
Total Complicated Stamped.....25
Wilbanks Pattern Combed 1
Complicated Stamped Motifs
Wilbanks
Scroll 1
Quatrefoil, Cross Center 1
Hiwassee
2-Bar Diamond.....1

440L50

Levels 1 & 2
Total Sherds 47
Total Plain.....20
Total Decorated.....27
Total Complicated Stamped.....22
Check Stamped, Sand Temper.....1
Wilbanks, Orange Filmed 1
Wilbanks Plain, Burnished.....1

Level 3
Total Sherds 88
Total Plain.....36
Total Decorated.....52
Total Complicated Stamped.....45
Cord Marked, Shell Temper 2
Negative Painted, gritty paste, number of small
circles and part of one line discernible 1
Complicated Stamped Motifs
Wilbanks
Scroll.....1
Bullseye.....1
Etowah
Line Block.....1

Level 4
Total Sherds 124
Total Plain..... 50
Total Decorated..... 74
Total Complicates Stamped 67
Complicated Stamped Motifs
Wilbanks
Scroll.....1
Etowah
Line Block.....1

Levels 5 & 6
Total Sherds 37
Total Plain.....20
Total Decorated.....17
Total Complicated Stamped.....15

Level 7
Total Sherds 15
Total Plain..... 6

Total Decorated..... 9
Total Complicated Stamped.....8

Levels 8 & 9
Total Sherds 25
Total Plain..... 8
Total Decorated.....17
Total Complicated Stamped.....16
Complicated Stamped Motifs
  Wilbanks
    Bullseye.....1
  Etowah
    Filfot Cross.....1

Except for a small number of Etowah sherds found in all levels, reflecting that the origin of the soil in this deposit was from Mound B, the entire depth of this unit is Wilbanks. This deposit constitutes the best single Wilbanks period deposit. No vertical changes in the Wilbanks material could be discerned.

430 to 475L50 – Summary

Taking the total profile into account, with the sharp slopes close to the mound tapering off and blending together increasingly with distance from the mound, I think that the interpretations made above are the only acceptable ones.

The story, starting from the bottom up, is as follows: First, on reasonably clean silt, a house was built in the late Etowah II-early Etowah III period. This building (see above) was used for a short while, during which time a thin midden accumulated on the floor, and one burial was made through the floor. After this structure had collapsed, or at least after the above-ground portions had rotted away or been removed, wash from Mound B began to cover the area. Quite clearly, Mound B was either not in existence at the same time as the structure, or it was so carefully maintained that it did not wash. The latter hypothesis seems most improbable.

Very few sherds were found in the yellow sand, the first wash product. After the period of mound washing was well under way, Wilbanks occupancy began, while the rapid washing continued. The sand is brown, apparently, because of occupation during the wash. After the end of the Wilbanks period, vegetation stabilized the mound slopes, and comparatively little washing continued to the present, including the Pumpkinvine period. The Etowah period sherds which re-appear in the upper levels with Pumpkinvine period sherds must have come down with the later wash, indicating that mound fill earth included Etowah period sherds up to and including Etowah III.

The suggestion here is that the mound was built between the Etowah II-III period and the beginnings of the Wilbanks period. That is, unless repair was going on continually, it was not in existence at the time the house was used. Equally, it had to be in existence for the Wilbanks period population to live on the slope wash. This problem will be encountered again in

connection with other cuts, both here and near Mounds A and C. That is, Wilbanks period construction appears improbable since the first Wilbanks occupation uniformly appears on already rapidly eroding slopes. On the other hand, the most logical period for major mound construction from this evidence, Etowah IV, is not represented in the area bounded by the three mounds and the river. However, Etowah IV deposits are plentiful in the area immediately to the east of the temple mound.

Figure 2. 430L50 -- 475L50 Profile.

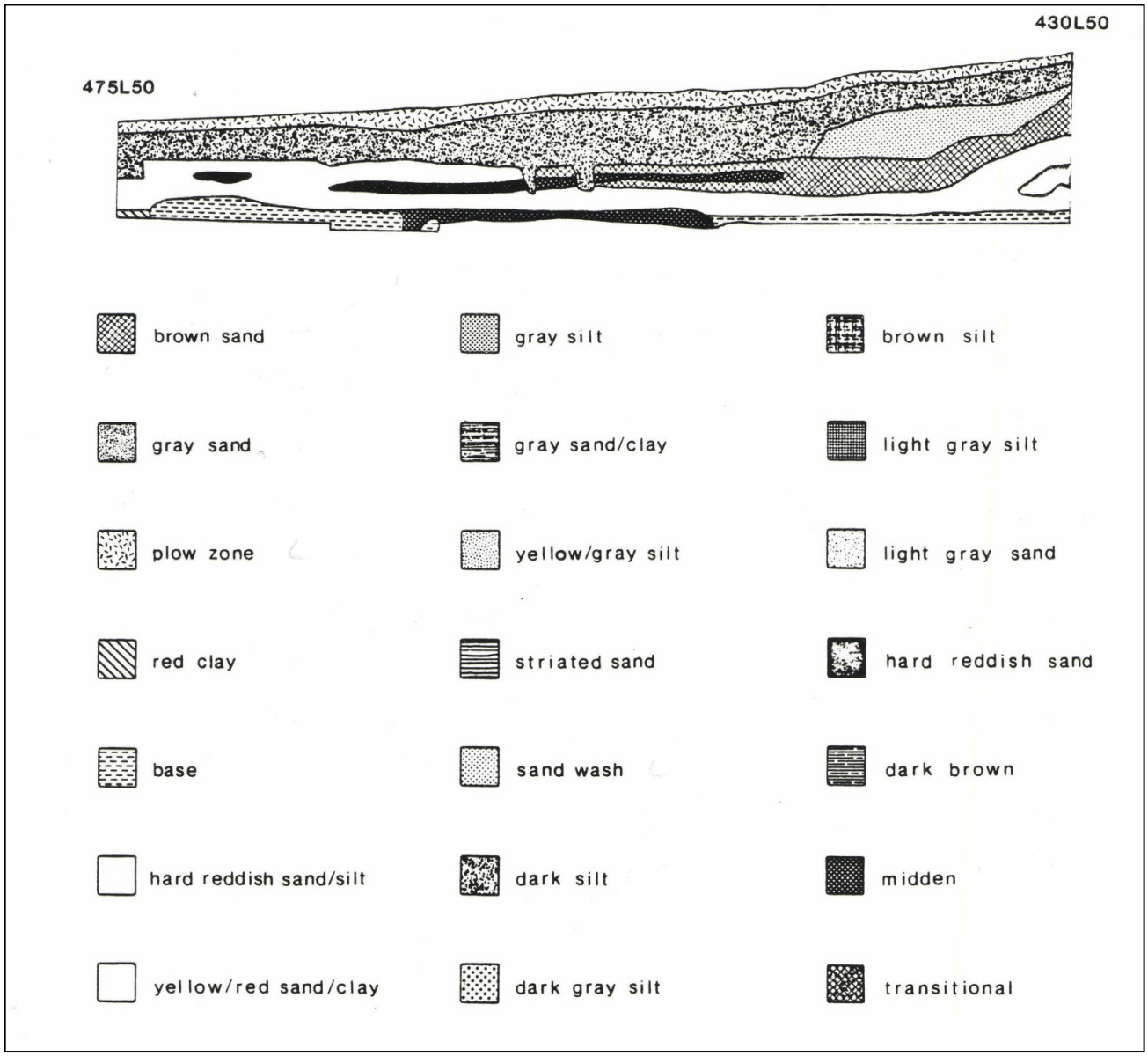


Figure 3. L50 Area Ceramic Frequencies.

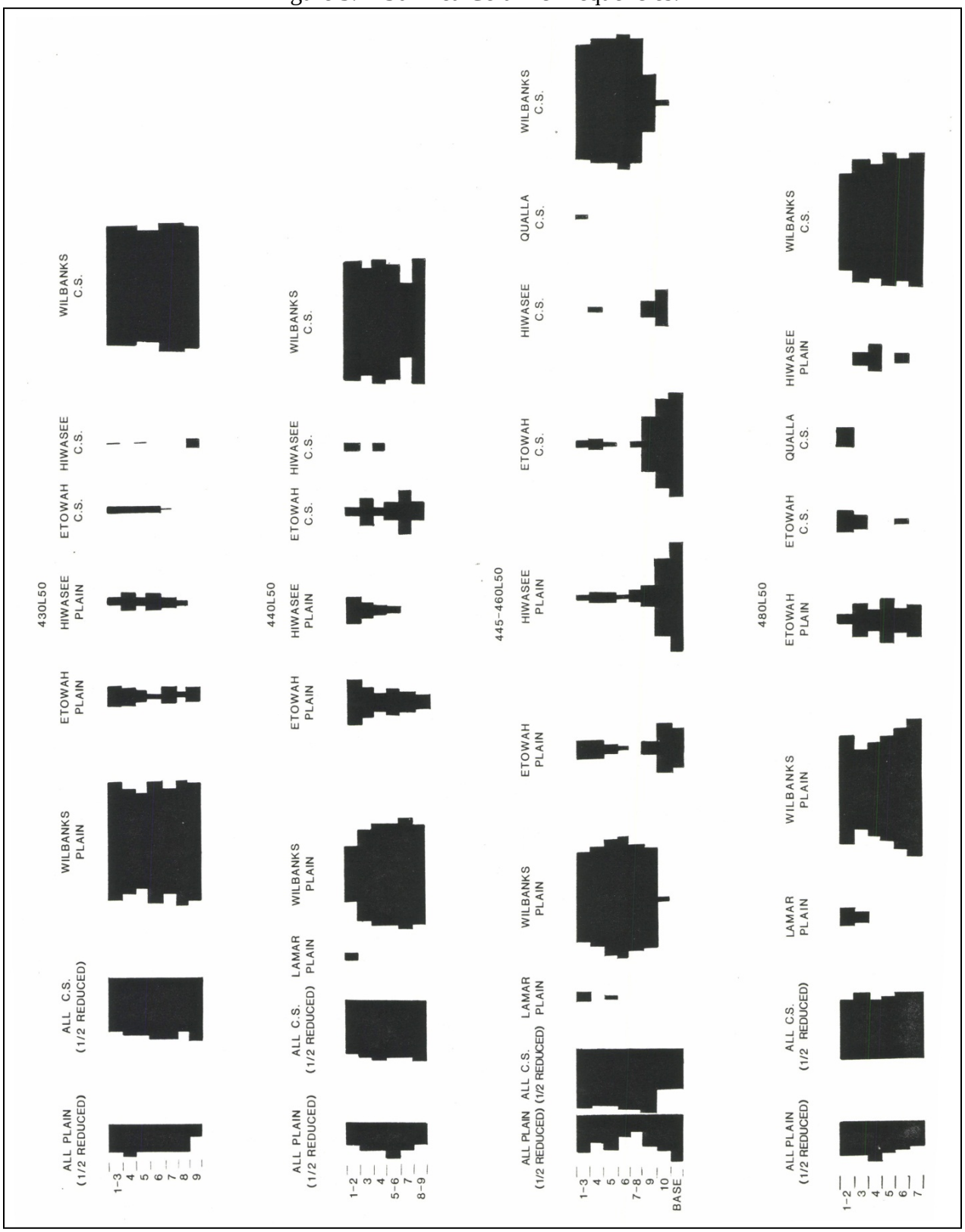


Figure 4. 450L50 - - 465L50 Floor Plan.

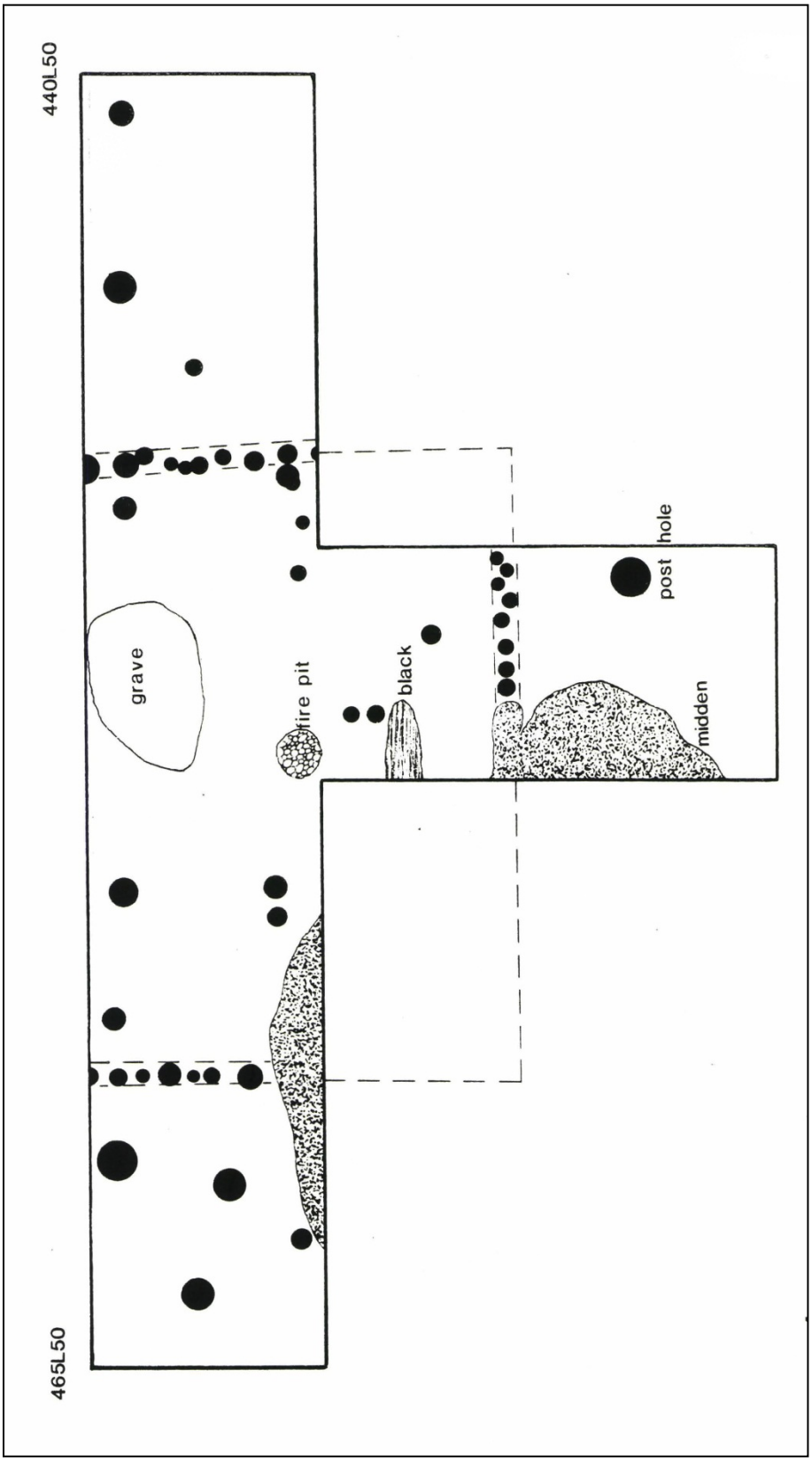
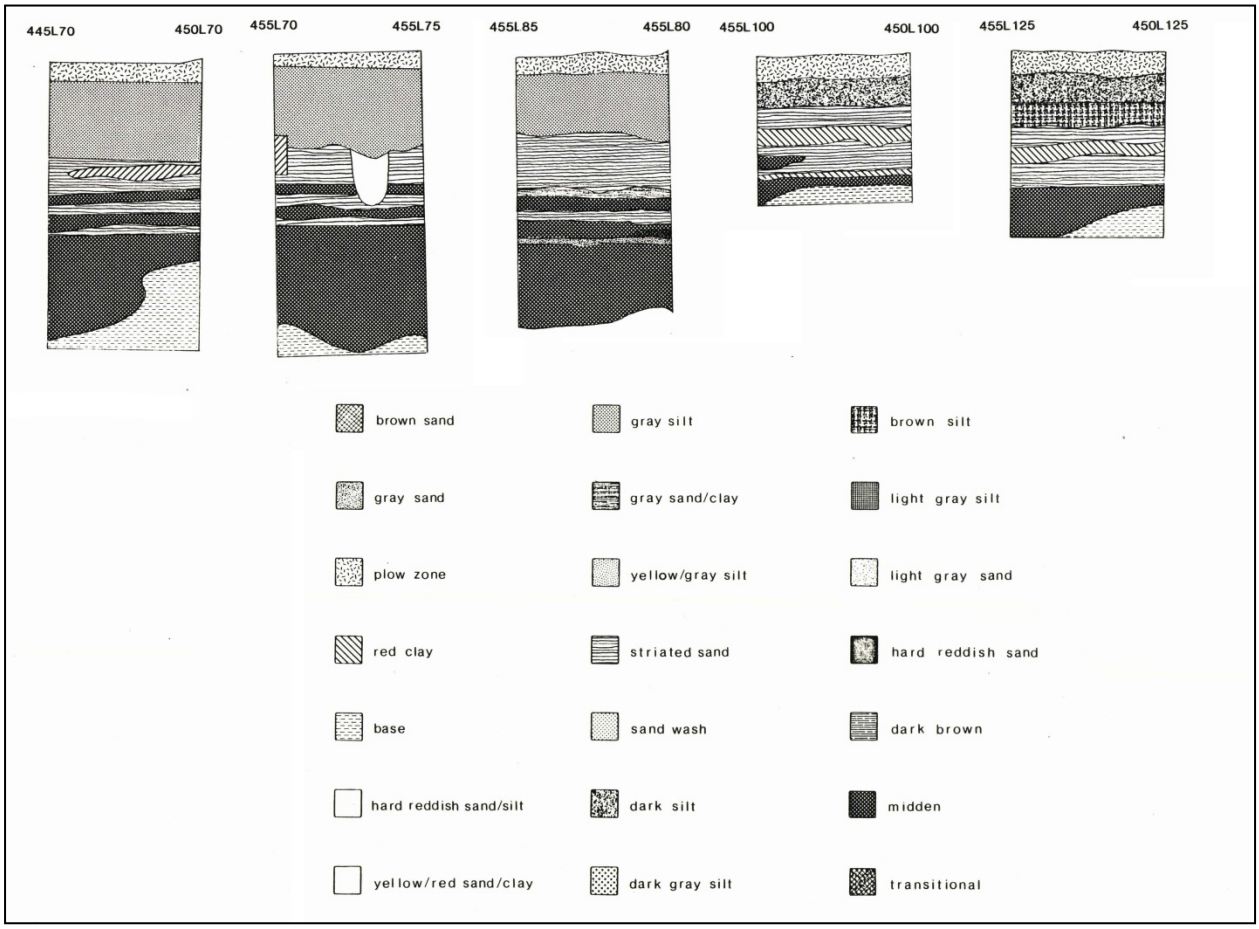


Figure 5. 445 Area Profiles.


445L70
450L70
455L70
455L75
455L85
455L80
455L100
450L100
455L125
450L125
brown sand
gray silt
brown silt
gray sand
gray sand/clay
light gray silt
plow zone
yellow/gray silt
light gray sand
red clay
striated sand
hard reddish sand
base
sand wash
dark brown
hard reddish sand/silt
dark silt
midden
yellow/red sand/clay
dark gray silt
transitional

450L70

This single 5 foot square unit assumed the proportions of a well by the time sterile soil was reached. As the profiles indicate, a thick midden deposit was cut into by the bottom four feet of our unit. The projected profile along the 450 line demonstrates that this midden is, for at least the larger part of its thickness, fill in some sort of a pit. This also shows quite well in the 455L70-450L70 profile. The Etowah sherds in the pit fill are distinctly Etowah II, indicated by the lack of Filfot Cross motifs and the high percentage of Ladder Based Diamonds. There is although an indication of change in the lower as against the upper part of the pit, reflected physically in the abrupt change in the contour of the pit sides. Etowah Complicated Stamped is dominant in the feature, and Hiwassee Complicated Stamped in the top part. The lower half of the pit at least appeared to be a one period deposit, the lenses showing distinct basket loads of ash, shells, and garbage. The picture of shell temper becoming dominant over sand temper, at this site, is not out of line. However, the next square, 450L80, which is probably another cut into the same huge aboriginal pit, produced data which permits a slightly different interpretation, which will be presented at the end of the discussion of that unit.

The story above the pit fill appears to be essentially the same as that in the long trench to the north on the L50 line, described above. Immediately over the pit fill is a thick deposit of striated sand, interrupted by two thin midden layers. Both of these are Wilbanks period, the break between the sand and the midden layers being just as abrupt here as it is in the other trench. Above this, in gray silt, sherds of all complexes are found again.

450L70

Levels 1 & 2
Total Sherds 47
Total Plain.....33
Total Decorated.....14
Total Complicated Stamped..... 9
Qualla Incised 1

Level 3
Total Sherds 86
Total Plain.....34
Total Decorated.....52
Total Complicated Stamped—46
Check Stamped, Wilbanks Paste..... l
Cord Marked, Shell Temper 3
Complicated Stamped Motifs
  Wilbanks
    Scrolls 2
    Bullseye.....1

Level 4
Total Sherds 57
Total Plain.....26
Total Decorated.....31
Total Complicated Stamped.....28
Cord Marked, Wilbanks Paste l
Cord Harked, Shell Tamper 1
Complicated Stamped Motifs
  Wilbanks
  Scroll.....1

Level 5
Total Sherds 19
Total Plain.....14
Total Decorated..... 5
Total Complicated Stamped..... 2
Complicated Stamped Motifs
  Etowah
  Filfot Cross 1

Levels 6 & 7
Total Sherds 88
Total Plain.....33
Total Decorated.....55
Total Complicated Stamped.....54

Complicated Stamped Motifs
  Wilbanks
    Scroll.....1
    "U” 1
    Cross Over 2 Concentric Circles.....1

Level 8
Total Sherds 8
(7 Wilbanks, 1 Etowah)

Level 9
Total Sherds 86
Total Plain.....29
Total Decorated.....57
Total Complicated Stamped.....56
Cord Marked, Sand Temper.....1
Complicated Stamped Motifs
  Etowah
    Ladder Based Diamond.....1
  Wilbanks
    Scroll.....2
    Bullseye.....1
    Cross In Circle 1

Level 10
Total Sherds 102
Total Plain.....50
Total Decorated.....52
Total Complicated Stamped.....46
Wilbanks Orange Filmed 3
Complicated Stamped Motifs
  Wilbanks
    Scroll.....1

Level 11
Total Sherds 69
Total Plain.....27
Total Decorated.....42
Total Complicated Stamped.....41
Complicated Stamped Motifs
  Wilbanks
    Scroll.....1
    Concentric Circles.....1

Level 12
Total Sherds 104
Total Plain.....59
Total Decorated.....45
Total Complicated Stamped.....27
Hiwassee Red.....1
Wilbanks Orange 6
Complicated Stamped Motifs
  Etowah
    Ladder Base Diamond.....3
    2-Bar Diamond.....1
  Hiwassee
    Ladder Base Diamond.....3
    2-Bar Diamond.....4
    Curvilinear, not Filfot 1

Level 13
Total Sherds 138
Total Plain.....96
Total Decorated.....42
Total Complicated Stamped.....24
Hiwassee Red.....7
Complicated Stamped Motifs
  Etowah
    Ladder Base Diamond.....1
    2-Bar Diamond.....1
  Hiwassee
    Ladder Base Diamond.....4
    2-Bar Diamond.....2

Level 12-14
Total Sherds 62
Plain 47
Decorated 15
Complicated Stamped 9
Hiwassee Red.....4
Complicated Stamped Motifs
  Etowah
     Ladder Base Diamond.....4

Level 14
Total Sherds 54
Plain 38
Decor a ted 16
Complicated Stamped 10

Etowah Red.....1
Complicated Stamped Motifs
  Hiwassee
    Ladder Base Diamond.....1
  Etowah
    Ladder Base Diamond.....1

Level 15 and below
Total Sherds 92
Plain 63
Decorated 29
Complicated Stamped 16
Hiwassee Red Filmed 5
Brushed, Shell Temper..... 1
Check stamped, Coarse Check,
Sand Temper 1
Etowah Black 1
Complicated Stamped Motifs
  Hiwassee
    Ladder Base Diamond.....3

450L80

Levels 1 and 2
9 sherds only. Etowah, Wilbanks and Pumpkinvine periods.

Level 3
14 sherds only. Etowah and Wilbanks.

Level 4
10 sherds only. Etowah, Wilbanks, Pumpkinvine periods.

Level 5
Total Sherds 69
Plain 23
Decorated 46
Complicated Stamped 37
Wilbanks Pattern Combed (rim button) 3
Etowah Red 1
Complicated Stamped Motifs
  Wilbanks
    "U" 1

.....1

.....1

Level 6
Total sherds 190
Plain 78
Decorated 112
Complicated Stamped 101
Check Stamped, Wilbanks 1
Wilbanks Pattern Combed 5
Cord Marked, Wilbanks 1
Cord Marked, Sand Temper 1
Cob Marked, Wilbanks 1
Complicated Stamped Motifs
  Hiwassee
    Filfot 1
  Wilbanks
    Bullseye 2
    "U" 1
    Scroll 3
    Cross In Circle 1
    Concentric Circle 2

.  1

Level 7 No sherds

Level 8 & 9
Total Sherds 18
Plain 6
Decorated 12
Complicated Stamped 12
Complicated Stamped Motifs 1

Level 10
Total Sherds 185
Plain 99
Decorated 86
Complicated Stamped 86
Check Stamped, Wilbanks 1
Complicated Stamped Motifs
Wilbanks
Concentric circles.....1
"U" 1
Scroll.....2
 1
 1

Level 11
Total Sherds 429
P1ain 253
Decorated 176,
Complicated Stamped 154
Etowah Red.....1
Hiwassee Red.....1
Red and Gray, Modeled, Etowah
Paste 1
Etowah Black 3
Complicated Stamped Motifs
Etowah
2-Bar Diamond.....2
Ladder Base Diamond.....1

Hiwassee
Ladder Base Diamond.....30
2-Bar Diamond.....17
1-Bar, 2-Bar Cross Diamond 1
Filfot Cross..... 3

Level 12
Total Sherds 471
Plain 299
Decorated 172
Complicated Stamped 146
Hiwassee Red.....2
Hawkins Fabric marked 1
Etowah Black 1
Complicated Stamped Motifs
Etowah
Ladder Base Diamond.....2
2-Bar Diamond.....2
Hiwassee
Ladder Base Diamond.....70

 1

Level 13
Total Sherds 104
Plain 66
Decorated 38
Complicated Stamped 27
Hawkins Fabric Marked.....1
Complicated Stamped Motifs
Etowah
Ladder Base Diamond.....1
Line Block.....7
2-Bar Diamond.....1

Level 14
Total Sherds 112
Plain 81
Decorated 31
Complicated Stamped 18
Hiwassee Red on Buff 1
Etowah Red..... 2
Etowah Black 1
Complicated Stamped Motifs
Etowah

Ladder Base Diamond.....2
Line Block.....1
2-Bar Diamond.....1

Level 15 and below
Total Sherds 372
Plain 272
Decorated 100
Complicated Stamped 50
Etowah Red..... 2
Cord Marked, Shell Temper 2
Complicated Stamped Motifs
Etowah
Ladder Base Diamond.....16
Line Block..... 1
Hiwassee
Ladder Base Diamond.....1
2-Bar Diamond.....1

This cut appears to have gone through, at its base, the same feature cut by 450L70, and certainly the cut reflects the same story throughout. The probability that it is part of the same feature is demonstrated by the projected profile.

It is certain here that the midden in the lower part of the cut is a rich Etowah II period deposit, without significant changes through its depth. In fact, it is almost certain that it is a short term fill, no matter what the total structure may turn out to be. The period is indicated by the lack of filfot cross stamps and the high occurrence of Ladder Based Diamond motifs. Levels 11 and 12 form a distinct unit, as indicated by the abrupt shift from a high percentage of Etowah Complicated Stamped in the basal midden into a high percentage of Hiwassee Complicated Stamped in these two levels. The stratigraphically later position of the lower thin midden layer cut by these two levels is reinforced by the Filfot Cross Stamped sherds in Level 11, an Etowah III feature.

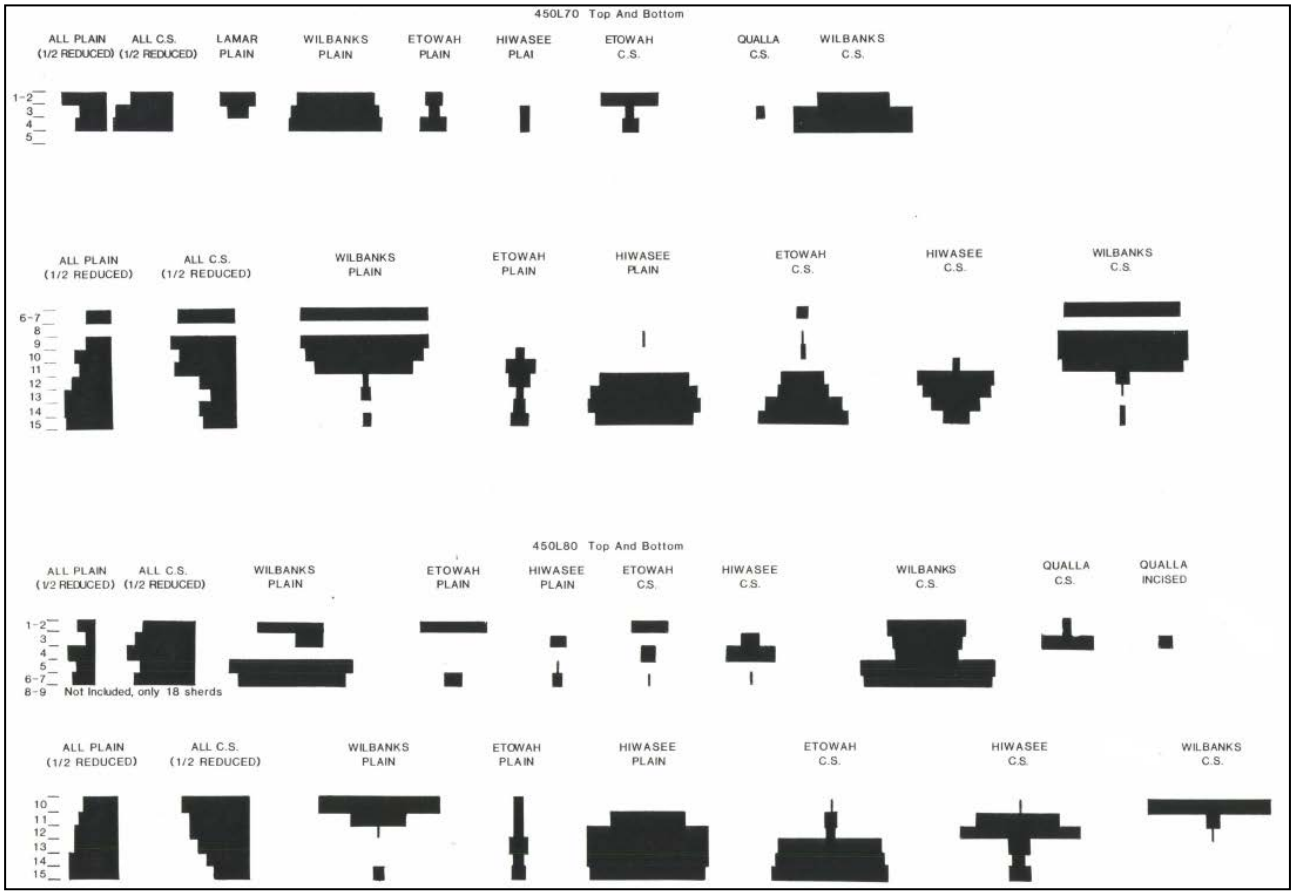
This shift of complicated stamped types, not known from other Etowah valley sites as far as I know, seems here to be an accurate time marker within the Etowah site, one which may in the future be of considerable useful.

This Etowah II-III midden, lying on a thin wash layer which covers the top of the pit and lying under another thin wash layer, seems more representative of ceramic change in this area than does the material from the top of the 450L70 cut. I am quite certain that the same ceramic changes were obtained there, but were masked into appearing to be a more gradual set of phenomena by thinner and more tilted deposits.

Higher up, in Level 10, there is another thin Wilbanks midden, possibly a structure floor, and more Wilbanks sherds in layers and wash lenses to Level 3, where the usual slow wash mixture appears again. Once more, Pumpkinvine Complex sherds are restricted to this highest deposit, in this case to the top level only.

The consistent appearance of small quantities of check stamped, cord marked, and pattern combed sherds in Wilbanks deposits may be pointed out here. They, along with shell tempered trade types and special features of vessel form, are an earmark of this complex. Further discussion of these types and their possible significance will be found in the section on the Wilbanks period.

Figure 6. L70 and L80 Ceramic Frequencies.



450L100, 450L115, 450L125, 450L150

Going on to the southeast, only units 450L100 and 450L125 produced significant amounts of data. A Wilbanks period burial turned up a Level 4 in 450L115. No having time to take it out properly and continue the unit downwards, this unit was refilled.

Square 450L100 was excavated to a depth of 5 feet, the last 2 feet in sterile red clay. Above this a handful of sherds of all periods carne from the top foot, a greyish silt, which rested on slightly discolored but still rather fine silt, apparently a tag end wash layer.

450Ll25 and 450L100, as well as the incomplete and near sterile units represented, essentially, the same set of phenomena as that found in the other pits along the base of Mound B. The top layers are dark silt from slow wash and contain sherds of all periods. A lighter colored layer of sorted sand continues down from this midden deposit which in turn rest on sterile silt. The sand layer contains Wilbanks period sherds, as well as the edge of one midden. The basal midden is Etowah period, probably Etowah II in 450L100, certainly Etowah II in 450L125. In both instances the pits appear to have hit the edges of some sort of pits or house floor deposits. The dense red clay layer which splits the Wilbanks period wash is inexplicable with our evidence.

These units then simply extend the picture which is available in more detail from the 450 trench line further to the south.

450L100 through 450L150

(Note: sherd counts for L150, not given here. L115 disturbed by Wilbanks burial, not taken to basic soil.)

450L100

Levels 1 & 2
Total Sherds 52
Plain 28
Decorated 24
Complicated Stamped 13
Qualla Incised 1
Complicated Stamped Motifs
  Wilbanks
    Scroll 1
  Etowah
    Line Block.....1

Level 3
Total Sherds 16
Plain 9
Decorated 7
Complicated Stamped 5

Level 4
Total Sherds 34
Plain 11
Decorated 23
Complicated Stamped 22
Wilbanks-Coarse Check Stamp 1

Level 5 - 9
Total Sherds 37
Plain 16
Decorated 21
Complicated Stamped 18
Complicated Stamped Motifs
  Wilbanks
    Concentric Circles.....1
    Bullseye.....1

Levels 10 - 14
Total Sherds 31
Plain 22

Decorated 9
Complicated Stamped 3
Hiwassee Red.....1
No discernible stamp motifs

450L125

Levels 1 & 2
Total Sherds 27
Plain 10
Decorated 17
Complicated Stamped 31
Complicated stamped motifs
Wilbanks
Bullseye.....1
.  1

Level 3
Total Sherds 64
Plain 28
Decorated 31
Complicated Stamped 36
Complicated Stamped motifs
Wilbanks
Scroll.....2
 1
Etowah
2-Bar Diamond.....1
Hiwassee
2-Bar,1-Bar Cross Diamond 1

Level 4
Total Sherds 50
Plain 23
Decorated 27
Complicated Stamped 23
Complicated Stamped Motifs
Wilbanks
 1
Etowah
Ladder Base Diamond.....1

Level 5
Total Sherds 90
Plain 35
Decorated 55
Complicated Stamped 50
Complicated Stamped Motifs
  Wilbanks
    Scroll 1
    Concentric Circles 1

Levels 6 & 7
Total Sherds 507
Plain 217
Decorated 290
Complicated Stamped 269
Wilbanks Pattern Combed 2
Cord Marked, Wilbanks Paste l
Brushed, Wilbanks Paste l
Complicated Stamped Motifs
  Wilbanks
    Bullseye 9
    Scroll 7
    Cross In Concentric Circles 3
     1
     1
  Etowah
    Ladder Diamond 1

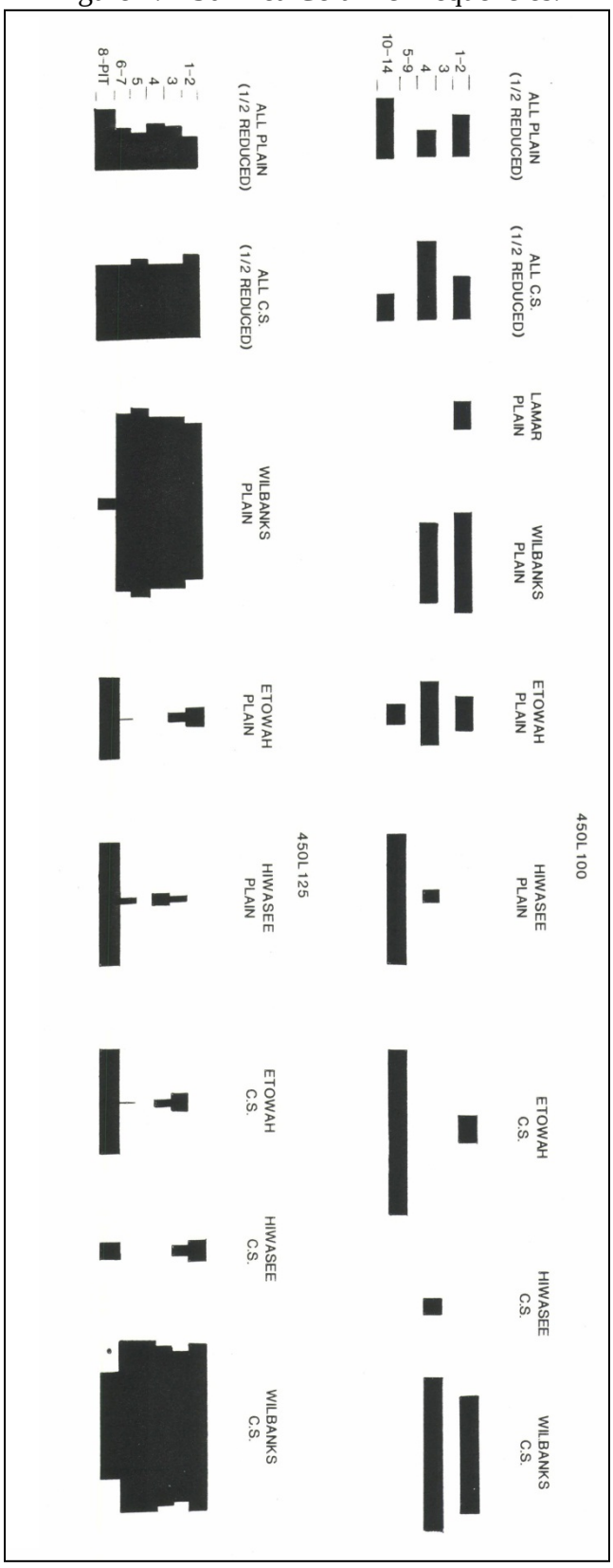
Level 8
Total Sherds 117
Plain 72
Decorated 45
Complicated Stamped 39
Complicated Stamped Motifs
  Etowah
    Ladder Diamond 7

450L50-450Ll50 Area Summary

Aboriginal deposition starts in this strip along the base of Mound B with house floors, middens, or refuse pits of the Etowah II and III periods. Above this is from one to three, varying with distance from the mound, layers of sorted and laminated sand, representative of a period of rather rapid wash from the bare surface of Mound B. Few sherds are found in the lower part of this deposit, but at higher levels Wilbanks sherds and rather frequent lenses of Wilbanks period midden occur. On top of this, extending up to the surface, is a layer of darker material, not noticeably water sorted, which contains sherds of all periods. This is believed to be derived as comparatively recent wash from the growth-covered slopes of Mound B, the color corning from vegetable material. I can only account for the re-appearance of Etowah sherds in these top levels by assuming that they come from mound fill so that some of the wash, rounding mound contours and cutting gullies into it, penetrated far enough into the structure of the mound to have carried down sherds from fill dirt. These would be lacking in the Wilbanks period through the rapidity of the washing process and perhaps because while sheet wash could not be stopped, gullies cutting to any depth were. I do feel that the two to three feet of sorted sand which contains the Wilbanks material was produced in a short period of time, not more than three or four seasons.

As noted in the discussion of the long cut centering at 450L50, this does not tie down the period of mound B construction tightly, but it makes Etowah IV most probable.

Figure 7. 450 Area Ceramic Frequencies.



480L50-650L50 Area

Pits along this line were intended to yield information which might assist in relating Mound A to the cultural sequence of the site. Some success was achieved, the sequence here being quite comparable to that from the pits along the base of Mound A, with one additional bit of information, to be noted.

480L50

The ceramic and stratigraphic sequences here are quite comparable to those in the 430L50-456L50 cut, except that the sandy, rapid wash layer was either absent or was unrecognizable. The ceramic sequence was the same as that for the pits at Mound B base.

480L50

Levels 1 & 2
Total Sherds 37
Plain 16
Decorated 21
Complicated Stamped 7
Complicated Stamped Motifs
  Etowah
    2-Bar Diamond.....1

Level 3
Total Sherds 57
Plain 25
Decorated 32
Complicated Stamped 28

Level 4
Total Sherds 61
Plain 32
Decorated 29
Complicated Stamped 26
Complicated Stamped Motifs
  Wilbanks

Concentric Circles.....1

Level 5
Total Sherds 77
Plain 33
Decorated 44
Complicated Stamped 39
Wilbanks Pattern Combed 1
Complicated Stamped Motifs
Wilbanks
Concentric Circ1es.....1
 1

Level 6
Total Sherds 19
Plain 27
Decorated 38
Complicated Stamped 35
Cord Marked, Shell Temper 1
Complicated Stamped Motifs
Wilbanks
Bullseye.....1

Level 7
Total Sherds 19
Plain 7
Decorated 12
Complicated Stamped 10
Cord Marked-Savannah Fine 1
Complicated Stamped Motifs
Wilbanks
Filfot, Large, Sloppy.....1

530L50, 540L50

These units have about a foot of sorted, washed, sand resting on basic silt. From the top of this sand to the surface only the grayish unsorted material, believed to come from slower erosion of mound slopes, is present. In these cases, wash would be from Mound A, but the pits are some distance from it, due to the presence of a then necessary road touching its base, and the deposits are not strongly distinguished. The small samples are predominantly Wilbanks period with the largest collections coming from around levels 5 and 6, the top of the wash. Pumpkinvine period and Etowah period sherds are again present in the highest levels.

530L50

Levels 1-2
Total Sherds 21
Plain 9
Decorated 11
Complicated Stamped 7
Qualla Incised 3

Level 3
Total Sherds 43
Plain 26
Decorated 17
Complicated Stamped 14
Qualla Incised 1
Complicated Stamped Motifs
Qualla

 1

Level 4
Total Sherds 32
Plain 17
Decorated 15
Complicated Stamped 10
Qualla Incised 2
Wilbanks Pattern Combed 1

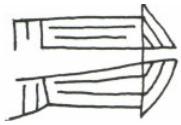
Level 5
Total Sherds 59
Plain 26
Decorated 33
Complicated Stamped 28
Wilbanks Pattern Combed 1
Complicated Stamped Motifs
  Bullseye.....2

Level 6
Total Sherds 80
Plain 33
Decorated 47
Complicated Stamped 39
Wilbanks Pattern Combed 1
Check Stamp, Wilbanks Paste 2
Unique Incised 1
Unique Complicated Stamped-Herringbone
Stamp, Sand and Shell Temper.....1
Complicated Stamped Motifs
  Wilbanks
    Bullseye.....1

Level 7
Total Sherds 78
Plain 30
Decorated 48
Complicated Stamped 45
Unique Combed, not Wilbanks.....1
Complicated Stamped Motifs
  Wilbanks
    Bullseye.....1

Level 8
Total Sherds 40
Plain 20
Decorated 20
Complicated Stamped 20

Level 9 & 10
Total Sherds 12
Plain 7
Decorated 5
Complicated Stamped 5
Complicated Stamped Motifs
  Hiwassee

.  1

540L50

Levels 1 & 2
Total Sherds 13
Plain 11
Decorated 2
Complicated Stamped 2

Level 3
Total Sherds 19
Plain 10
Decorated 9
Complicated Stamped 4
Complicated Stamped Motifs
Hiwassee
2-Bar Diamond.....2

Level 4
Total Sherds 76
Plain 46
Decorated 30
Complicated Stamped 26
Qualla Incised 1
Complicated Stamped Motifs
Wilbanks
.  1
Hiwassee
2-Bar Diamond.....1

Level 5
Total Sherds 26
Plain 14
Decorated 12
Complicated stamped..... 12

Level 6
Total Sherds 63
Plain 45
Decorated 18

Complicated Stamped 16
Wilbanks Pattern Combed 1
Complicated Stamped Motifs
  Wilbanks
    Bullseye.....1

Level 7
Total Sherds 50
Plain 22
Decorated 28
Complicated Stamped 22
Unique Brushed, Shell Temper.....1

Level 8
Total Sherds 57
Plain 24
Decorated 33
Complicated Stamped 27
Unique Incised, Wilbanks Paste,
Vertical Parallel Line 1
Complicated Stamped Motifs
  Etowah
    2-Bar Diamond.....1
  Hiwassee
    2-Bar Diamond.....1

The relatively small samples from these two units are largely Wilbanks period. The rather consistent occurrence of such minor types as the check stamped, cord marked, and pattern Combed sherds is of some interest. Intrusion of Pumpkinvine period materials into the upper levels is slight, indicating scant occupation in this part of the site during that late period. The few Etowah period sherds in the lower part of the cuts are probably Etowah II or possibly early Etowah III.

Figure 8. L50 Area Profiles.

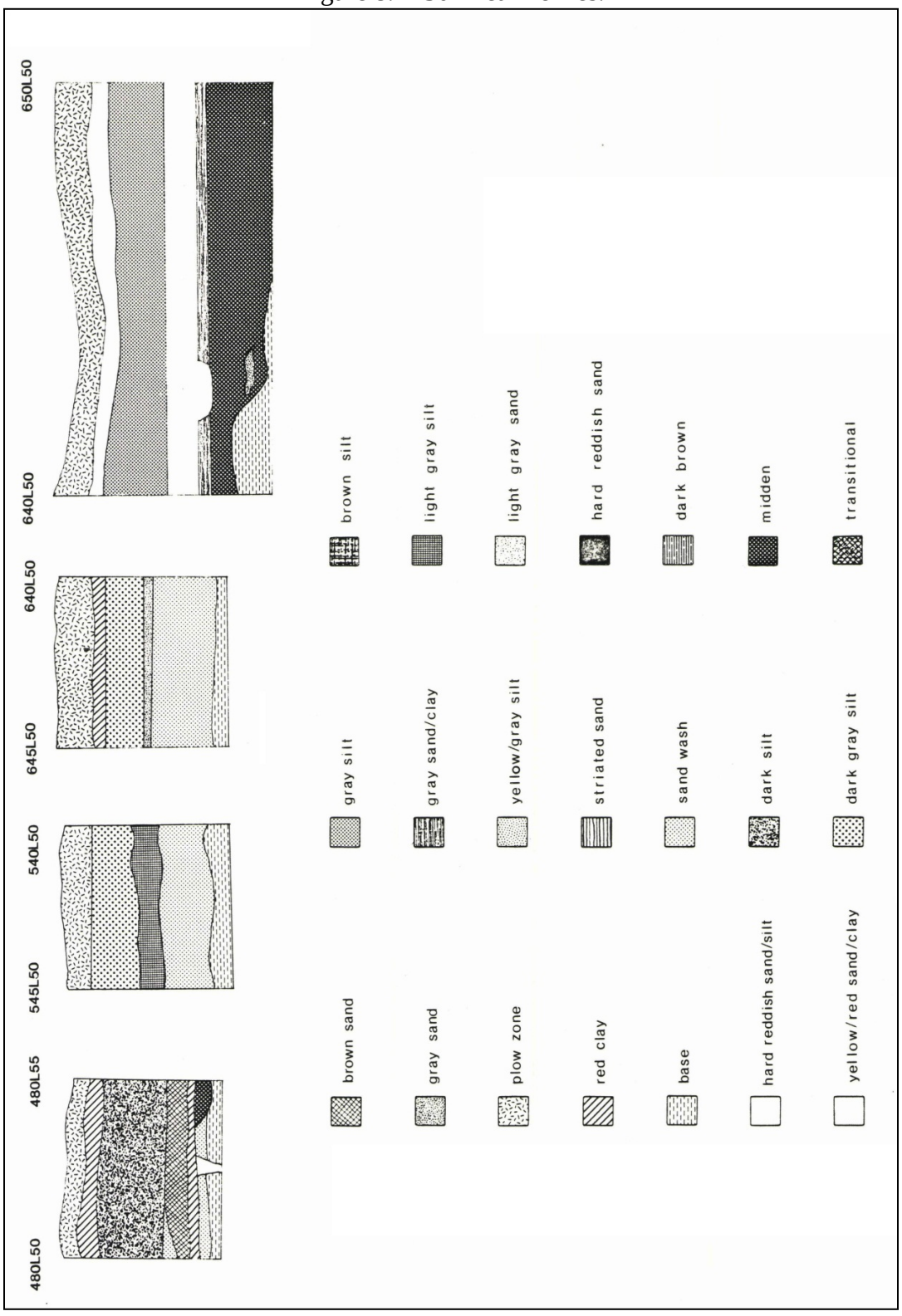
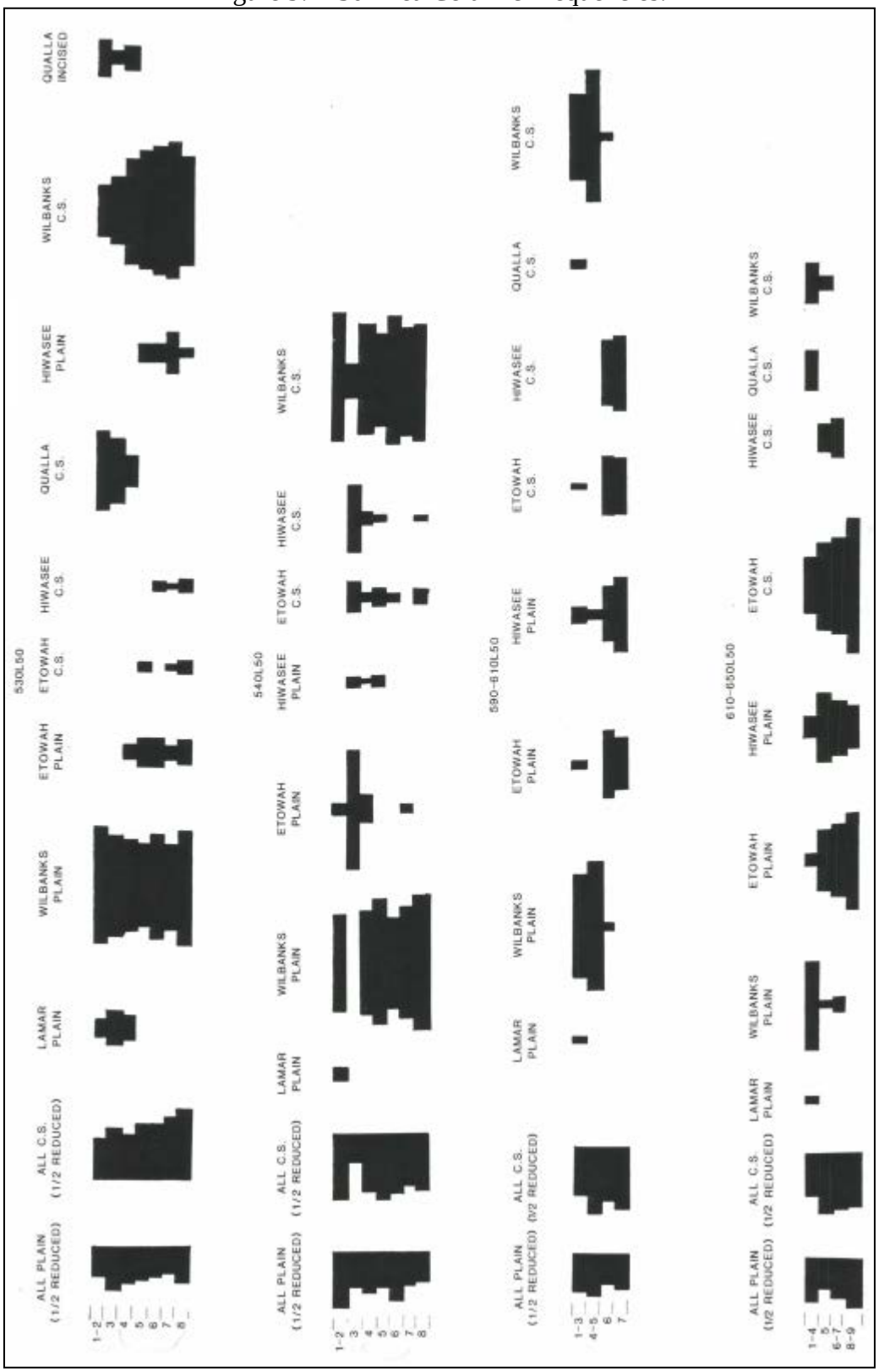


Figure 9. L50 Area Ceramic Frequencies.



590-610 L 50 Area

This cut, 25 feet by 5 feet, with another 5 by 10 foot unit cutting toward Mound A from its center, yielded a good deal of useful data. Levels 1 through 5, topsoil to the base of the discolored, unlaminated, slow wash layer of gray silt, contained predominantly a Wilbanks ceramic assemblage. There were a few Etowah period sherds in all seven levels, and a few Pumpkinvine period sherds in the top three levels.

A very rich basal midden, which produced 2800 sherds, is on the floor of some sort of late Etowah III structure. Only a short segment of one wall, with several 10 inch diameter postholes set in a wall trench, was found. One infant burial had been made through the floor of the structure. This large sample is uniformly late Etowah III, indicated by the relatively high numbers of filfot cross stamps on both the sand tempered and shell tempered pastes, along with low percentages of ladder base diamond motifs. The few Savannah Complicated Stamped sherds are normally an Etowah IV marker, but it is felt that their scarcity in this large sample indicates simply that we are close to our arbitrary Etowah III-IV dividing line.

Significantly, the sorted sand wash above the midden, up to Level 5, also contains a late Etowah III assemblage. 408 sherds are from Level 6, roughly the middle of the wash layer. From this, it would seem that Mound A was in existence at the end of the Etowah III period. Conceivably, the house might have been abandoned before Mound A was built, but the large number of sherds from the Etowah III-IV complex, without

Wilbanks mixture, in the sorted or rapid wash level, can only have gotten there by deposition while the wash was accumulating. This would mean that Mound A came into existence after the house was abandoned or torn down, but before the appearance of the full Etowah IV complex. Wilbanks occupation here, in distinction to the situation at the foot of

Mound B, was after the slopes had stabilized somewhat. This 610 area sequence is corroborated by that in the next 2 units to the west.

590-610 L 50 Area

Levels 1-3
Total Sherds 118
Plain 66
Decorated 52
Complicated Stamped 38
Check Stamped, Wilbanks Paste.....3
Etowah Incised.....1
Qualla Incised 1
Cord marked, Sand Tempered 1

Levels 4-5
Total Sherds 28
Plain 17
Decorated 11
Complicated Stamped 11

Level 6
Total Sherds 408
Plain 183
Decorated 225
Complicated Stamped 188
Woodstock Complicated Stamped..... 1
Unclassifiable Complicated Stamped, Heavy Lands and Grooves, Shell and Grit Temper 1
Check Stamped, Etowah Paste..... 2
Hiwassee Red Filmed 7
Etowah Red Filmed..... 26
Black Filmed, Shell Temper 9
Etowah Black Filmed..... 10
Unclassifiable Incised, Shell Temper 1
Qualla Incised 1
Dunlap Fabric Marked 1
Red Wash, Thin, Shell Temper..... 1
Red Wash, Thin, Sand Tamper 1
Wilbanks Pattern Combed 1
Etowah Incised..... 5
Etowah Red Filmed.....5

Complicated Stamped Motifs
Etowah
1-Bar Diamond.....1
Ladder Diamond 2
2-Bar Diamond.....7
Filfot Cross.....4
Line Block.....1
Hiwassee
Filfot Cross.....2
2-Bar Diamond.....7
Ladder Diamond 6
Line Block.....1
Curvilinear-Similar to Kolomoki
Complicated Stamped 1
Savannah
Scroll (fine lands 1
Concentric Circle-(fine land 1
 1

Level 7 to basic soil-main midden fill
Total Sherds 2800
Plain 1445
Decorated 1455
Complicated Stamped 1270
Complicated Stamped Motifs
Etowah
Ladder Diamond 17
2-Bar Diamond.....73
3-Bar Diamond.....6
1-Bar Diamond.....2
2-Ba,1-Bar Cross Diamond.....2
Line Block.....2
Filfot Cross..... 4
 4
.....1
.....3
Hiwassee
Ladder Diamond 99
2-Bar Diamond.....102
1-Bar Diamond.....11

2-Bar-2-Bar Cross Diamond.....5
Line Block.....2
Filfot Cross.....7
3-Bar-2-Bar Cross.....1

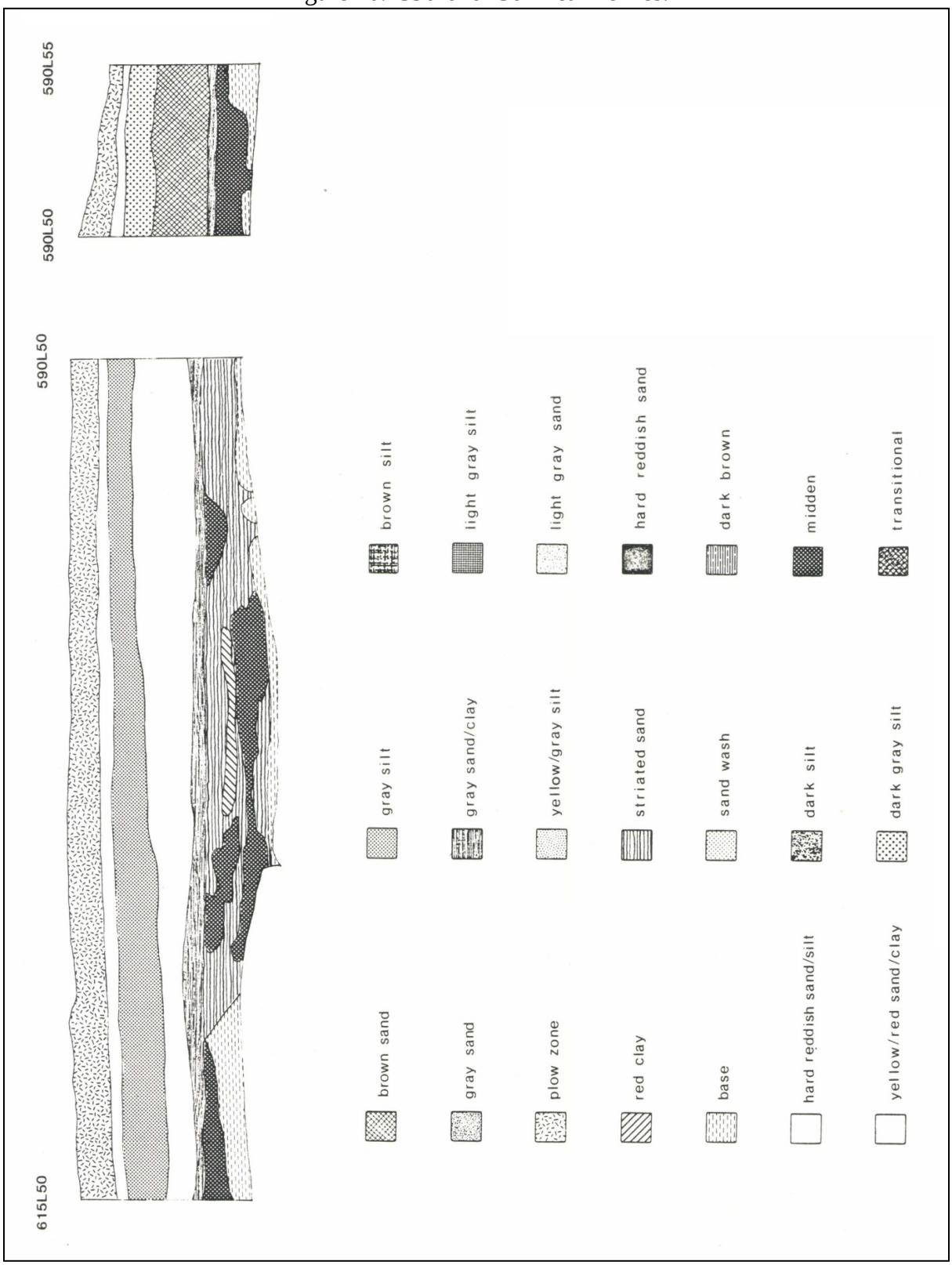
.....1
.....1
.....1

Savannah
Bullseye.....1
Scroll.....1

.....1
Concentric Circles.....1
Savannah-Like, Shell Temper
Concentric Circles.....1

.....1

Figure 10. 590-610L50 Area Profiles.



640L50, 650L50

These were excavated as 2 separate 5-foot square units, separated by 5 feet of unexcavated deposits. Both the physical stratigraphy and the ceramic sequences are identical, so that they are treated here as a single unit. A basal midden deposit is lacking here.

The bottom foot, sorted sand wash from Mound A, produced only 28 Etowah complex sherds. The next foot up however, the top foot of the sand, gave us a sample of 297 sherds, definitely an Etowah III-IV complex with filfot cross motifs and Savannah Complicated Stamped. Above this, in the top 2 feet, were small samples of Etowah, Wilbanks, and Pumpkinvine complex sherds.

The depositional sequence here is then identical with that in the 610 cut, excepting the lack of a structure at the base. The significant point is that the deposit was accumulating from Mound A during the latter part of the Etowah III period.

640-650L50

Levels 1-4
Total Sherds 45
Plain 30
Decorated 15
Complicated Stamped 10
Unclassifiable Incised, Shell Temper. Incision
and Punctation Below Horizontal Rim Lug.....1
Complicated Stamped Motifs
None Discernible

Level 5
Total Sherds 59
Plain 28
Decorated 31
Complicated Stamped 28
Complicated Stamped Motifs
Etowah
Filfot Cross.....2


.....1
Hiwassee
Ladder Diamond 2
2-Bar Diamond.....1
Savannah
Bullseye.....1

Levels 6 & 7
Total Sherds 297
Plain 180
Decorated 117
Complicated Stamped 101
Savannah Complicated Stamped
Unclassifiable Complicated Stamped 1
Negative painted-Dallas Negative Painted Sun
Symbol, but Gritty Paste 1
Complicated Stamped Motifs
Etowah
2-Bar Diamond.....6
Filfot.....4
Ladder Diamond 3
Line Block.....1
Hiwassee
2-Bar Diamond.....2
Filfot Cross.....1
2-Bar - 2-Bar Cross Diamond 1
Ladder Diamond 1

Levels 8 & 9
Total Sherds 26
Plain 20
Decorated 6
Complicated Stamped 5

Units in Small Plaza Center and Adjacent to Mound C
500, 550, 600, 650 Ll00, 500, 550, 600, 650 to 670 L150

These eight units fill out our information on deposition and cultural succession in the small plaza area. The presence of features of special interest requires individual comment for three of the squares. Except for these, all units grade from the normal gray silt plow zone down into sterile basic yellow silt at 36 inches to 48 inches. No division into strata could be recognized excepting the plow zone, marked by uniform color and texture as well as by a hard, and somewhat reddish layer at its base which seems to have been produced by plow scouring. Sherds of all three ceramic complexes were present in the plow zone, then a shift is recognizable to the Wilbanks period complex, with Etowah complex sherds in the basal 8 inches to one foot.

A number of these samples are so small that graphic presentation would be a waste of space, if not misleading. In these cases, condensed sherd counts will be found instead of a graph of frequencies and a condensed count.

500L100

Only the normal shading toward lighter silt is observable from ground surface to Level 7. At this level, in otherwise undisturbed silt, a number of post-holes in 2 wall trenches set at right angles but leaving a slightly open corner were recognized. This would appear to be the corner of a building of the Etowah period. The sample of sherds from the Level 6, predominantly Etowah, is too small to allow classification into one of the Etowah sub-periods.

500Ll00

Level Type	1-3	4	5	6	7	8
Wilbanks Plain	4	8	0	0	0	1
Lamar Plain	2	0	0	0	0	0
Shell Temper Plain	1	2	0	0	0	0
Wilbanks C.S.	7	5	2	1	0	0
Qualla C.S.	0	0	0	0	0	0
Etowah C.S.	0	0	0	1	9	3
Hiwassee C.S.	0	0	0	0	2	0
Hiwassee Plain	0	0	3	0	2	1
Etowah Plain	0	0	4	2	1	2
Etowah Red	0	0	0	0	1	0

550Ll00

Level Type	1-3	4-5	
Etowah Plain	1	1	
Hiwassee Plain	0	1	(1 Sherd with loop handle)
Wilbanks Plain	7	8	
Lamar Plain	0	0	
Shell Temper Plain	0	0	
Wilbanks C.S.	0	7	
Hiwassee C.S.	1	0	
Etowah C.S.	0	3	

600Ll00

The profiles here were identical to all others in this area to Level 6. Levels 6 through 8 were a relatively rich Etowah II midden. Since the wash layers encountered at the bases of the mounds were not present here, Wilbanks and Etowah sherds mix together in and on top of the midden, Levels 5 and 6. Above this, Levels 1 to 4, only 5 sherds representing all three complexes were found.

600L00

Levels 1-3
Total Sherds 5
Plain 3
Decorated 2
Complicated Stamped 2
Wilbanks Plain 2
Lamar Plain 1
Wilbanks Complicated Stamped 2

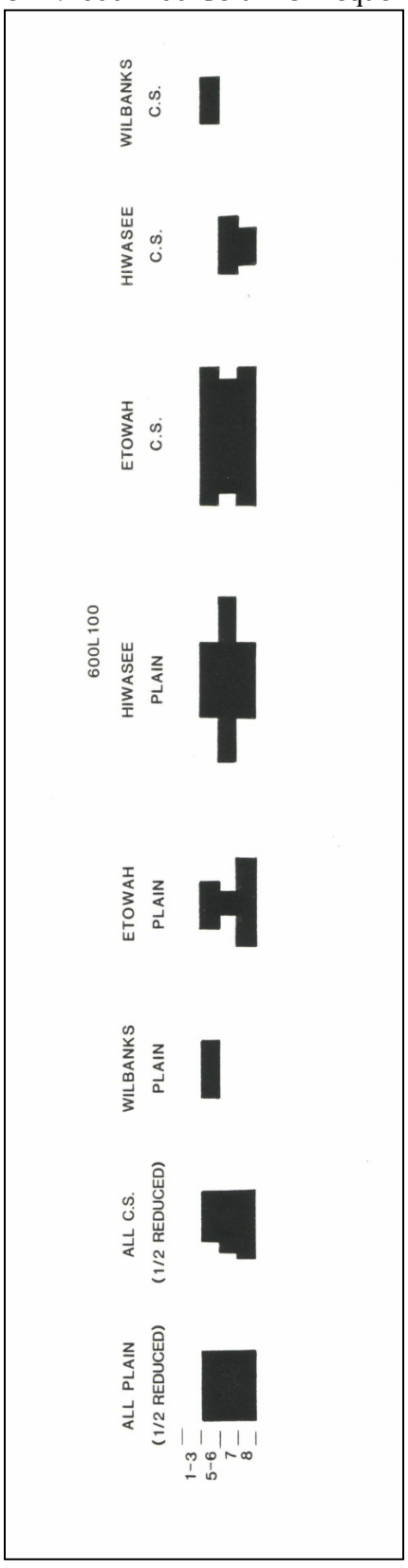
Levels 5-6
Total Sherds 27
Plain 20
Decorated 7
Complicated Stamped 4
Etowah Plain 5
Hiwassee Plain 10
Wilbanks Plain 6
Hiwassee Red 2
Etowah Complicated Stamped 3
Wilbanks Complicated Stamped 1

Level 7
Total Sherds 49
Plain 37
Decorated 12
Complicated Stamped 9
Etowah Plain 5
Hiwassee Plain 34
Etowah Complicated Stamped 6
Hiwassee Complicated Stamped 3
Etowah Red 1

Level 8

Total Sherds 613
Plain 509
Decorated 104
Complicated Stamped 8
Etowah Plain 248
Hiwassee Plain 263
Savannah Plain..... 3
Savannah Complicated Stamped.....2
Cord Marked, Shell Temper 4
Hiwassee Red.....5
Etowah Burnished Plain.....1
Unclassifiable, Red Stripe,
Shell Tempered Paste.....4
Complicated Stamped Motifs
  Etowah Complicated Stamped
    Unrecognizable 48
    Ladder Diamond 14
    1-Bar Diamond..... 1
  Hiwassee Complicated Stamp
    Unrecognizable Motifs.....12
    Ladder Diamond 7
    2-Bar Diamond..... 1

Figure 11. 600L100 Ceramic Frequencies..



650L100

Level Type	1-4	5-6	7-8
Wilbanks Plain	6	2	0
Shell Plain	1	0	2
Etowah Plain	0	0	7
Wilbanks C.S.	3	8	1
Etowah C.S.	1	0	1
Hiwassee C.S.	0	0	6

The only features of interest in the ceramic samples from these units, other than their documentation of surfaces in various cultural periods noted above, is the sample from the basal level of 600L100. This rather large sample, from definite midden, is a good Etowah II complex. This is shown by the absence of filfot cross stamps and the high incidence of the ladder base diamonds. The high frequency of the sand tempered Etowah Complicated Stamped pottery in contrast to the shell tempered Hiwassee Complicated Stamped is in accordance with this early position, as demonstrated by the more complete stratigraphic columns in 450L70 and other cuts in that area. Hiwassee Plain should not be as frequent as it is however, a minor problem which may be solved by further excavation, warranted in any event since a midden of this richness is probably on a structure floor.

500L150

Level Type	1-2	3-4	5
Etowah Plain	2	16	0
Wilbanks Plain	3	0	18
Lamar Plain	2	1	1
Shell Plain	0	0	3
Qualla C.S.	2	0	0
Wilbanks C.S.	6	13	42
Etowah C.S.	0	0	1
Hiwassee C.S.	1	1	1
Other	0	0	3

550L150

Level Type	1-2	3-4	5
Wilbanks Plain	14	6	1
Shell Plain	2	0	1
Lamar Plain	0	2	0
Etowah Plain	1	0	5
Etowah C.S.	1	0	6
Hiwassee C.S.	1	0	2
Wilbanks C.S.	9	25	4

650L150-670L150

This unit was started as a single square to give some information on Mound C, its relationship to the sequence, and to determine how much, if any, of the mound remained unexcavated after the extensive digging of Warren K. Moorehead (1932). Since the stratigraphy was confused and the ceramic sample was very small, we extended this toward the mound five feet at a time, ending up with 20 foot trench. A number of facts emerged from inspection of this long profile. First, if the red clay from mound fill at the top of the profile was actually placed there by Moorehead, which seemed likely in view of the fact that it extended out over a surface which can only have been the modern humus at Moorehead's time, then he had not excavated a good deal of the mound. The probability that the gray layer, the grayish sand at the 670L155 end of the profile, and the brown-red sand-clay layer below it were pre-Moorehead wash layers from Mound C tends to confirm this. Indications were that Moorehead had accepted present ground level as aboriginal ground level in his work. If the part standing above modern ground level were restored, as Moorehead implies (1932:86) then at least five feet of the original structure remained for excavation below present ground level. As it happened, Larson discovered that considerably more of it than five feet remained in his work in 1954, 1955, 1956, and 1957. The ceramic sample, very small in all units, was predominantly Wilbanks, and contained Wilbanks sherds all the way to basic soil. The mound then would appear to be Wilbanks or earlier. Believing that the pre-Moorehead layers which contained Wilbanks sherds were analogous to those at the base of Mounds B and C, it seemed probably to me that the mound would be pre-Wilbanks, with the Wilbanks occupation starting only after washing of a completed mound had begun. The full story here is Larson’s, and will be reported by him. I might indicate, as he reported for Notes and

News in American Antiquity, that he dates a large number of burials accompanied by Southern Cult artifacts, at the base of these wash layers, as Wilbanks period.

650L150

Level / **Type**	**1-3**	**5-6**	**7**	**9**
Etowah Plain	3	1	1	1
Wilbanks Plain	0	3	2	3
Wilbanks C.S.	0	2	2	12
Hiwassee C.S.	1	1	0	0
Etowah C.S.	1	1	1	0

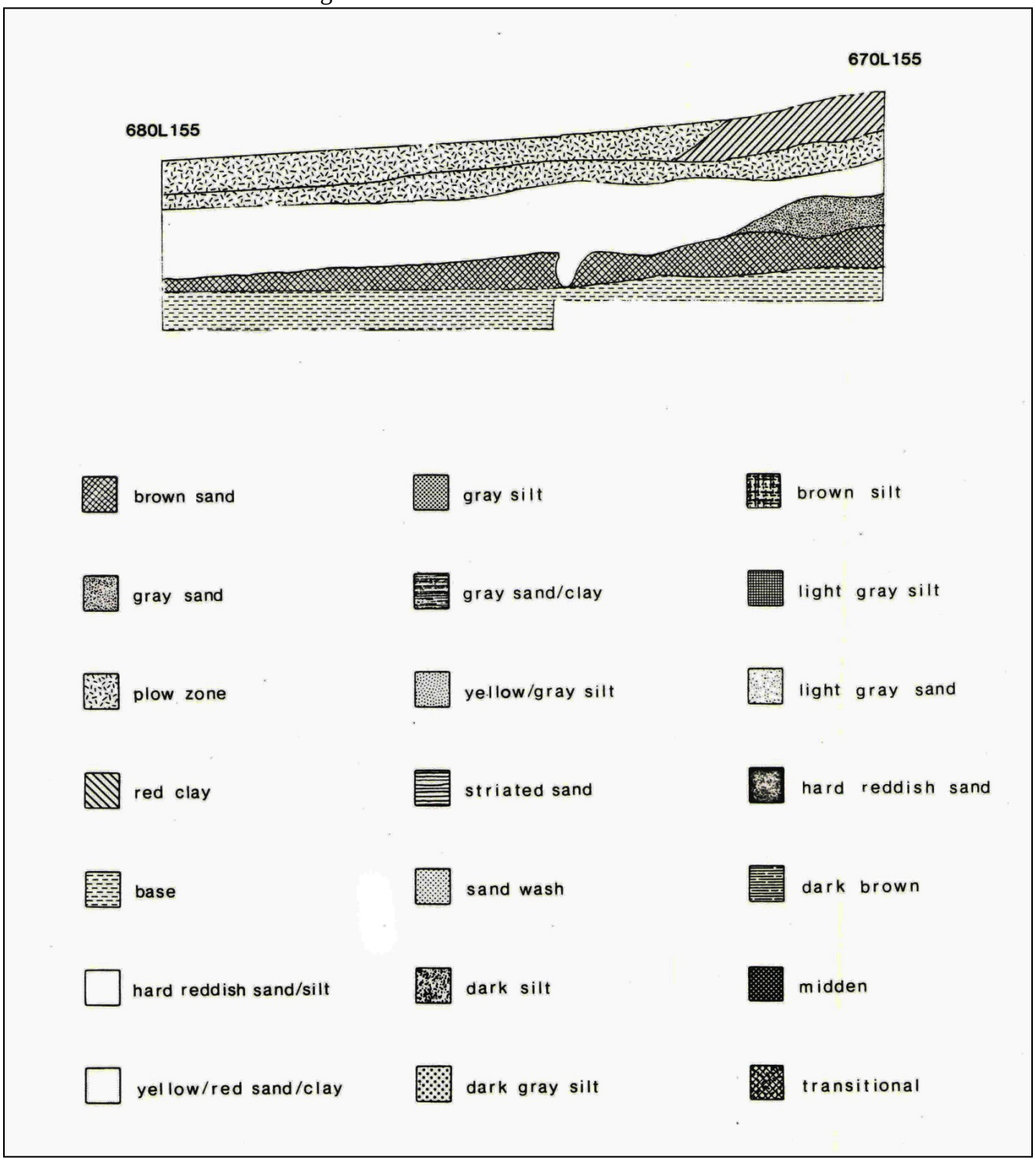
655L150

Level / **Type**	1-3	4	5	Below 5
Etowah Plain	1	1	1	0
Wilbanks Plain	2	6	3	0
Wilbanks C.S.	2	2	2	0
Hiwassee C.S.	1	0	0	0
Etowah C.S.	0	0	0	1

660L150

Level / **Type**	**1-3**	**4-5**	**6**	**7**
Etowah Plain	1	1	1	0
Wilbanks Plain	2	7	2	0
Shell Plain	0	1	1	0
Wilbanks C.S.	0	17	2	5
Etowah C.S.	0	1	0	1
Hiwassee C.S.	0	0	0	1

Figure 12. 650L150 570L150 Profile.



Summary-Small Plaza Area

Aboriginal occupation began in this part of the site on a comparatively level surface which is about three feet below modern surface at points in the center of the area, away from mound slope washes. The earliest structure recognized was an Etowah II-III period house in the 450L50 section. The pit or pits in 450L70 and 450L80, dating from the slightly earlier Etowah II period, were dug from the same surface. The projected profile indicates that the small amount of midden in 450L100 is probably part of the fill in the same huge pit. Midden at the base of 450L125 was apparently deposited on this same ground surface, which then as now, sloped slightly toward the river. -

This surface also appears to have sloped slightly toward the west, so that the midden at 590-610 L50 had a base about one foot lower than the 450L50 Etowah period surface. A depression of some sort appears to have been involved here too, so that estimates are a bit difficult. This midden is late Etowah III. All told, the tops or bases of midden deposits, depending on type, the top of sterile silt, and the bases of wash layers, all relate to and document the existence of this common, plane surface from Etowah II up into Etowah III times.

Wash from all 3 mounds begins to accumulate on this common level, as clearly demonstrated by the individual profiles and the projected profile. This appears to demonstrated that none of the mounds were in existence until after Etowah III times. This picture is changed slightly by the situation in the 610L50 cut and that from the next two cuts to the west. In these units, we noted that the late Etowah III sherds continued to be deposited in the sorted sand wash which must have come from the slopes of Mound A. Mound A then, or at least the wing which extends its length toward the river, seems to have come to existence late in the Etowah III period.

Wash from Mound C slopes began to accumulate on this same surface, but we can only be sure from our test pit data that it was washing by Wilbanks times.

To sum up, I have no doubt that this area was used, apparently as part of the village site, during the earlier occupation of the Etowah site. During the Etowah III period, Mound A or a part of it was built, Mound B was probably built, and part of Mound C was quite possibly in existence. No deposits with the full Etowah IV complex were found, although these are quite common in front of and east of Mound A, and probably west of it too to judge from surface sherds. During this later period, the area bounded by Mounds A, B, C and the river was not occupied by houses, and very little material was left there except a probable silt layer or so from fiver flooding.

Layers of sorted sand were found either on the lower slopes of the mounds, at their feet, or both. These layers, which contain the largest samples of Wilbanks period ceramics, are the products of wash from the clean mound slopes, not as yet protected by a thick mat of vegetation, and consequently lacking a topsoil, deposited wash from which would be a darker color. In at least one instance, in the 450L50 cut, the Wilbanks period material was concentrated in a long layer suggesting a midden, and there are other possibilities of this sort. Even in this case, the midden was on a wash deposit, and was covered by more of the same.

Sometime after the end of the Wilbanks period, the character of deposits on and at the foot of mound slopes changes to a darker material without the long thin striations and laminae suggesting rapid water deposition. This layer contains sherds of the Wilbanks period, the Etowah period complex re-appears, and in the top levels, the Pumpkinvine period (Cherokee) material shows up. This darker soil lies at such an angle in some places as to indicate its derivation from mound fill. The lack of striae and the darker color show that it is a long term accumulation from

mounds which were covered by vegetation and were developing topsoil. This growth of vegetation apparently started during the Wilbanks period, to judge by the prevalence of Wilbanks sherds, although the quantities involved are small. The Etowah period sample in this upper wash must be derived from sherds which had been included in the mound as fill and were washed out by gullying. The Pumpkinvine complex is representative of the last occupation, its scarcity making it impossible that any structures ascribable to this complex existed in the small plaza area.

PUMPKINVINE PERIOD HOUSE

240L90 Area

A single unit was excavated at 240L90 to check on the context of large quantities of Pumpkinvine complex sherds which appeared on the surface. A concentrated layer of midden with this material, and some postholes, indicated that some sort of structure existed here. After several more units had located the general outlines, and had made it clear that the plow had already distributed the pattern and had cut deeply into the floor along one side, we decided to excavate the structure completely before further damage took place.

As shown on the floor plan, this house was somewhat irregular in outline. It is roughly ovoid, but the long straight segments in several spots make it as least possible that it was supposed to have six or eight sides. A great deal of repair took place, clearly documented by extra posts which can only have come from extra props placed as needed. The soft silt, wash from Mound B, probably contributed to the instability of the structure.

The somewhat irregular post lined entryway faces toward the river. Since this direction is away from any other probable structures, it must have been chosen for ritual reasons. The Cherokee "going to water" rituals (Witthoft 1949:83) are presumably relevant here.

A central fireplace was rebuilt three times, each adding to its height. Quite clearly, each fireplace was carefully shaped with a definite basin with a neatly modeled rim. The rebuilding seems as much due to unintentional raises in floor height, from garbage and intruding silt, as to any breakdown in the fireplaces themselves.

Walls were of wattle and daub construction, documented by some large fragments and the whole- lower segment of burned -wall at the- best -preserved side - along the base of Mound B. Wattling ~well made, using cane and long limber poles of some sort in an open wicker-work.

Several large bundles of charred grass were also found. The rather neat arrangement of thick bundles with the stems parallel indicates a grass thatched roof. A center smoke hole over the fireplace existed, made possible by the circle of vertical posts around the fireplace, enabling the rafters to be supported short of the center.

Everything considered, the structure meets historic period house construction patterns for the southeast. Unfortunately, almost every group in the southeast appears to have built houses conforming to this general pattern, so in itself it is not evidence for construction by any particular group.

The ceramic sample, from midden on the floor of the structure described above, is also the major sample for the Pumpkinvine period and complex which will be discussed in some detail in the next chapter. Although I am here concerned primarily with description of ceramic complexes, it might be well to point out that:

1. A few odds and ends found on the floor of the structure, including a musket ball, several glass scraps, a few small fragments of sheet brass, and bones and teeth from one or more horses, clearly indicates placement of the structure in time as after first European contact.
2. This assemblage is representative of Cherokee ceramics, at this point in time and space.

I might also point out that there are rather more Wilbanks and Etowah series sherds in this sample than should be present in a sample stripped from the floor of a structure. There are a number of reasons for this, as follows:

1. Classification errors, particularly as between the plain wares and between Wilbanks

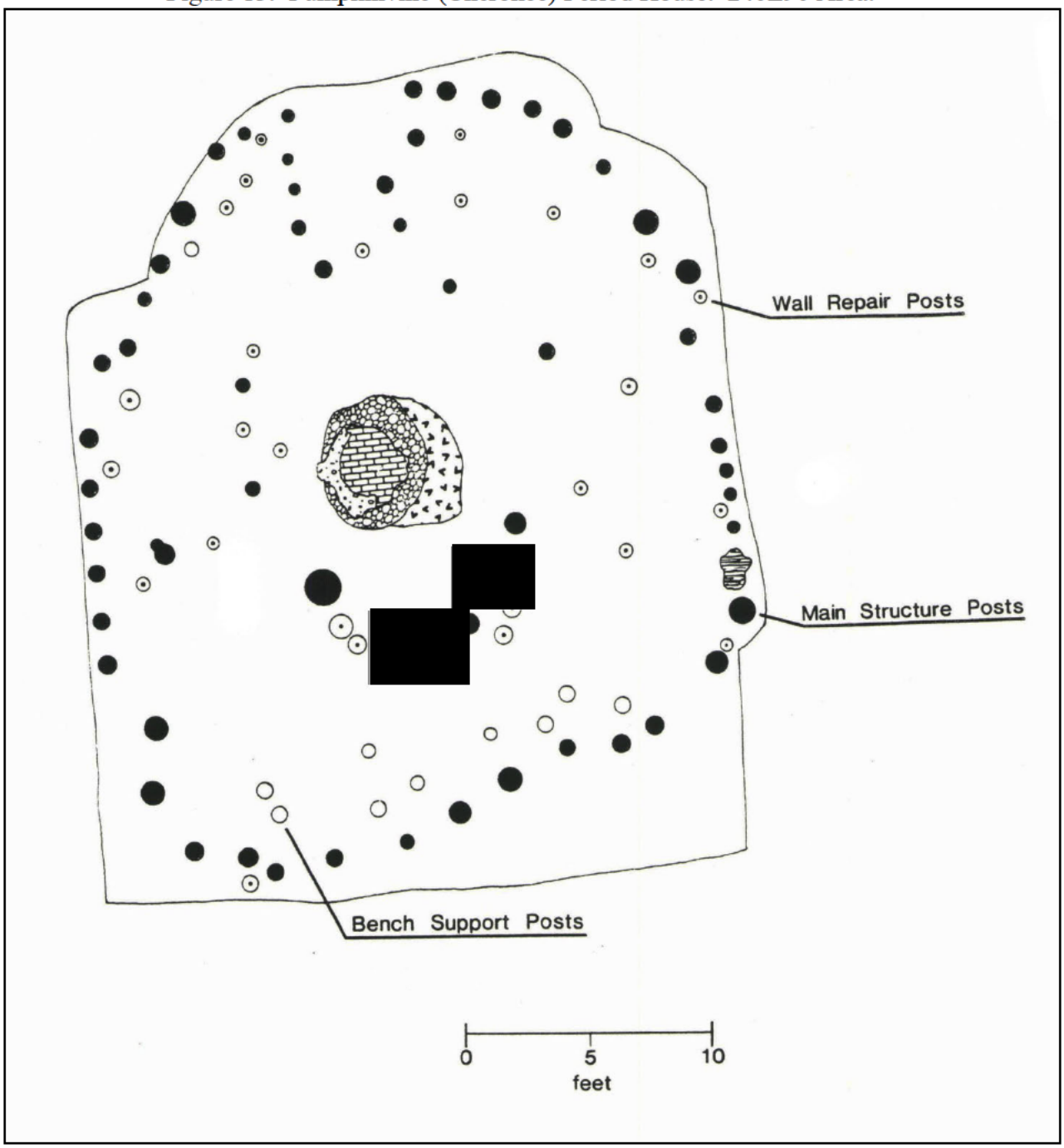
and Qualla Complicated Stamped. The ranges overlap between these types, particularly in paste and, to some degree, in the stamped motifs.

2. Normal mixture with earlier types, on and under the surface when the house was built and undoubtedly pulled up in digging postholes and the two burial pits.

3. Excavation difficulties. In stripping a floor for posthole patterns, large areas must be planed as units. Along one wall of the structure, the plow had penetrated so deeply that we were down into Wilbanks period midden before the pothole pattern was clearly defined.

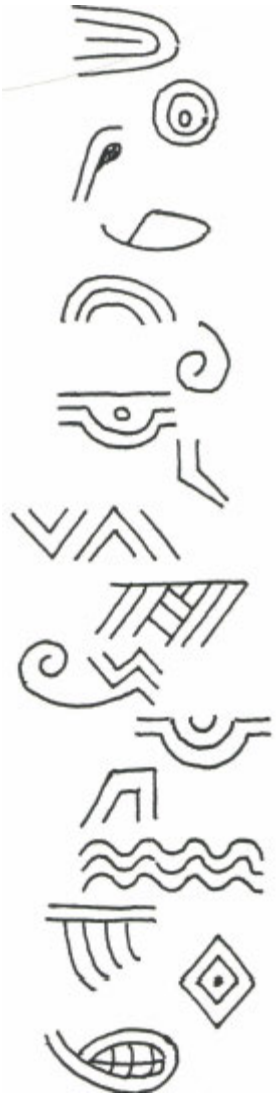
I do not feel that these difficulties in any way negate the value of this sample. That part of it which is definitely associated with the structure is clear, and should be considerable value in the study of problems concerned with both Cherokee archaeology and Etowah Valley archaeology generally The basic data is presented below, in terms of complexes.

Figure 13. Pumpkinvine (Cherokee) Period House. 240L90 Area.



Qualla Series-Pumpkinvine period

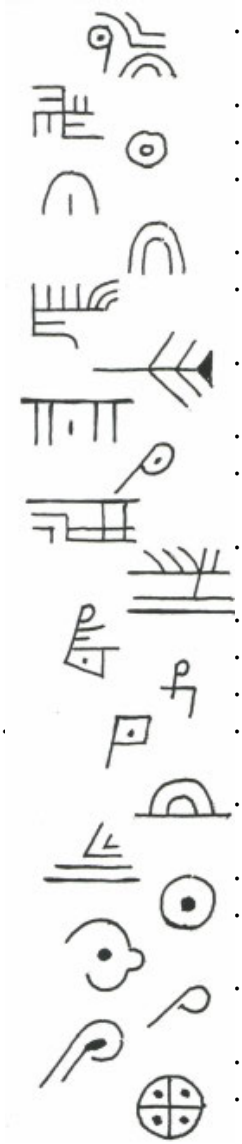
Total Sherds 1,933
Plain 362
Decorated 1,571
Complicated Stamped 898
Plain ware
  Lamar Plain Rough 177
  Plain Smooth..... 185
Decorated Ware
  Qualla Incised 285
  Unknown.....114
  Curvilinear 44
  Angular 16



.....22
.....5
.....1
.....1
.....1
.....3
.....2
.....1
.....3
.....23
.....12
.....16
.....2
.....9
.....3
.....2
.....2

Rims
  Misc. Flattened or Slightly Rounded 48

Plate Forms 10
Other Plate Sherds..... 3
Shoulder Treatments-Cazuela or
Compressed Globular Bowls: Gashed 39
Circular 3
Plain 15
Qualla Simple Stamped 291
Qualla Complicated Stamped 898
' Angular: Most apparently line block
Variations.....167
Curvilinear 310



.....1
.....11
.....1
.....14
.....7
.....8
.....3
.....1
.....4
.....1
.....5
.....7
.....4
.....9
.....1
.....3
.....1
.....2
.....6
.....3

Rims of Jars
Apparently All Complicated Stamped No Definite Motifs, Generally Angular.
Includes Several Simple Stamps

Folded, Fold Base Notched.....52
Pinched Up Segments Under Lip..... 8
Fingernail Notched-In Base Of Rim Curve 32
Reed Punctate..... 1
Notched Added Strip..... 2

Bowls
Punched Fold Base..... 2
Notched Exterior Lip Corner 4

Bowls Rims
Plain Rough, Burnished Plain, Stamped
All Included In Basic Counts Above

Open Bowls, Direct Rounded Lips
Rough.....13
Stamped..... 4

Compressed Globular Bowls, Round Or Slightly Flattened Lips.....1
Rough..... 3
Burnished 1
Stamped..... 1

 Rough-1

Misc. Rims, Qualla Paste
Bottle Neck, Wide-Smoothed Wave..... 6
Rough..... 2
Folded Rims—Rough 1
Misc. Small 12

TRADE WARE - Pumpkinvine period
Walnut Roughened..... 2
Chattahoochee Brushed 18
Kasita Red Filmed..... 2
Cob Marked, Coarse Grit Tempered Paste 2

Reconstructable Vessels-Broken In Place On floor. Not Included In Sherd Counts.

1. Qualla Complicated Stamp jar upper half, roughened remainder. Rim is notched base fold.
2. Qualla Complicated Stamp, rim is fingernail notched fold.
3. Qualla Simple Stamp, very crude. Most of rim not found in sherds, apparently a very large cazuela form with angular incised motif above shoulder.
4. Qualla Incised Jar, roughened base, curvilinear motif above shoulder in crude broad incision. Rim is notched base fold.
5. Qualla complicated Stamped jar, rim is notched base fold.

Wilbanks Series-Wilbanks period

Total Sherds 1,339
Plain 418
Decorated 921
Complicated stamped..... 866
Wilbanks Pattern Brushed..... 3
Brushed 3
Fabric Marked..... 2
Plain Ware
  Wilbanks Plain.....418
Decorated Ware
  Wilbanks Complicated Stamped.....866
  Indiscernible.....811
  Concentric Circles..... 15
  Bullseyes..... 12
  Scroll-Dot Center..... 10
  Scroll-Open Center 12

.....1
.....2
.....3
.....5
.....1
.....3

Etowah Series

Total Sherds 450
Plain 317
Decorated 133
Complicated Stamped 114
Etowah Plain 317
Etowah Complicated Stamped.....114
  3 Filfot Motifs Recognizable
Etowah Red Filmed..... 3
Hiwassee Red on Buff 1
Probably Wilbanks or Pumpkinvine Periods
  Shell Tempered Plain Ware Coarse
  Abundant Shell, Soft Paste, Buff Color 164

Period Uncertain

Black Filmed, Gritty Paste	10
Cord marked, Sand Tempered	1
Cord marked, Shell Tempered	4
Check Stamp, Sand Tempered	1
Incised, Shell Tempered	1

Historic Creek Series

Pipes, etc. - all pottery	
Cherokee types: Nodes, Loops, etc.	4
Plain Stems, Bowls	6
Misc. Thin Bowl Fragments	7
Beads, Bevel Shaped, Pottery	1
Pottery Discernible	34
Stone Discernible	1

L10
40 to 60L10, 90 to 95 L10, 115 to 130L10, 150 to 155L10, 240-250L10

Most of the site was still in crops when test pitting in the plaza was completed. The long stretch between the farm road and the river was available, although river washing had removed most of whatever material had been present. A row of pits along the edge of the road was excavated. In several · cases, individually noted below, old excavations were encountered. In every case, these were identified, with some confidence, as having been dug by Moorehead. Although a large number of sherds were recovered from some of them before the old intrusions were noted, the samples are of course mixed. These units then will be dismissed with a note as to their existence.

The ceramic changes in these units tend to be somewhat masked by later disturbances, burials, and by missing periods. The data is then presented in straight count form, with some percentages, but without graphs. Some of the samples are of considerable value, particularly the large Pumpkinvine period samples which add considerably to the sample from the 240L90 house floor reported above. Data on rims forms, occasional artifacts, and so on has, as usual, been reserved for the next chapter. Samples are so small that they have more significance when lumped together as the total sample for a particular period. Since it is possible that associations on a structure floor may at some time have specific importance they will be marked as to their associations with particular structures when such associations are definitely known.

40 and 45L10

The 40 to 75L10 cut had traces of an Etowah IV period structure floor, with unusually large amounts of charcoal in place on it. Post holes could not be found. The floor was penetrated, near its center, by a Pumpkinvine period grave, burial number 3. No artifacts were associated.

Level 1

Total Sherds 377
Plain 249
Decorated 128
Complicated Stamped 77
Plain Ware
  Lamar Plain 203
  Wilbanks Plain 111
  Etowah Plain 24
  Hiwassee Plain 11
Decorated Ware
  Qualla Complicated Stamped 55
  Indiscernible Motifs 25
  Definitely Curvilinear 14
  Scrolls 2
  Bullseye..... 1
   9
   1
   1
   1
  Qualla Simple Stamped..... 16
  Etowah Complicated Stamped..... 7
    Filfot Cross..... 1
    Line Block..... 1
  Indistinguishable 5
  Wilbanks Complicated Stamped..... 10
  Qualla Incised 20
  Miscellaneous 9
   1
   1

Level 2

Total sherds.....265
Plain 179
Decorated 86
Complicated Stamped 43
Plain Ware
  Lamar Plain 135
  Etowah Plain 26

Wilbanks Plain 12
Shell Plain 6

Decorated Ware
Qualla Complicated Stamped 31
Indiscernible 15
Definite Curvilinear 7
Concentric Circles 3
Scrolls 2
Qualla Simple Stamped..... 20
Etowah Complicated Stamped..... 3
Wilbanks Complicated Stamped..... 9
Qualla Incised 8
Curvilinear 5

.....4

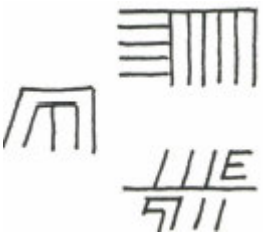
.....2

.....1

Levels 3 & 4
Total Sherds 328
Plain 126
Decorated 202
Complicated Stamped 182

Plain Ware
Lamar Plain.....100
Wilbanks Plain.....11
Etowah Plain 7
Shell Plain 8

Decorated Ware
Qualla Complicated Stamped 129
Straight Lines or Angular.....143



.....3

.....1

.....1

Scroll.....1
Filfot Cross (simple) 1
Wilbanks Complicated Stamped..... 19
Etowah Complicated Stamped..... 23
Indiscernible Motif..... 20

2-Bar Diamond.....2
3-Bar Diamond.....1
Hiwassee Complicated Stamped.....7
Indiscernible Motif.....5
2-Bar Diamond.....1
Filfot Cross.....1
Shell Tempered Complicated Stamped,
Savannah Complicated Stamped – like..... 4
Qualla Incised 9
Uncertain Motif..... 7

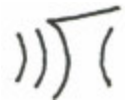
 1

 1

Wilbanks Brushed.....1
Chattahoochee Brushed 1
Check Stamped, Wilbanks Paste.....1
Mercier Check Stamped.....1
Fabric Marked, Twined, Grit Tempered 1

Levels 5 & 6
Total Sherds 110
Plain 30
Decorated 80
Complicated Stamped 68
Plain Ware
Lamar Plain.....15
Wilbanks Plain.....4
Etowah Plain 1
Shell Plain 9
Etowah Burnished Plain.....1
Decorated Ware
Qualla Complicated Stamped 4
Indiscernible..... 35

 1
Wilbanks Complicated Stamped.....10
Indiscernible.....8
Scroll.....1

 1
Unclassifiable Complicated Stamped Shell Temper,
Motifs as Wilbanks Complicated Stamped.....5

Unclassifiable Simple Stamp, Shell Temper 1
Etowah Complicated Stamped.....5
Indiscernible..... 4
Filfot Cross..... 1
Hiwassee Complicated Stamped..... 7
Indiscernible..... 6
Filfot Cross..... 1
Check Stamped, Sand Temper.....1
Etowah Red Filmed.....1

Level 7
Total Sherds 324
Plain 136
Decorated 188
Complicated Stamped 163
Plain Ware
  Wilbanks Plain..... 59
  Lamar Plain..... 12
  Shell Tempered Plain..... 32
  Etowah Plain 27
  Etowah Burnished Plain..... 6
Decorated Ware
  Etowah Complicated Stamped..... 52
  Indiscernible..... 27
  2-Bar Diamond..... 13
  Filfot Cross..... 2
  1-Bar Diamond..... 1
  Hiwassee Complicated Stamped..... 41
  Indiscernible..... 32
  Conc. Diamonds, No Bar 1
  2-Bar Diamond..... 1
  Filfot Cross..... 4
  Wilbanks Complicated Stamped..... 36
  Indiscernible..... 33
   1
  Qualla Complicated Stamped 13
  Etowah Incised..... 1
  Shell Tempered Complicated Stamped,
  Motifs as Wilbanks 20
  Indiscernible..... 15
  Concentric Circles.....1
  Fabric Marked, Twined, Shell Temper 1
  Etowah Red Filmed.....7
  Etowah Black Filmed.....1
  Unclassifiable Incised, Sand Tempered 1

.  2

.  1

Level 8 and post-holes from Level 7

Total Sherds 134
Plain 54
Decorated 80
Complicated Stamped 64
Plain Ware
  Etowah Plain 27
  Hiwassee Plain 21
  Wilbanks Plain 6
Decorated Ware
  Etowah Complicated Stamped 30
  Indiscernible 20
  2-Bar Diamond 2
  3-Bar Diamond 1
  Circles, 2-Bar 1
Hiwassee Complicated Stamped
  Indiscernible 16
  Filfot Cross 2
  3-Bar Diamond 1
Qualla Complicated Stamped 5
Wilbanks Complicated Stamped 4
Wilbanks-like, Shell Tempered 6
Etowah Black Filmed 4
Etowah Red Filmed 7

50 and 55L10

Note some disturbance in this square from burial

Level 1 & 2

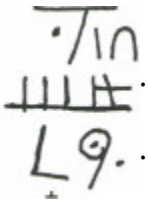
Total Sherds 392
Decorated 137
Plain 255
Complicated Stamped 93
Plain Ware
- Lamar Plain 228
- Wilbanks Plain 26
- Shell Tempered Plain 1

Decorated Ware
- Qualla Complicated Stamped 80
- Wilbanks Complicated Stamped 11
- Hiwassee Complicated Stamped 1
- Etowah Complicated Stamped 1
- Qualla Incised 21

Level 3

Total Sherds 328
Plain 124
Decorated 204
Complicated Stamped 184
Plain Ware
- Lamar Plain 118
- Lamar Smooth Plain 5
- Shell Tempered Plain 1

Decorated Ware
- Qualla Complicated Stamped 171
- Angular 152
- Possible Filfot 1
- Scroll 1


.....2

L9. 1

- Hiwassee Complicated Stamped
  - Ladder Based Diamond 1
  - Indiscernible 3
- Etowah Complicated Stamped 4
- Wilbanks Complicated Stamped 1
- Qualla Incised 13

Level 4

Total Sherds 103
Plain 38
Decorated 65
Complicated Stamped 55
Plain Ware
  Wilbanks Plain 31
  Etowah Plain 4
  Hiwassee Plain 3
Decorated Ware
  Wilbanks Complicated Stamped..... 50
  Qualla Complicated Stamped 2
  Etowah Complicated Stamped..... 1
  Angular 2
  Hiwassee Complicated Stamped..... 2
  Filfot Cross..... 2
  Hiwassee Red Filmed 2
  Unclassifiable Incised, Wilbanks Paste l
  Unclassifiable Incised, Raised Triangular Motif,
  Outlined by Sliced Incision, Shell Temper 1
  Qualla Incised 2

Level 5 & 6

Total Sherds 193
Plain 55
Decorated 138
Complicated Stamped 121
Plain Ware
  Lamar Plain 20
  Wilbanks Plain 25
  Etowah Plain 3
  Shell Temper Plain.....7
Decorated Ware
  Qualla Complicated Stamped 77
  Indiscernible..... 72
  Wilbanks Complicated Stamped..... 22
Complicated Stamped Motifs
  Hiwassee Complicated Stamped
    Filfot Cross..... 2
    2-Bar Diamond..... 1
    Indiscernible.....2
  Etowah Complicated Stamped
    2-Bar Diamond..... 3
    Filfot Cross..... 2
    Indiscernible..... 12
Qualla Incised 5


.....1
Etowah Red Filmed..... 3
Unclassifiable Incised, Etowah Paste l

Level 7
Total Sherds 272
Plain 88
Decorated 194
Complicated Stamped 168
Plain Ware
  Etowah Plain 35
  Etowah Burnished Plain..... 21
  Hiwassee Plain 25
  Wilbanks Plain 7
Decorated Ware
  Etowah Complicated Stamped 56
  Indiscernible..... 49
  Filfot Cross.....1
  2-Bar-2-Bar Cross Diamond 1
  2-Bar Diamond..... 1
Savannah Complicated Stamped..... 26
Indiscernible..... 12

.....5
(These may be an off-Etowah Complicated Stamped motif. Paste is rather fine and sandy.)
Wilbanks Complicated Stamped..... 3
Hiwassee Complicated Stamped
  Indiscernible..... 35
  Line Block..... 1
  2-Bar Diamond..... 7
  Filfot Cross..... 4
  2-Bar-2-Bar Diamond 1

.....1

.....1
Hiwassee Complicated Stamped Paste,
Curvilinear Motif 7
Indiscernible..... 6


.....1
Unclassifiable Complicated Stamped, Shell Temper, Heavy Lands and Grooves 8
Kolomoki Complicated Stamped..... 3
Cord Marked, Shell Temper, Coarse Wide/Space Cords 1
Etowah Red Filmed..... 2
(1 incised)

60L10

Levels 1 and 2

Total Sherds 797
Plain 522
Decorated 275
Complicated Stamped 204
Plain Ware
- Lamar Plain 447
- Etowah Plain 46
- Shell Temper Plain..... 9
- Savannah Burnished Plain 1
- Wilbanks Plain..... 19

Decorated Ware
- Qualla Complicated Stamped 15
  Straight lines and angles dominant.
- Etowah Complicated Stamped..... 29
- Hiwassee Complicated Stamped..... 6
- Wilbanks Complicated Stamped..... 2
- Qualla Simple Stamped..... 1
- Qualla Incised 38
- Savannah Complicated Stamped..... 8
- Unclassifiable Brushed, Sand Temper 1
- Etowah Red Filmed..... 1

Levels 2 & 3

Total Sherds 179
Plain 86
Decorated 93
Complicated Stamped 78
Plain Ware
- Lamar Plain..... 76
- Etowah Plain 7
- Shell Temper Plain..... 3

Decorated Ware
- Qualla Complicated Stamped 69

Indiscernible..... 62
Line Block..... 4
Filfot or Line Block-Scroll Combination.....1

.....1
Boyd Check Stamp 2
Savannah Complicated Stamped..... 2
Hiwassee Complicated Stamped..... 4
Indiscernible..... 1
Filfot Cross..... 2
2-Bar Diamond.....1
Etowah Complicated Stamped..... 3
Chattahoochee Brushed 1

.....1
.....1
Qualla Incised 5
Etowah Incised..... 1

Levels 3 & 4
Total Sherds 458
Plain 213
Decorated 245
Complicated Stamped 204
Plain Ware
Lamar Plain.....188
Etowah Plain 12
Shell Temper Plain.....2
Wilbanks Plain..... 11
Decorated Ware
Qualla Complicated Stamped 178
Indiscernible.....171
(95 definitely angular)
Line Block..... 3
Filfot Cross.....1
Scroll 1
Bullseye.....1

.....1
Wilbanks Complicated Stamped..... 5
Etowah Complicated Stamped..... 5
Hiwassee Complicated Stamped..... 10
Indiscernible..... 7
Filfot Cross..... 3
Savannah-like Complicated Stamped,
Shell Temper.....3

Unclassifiable Brushed, Sand Temper.....1
Qualla Incised 17

.....2
Qualla Incised, with Punctations in Small Area l
Fabric Marked, Grit Tempered 2
Cord Marked, Grit Tempered 2

Levels 5 & 6
Total Sherds 130
Plain 64
Decorated 66
Complicated Stamped 54
Plain Ware
Lamar Plain..... 31
Wilbanks Plain..... 22
Shell Tempered Plain..... 8
Etowah Plain 3
Decorated Ware
Etowah Complicated Stamped..... 24
Indiscernible..... 21
2-Bar Diamond..... 1
1-Bar Diamond..... 1
Line Block..... 1
Hiwassee Complicated Stamped..... 14
Indiscernible..... 12
Filfot Cross..... 2
Wilbanks Complicated Stamped.....8
Indiscernible..... 6
Bullseye..... 1

.....1
Shell Tempered Complicated Stamped,
Wilbanks-like.....2
Qualla Complicated Stamped 6
Line Block..... 1
Qualla Incised 6
Hiwassee Red on Buff 1

Levels 7 & 8
Total Sherds 747
Plain 256
Decorated 491
Complicated Stamped 436
Plain Ware
Etowah Plain 95

Etowah Burnished Plain..... 32
Hiwassee Plain.....48
Lamar Plain..... 57
Savannah Plain..... 24

Decorated Ware

Etowah Complicated Stamped
Indiscernible.....145
2-Bar Diamond..... 10
Filfot Cross..... 3
1-Bar Diamond..... 1
2-Bar - 2-Bar Cross Diamond..... 5
3-Bar Diamond..... 1

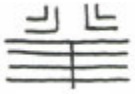

.....1

Hiwassee Complicated Stamped
Indiscernible.....101
Filfot Cross..... 44
3-Bar Diamond..... 4
2-Bar Diamond..... 3
1-Bar Diamond..... 1
Line Block..... 1

Unclassifiable Complicated Stamped, Heavy Stamp, coarse Sand and Grit Temper 22
Savannah Complicated Stamped.....24
Concentric Circles..... 1


.....1

Indiscernible..... 19
Filfot Cross..... 1
Line Block..... 1


.....1

Unclassifiable Complicated Stamped, Savannah like, Shell Temper..... 3
Indiscernible..... 1


.....1

.....1

Unclassifiable Complicated Stamped, Heavy Stamping, Shell Temper..... 13
Indiscernible..... 1

.....1
Qualla Incised 2
Etowah Incised..... 4
Complicated Stamped- Etowah Red Filmed 4
Unclassifiable Incised, Wilbanks Paste 1
Etowah Black Filmed..... 1
Qualla Complicated Stamped 38
Mercier Check stamp 1
Net-marked, Shell Temper..... 3
Fabric-marked, Etowah Paste 4
Hawkins Fabric Marked.....1
Unclassifiable Incised, Shell Temper 1
Jefferson Complicated Stamped 1

65L10

Grave Fill

Total sherds..... 70
Plain 25
Decorated 45
Complicated Stamped..... 39
Plain Ware
  Etowah Plain 12
  Etowah Burnished Plain..... 1
  Lamar Plain..... 2
  Shell Tempered Plain..... 10
Decorated Ware
  Etowah Complicated Stamped..... 14
  Indiscernible..... 12
  2-Bar Diamond..... 2
  Hiwassee Complicated Stamped..... 17
  Indiscernible..... 14
  2-Bar Diamond..... 1
  1-Bar Diamond..... 1
  Filfot Cross..... 1
Savannah Complicated Stamped..... 5
Wilbanks Complicated Stamped..... 12.8
Qualla Complicated Stamped 2
Etowah Red Filmed..... 1
Hiwassee Red Filmed 2
Unclassifiable Incised, Grit Temper 1

Perhaps the most distinctive thing about this unit is the lack of a definite Wilbanks period level. The upper levels provide a good, and typical Pumpkinvine period sample while the lower levels typify the Etowah IV period. It is probable though that a Wilbanks level was present, somewhat around Levels 4-6, and had been obscured by grave-digging for the burial noted.

90L10

Level 1

Total Sherds 532
Plain 342
Decorated 190
Complicated Stamped 83
Hiwassee Red Filmed 1
Unclassifiable Punt. Grit 1
Chattahoochee Brushed 1
Etowah Complicated Stamped
  Line Block..... 1
  Filfot Cross..... 1
Hiwassee Complicated Stamped
  2-Bar Diamond..... 1
Qualla Complicated Stamped
  Curvilinear 11
  Angular 6
  Scroll 4

 1

 3

Level 2

Total Sherds 409
Plain 265
Decorated 144
Complicated Stamped 65
Kolomoki Complicated Stamped..... 1
Fabric marked, Twined, Grit.....1
Etowah Complicated Stamped
  2-Bar Diamond..... 1
Qualla Complicated Stamped
 Curvilinear 11
  Angular 6

 2

 1

Filfot Center 1

Level 3
Total Sherds 90
Plain 50
Decorated 40
Complicated Stamped 19
Chattahoochee Brushed 3

Level 4
Total Sherds 48
Plain 16
Decorated 32
Complicated Stamped 29
Etowah Complicated Stamped
3-Bar Diamond.....1

Level 5
Total Sherds 21
Plain 12
Decorated 9
Complicated Stamped 9
Etowah Complicated Stamped
2-Bar Diamond.....1
1-Bar Diamond.....1
Ladder Based Diamond.....1
Line Block.....1

Levels 6 & 7
Total Sherds 112
Plain 40
Decorated 72
Complicated Stamped 68
Wilbanks Complicated Stamped
Scroll.....1
Concentric Circles.....1
Etowah Complicated Stamped
2-Bar Diamond.....4
3-Bar Diamond.....4
Filfot Cross.....1
Hiwassee Complicated Stamped
2-Bar Diamond.....1

Filfot Cross.....1

A line of rock slabs set on end ran precisely down the middle of the 115-113L10 cut. After some digging, the slabs seemed in place, but the area on each side nearly to their bases appeared to be disturbed. It developed that Moorehead had discovered these, and had worked around them looking for the grave which should have been present. Probably, he, as I, changed his mind after the line of slabs reached fifteen feet in length. The stones were placed during the Pumpkinvine period, with their bases on Etowah IV midden. Large amounts of red clay on one side appeared to be related to a layer of red clay encountered in some cuts in front of Mound A • (See below) This data, with some hints from aerial photographs, indicates the possible presence of a large Pumpkinvine period, clay floored and slab edged plaza.

95L10
Levels 1 & 2
Total Sherds 526
Plain 356
Decorated 170
Complicated Stamped 132
Complicated Stamped, Coarse Shell Temper 9
Check Stamped, Sand Temper 1
Stamped motifs
Qualla Complicated Stamped
Scroll 2
 2
.....1
Etowah Complicated Stamped
2-Bar Diamond.....1
Ladder Based Diamond.....1

Levels 3 & 4
Total Sherds 93
Plain 53
Decorated 40

Complicated Stamped 29
Chattahoochee Brushed 2
Kasita Red Filmed..... 1
Stamped motifs
Qualla Complicated Stamped

.....1

Levels 5 & 6
Total Sherds 190
Plain 112
Decorated 78
Complicated Stamped 63
Etowah Burnished Plain.....1
Twined Fabric Marked, Sand.....1
Dunlap Fabric Marked 1
Hiwassee Red Filmed 1
Etowah Red Filmed.....2
Stamped motifs
Hiwassee Complicated Stamped
Ladder Based Diamond.....1
Etowah Complicated Stamped
2-Bar Diamond.....4
Filfot Cross.....1

Level 7
Total Sherds 82
Plain 57
Decorated 25
Complicated Stamped 22

150-155L10

Levels 1 & 2

Total Sherds 298
Plain 180
Decorated 118
Complicated Stamped 74
Plain Ware
  Lamar Plain 94
  Wilbanks Plain 48
  Etowah Plain 27
  Shell Tempered 11
Decorated Ware
  Etowah Complicated Stamped
    Indiscernible 27
    1-Bar Diamond 1
    2-Bar Diamond 2
    Filfot Cross 1
  Hiwassee Complicated Stamped
    Indiscernible 1
    Ladder Base Diamond 11
    2-Bar Diamond 1
Wilbanks Complicated Stamped 24
Qualla Complicated Stamped 15
Etowah Red 2
Qualla Incised 17
Chattahoochee Brushed 2
Kasita Red Filmed 1

Level 3

Total Sherds 102
Plain 49
Decorated 53
Complicated Stamped 47
Plain Ware
  Wilbanks Plain 31
  Lamar Plain 12
  Shell Tempered Plain 6
Decorated Ware
  Wilbanks Complicated Stamped 38
  Qualla Complicated Stamped 5
  Etowah Complicated Stamped 4
  Brushed, Probably Chattahoochee Brushed 2

Levels 4 & 5

Total Sherds 33
Plain 17

Decorated 16
Complicated Stamped 14
Plain Ware
  Etowah Plain 3
  Wilbanks Plain 9
  Shell Tempered 5
Decorated Ware
  Etowah Complicated Stamped
    Indiscernible 4
    1-Bar Cross Diamond 1
Hiwassee Complicated Stamped 1
Wilbanks Complicated Stamped 8

Level 6
Total Sherds 14
Etowah Plain 3
Shell Tempered Plain 5
Etowah Complicated Stamped 7
  Indiscernible 5
  Line Block 1
  2-Bar Diamond 1
Hiwassee Complicated Stamped 1
Wilbanks Complicated Stamped 1

Figure 14. L10 Area Profiles.

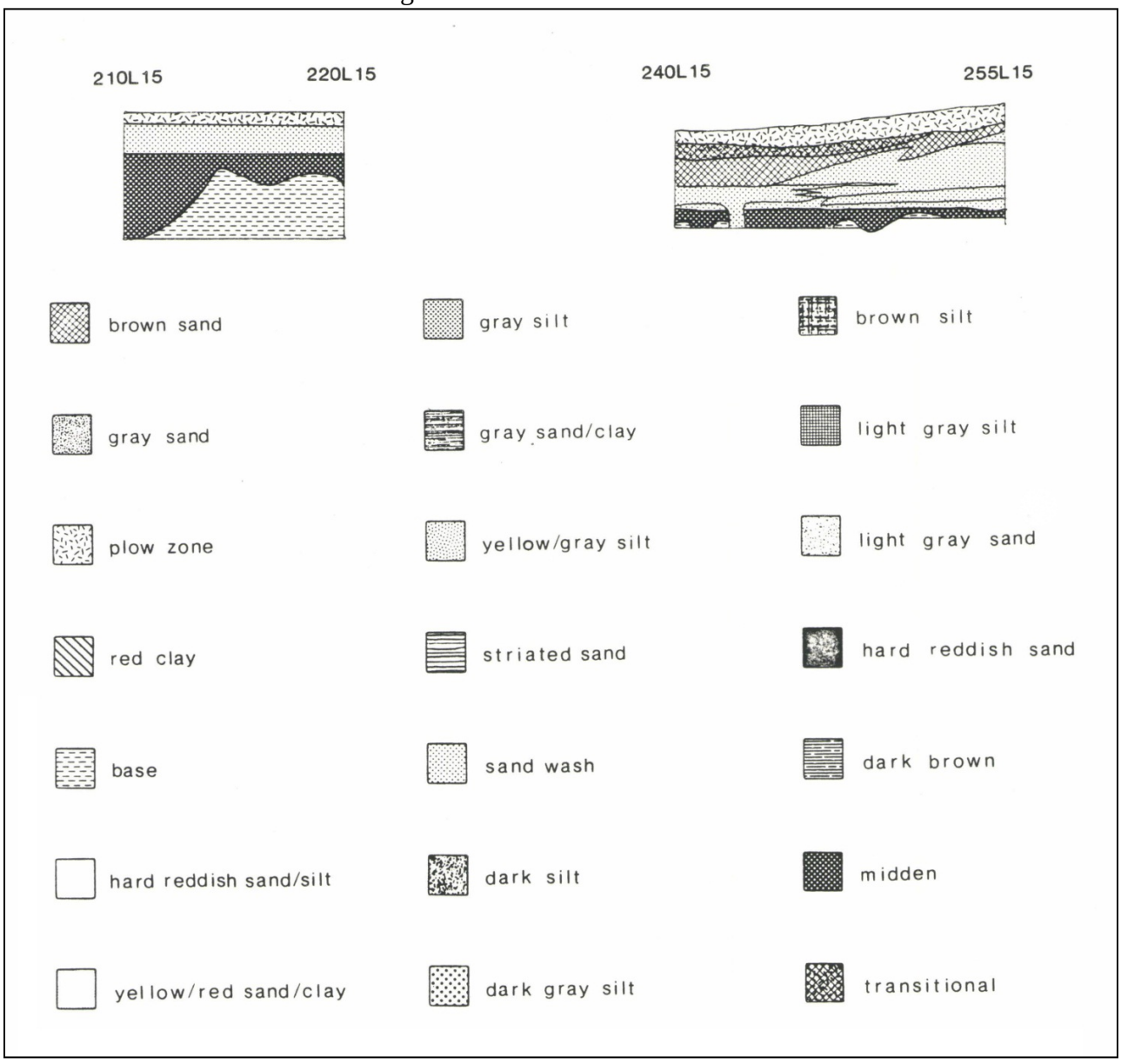
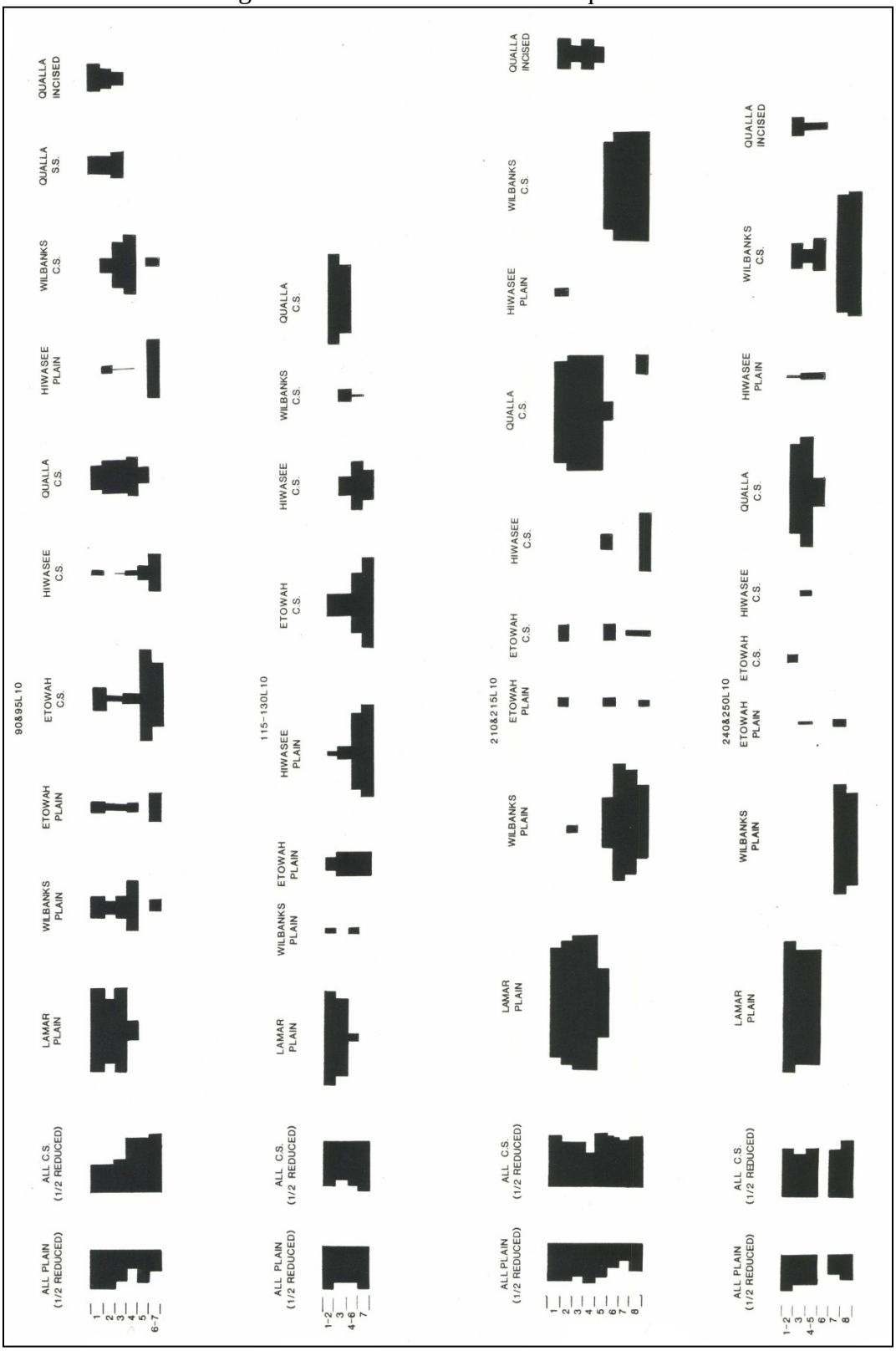


Figure 15. L10 Area Ceramic Frequencies.



210 and 215L10

219-200 L10 has a basal midden dipping into a pit, which had daub and fire-cracked rocks as its major contents. This, and a few post-holes in 240-250L 15, indicate the definite presence of a Wilbanks period house in the immediate area. The somewhat thinner, lighter colored midden overlying this is Pumpkinvine period.

Level 1
Total Sherds 110
Plain 71
Decorated 39
Complicated Stamped 34
No Discernible Stamped Motifs

Level 2
Total Sherds 26
Plain 17
Decorated 9
Complicated Stamped 34
Stamped motifs
  Qualla Complicated Stamped
    Curvilinear 2
    Angular 5

Level 3 & 4
Total Sherds 62
Plain 38
Decorated 24
Complicated Stamped 16

Level 5
Total Sherds 76
Plain 45
Decorated 31
Complicated Stamped 30
Wilbanks Pattern Combed 1
Stamped Motifs
  Wilbanks Complicated Stamped
     1
  Etowah Complicated Stamped
    Filfot Cross.....1

Level 6
Total Sherds 50
Plain 24
Decorated 26
Complicated Stamped 23
Check Stamped, Sand Tempered 1

Level 7
Total Sherds 204
Plain 69
Decorated 135
Complicated Stamped 114
Check Stamped, Sand Tempered 2
Twined Fabric Marked, Sand.....5
Cord Marked, Sand 1
Brushed, Wilbanks Paste 1
Qualla Complicated Stamped 1
Irene Complicated Stamped, Filfot, Reed Punctated Rosettes on Rim 1
Stamped Motifs
  Wilbanks Complicated Stamped
    Concentric Circles.....2
  Etowah Complicated Stamped
    Line Block.....1
    2-Bar Diamond.....1

Level 8
Total Sherds 232
Plain 118
Decorated 114
Complicated Stamped 101
Twined Fabric Marked, Sand.....1
Brushed, Sand 1
Stamped Motifs
  Wilbanks Complicated Stamped
    Concentric Circles.....2
    Bullseyes.....1
    Scroll.....1


.....1

.....1

  Etowah Complicated Stamped
    2-Bar Diamond.....1
    Ladder Based Diamond.....1

Hiwassee Complicated Stamped
2-Bar Diamond.....2

The Etowah sherds above Level 6, which is a pure Wilbanks level, can be accounted for by the pitting, presumably accompanying house construction, noted earlier. The Etowah sherds, in high levels and with the Wilbanks sample in Levels 7 and 8, are Etowah II, one of the few indications of early Etowah occupancy in this area. The period is indicated by the absence of filfot cross motifs and the presence of the ladder based diamonds.

The Wilbanks sample is one of the few in which there is any indication of placement within the Wilbanks period. The frequency of angular motifs, and the single quatrefoil, may indicate lateness, a level very near the Pumpkinvine period. The Irene Complicated Stamped sherd found here corroborates this, since this level is considered to be immediately protohistoric on the Georgia Coast. (Caldwell and McCann 1941).

240-255L10

Wash or water deposited layers are present only in this unit which is the closest to Mound B of those in the L10 line. The basal midden, accumulated in place and probably on a structure floor, is Wilbanks period. A few inches of water deposited sand, presumably again rapid wash from the Mound B slope a few feet away, lies on this. The darker almost sterile layer above this, is unsorted silt from slow mound erosion. Sand underlying this, under the plow zone, is the product of plow cutting on the ·base of the mound, which removed the humus and possibly some gully-cutting in Mound B. Pumpkinvine period sherds are plentiful in the top level of the cut.

240 and 250L10

Levels 1 & 2
Total Sherds 217
Plain 132
Decorated 85
Complicated Stamped 68
Plain Ware
  Lamar Plain 104
  Wilbanks Plain 26
  Shell Tempered 2
Decorated Ware
  Qualla Complicated Stamped 54
  Wilbanks Complicated Stamped..... 12
  Etowah Complicated Stamped..... 2
  Qualla Incised 14
  Cord Marked, Shell Temper 1

Level 3
Total Sherds 210
Plain 107
Decorated 103
Complicated Stamped 78
Plain Ware
  Lamar Plain 72
  Wilbanks Plain 30
  Etowah Plain 4
  Shell Tempered Plain 1
Decorated Ware
  Qualla Complicated Stamped 70
  Wilbanks Complicated Stamped.....7
  Indiscernible.....5
  Scroll.....1
  Large Filfot 1
  Hiwassee Complicated Stamped.....1
  Qualla Incised 5
  Etowah Red Filmed.....1
  Fabric Marked, Lamar Paste 1

Levels 4 & 5
Total Sherds 139
Plain 75
Decorated 64-
Complicated Stamped 53
Plain Ware
  Lamar Plain 56

Wilbanks Plain 18
Shell Tempered Plain 1
Decorated Ware
Qualla Complicated Stamped 20
Etowah Complicated Stamped 2
Wilbanks Complicated Stamped 31
Indiscernible 30
Concentric Circles 1
Qualla Incised 2
Wilbanks, Brushed 1
Wilbanks Pattern Combed 2

Levels 6 & 7
Total Sherds 51
Plain 17
Decorated 34
Complicated Stamped 27
Plain Ware
Wilbanks Plain 16
Etowah Plain 1
Decorated Ware
Wilbanks Complicated Stamped 27
Wilbanks Pattern Combed 3
Hiwassee Red-Filmed 1
Wilbanks, Simple Stamped 1

Negative Painted, Shell Temper, Fine- ..... 

Level 8
Total Sherds 37
Plain 14
Decorated 23
Complicated Stamped 22
Plain Ware
Wilbanks Plain 12
Shell Tempered Plain 2
Decorated Ware
Wilbanks Complicated Stamped 28
Indiscernible 20
Scroll 1

 1
Cord Marked, Shell Temper 1

R 200 TESTS

Six test pits were excavated in this row, stretching out to the east from the foot of Mound A. This is the only series of tests which are in what might be considered the main area of the site, although it was to be expected that occupancy here would be slight during the period of major temple mound usage. The area in front of the temple mound ramp would be. the plaza area. As it happens, ~his is only partially true, since there is some occupation, although probably in terms of special purpose or ceremonial structures, in the Etowah IV and Wilbanks periods. Apparently a plaza, unrelated in function to the temple mound, also occupied some part of this portion of the site during the Pumpkinvine period.

300R200

A 5 by 15 foot unit was excavated to a depth of 9 feet. The basal midden here yielded the best sample of Etowah IV period sherds. The deposit is definitely on a structure floor at least partially, as indicated by the postholes, posts set in a wall trench, indicated on profile and floor plan. No difference in the deposit or its contents, as between the two sides of the wall trench, was perceptible. It is perhaps worth pointing out that the posts of this wall must have been at least partially intact when the laminated sand of the next layer up washed in, since the fill in the post holes is derived from this sand, and not from the midden.

The red clay, over the sand, is as much as 3 feet thick. Both in this cut, and in others to the east, the clay appeared to be basket loaded. It was unusually homogeneous for basket loaded material, but traces of lenses definitely appeared in the profile. On the red clay are a layer of yellow-gray silt, possibly a flood deposit, another thick layer of red clay which may be wash from Mound A, and a thin sand wash layer, spreading out from a filled in trench or gully which

cuts through the trench at this level from east to west. It is most probable that this is a gully which began somewhere around the foot of the ramp on Mound A.

The uppermost deposit, excluding the normal plow zone, consists of a foot and a half of Pumpkinvine period midden.

On first excavating this deposit, the floor of the structure at the base of the cut was so far down that it seemed possible that it was in a deliberately excavated pit. This possibility still exists, but is rendered somewhat less likely by several facts. First, the upper surface of the red clay layer remains roughly level wherever we encountered it. Secondly, the same sort of sand wash, and a clay layer a foot and a half thick, cover a midden roughly on the same level as the basal midden here in the next pit to the east, 200R200. A depression is quite possibly involved, one which included both the 300R200 midden and the 200R200 midden. Since the latter is Wilbanks period however it does not appear that it can have been excavated to contain or have been a part of, the 300R200 structure.

300R200

Levels 1 & 3

Total Sherds 109
Decorated 42
Plain 67
Complicated Stamped 21
Plain Ware
  Etowah Plain 3
  Lamar Plain 59
  Lamar Smooth Plain 1
  Shell Tempered Plain 4
Decorated Ware
  Wilbanks Complicated Stamped 4
  Qualla Complicated Stamped 17
  Line Block 1
  Indiscernible 16
  Qualla Incised 9

Plain Rim 10

Level 4
Total Sherds 87
Decorated 32
Plain 55
Complicated Stamped 26
Plain Ware
  Lamar Plain 47
  Etowah Plain 4
  Lamar Smooth Plain 2
  Shell Tempered Plain 2
Decorated Ware
  Qualla Complicated Stamped 24
  Line Block 1
  Indiscernible 22
Fabric Marked, Pumpkinvine period Paste,
  Twined Fabric 1
  Qualla Incised 2
Wilbanks Complicated Stamped 1
Undecorated Rim 2

Level 5 (no percentages given-small sample)
Total Sherds 28
Decorated 6
Plain 22
Complicated Stamped 5
Plain Ware
  Lamar Plain 21
  Shell Tempered Plain 1
Decorated Ware
  Qualla Complicated Stamped 5
  Wilbanks Polished Black 1

Level 6
Total Sherds 15
Decorated 9
Plain 6
Complicated Stamped 7
Plain Ware
  Lamar Plain 6
Decorated Ware
  Qualla Complicated Stamped 6
  Wilbanks Complicated Stamped 1
  Qualla Incised 1

Level 7
Total Sherds 8
Decorated 5
Plain 3
Complicated Stamped 5
Plain Ware
  Lamar Plain 3
Decorated Ware
  Qualla Complicated Stamped 4
  Wilbanks Complicated Stamped 1

Midden-Level 8 to base
Total Sherds 1278
Plain 468
Decorated 810
Complicated Stamped 687
Plain Ware
  Etowah Plain 209
  Hiwassee Plain 208
  Savannah Plain 35
Decorated Ware
  Hiwassee Complicated Stamped 297
    23 Recognizable Motifs
    Indiscernible 223
    Filfot Cross 23
    1-Bar Diamond 3
    2-Bar Diamond 11
    Ladder Based Diamond 2
    2-Bar, 1-Bar Cross Diamond 5
    Cross Circles 1
  Etowah Complicated Stamped
    40 Recognizable Motifs
    Indiscernible 200
    Filfot Cross 10
    2-Bar Diamond 14
    2-Bar,1-Bar Cross Diamond 5
    Ladder Based Diamond 3
    1-Bar Diamond 1
    Line Block 7
Savannah Complicated Stamped
  Indiscernible 79
  Bullseye 4
  Scroll 3
Unclassifiable Complicated Stamped
Combed Coarse Shell and Grit Temper 37

Unclassifiable Complicated Stamped, Fine Shell Temper. Fine Lands and Grooves
like Etowah Complicated Stamped..... 12
Concentric Circles..... 4
Scroll..... 3
Bullseye..... 3


.....2
Etowah Incised—Arches 23
(15 from one vessel)
Unclassifiable Incised "Sliced" Incising-Arch.....4
(1 vessel)
Hiwassee Red on Buff 2
Etowah Red..... 12
Hiwassee Red..... 1
Negative Painted, Large Solid Areas, Circular.
Savannah Complicated Stamped on Reverse..... 1
Cord Marked, Fine Shell Tempered.....1
Engraved, Plate Rim, Etowah Complicated Stamped on Reverse
Plus 37 Rim Sherds From Plain Vessels.

200R200

As noted above, the sequence of deposition in this cut parallels that 300R200 in most details, including the sand wash, the clay layer, and an upper Pumpkinvine period midden. The basal midden however, without indications of structures, is definitely Wilbanks period.

Levels 1 and 2
Total Sherds 134
Plain 76
Decorated 58
Complicated Stamped 45
Plain Ware
Lamar Plain..... 56
Wilbanks Plain..... 15
Decorated Ware
Qualla Complicated Stamped 26
Indiscernible..... 26
Wilbanks Complicated Stamped..... 19
Indiscernible..... 18
Scroll..... 1
Qualla Incised 5

Plus 9 Rims From Plain Types
NOTE LEVELS 3 TO 5 STERILE, SEE PROFILE

Level 6
Total Sherds 8
Lamar Plain 4
Qualla Complicated Stamped 4

Level 7
Total Sherds 110
Plain 18
Decorated 82
Complicated Stamped 91
Plain Ware
  Wilbanks Plain 17
  Shell Tempered Plain 1
Decorated Ware
  Wilbanks Complicated Stamped 91
  Indiscernible 87
  Scroll 1
  Bullseye 1
 1
Cord Marked, Shell Temper 1
 1

Levels 8 and 9
Total Sherds 54
Plain 5
Decorated 49
Complicated Stamped 48
 Plain Ware
  Wilbanks Plain 5
Decorated Ware
  Wilbanks Complicated Stamped 48
  Indiscernible 41
  2-Bar Diamond 1
Concentric Circles 4
Bullseye 2
Plus One Plain Rim

Level 10
Total Sherds 10
Etowah Plain 1
Wilbanks Complicated Stamped 8

Indiscernible 4
Scroll 1
Concentric Circles 3
Wilbanks, Fine-Line Incising, Parallel Lines at
45 Degrees to Lip 1

Levels 11 and 12
Total Sherds 21
Plain 8
Decorated 13
Complicated Stamped 13
Plain Ware
  Etowah Plain 2
  Shell Tempered Plain 4
  Wilbanks Plain 4
Decorated Ware
  Wilbanks Complicated Stamped
    Indiscernible 8
    Scroll 2
    Bullseye 1
     1
Hiwassee Complicated Stamped 1

Level 13 to Basic
Total Sherds 23
Plain 13
Decorated 10
Complicated Stamped 8
Plain Ware
  Etowah Plain 4
  Wi1banks Plain 7
  Shell Tempered Plain 2
Decorated Ware
  Wilbanks Complicated Stamped—Indiscernible ...6
  Hiwassee Complicated Stamped 2
Plus 2 Rims from Plain Vessels

Figure 16. 0R200 – 290R200 Profiles.

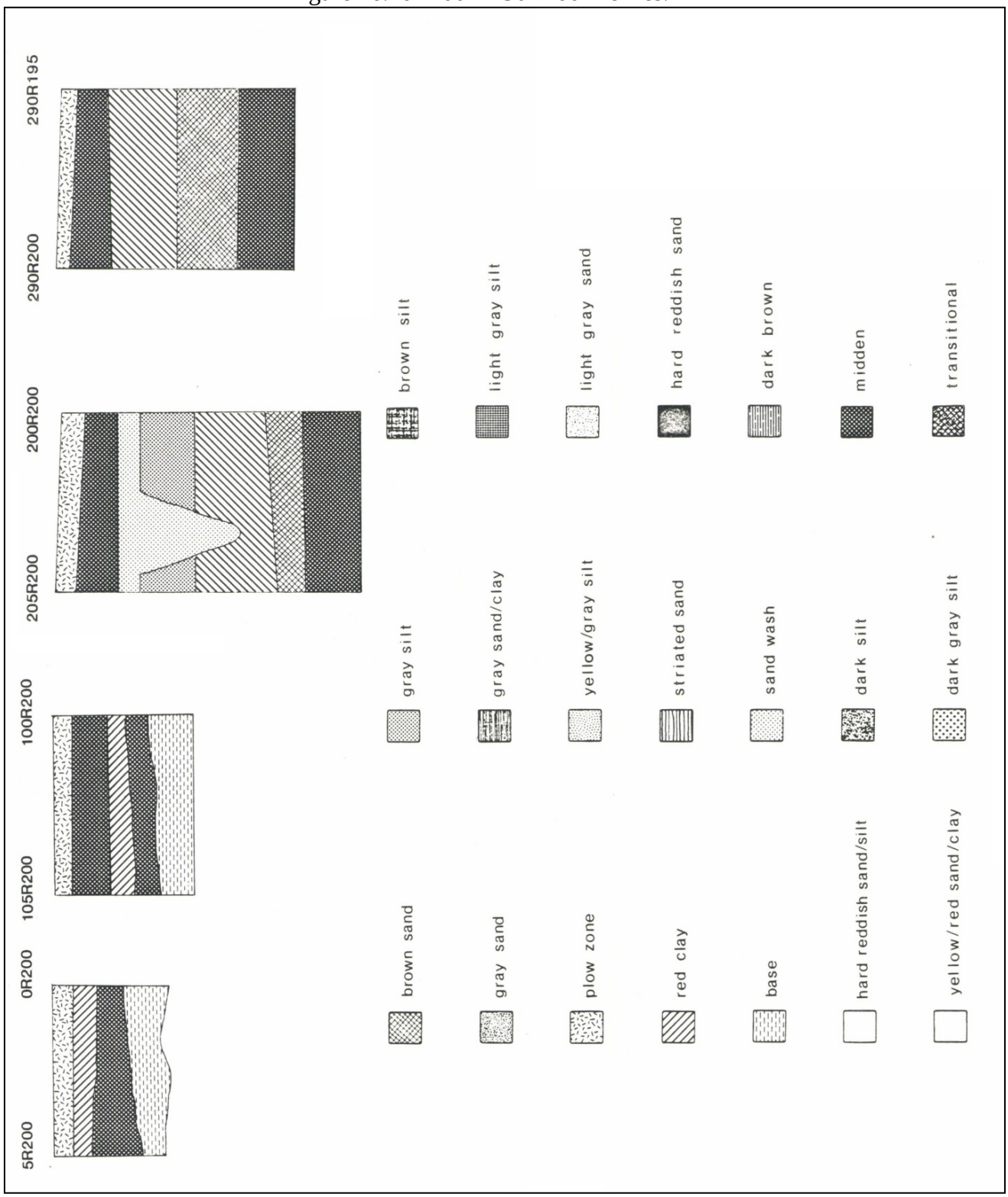
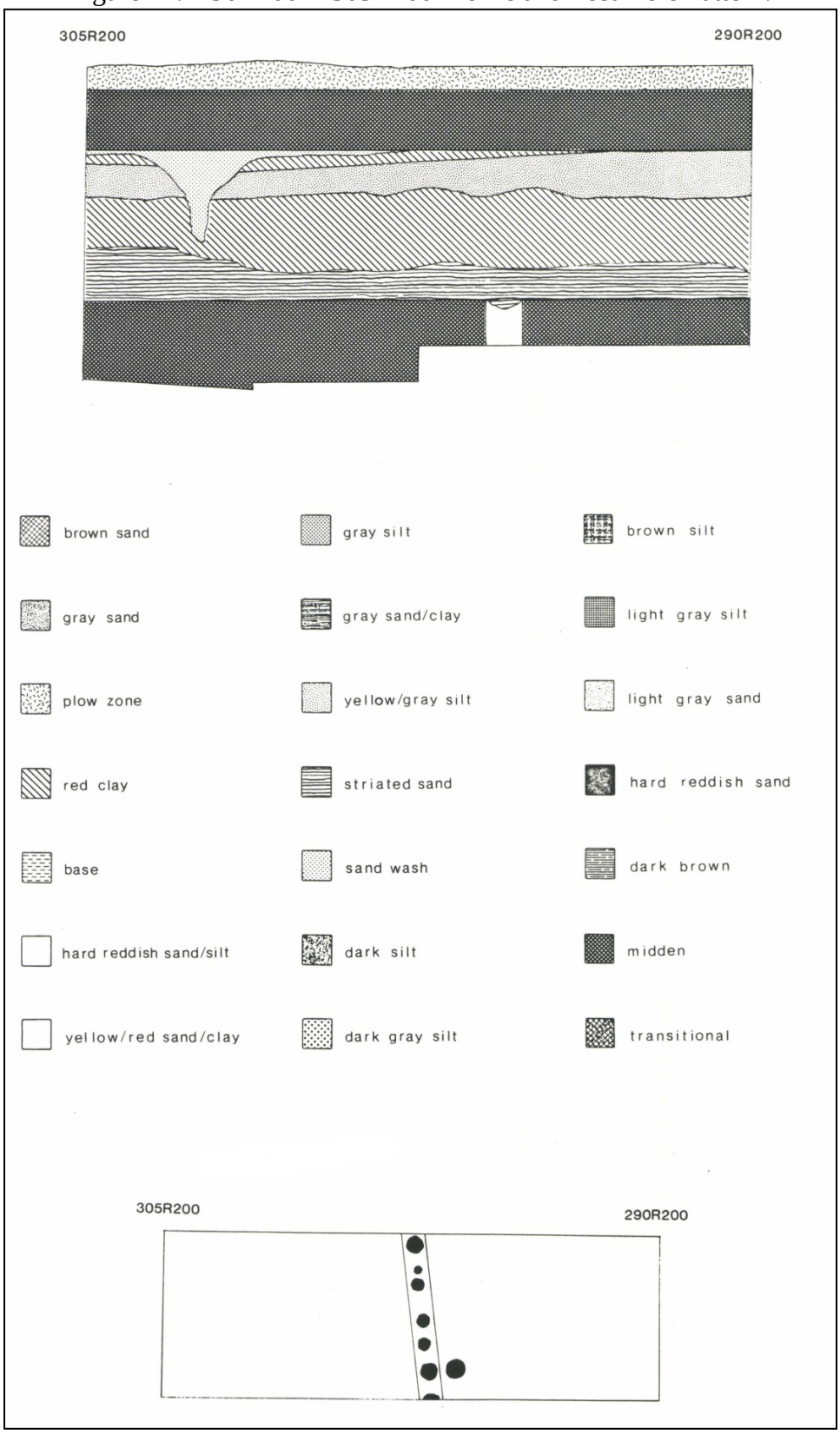


Figure 17. 290R200 -- 305R200 Profile and Post Hole Pattern.



100R200

The sequence here is a rather thin Etowah IV midden, with 9 to 12 inches of the red clay directly on top of it. The usual Pumpkinvine period midden is, in turn, on this.

Levels 1-3
Level 3 mostly sterile, few of included sherds are from top 2-3 inches.

Total Sherds 90
Plain 53
Decorated 37
Complicated Stamped 32
Plain Ware
  Lamar Plain 51
  Etowah Plain 2
Decorated Ware
Qualla Complicated Stamped 31
Indiscernible 29
Qualla Incised 2
Overhill Complicated Stamped 1
Plain ware Rims 2

Level 7
No Sherds

Levels 5 and 6
Total Sherds 93
Plain 45
Decorated 48
Complicated Stamped 39
Plain Ware
  Etowah Plain 22
  Hiwassee Plain 22
  Wilbanks Plain 1
Indiscernible 22
Filfot Cross 1
Hiwassee Complicated Stamped
  Indiscernible 12
  Filfot Cross 1
  Ladder Based Diamond 2
Wilbanks Complicated Stamped 1
Incised, Unclassifiable, Similar to Etowah
Incised, Shell Temper 1

Etowah Black Filmed..... 2
Hiwassee Red Filmed 1
Etowah Red Filmed..... 1
Plus 4 Plain Rim Sherds

Levels 7 to basic
Total Sherds 21
Plain 10
Decorated 11
Complicated Stamped 10

Plain Ware
  Etowah Plain 4
  Savannah Plain..... 2
  Hiwassee Plain 4
Decorated Ware
  Hiwassee Complicated Stamped..... 5
  Indiscernible..... 3
  Filfot Cross..... 1
  2-Bar Diamond..... 2
  Savannah Complicated Stamped..... 1
Plain Rim 1

0R200

A single 5 by 5 foot unit was placed here, partially to check on the possibility that a slight rise was a mound of artificial origin as indicated by Moorehead (1932: fig. 59). The pit was extended to 10 by 10 feet to completely expose a burial. It is quite possible that an artificial mound exists, but if so it is built of Etowah IV period refuse. Under the plow zone, to a depth of slightly over two feet, we encountered only the burial, which seemed to have been placed only very slightly into the sterile sub-soil, and the midden material. The burial was placed in a stone box grave, somewhat _collapsed. No artifacts were associated.

This is the best sample of Etowah IV period material, and as such will be described in some detail. As, with other single period samples, or samples easily and definitely separable, it also enters into the period descriptions in the next chapter, which also include details on special

forms, rim shape distribution, and other features which I do not feel need presentation in detail by excavation units.

0R200

Total Sherds 634
Plain 283
Decorated 351
Complicated Stamped 288
Plain Ware
  Hiwassee Plain 148
  Etowah Plain 57
  Etowah Burnished Plain..... 23
  Savannah-Wilbanks Plain 51
  Grit-Coarse Shell Temper Plain.....2
  Lamar Plain 2
    (definitely from top level)
Complicated Stamped
  Hiwassee Complicated Stamped
    Indiscernible..... 48
    2-Bar Diamond..... 6
    Ladder Base Diamond..... 1
    3-Bar Diamond..... 3
    2-Bar - 2-Bar Cross Diamond 1
    Filfot Cross..... 3
  Etowah Complicated Stamped
    Indiscernible..... 98
    Filfot Cross..... 5
    1-Bar Diamond..... 3
    Line Block..... 1
    2-Bar,1-Bar Cross Diamond 2
    2-Bar Diamond..... 4
      (1 Red Paint on Reverse).

Curvilinear Complicated Stamped - This ware is heavier than Savannah Complicated Stamped, lighter than Wilbanks Complicated Stamped, and more frequently Over stamped than either. The few motifs recognizable do not fit either of the described types, so that it seems best to describe these 71 sherds, as other unknown batches of stamped ware will be below, without either assigning them to a described type or giving type status to them. Temper is coarse sand and some grit.

Total Sherds 71
Indiscernible..... 65
Filfot Cross Derivative..... 1
 1
Overs Stamped, But Very
Complex Curvilinear Motif..... 2
Concentric Diamonds, No Bars 1
 1

Shell Tempered Complicated Stamped - Stamping characteristics of this ware, with its broad heavy lands and grooves, are similar to the Curvilinear Complicated Stamped noted above. However, it is less often overs tamped and runs to a somewhat different series of motifs. Shell temper is large flakes of shell, which are very abundant.

Filfot Cross (Not Completely Certain) 4
 1
 5
 1
 1

Indiscernible.....25
Qualla Complicated Stamped 5
(Definitely From Top Level)
Other Decorated
Etowah Black Filmed.....6
Etowah Red Filmed.....5
Hiwassee Red.....1

Hiwassee Red on Buff 2
Red and White-White slip or thick paint,
polished, incised design between red and white.
Probably a plate rim, Etowah Complicated
Stamped, with 2-bar diamond motif, on reverse.....1
Cord Marked, Grit Temper 2
Brushed, Shell Temper.....1
Qualla Incised 1
Black Filmed, Grit Temper.....1
Lamar Type Rim.....1
Rim Sherds-Included in
Count Under Decorated Ware.....42

Particularly important here, as markers for this last Etowah period, are the filfot cross designs, indicating at least Etowah III period, and the rather considerable amounts of curvilinear complicated stamping. This ware, in grit and shell temper, has not been assigned to a type, but the presence of these variants are definite markers for the end of the Etowah period and ·indicate the last stages, in the Etowah Valley at least, of the distinctive Etowah series of complicated stamped motifs.

R200 Summary

It is worth noting that Wilbanks period material is virtually non-existent in this area, as it was in the L10 tests. Except for a scattering of sherds, definite Wilbanks deposits were found only at the base of 200R200. Moorehead also recovered Wilbanks period sherds from what appears to have been an intrusive pit in a small mound just to the north of our 200R200. (See figure 59, mound with pit in upper right) Generally, it seems that Wilbanks occupation was not heavy in the area tested.

Red Clay Layer: The red clay layer, as noted earlier, is rather extensive, running at about the same depth from 300R200 out to east to 00R200. Its edge, apparently marked by stone slabs on edge, was found in 40 to 70L 15. The layer certainly lies above Etowah IV and Wilbanks deposits, under Pumpkinvine period deposits. If it is a deliberate construction, as seems probable, it was then built and used in the Pumpkinvine period, presumably the earlier part of this as yet indivisible period. There is a possibility that it is a natural flood deposit, the red clay being washed from the back edge of the river terrace. This does not seem likely, since fine silt is the normal flood deposited material here, and traces of basket loading seemed to be present. As an artificial construction, in the Pumpkinvine period, it would be of considerable importance. Its size, and location, would indicate a carefully and laboriously built plaza, associated with a village of some considerable size, probably judging by distribution of sherds on the present surface confined within the moat which is presumably of earlier origin. It would then have functioned as a ceremonial center, one which must have been important over a rather wide area, and it must be indicative of a community of considerable importance to the society of which it was a part.

Chapter 2

Period Complexes

The preceding chapter presented the basic stratigraphic data from the test pits at the Etowah site, the internal evidence for sequence and temporal position of the various assemblages represented. This chapter, using that evidence and data from the 9CK5 site, lumps together those excavated units which were contemporaneous. I will then describe artifact complexes by cultural units rather than by stratigraphic units. The lists below, with the stratigraphic units noted, include artifacts, largely sherds, from numbers of discrete units. Units which were definitely mixed have been omitted, in order to cut down the possibility of placing the more uncommon artifacts in the wrong cultural context. However, unusual types, trade sherds, and so on from only slightly mixed units have been included in these period summaries when I was reasonably certain that they belonged there. In most cases they occurred more than once; in other cases, mixture was so slight that the odds seemed against a single unusual sherd having come in with the sample.

I have also included here descriptions of rim forms, appendages, data on sherds or artifacts indicative of special features of shape or decoration, and so on. Such information occurs in such small quantities in individual excavation units that it would be lost, and meaningless, if it had been presented in such context. Here however, after the contemporaneity of samples has been established on the basis of the more numerous features of ceramic style, the data add up sufficiently to give one some confidence in the combined results.

All period descriptions follow the same order. A tabulated description of the ceramics, including the shape, form, appendage, etc. information, is followed by a description and count of other artifact types. A final summary statement includes a brief description of such structures as were assignable to the period (fully described in the preceding chapter) and such comments on

relationships, as inferred from trade ware, foreign style features, and directions of change, as appropriate.

ETOWAH II UNITS
450L125
450L70 (Levels 12-15)
450L80 (Levels 13 to base)

Total Sherds 1576
Plain 1132
Decorated 444
Complicated Stamped 344
Plain Ware
  Etowah Plain 133
  Plain Burnished Plain, Shell 2
  Hiwassee Plain 995
  Plain Etowah Burnished Plain 2
Decorated Ware
  Etowah Complicated Stamp
    Indiscernible..... 192
    Ladder Based Diamond..... 63
    1-Bar Diamond..... 1
    2-Bar Diamond..... 5
    Line Block..... 5
  Hiwassee Complicated Stamp
    Indiscernible..... 47
    Ladder Based Diamond..... 18
    2-Bar Diamond..... 8
    Curvilinear Motif 1
Miscellaneous Decorated Types
  Modeled Sherds, Shell Tempered Red-Heavy
  Modeling Curved Interior Surfaces,
  Probably From Effigy Bottles.....3
  Modeled, as Above But Sand Tempered 1
  Fabric Marked, Open Twining, Shell Temper.....1
  Cord Marked, Shell Temper 5
  Etowah Red Filmed.....3
  Hiwassee Red Filmed 24
  Red Painted Stripe, Broad, on Buff Shell
    Tempered Ware.....1
  Brushed, Shell Temper.....1
  Check Stamp, Similar to
  Savannah Check Stamped.....1
  Hiwassee Red on Buff 1

Etowah Black Filmed.....1
Appendages, Special Shapes, etc.
Bottle or Narrow-Necked Jar, Shell Temper 1
Wide Necked Bottle, Etowah Black Filmed.....1
Flat Disc Base, Shell Temper.....1
Etowah Plain, 2 "Nipples"
Appliqued to Vessel Wall 1
Blank-Faced Effigy Bottle, with Ears,
Shell Temper.....1
Rim, Effigy, Crude, Bird or Human Head,
Facing Into Bowl, Shell Temper.....1
Handles
Loop, Etowah Plain.....1
Uncertain, Loop or Strap, Etowah Plain 1
Strap Handle, Shell Tempered Plain.....1
Strap, With Button, Shell Temper,
Body of Vessel Cord Marked 1
Strap, With 2 Nodes, "Ears", Shell Temper.....1
Strap, With Button, Shell Temper.....1
Rim Sherds
Etowah Complicated Stamped
Normal Jar Form 16
Hiwassee Complicated Stamped..... 5
Normal Jar Form 4
Compressed Globular Bowl..... 1
Etowah Plain 13
Hiwassee Plain 29
Normal Jar Form 9
Normal Jar Form 28
Open Bowl, Direct Rounded..... 1
Normal Jar Form, with Seed Bowl,
Direct Rounded 1
Rim Point 1
Misc. Small Rim Sherds 2

DISCUSSION-ETOWAH II PERIOD

The Etowah sequence was originally worked out by Joseph Caldwell and myself, based on the 9CK5 site on my part, and a number of sites excavated by Caldwell for the Smithsonian Institution. Since Caldwell's report is not yet available, my remarks in these period summary discussions must of necessity refer to the 9CK5 collection.

There are distinct differences between the period complexes labeled Etowah II and III at 9CK5, and those described here. These differences are pointed out below, for Etowah II, and will be similarly stressed in the later period discussions. It might be well to point to a problem here though. This is, do such differences represent variations in collecting, for example, the arbitrary points emphasized by our arbitrary levels or the aboriginal beginning and end points in use of excavation zones, structure floors, or midden accumulations in particular areas or, and I think this more probable, do they represent real differences in the ceramic complexes used by communities which were very closely related and which were in undoubtedly close and intimate contact. This problem is one which must be discussed in some detail after the Etowah period summaries have all been presented.

The sharpest difference between the Etowah and 9CK5 period II collection is the emphasis on shell temper at Etowah in both the plain and complicated stamped ware. Hiwassee Plain, used in this report instead of the Sixes Plain of the 9CK5 report since I no longer believe the differentiation to be sharp enough to warrant type status, is 87.9 percent of the plain ware at Etowah, while the shell tempered equivalent at 9CK5 was only 28 percent. In the complicated stamped pottery, Hiwassee Complicated Stamped at Etowah is 16.6 percent of the decorated ware, while at 9CK5 it comprised only 3.3 percent of the period II collection.

With differences this large, it might seem that the relationship is not close enough to place the two complexes in the same, temporally very restricted, periods. The period divisions were originally worked out on the basis of changes in stamp designs. While the pattern is not identical at the two sites, the same trends are observable. The distinctive element at 9CK5 in the stratigraphically earliest level was the ladder-based diamonds. These represent 28 percent of the recognizable designs, being outnumbered nearly 2 to 1 by the two-bar diamonds, which were 43 percent of the collections. The comparable motifs at the Etowah site are 80.8 percent for the ladder-based and 6.4 percent for the two bar, although in the shell tempered variant the frequencies are 66.7 percent and 29.5 percent. This indicator of the earliest level is even more popular at the Etowah site than at 9CK5. Yet it does seem that the two complexes are temporally equivalent, since collections from the Etowah site dated as being Etowah II-III transitional have filfot cross motifs as well as the two-bar and ladder based diamond motifs.

The Etowah site preference for shell tempered ceramics is also shown with Etowah Red Filmed. These three sherds are less than 1 percent of the decorated pottery, while Hiwassee Red Filmed is over 5 percent. At 9CK5 Etowah Red Filmed was more popular than the shell tempered type by more than three to one. Types important at 9CK5, but absent or scarce at Etowah are Etowah Burnished Plain and Etowah Black Filmed, the latter type especially popular for bottles and bowls at 9CK5.

Indicators of relationship to the widespread Mississippian ceramic tradition, other than jar shapes and the shell temper, are the bottles, blank faced effigy bottles, and strap handles, with and without nodes listed above for Etowah and also found at 9CK5. The strap handles document clearly that the earliest Etowah levels identified are in the late Mississippi or Temple Mound II periods. These handles, the effigies, the red painted types, jars with rim-points, Hiwassee Red on

Buff, and such probable trade sherds as the cord-marked sherds bearing a strap handle with a button point to contact with the Tennessee Valley area and perhaps more specifically with the part of it marked, in the available literature at least, by the Dallas Component at Hiwassee Island (Lewis and Kneberg, 1946). I might note, in closing, that the bulk of this sample came from two large pits, or possibly from one cut into two parts of the same pit. A. R. Kelly has noted in the Newsletter of the Southeastern Archaeological Conference and in the *Notes and News* column of *American Antiquity* that further work was done in this area. It is to be expected then that a great mass of sherd data will be available to supplement this preliminary statement.

ETOWAH II-III TRANSITIONAL UNITS
450L80-Levels 11 and 12
445-460 L 50-Level 10 and Post-holes
115-130 L 10-Levels 5-7

This matter of transitional units is confusing, and difficult to handle. In the case of the three units above, and with other transitional units to be discussed further on, analysis by levels indicated that:

1-They were more like each other than any of them were like any other units.

2-Accepting the period definitions used at 9CK5 and other Etowah Valley sites, these units seemed to straddle dividing lines.

This position holds true even when one takes into account the other problems mentioned above, that is, that the ceramic complexes at the Etowah site are slightly different from those at 9CK5 and, presumably, elsewhere.

Total Sherds 1013
Plain 602
Decorated 411
Complicated Stamped 352
Plain Ware
  Etowah Plain 94
  Hiwassee Plain 497
  Hiwassee Burnished Plain.....1
  Etowah Burnished Plain.....6
  Etowah Polished Plain 4
Decorated Ware
  Etowah Complicated Stamped..... 95
    Indiscernible Motif..... 69
    2-Bar Diamond..... 16
    Ladder-Based Diamond 3
    Line Block..... 1
    3-Bar Diamond..... 1
    Filfot Cross..... 2
  Hiwassee Complicated Stamped.....253
    Indiscernible Motif.....140
    Ladder-Based Diamond 98
    2-Bar Diamond..... 10
    Filfot Cross..... 3

Unclassifiable Complicated Stamped,
Shell Temper, Angular Motif..... 4
Miscellaneous Decorated Types
Etowah Red Filmed..... 3

This is our smallest period sample, and the one in which I place the least confidence. The small samples so classified have in common large numbers of sherds stamped with filfot cross motifs and ladder based diamond motifs. In such small samples, this could be accidental, and the period recapitulation is presented here largely in the interest of regularity in description and classification. A far more adequate picture of an Etowah III complex may be gained from the 9CK5 report, at which site it was the dominant complex. I do not doubt at all that the site was heavily occupied during the Etowah III period. Our data simply indicate that the occupancy in this time period was heaviest in some areas other than those we tested.

Total Sherds 209
Plain 89
Decorated 120
Complicated Stamped 110
Plain Ware
  Etowah Plain 39
  Hiwassee Plain 49
  Etowah Burnished Plain..... 1
Decorated Ware
  Etowah Complicated Stamped
    Indiscernible Motifs 48
    Filfot Cross..... 2
    2-Bar Diamond..... 7
    1-Bar Diamond..... 1
    Ladder Based Diamond..... 1
    Line Block..... 1
    3-Bar Diamond..... 1

  Hiwassee Complicated Stamped
    Indiscernible Motifs 33
    Filfot Cross..... 3
    Ladder Based Diamond..... 2
    2-Bar Diamond..... 2
Miscellaneous Decorated Types

Etowah Black Filmed..... 2
Etowah-Like Incised, Shell Temper 1
Etowah Red Filmed..... 1
Hiwassee Red Filmed 1

Handles

Strap, Body Sherd With Weld,
Etowah Plain 1

Rim Sherds

Etowah Complicated Stamped.....16
Normal Jar Form 15
Open Bowl, Direct Rounded..... 1
Hiwassee Complicated Stamped..... 6
Etowah Plain, Normal Jar Form.....1
Hiwassee Plain, Normal
Jar Form 2
Etowah Burnished Plain
Elongated Bowl.....1

Considering the small size of this sample, I do not feel any need to discuss it in any detail. That it is a stage in ceramic development of the Etowah complex will be clear, I think, by comparison of this tabulated data with that presented for preceding and following periods.

ETOWAH III-IV Transitional period
590-610 area, Levels 6,7 and to basic soil.
650L50, Levels 5-9

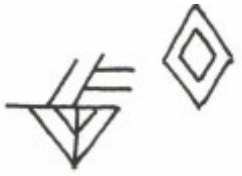
My concepts concerning transitional periods have been presented above under the Etowah II-III transitional period, and do not need further discussion here excepting such comments as the nature of the complex itself will make necessary after description.

Total Sherds 3,394
Plain 1,678
Decorated 1,718
Complicated Stamped 1,521
Plain Ware
  Etowah Plain 695
  Hiwassee Plain 915
  Etowah Burnished Plain- 66
  Burnished Plain, Shell Temper 2
Decorated Ware
  Etowah Complicated Stamped
    Indiscernible Motifs 573
    1-Bar Diamond..... 3
    Ladder Based Diamond..... 22
    2-Bar Diamond..... 86
    Filfot Cross..... 14
    Line Block..... 5
    3-Bar Diamond..... 6
     4
    2-Bar,1-Bar Cross Diamonds..... 2
     2
   3
  Hiwassee Complicated Stamped
    Indiscernible Motifs 487
    Filfot Cross..... 10
    2-Bar Diamonds 112
    Ladder Based Diamonds 108
    Line Block..... 3
    1-Bar Diamond..... 11

 4

 1

3-Bar-2-Bar Cross Diamond.....12
Bar-2-Bar Cross Diamond 2


.....1

.....1

Savannah Complicated Stamped
Complicated Stamped Indiscernible Motifs..... 10

 1

Scroll..... 2
Concentric Circles..... 2
Bullseye..... 3
Unclassifiable Complicated Stamped
Savannah-Like, Shell Tempered.....17
Indiscernible..... 13

 3

Concentric Circles..... 1
Miscellaneous Decorated Types
Negative Painted, Dallas Sun Symbol 1
Etowah Incised..... 5
Check Stamped, Etowah Paste..... 2
Black Filmed, Shell Temper 10
Etowah Red Filmed.....31
Hiwassee Red Filmed 7
Handles
Strap, Etowah Plain..... 2
Loop, Etowah Plain..... 1
Appendages, Special Forms, Etc.
Rim, Seed Bowl, Applique Vertical Bank,
Etowah Plain 1
Appliqued Ornament, Egg Shape
With Transverse Gash, Etowah Plain 1
Rim Effigy, Crude Bird head, '
Facing In, Etowah Plain..... 1
Bottle Form, Wide Mouthed
Hiwassee Filmed.....1
Hiwassee Plain.....1

Narrow Necked Jar-Hiwassee Plain.....1
Blank-Faced Effigy Bottle Mouth 4
Rim Sherds
Etowah Complicated Stamped..... 72
Normal Jar Form..... 70
Jar, Vertical Rim, Sharp Angle..... 1
Misc. Small..... 1
Hiwassee Plain.....80
Normal Jar Form.....53
Flat Widened Lip 1
Plate..... 6
Compressed Globular Bowl..... 7
Open Bowl 5
Seed Bowl 1
Shouldered Bowl, Shoulder Not Sharp..... 1
Etowah Burnished Plain
Compressed Globular Bowl..... 2
Plate..... 1
Normal Jar Form..... 1
Savannah Complicated Stamped..... 4

.....1
Normal Jar Form Same as
Etowah-Hiwassee..... 3
Hiwassee Complicated Stamped.....59
Normal Jar Form.....58

.....1
Etowah Plain
Normal Jar Form.....37
Normal Jar Form, With Rim Point..... 2
Compressed Globular Bowl..... 9
Open Bowl 6
Plate..... 3
Direct Rounded, In-slanting.....1

.....2
Etowah Red Filmed
Compressed Globular Bowl..... 1
Open Bowl 1

The presence of Savannah Complicated Stamped, marker for the Etowah IV period, indicates that these units did reach, barely, into that period. Yet the low quantity of the type, as compared with its importance in other units, would seem to make classification as Etowah IV period improper. The shell-tempered version of Savannah Complicated Stamped is also a period marker at this site.

In these later units, the complex differs from any which might have been predicated from 9CK5. The percentages of the filfot cross stamp, and the persistence of ladder-based diamond motifs, mark the transitional complex at Etowah as being more important in the earlier Etowah III period in which the ladder based diamond had been completely given up. The only new element of any particular significance in the complex described above is the single sherd of Dallas Negative Painted. This is the earliest appearance of negative painting in our collections from this site.

ETOWAH IV PERIOD
200R200 All levels
300R200 Midden levels

These two units, with nearly identical complexes, give us a reasonable picture of an Etowah IV complex at this site. Since there is no comparable data until the Allatoona Report is published, comparisons are limited to comments on external relationships, outside the Etowah valley, and to developments in the Etowah site.

Total Sherds 1,874
Plain 748
Decorated 1,126
Complicated Stamped 966
Plain Ware
  Etowah Plain 266
  Hiwassee Plain 356
  Savannah Plain 86
  Coarse Shell and Grit Temper..... 2
  Etowah Burnished Plain..... 16
Decorated Ware
  Hiwassee Complicated Stamped
    Indiscernible Motifs 271
    2-Bar Diamond..... 17
    Ladder Based Diamond..... 3
    3-Bar Diamond..... 3
    2-Bar-2-Bar Cross Diamond 1
    Filfot Cross..... 26
    1-Bar Diamond..... 3
    1-Bar,2-Bar Cross Diamond 2
     1
  Etowah Complicated Stamped
    Indiscernible.....98
    Filfot Cross..... 15
    1-Bar Diamond..... 4
    Line Block..... 8
    Ladder Based Diamond..... 3
     1
    2-Bar Diamond.....17
    2-Bar,1-Bar Cross Diamond 5
  Savannah Complicated Stamped
    All Rather Heavy, Many Could Be Classified

as Wilbanks Complicated Stamped on paste
and Heaviness of Stamping.....161
Bullseye..... 4
Scroll..... 3
Filfot derivative..... 1


.....1

Complex Curvilinear Motifs..... 2
Concentric Diamonds..... 1

Unclassifiable-Coarse Shell Tempered Complicated Stamped
Complicated Stamped 83
Filfot Cross..... 4
Red Painted..... 1
Concentric Circles With Cross..... 1
Quatrefoil With Central Cross 5


.....1
.....1
.....1

Unclassifiable Fine shell tempered
Complicated Stamped..... 12
Concentric Circles..... 4
Scroll..... 3
Bullseye..... 3


.....2

Miscellaneous Decorated Types
Etowah Black Filmed..... 8
Etowah Red Filmed..... 16
Red and White Painted, Etowah
Complicated Stamped on Reverse 1
Cord Marked, Grit Temper 2
Unclassifiable Brushed Ware, Shell Temper..... 1
Etowah Complicated Stamped,
Red Plain Interior..... 1
Unclassifiable Broad Line Incised,
Grit Temper..... 1
Etowah Incised, Sliced Incision,
Arch..... 4
Crystal River Type Negative Painted
Savannah Complicated Stamped on
Reverse of Plate Rim 1

Fine Cord Marked, Shell Temper 1
Handles
Strap, Hiwassee Plain.....1
Appendages, Special Forms, Etc.
Narrow-Necked Jar 2
Hiwassee Plain 1
Savannah Plain.....1
Bottle Neck-Shell Tempered, Black Filmed.....1
Blank-Faced Effigy, Broad Line Incised
Decoration, Sand Temper 1
Disc-Base, Etowah Plain.....1
Partial Rim Effigy, Stub Of Neck At
Vessel Rim, Sand Temper.....1
Engraved Plate, Rim,
Etowah Complicated Stamped Reverse 1
Etowah Plain, Modeled.....1
Pipe Fragments.....2
Rim Sherds
Hiwassee Plain
Normal Jar Form 26
Plate Rim..... 1
Open Bowl 1
Miscellaneous Small 26
Etowah Black Filmed..... 1
Compressed Globular Bowl.....1
Etowah Complicated Stamped
Normal Jar Form 26
Miscellaneous Small 9
Shell Tempered-Savannah-Like.....9
Normal Jar Form 9
Savannah Plain,
Vertical Lug On Straight Direct Rounded Rim 1
Etowah Plain 27
Normal Jar Form 14
Miscellaneous Small 13
Savannah Plain-Misc. Small 3
Savannah Complicated Stamped.....15
Normal Jar Form 6
Bowl, Flat Lip 1
Misc. Small 8

Relationships in this period continue with Mississippian cultural manifestations to the north and, perhaps, west. Indicators of this are such items as the blank faced effigies, strap handles and red and white painting. The shell-tempered cord marked sherd and probably the

brushed sherd are trade materials from the area to the north, while the red and white painting points toward the central Mississippi Valley. Plate sherds too, especially the engraved specimen, are apparently Mississippian specimens, or result from contact with such cultures.

The Savannah Complicated Stamped sherds point in the opposite direction, as do the shell tempered versions of this ware which I regard as local copies made on the Hiwassee type of paste. Such stamping is out of place in this area. It is not known at all through the Woodstock and Etowah periods. Certainly, it does not come in from the north. I can only see it as an indicator of new relationships with southern Georgia, or the South Appalachian Province, south of the Fall Line. In this area, as little known as it is, except for the Macon area right on the fall line, the curvilinear complicated stamps continue from the Middle Woodland period through to the Spanish contact level, from Early Swift Creek Complicated Stamped to many of the Lamar variants. The appearance of the scrolls, bullseyes, and more elaborate motifs in the Etowah Valley at this late date can then scarcely be the result of independent invention, but must reflect contact between the resident culture and the culture or cultures to the south. A serious problem, which I cannot resolve with evidence now available, is the relationship of this Savannah Complicated Stamped with the Wilbanks Complicated Stamped which is the dominant type in the next time period. Many of the sherds classed here, in an admittedly broadly used concept of the type, as Savannah Complicated Stamped, would fit as well in Wilbanks Complicated Stamped. If the shell tempered variants are lumped with the coarse sand and grit type, they account for roughly a quarter of the stamping in this Etowah period. It would seem natural then to assume that this reflects the beginning of a change in stamping which produced the Wilbanks complex as its next product. Yet, as can be seen from the Wilbanks complex summary presented next, as well as the individual unit sherd counts, there is still a typological gap. No Wilbanks unit

has more than a fraction of a percent of the Etowah Stamped motif which is still 75 percent of the identifiable materials in the Etowah IV units. Even the filfot cross, a motif of some importance in near historic levels elsewhere, as in the Irene ceramic complex, (Caldwell and McCann 1941:40-49) disappears almost completely from the inventory. The available evidence then, both here and at 9CK5, where even the Etowah IV complex was missing, seems to point to site-reoccupation by a new culture. Yet this seems too pat an answer. The problem merits further discussion on the concluding section. We might anticipate here by pointing out that we have either wholesale re-occupation of Etowah sites by a culture from the south, or, almost as unlikely, the Etowah decorative complex, along with pottery firing techniques and many elements of vessel form, changed in a very short period of time. We need point out in this latter respect only that all four Etowah periods and the Wilbanks period are in Late Mississippi or Temple Mound II as that period is generally understood.

WILBANKS PERIOD

530-40 L50, 4-8. 450L70, 10-11. 450L80, 5-10, 590-610L50, 1-5 430-40 L 50, 1-9, 445-460L50, 1-8. 480L50, 1-7. 210-215L10. 5-8. 240-250L10, 6-8, 90-95L10, 4. 450L115, 1-6. 450L125, 1-7. 200R200, 7-12

Our total sample of Wilbanks period ceramics is of considerable size, coming as it does from a large number of units, many of them exceptionally productive. It will be remembered that most of the units at the bases of Mounds A and B penetrated through sand wash and midden refuse from the various Etowah sub-periods. In spite of the many units, and the considerable depth of many of them, no evidence for sub-division of the Wilbanks period was noted. There do not seem to be any decorative motifs, rim forms, or minor types which are consistently early or late. Quite possibly, this is because few of them appear in quantity in any one level, due to the wide variation at any one level. Thus period markers may be present, but remain unnoticed due to their low quantitative appearance. This is unfortunate, since subdivision of the period would make possible a much better understanding of its relationships to the preceding Etowah IV period and the following historic Cherokee Pumpkinvine period.

Wilbanks Plain.....3,042
Total Sherds.....7,003
Plain..... 3,092
Decorated.....3,911
Complicated Stamped.....3,623
Wilbanks Complicated Stamped
Indiscernible Motifs.....3,361
Recognizable Motifs..... 261

.....1
Scroll..... 25
Bullseye..... 54
Circle With Interior Cross..... 6
Concentric Circles..... 41

.....1

Concentric Circles Crossed..... 4
Scroll, Solid Dot Center.....54
Miscellaneous Decorated Types-all Wilbanks paste unless noted
Brushed 10
Wilbanks Pattern Combed 28
Check Stamped 14
Cob Marked 11
Black Filmed..... 2
Cord Marked 15
Savannah Fine Cord Marked 2
Orange Filmed 4
Red Filmed..... 1
Cross-Hatch Incised..... 1
Complicated Stamped Over Cord Marked..... 1
Simple Stamped 3
Fabric Marked, Twined..... 7
Irene Complicated Stamped..... 1
Incised, Fine Lines At Angle to Rim 1
Negative Painted, Shell Temper, Diamond Design 1
Handles
Strap Handle, Wilbanks Plain..... 1
Strap Handle, With Node At Junction To Rim..... 1
Strap Handles, Encircling Row, Wilbanks Plain .. 1
Appendages, Special Forms, Etc.
Wide Mouthed Bottle
Wilbanks Complicated Stamped..... 2
Wide Mouthed Bottle, Wilbanks Plain.....11
Wide Mouthed Bottle, Wilbanks Burnished Plain 3
Seed Bowl Orifice, Wilbanks Burnished Plain. 1
Jar Rim , Encircling Rim Nodes, Wilbanks Plain 1
3 Nodes Near Shoulder, Wilbanks Plain..... 1
Rim Point With Button, Wilbanks Pattern Combed..... 1
Rim Point, Button Below, Wilbanks Pattern Combed..... 2
Flat Semi-Lunar Lug Below Rim, Wilbanks Plain 6
Triangular Lug, Below Rim, Wilbanks Plain 1
Rim Rosette, Wilbanks Plain..... 1
Elaborate Nodes At Rim, Lamar Style-Wilbanks Plain..... 1

Vertical Lug, Punctations Over Check Stamped Wilbanks Paste....1
Notched Rim, Wilbanks Plain.... 1
Rim Point, With Button, Wilbanks Burnished Plain 1
Rim, Pinched Up Bank Below a la Pumpkinvine Complex, But Wilbanks Burnished Plain 1
Notched Rim Strip, Wilbanks Burnished Plain 1
Wilbanks Complicated Stamped (Included above under Complicated Stamped)
Rounded Everted Lip 6
Direct Rounded Lips....116
Flared Rim, Rounded Lip 64


....9
Narrow Fold.... 2
Direct Rounded, Exceptionally Thick 5


....65
Thickened Flattened Lip 6


....2
....5
....2
....1
....2
....1

Plate.... 3

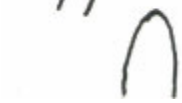

....5
....7
....1

Misc. Small 32

Wilbanks Plain
Direct Rounded 46
Misc. Small 27
Flat Lip 2
Plate 4
Slight Fold 1
Flared Rim, Rounded Lip 24


.....6

.....2


.....1

Rounded 8


.....1

Wilbanks Burnished Plain
Flat Lip 1
Compressed Globular Bowl,
Direct Rounded Lip 4
Direct Rounded Lip 1

Wilbanks Orange Filmed
Compressed Globular Bowl,
Direct Rounded Lip 1
Direct Rounded Lip 1
Miscellaneous Small Rim Sherds, Wilbanks
Paste 20

This summary, which may be supplemented by inspection of the various unit descriptions, including those from mixed units with Wilbanks sherds, not included here, makes it obvious that the Wilbanks ceramic complex is very different from the preceding Etowah IV period ceramic complex. The only continuing element is in the relationship between the Etowah IV period Savannah Complicated Stamped and Wilbanks Complicated Stamped. These two types definitely overlap. A developmental continuum in these two types is possible, even probable.

It might be well to summarize here the Etowah IV elements, at the Etowah site, which are not present in the Wilbanks period complex remembering that we cannot subdivide the Wilbanks

period and that no transitional level is known. The most obvious lack, from the above presentations, is that of the Etowah design series. One possible filfot cross and a few crossed circles, perhaps relative to Etowah IV motifs is all that remains of the Etowah series of concentric diamonds and the important filfot cross motif. Just as clear, on inspection of the actual sherds, is a change in color, thickness, and temper. All of these overlap to some degree, but as the type descriptions state, Wilbanks series pottery runs much more heavily to the orange and brown and is rarely gray or black. Temper is uniformly coarser and more abundant, in the Wilbanks series and the pottery is uniformly thicker, this points to major cultural differences in ceramic manufacturing techniques. ·

The normal Etowah jar rim is a widespread form with its moderate flare from an elongated globular body terminating in a rounded lip. It is still represented in the flared rims with rounded lips of the Wilbanks complex but a great many new forms have been added. Perhaps the most significant of these is the form with the rather tall vertical neck set off by a sharp break on the interior.

Another major loss is shell tempering, important in all decorative variants and the plain ware in the Etowah IV and earlier periods. Shell tempering was certainly a major cultural tradition in Etowah IV, running through the entire range of Etowah and Savannah decorative motifs, and remaining in a high proportion of the plain ware. No sherds assignable to the Wilbanks complex had shell tempering.

The new elements in Wilbanks, other than the complicated stamping, rim forms, vessel forms, and construction methods noted above, consist mostly of a series of quantitatively minor types which appear to point to cultural contacts in a new and different direction. Perhaps the most important of these are the pattern combed type and the brushed sherds. The inspirations for

these decorative techniques can only come from the western end of the Gulf Coastal Plain where in the Caddoan area decorative combing and brushing is a major decorative technique, represented by such types as Plaquemine Brushed and variants of Dunkin Incised (Newell and Krieger 1949:110-16, and others. Quimby 1951:109-11). Pinched-up rim bands, noded rims, etc., point more directly to the south, to the developing Lamar styles as the closest source for this tradition. A possible indicator of relationship with Georgia Coast culture is the single Irene complicated stamped sherd in unit 210 and 215 L15 level. There is no doubt of the classification of this specimen since both the filfot cross design and the rim rosette are clear. And, with the dating which we will assign, on other bases, to the next complex in the succession at this site, contemporaneity of Wilbanks with Irene is not at all out of line. The Savannah Fine Cord Marked sherd, an earlier type from the same area, is admittedly confusing in this respect, probably, with the wide scattering of cord marking, its necessary classification does not bear cultural significance in this context.

The Wilbanks ceramic complex then appears, at this site as at 9CK5, not to be related to the Etowah complex, although I should in justice point once more to the Savannah-Wilbanks complicated stamped relationship. Wilbanks has a definite relationship in its complicated stamping to the south, the coastal plain area of Georgia. The direction of external cultural relationships also seems to have shifted. In the Etowah period contacts appear to be to the north, or just northwest, the Mississippian cultures represented by Dallas~ Wilbanks culture, consistent with its apparent origins, has its main contacts with the western end of the Gulf Coastal Plain. The Wilbanks complex at 9CK5 differs somewhat from that found at Etowah. This remains true whether this combined count or the single unit counts are compared. The significant differences are in the inventory of motifs present. At both sites, scroll variants and bullseyes are important.

Concentric circles were not recognized at 9CK5 however, and they are important at Etowah. The most important single difference is the lack, at Etowah, of the motifs described as elongate U with cross bars. From 9CK5 we recovered 55 sherds that had this motif. This was 32.4 percent of the recognizable motifs in the Wilbanks period collections, at 9CK5. There were none of these at Etowah. This seems too much to be accidental, and I would guess that this elaborate motif may turn out to be a period marker for earlier Wilbanks levels.

PUMPKINVINE PERIOD
115-130 L 10, Level -3 111R200, Level -13 300R200, Level 1-4 240-259L10, Level 1-5. 210-215L10, Level 1-4. 90-95L10, Level 1-2 40-45L10, Level 1-4. 60-65L10, Level 1-2.

Our largest sample for this period and complex, named for a creek which flows into the Etowah River across stream from the Etowah site, is not included in this period recapitulation. This unit, 240L90, from a single structure floor, is of such size that it seems best to keep it as a separate unit for purposes of comparison. It is probably important, in terms of overall site history, that all of the units with significant Pumpkinvine period levels are to the southeast, in front of Mound B, and the Temple Mound. Sherds of this complex in the small plaza area, the part of the site bordered by Mound A, B, C and the River, were found only in small quantities in wash layers or in the plow zone. This complex, as documented both by the combined count below and that for the 240L90 area unit, is that which provided most of the sherds illustrated in Moorehead's *Etowah Papers*, and is consequently, the basis for the unusual assignment of the site to the Lamar complex by a long series of authorities dealing with eastern prehistory in general terms. The stratigraphic data for each of the several units combined below document that this was the latest complex at the site

Total Sherds 3,851
Plain 2,464
Decorated 387
Complicated Stamped 1,103
Plain Ware
  Lamar Plain 2,459
  Smooth Plain 5
Decorated Ware
  Qualla Complicated Stamped 1,102
  Indiscernible Motifs 757

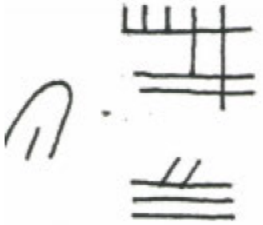
.....5

Diamond, Raised Dot Center 1
Scrolls 12


.....2


In Several Variations.....18

Filfot Crosses 4
Line Block..... 9


.....1

.....1

.....1

Concentric Circles..... 3


.....1

.....1

.....1

Definitely Curvilinear 46
(not included in Recognizable Motifs)
Definitely Angular 255
(not included in Recognizable Motifs)
Qualla Simple Stamped..... 92
Overhill Complicated Stamped..... 1
Qualla Incised 181
Curvilinear Variants..... 5
Concentric Diamonds..... 1


.....1

.....2

.....16


.....8

.....1

.....1

.....2
Above Plus Punctations Bordering Line.....1
Boyd Check Stamped..... 1
Chattahoochee Brushed 5
Kasita Red Filmed..... 1
Twined Fabric Marked.....3
Rim Sherds
Decorated-Pinched, etc., From Complicated Stamped or Plain Pots
Dubious..... 3
Pinched Up..... 58
Pinched Fold Base..... 22
Detached Band..... 1
Punctated..... 3
Fingernail Punctated 2
Qualla Incised
Bowls-Direct Rounded or Slightly Flattened..... 13
Plates..... 3
Tapered 9
Lamar Plain
With Horizontal Lug, Rounded..... 1
Bowls Forms, Direct Rounded..... 10
Lamar Plain-With Buttons, 1 Definite Rosette..... 4
Misc. Small Lamar Plain..... 4
Shoulder Treatments-Qualla Incised
Gashed.....5
Notched.....3

Caldwell's Brewster period (1950:8-11) seems to be a representative of this complex, but since no description of the pottery, and only two sketches, have been published, I cannot be sure. The stamped sherd illustrated seems to be Qualla Complicated Stamped and the incised sherd could be Qualla Incised. The house described also seems quite similar to ours.

The only item regarding this complex to which I would attach special importance at this time, one to which we will return again in the discussion of sequence and relationships at this site, is the presence in many of these units, as in the 240L90 house floor, of historic Creek sherds, Chattahoochee Brushed and Kasita Red Filmed. There is, I think, no doubt that these types, particularly the brushed ware, are characteristic of historic Creek culture. This has been

quite well documented in Georgia and northern Florida. (Bullen 1950:103; Haag 1939, Willey and Sears 1952:508) There can then be little doubt that the Creeks were using this ceramic complex at the time when the Qualla series characterized the Etowah and other north Georgia sites. Consequently, there is no real possibility that the Qualla series has anything to do with Creek culture, and it must be early historic Cherokee and contemporaneous with some level of developed Creek culture and ceramics.

We do not seem to have, in our sample, a developmental level from the Wilbanks complex to the Qualla complex. Yet I am sure that such a development took place. The major differences are increased stress, in Qualla, on the angular motifs, already present in small quantities in Wilbanks, and the addition of an incised type to the complex. It certainly should be present at Etowah. Arthur R. Kelley has suggested, in general terms (American Antiquity Notes and News) that he has excavated material which might also fit in here. Except for the Creek sherds, I do not see any particular signs of external aboriginal influence on this complex. The historic material found associated with the Qualla series on the floor of the 240L90 structure document the position of this material as historic at this site. The identification of the complex as Cherokee is discussed at some length in the summary and conclusions, the final chapter.

CHAPTER 3

Non-Ceramic Artifacts-All Periods

The take of artifacts, other than potsherds, was so slight that they are most easily handled en masse. Summary descriptions of all of the few specimens found are then presented below, with notations as to period of occurrence.

Flaked Stone

Projectile Points-black or gray flint, 3/4 to 1 1/2 inches in length, bases are straight to slightly concave, sides are straight to slightly excurved.

Period	Number	Period	Number
Uncertain	1	Pumpkinvine	10
Etowah II	1	Etowah III-IV	2
Etowah IV	1	Wilbanks	2

Miscellaneous large types. Ovoid, stemmed, others. All quartz. Earlier periods. Various periods.

Ground Stone

Celts - All gray-green igneous rock except crude Wilbanks period specimen, which is slate.

Etowah II, bit fragments 2
Etowah III-IV, bit fragments..... 2
Wilbanks-crude, flat, flaring 1
Pumpkinvine-poll fragment, rounded, tapers to poll 1

Chisels - Slate, rectanguloid cross sections. Etowah IV, 1 complete, 1 butt end fragment.

Slate whatsits-gray-green rectanguloid slate slips. 1/8 inches thick, 3/16 to 1/4 inch wide, ends beveled or rounded all from floor of 240L90 house, 15 total.

Bone Work

Needle, eyed.....Etowah IV,
Awl, long bone, blunt..... Etowah III-IV
Awl, ulna, short-Wilbanks, Awl, long bone, bird.....Etowah IV
Awl, tip of, long bone splinter ..... Etowah III-IV-I, Wilbanks 1
antler projectile point, concave base..... Etowah II

CHAPTER 4

Summary and Conclusions

General

I have tried, in view of the tremendous amount of work being done and remaining to be done at Etowah, to keep this report down to the barest descriptive bones, elaborating only in the direction of multiple classification and description. Generally, my intent has been to provide basic data which can be integrated with that yet to come, and which can in this way be used toward the solution of problems of cultural history, which have been and will be framed in terms of the Etowah site and wider frames of reference. Some interpretation has been presented in the period summaries. Insofar as I could, these sections were aimed much more at the delineation of problems in clear terms than at the solution of specific problems. Again with only a tiny fraction of the potentially relevant evidence available, problem solution would, generally, be premature.

In this concluding section I would like to do two things. First, to summarize the evidence accumulated as I see it now, again emphasizing problems. Second, to provide a somewhat longer, and, in spite of the first paragraph above, an interpretative statement on Cherokee development. I feel that the Cherokee problems need special attention here because there is so little real data available in published form, although the woods are full of experts, and because we did excavate, and have provided herein, a mass of evidence which is very pertinent to problems concerned with Cherokee origins and development.

The Etowah Periods

In terms of ceramics, the Etowah period as a whole is best distinguished by the series of diamond, line block and filfot cross motifs which characterize the Etowah Complicated Stamped and Hiwassee Complicated Stamped series. A number of sherds of these types are illustrated.

Proveniences of sherds with the various decorative motifs, the frequencies of which are the period markers, will be found in Chapter 1 and 2 under the headings of the excavated units.

Table 1 outlines the breakdown of the Etowah period in sub-periods with a lesser temporal span at this site. This breakdown is in terms of motif frequencies in Etowah and Hiwassee Complicated Stamped, variation in the major plain types, and, especially for Etowah IV the introduction of a series of curvilinear, non-Etowah stamped motifs. These have been lumped together on the chart as curvilinear motifs and include several types and unclassified variants. This lumping is partly to sharpen the importance of this new design series and partly because of the overlapping types were even harder to sort than is usual with curvilinear complicated stamped wares.

Table 1. Major Ceramic Types and Modes Percent by Period.

	II	II-III	III	III-IV	IV	Wilbanks	Pumpkinvine
Etowah C.S.	Percent	Percent	percent	Percent	Percent	Percent	Percent
Total	17.23	9.38	30.62	21.2	18.62		
Indiscernible	12.25	6.81	22.97	16.88	5.23		
Ladder Based Diamond	4.02	0.3	0.48	0.65	0.16		
1-Bar Diamond	0.06	0	0.48	0.09	0.21		
2-Bar Diamond	0.06	1.58	3.35	2.53	0.91		
3-Bar Diamond	0	0.09	0.48	0.18	0		
Line Block	0.57	0.09	0.48	0.15	0.43		
Filfot Cross	0	0.19	0.96	0.41	0.8		
Hiwassee C.S.							
Total	4.72	24.97	22	22.57	19.21		
Indiscernible	2.99	3.95	15.79	14.35	14.47		
Ladder Based Diamond	1.15	9.67	0.96	3.18	0.16		
1-Bar Diamond	0	0	0	0.32	0.16		
2-Bar Diamond	0.51	0.99	0.96	3.3	0.91		
3-Bar Diamond	0	0	0	0	0.16		
Curvilinear	0.06	0.3	0	0	0.16		
Filfot Cross	0	0	1.44	0.29	1.39		
Line Block	0	0	0	0	0.16		
Etowah Plain	8.49	9.28	18.66	20.48	14.19		
Etowah Burnished Plain	0	0.39	0.48	1.94			
Hiwassee Plain	63.5	49.06	23.44	26.96	18.2		
Savannah Plain	0	0	0	4.59	4.59		
Etowah Red Filmed	0.19	0.29	0.48	0.91	0.85		
Hiwassee Red Filmed	1.53	0.39	0.48	0.2	0		
Savannah C.S.							
Total				0.09	8.60*		
Bullseye					0.21		
Scroll					0.16		
Filfot Derivative					0.05		
Complex C.S.					0.11		
Concentric Diamond					0.05		
Savannah Fine Cord						0.03	
Wilbanks C.S.						47.99	
Total						44.26	
Indiscernible						0.77	
Bullseye						0.36	
Scroll						0.58	

Concentric Circles						0.77	
Scroll s/Solid Dot						0.06	
Concentric Circles Crossed							
						0.14	
Brushed							
						0.39	
Wilbanks Patterned Combed							
						0.16	
Cob Marked							
						0.21	
Cord Marked							
						0.01	
Irene C.S.							
Lamar Plain							63.85
Qualla C.S.							
Total							28.62
Indiscernible							19.66
Scrolls							0.31
Filfot Cross							0.1
Line Block							0.23
Concentric Circles							0.08
Curvilinear							1.19
Angular							6.62
Overhill C.S.							0.03
Qualla S.S.							2.39
Qualla Incised							4.7
Chattahoochee Brushed							0.13
Kasita Red Filmed							0.03
* Possible Wilbanks C.S.							

I am quite sure that this chart is a fair representation of reality in depicting ceramic change through the Etowah sub periods at the Etowah site. There are clearly a number of rather surprising inconsistencies and unexpected trends. Certainly, no single feature of the ceramic complex seems to be as sharp a period marker here as a number of them were at 9CK5 (Sears 1958). For example, the ladder based diamond in Etowah Complicated Stamped is a good Etowah II marker at 9CK5, dropping off sharply at the end of the period. Its continuity all the way into Etowah IV at the Etowah site demonstrates a rather surprising conservatism, since at 9CK5 it was dropped completely before the filfot cross motif made its appearance. An even more unexpected example of conservatism is the continued popularity of this motif on the shell tempered paste, in Hiwassee Complicated Stamped. The popularity of the shell tempered ware after. Etowah II period is itself an Etowah site feature to the best of my knowledge, but this fact does not explain why, on this shell tempered paste, this design should continue to be so important an element. This is especially surprising when the new filfot cross motif appears on schedule in generally predictable quantities.

Table 2. Occurrence of Minor Ceramic Types In the Etowah Periods.

	Etowah II	**II-III**	**III**	**III-IV**	**IV**
Etowah Red Filmed	0.7	0.7	0.9	1.7	1.4
Hiwassee Red Filmed	5.4	0.9	0.9	7s	
Hiwassee Red on Buff	1s				
Etowah Black Filmed	1s	1s	1.6		8s
Possible Blank-Faced Effigy Sherds	4s				
Definite Blank-Faced Effigy Sherds	1s	1s		4s	1s
Rim Effigies	1s			1s	
Bottle, Wide Mouthed	2s	2s		2s	2s
Strap Handles	5s	1s	1s	2s	1
Red and Gray Painted	1s				
Red and White Painted					1s
Etowah Incised				5s	4s
Dallas (Nashville) Negative Painted				1s	
Crystal River Negative Painted					1s
Plate Rim		2s		0.4	0.3

Figures with decimal points are percentages, "s" after figure indicates that figure is an actual number of sherds, very small fraction of one percent of decorated ware for the period.

In the less numerous pottery types, it is interesting to note that Hiwassee Red Filmed decreases sharply and consistently from an Etowah II period high, while Etowah Red Filmed, although quite consistent, reverses this trend slightly, with the Etowah II occurrence of the one Hiwassee Red on Buff sherd found, point quite clearly to the introduction of these painted types from the classified Mississippian ceramic complexes to the north and, apparently, to the Hiwassee-Dallas development.

The late occurrence of Etowah Incised, a reasonably close copy of unnamed western Tennessee types (Myers 1928: 165, 180, 187) hints at the beginning of a shift in the direction of cultural contacts and influences from eastern to western Tennessee.

I discussed the apparent sharp break, at the Etowah site, between the Etowah IV units and the Wilbanks period units in Chapter 2. For emphasis here, there are breaks in continuity which are most obvious in the following features.

1. Shell temper in stamped and plain ware was very important during the Etowah IV period but none was used during the Wilbanks period except a few obvious trade sherds.

2. The Etowah series of stamped motifs, diagnostic of the Etowah periods, are not present in Wilbanks units except in very rare and crude copies on the coarse Wilbanks paste.

3. Ceramic stratigraphy generally. Noted especially are the sharp breaks in all columns on the charts for the small plaza area.

I am almost as impressed by a change in the apparent source of culture contacts. All through the Etowah periods, the painted wares, the one incised type, the blank faced effigy forms, the plate forms, strap and loop handles and the rare negative painting point toward contact with the classic Middle Mississippian cultures of the inland drainage pattern of the Mississippi River. This widespread culture type is characterized by the Mississippi ceramic series of

predominantly shell tempered pottery types. In particular, these influences seem to be from a river drainage to the north. Perhaps only a few miles to the north, since unpublished collections indicate that the Hiwassee-Dallas area extends down to only a few miles above the Etowah Valley (see Hally 1979).

In the case of the Wilbanks culture, Mississippian influence is still present, but is of the generalized, attenuated variety which is characteristic of most originally non-Mississippian cultures in this late period in the Southeast. There are still strap handles and bottles, but such ideas as encircling rows of strap handle would seem to be more of a western idea. The painted wares are almost completely dropped, and a new series of surface treatments in minor types, appear. These are the brushed or combed decorations and overall surface treatments which are, I think, the result of a new set of contacts with the western end of the Gulf Coastal Plain in Louisiana and Texas.

This shift in the direction of contacts, along with the obvious south Georgia affiliations of the Wilbanks series of complicated stamped motifs, makes the theory of cultural intrusion look even more attractive. It is certainly not impossible that a single culture could, in the space of not more than two or three generations, change its ceramic style in almost every respect from form and paste to decoration. It is more difficult to believe that they selected a new set of friends at the same time.

I should emphasize once again that I am not as happy with the lack of evidence for a gradual transition from the Wilbanks ceramic complex into the Pumpkinvine ceramic complex, since I believe that this took place.

On stylistic grounds, Wilbanks Stamped ware and Qualla Complicated Stamped are close. Evidence for such a period of transition should be found at Etowah. With this period we

see the addition of the incised decoration spreading up from the south and west; development of the annular stamping in the indigenous tradition; and the development in importance of the pinched and notched rim treatments, already present on a few Wilbanks sherds. This treatment is of course a late horizon marker with a tremendously wide distribution.

ETOWAH AND THE CHEROKEE

The question as to what historically known cultural group the Pumpkinvine Complex belongs to can be approached with some certainty. In an article on 18th century Creek and Cherokee culture, published in 1955, I pointed out that the Tugalo (now Qualla) ceramic types were three of the four major types definitely associated with documented Cherokee sites (Sears 1955:144-145) The fourth type of the historic Cherokee ceramic complex, Boyd Check Stamped (Caldwell 1955:279), was not present at Etowah, a significant piece of negative evidence.

Before attempting to point out the temporal significance of the Qualla materials, it is best to discuss the relationship of the Qualla types to the Lamar Complex. As noted by Arthur R. Kelly (1938:46-48) and as defined in the pottery types Lamar Complicated Stamped and Lamar Bold Incised, the Qualla complex is a Lamar variant. However, this is also true of the Irene complex of the Georgia and South Carolina coasts (Caldwell and McCann 1941), the Leon-Jefferson complex of the Gulf Coast (Smith 1951), the complex from the Lamar period at Kolomoki (Sears 1956), the Bull Creek material, and many other varied assortments of pot sherds sloppily stamped and boldly incised. The point is that these assemblages are readily distinguishable. Almost necessary, at the time that the Lamar complex was described and discussed, the description and discussions were in very broad terms. But we must now recognize that we are dealing with discrete ceramic complexes, linked together by certain stamping, rim and incised, horizon styles. These styles are 16th, 17th and 18th century characteristics for a wide area; in the case of the incised type and particularly the rim treatments, of a very wide area indeed. To make any sense out of this it is necessary that we work with ethnic identifications of these various complexes. The fact that one of these complexes is Apalachee and another is Cherokee should not disturb us any more than the fact that nearly identical pots were made in

Louisiana and in the Ohio-Illinois area by people who seem to have only assorted ceramics in common.

At the basis of this discussion is the premise that as archaeologists, we are able to define actual living (or now extinct) cultures through the analysis of their material remains. As with most archaeological problems in the Southeast, this is generally approached through an analysis of ceramics. Ceramics have traditionally been used to develop definitions of archaeological cultures because of their permanence in the record, their relative abundance and because pottery can and does take on a wide range of different designs and forms.

With the development of large scale archaeological projects in the Southeast during the 1930's and continuing into the more recent years, a significant number of ceramic types have been defined. In the areas of Georgia, Florida, and Alabama, part of the traditional territory of the Creek and Cherokee, most of the ceramic types that we use were first defined during the period from 1935-1950. In fact, there have been very few efforts to refine these definitions or define new types. When new types are defined they are generally met with little enthusiasm or are completely rejected. An excellent example of this is the continued use of the Lamar type for such a large area. As is recognized here, and by others (Dickens 1979), Lamar is in reality a horizon style and not a single type. Rejections of attempts to refine either the original type description or define temporal and spatial variants of it will lead not to a greater understanding of the culture histories of the different aboriginal groups in the Southeast, but to a greater misunderstanding of them. White's discussion of Cherokee archaeology illustrates this point well. In reference to the development of a definition of Qualla Complicated Stamped, White writes "In western North Carolina, ceramics from historic Cherokee sites again exhibit Lamar characteristics (Setzler and Jennings 1941; Keel 1976:63; Dickens 1976). In fact, the ceramics of

the latest occupation of this area are not different from the Cherokee Lamar ceramics of northeast Georgia. In both areas, similar or the same design motifs occur, bold incised decoration is common, complicated stamping is sloppy, and grit temper is used exclusively. Egloff (1967) creates a separate nomenclature for the Cherokee ceramics in western North Carolina (the Qual1a series), but the traits he lists as distinguishing these ceramics from those of northeast Georgia are the same in both areas.. It is the author's contention that Egloff's decision was based on poor judgment and an inadequate knowledge of the ceramics of northern Georgia, and thus the archaeological literature of the region is unnecessarily burdened with yet another pottery type" (White 1980:161). It is my contention that if we are to develop a better understanding of the cultures and culture histories of the Southeast, we must develop a more detailed understanding of the material remains of the area. With lithics, ceramics and other categories of material culture, this detailed understanding can be best gained through the development of a more detailed knowledge of . the temporal and spatial variations of these items. This can be accomplished through the detailed analysis of the materials. The end result of this analysis will be the development of White's unnecessary new pottery types as with Qualla, or in varieties of existing types as with Hally's efforts to refine the Lamar definitions from the University of Georgia excavations at Carter's Quarters. White completely missed this point in my 1955 article on Creek and Cherokee culture. Here, I explicitly stated: "It may be worth emphasizing that there are a number of distinct pottery types · in the 'Lamar' style. Some of them, such as Lamar Bold Incised have been formally described. There are also many other assemblages, units from specific sites, which contain pottery related to the described Lamar types at the general style level, but are nevertheless different in many details. Tugalo [Qualla] Complicated Stamped and Tugalo [Qualla] Incised are only 2 of these. If broadly enough defined such style elements as grit

temper, heavy over stamping, simple incising and interlocking scrolls and guilloches, and notched, pinched or luted rim treatments are useful horizon markers. However, to simply classify an assortment of sherds into Lamar Complicated Stamped and Lamar Incised as is often done, because they fit the style, when they differ specifically from the described types, accomplishes little if anything. It certainly does not provide for data synthesis" (Sears 1955:146).

With this understanding established, it is possible to proceed to a discussion of 16th, 17th and 18th century Cherokee and Creek culture complexes and their possible relationship to the Etowah site.

A ceramic complex including Qualla Complicated Stamped, Qualla Incised, Qualla Simple Stamped and Boyd Check Stamped is, as noted, the ceramic complex for the Tugalo site which was occupied by 1719 and abandoned by 1760. I am certain that types as represented at that site are the same as those described in this report, although the proportions and the frequencies of the stamped and incised motifs probably vary. The simple stamped type was present in some quantities at the Tugalo site as was check stamped. Both of these types were absent or were represented in very small numbers at the Etowah site.

On checking the Etowah collections and my knowledge of the Tugalo collections back against the type descriptions for their Tennessee equivalents, I was puzzled by the presence of shell temper in the documented Tennessee sites and its complete absence ~n our materials from Etowah. Otherwise, the illustrated specimens seemed identical to ours (Lewis and Kneberg 1946: 105-106; plates 55-56). Lewis and Kneberg supplied the following information on distribution which is published with their permission (personal communication to William H. Sears). They have also made a suggestion with which I am in complete accord; that the term Overhill Check

or Complicated Stamped be restricted to the shell tempered materials. They suggest that the difference between shell and grit tempering in Tennessee has obvious temporal significances.

Table 3.

Site	Overhill Complicated Stamped	Overhill Checked Stamped	Qualla Complicated Stamped	Boyd Checked Stamped	Qualla Incised
South House Creek	0	0	48	3	7
North House Creek	1	0	37	0	15
Ledford Island	6	0	72	0	13
Hampton	2	8	42	14	5
Chote	0	27	1	0	49
Ft. Loudon	112	103	70	36	0
Ocoee	0	0	21	0	8
Dallas	0	0	0	12	0
Hixon	5	3	54	0	0
Hiwassee Island	40	3	58	0	3
DeArmond	19	11	16	3	0

It may be worth emphasizing again Lewis and Kneberg's 1946 conclusion that this complex is completely intrusive in Tennessee (1946:99). The evidence being reviewed here would indicate that the intrusion did not take place too long before 1700. In any event, there is no doubt in this area, where the complex is intrusive and where it can definitely be identified with the Cherokee at site after site, that these pottery types are the ceramic markers for Cherokee culture wherever they occur. Undeniably, some sherds of Qualla Complicated Stamped are indistinguishable from sherds found in a variety of other Lamar contexts. This is true also for the incised types. But, we are working with a complex in this case and its development in time and space. American archaeology has long since passed the one to one check-off trait list stage.

Comparison of the Etowah Pumpkinvine complex materials with other sites in northern Georgia and the Carolinas shows that there are remarkable similarities present. The Peachtree site has often been used as an example of a known Cherokee site and is, I think, a good one.

There are a number of puzzling pottery varieties present, probably from an earlier occupation, as with Wares C and D (Setzler and Jennings 1941:45-47), but in very minor proportions. The dominant pottery by far is their ware A, which includes our Qualla Complicated Stamped, Qualla Simple stamped and Boyd Check Stamped and Ware C which includes Qualla Incised. This ware also includes Wilbanks Complicated Stamped (Plate.33 A, lowest) but apparently in small quantities.

Setzler and Jennings used a division of curvilinear stamp, concentric straight line stamp, and straight line stamp under Ware A, along with grid and check stamped. The straight line stamp is, of course, our simple stamped, the concentric straight line stamped is our angular motifs. The importance of these two is of some interest. While it is difficult to re-interpret anyone else's stratigraphy, their Feature 29 collection would certainly seem to have been, at least slightly later than the collection from below mound level (Setzler and Jennings: Figure 5, and Table 1). The jump in check stamping from 9.9 percent to 16.9 percent, mostly at the expense of the straight line stamp (Table 1) is in line with indications from elsewhere.

Setzler and Jennings could not pin-point this site as any specific village, but made a number of suggestions. The lack of shell tempering with the presence of Boyd Check Stamped would favor a late 18th century date making the Valley Towns hypothesis the most tenable (1941:10).

Another historic Cherokee site with material the same as that from Etowah is the Nacoochee mound (Heye, Hodge, and Pepper 1918). This site is located between the Sautee and Soquee creeks in White County, Georgia.

As with the materials from Peachtree and Tugalo, the Nachoochee complicated stamps are strikingly similar to the Pumpkinvine materials from Etowah. Most of the illustrated

complicated stamped sherds and whole vessels fit nicely into the recognized descriptions of Qualla Complicated Stamped. A pre Qualla/Cherokee occupation or use of the site is seen in the presence of Etowah Complicated Stamped (Plate XXVIII). The incised vessels are similar to the Etowah variants of Qualla Incised. The rim treatments from Nacoochee are also similar to the Etowah materials. Of particular importance here is the apparent absence of Boyd Check Stamped from the Nacoochee collection as well as shell tempering.

Another documented Cherokee site in the Carolina/Tennessee/Georgia area is the Chauga site in Oconee County, South Carolina. This mound and village site was tested by Joseph Caldwell and was completely excavated by Arthur R. Kelly and Robert S. Neitzel during the late 1950s (Kelly and Neitzel 1961). The report from these excavations both describes and illustrates material that are very similar to the Pumpkinvine complex materials from Etowah. Further, Kelly and Neitzel document an Etowah and Savannah (Wilbanks) occupation at the site as well. While detailed descriptions of the ceramics are generally absent from this report, it is clear from the plates and seriation chart that the occupation at the Chauga village area was predominantly from the protohistoric and historic periods. The latter being a documented Cherokee occupation.

Kelly and Neitzel discuss the relation of the Chauga site to other eastern Georgia/western South Carolina Cherokee sites. They site, as I do in this report, the significant similarities of the Qualla materials with what was recovered at Tugalo (Kelly and Neitzel 1961:62). Further, they link the Chauga and Cherokee occupations with documented Cherokee occupation of the Estatoe site.

To the north of the Etowah Valley, the majority of archaeological work on materials similar to the Pumpkinvine complex at Etowah has been done on the Coosawattee. Work by Kelly at Bell Field Mound, and Hally at the Potts Tract and Little Egypt sites has uncovered

Lamar materials that are stylistically similar to what was found at Etowah. These excavations concentrated on a series of sites along the Coosawattee River that demonstrate strong and significant contacts with the Tennessee area. From the excavations at Potts Tract and Little Egypt sites, Hally was able to define two different periods of Lamar habitation. The first, termed the Little Egypt phase, is marked by the presence of both Lamar types and shell tempered Dallas types. Principal among these materials are Lamar Complicated Stamped variety Carters, McKee Island Cord-Marked, Lamar Plain variety Murray, Lamar Coarse Plain variety Ranger, and Dallas Plain. The temporally later Barnett phase is marked by a strong presence of Lamar Plain, Lamar Coarse Plain and Dallas Plain. Minority types during this phase that are considered to be important include Lamar Bold Incised, Lamar Complicated Stamped variety Coosawattee, Lamar Coarse Plane variety Cohutta, Lamar Plain variety Vann and unidentified corncob .marked and fabric marked types (Hally 1979:202-204).

While Hally employs the type-variety method of ceramic typology, a practice not generally used with Lamar / Qualla materials, his Little Egypt and Barnett materials appear to be very similar to the Pumpkinvine complex at Etowah. A significant difference, however, is the presence of shell tempering in conjunction with the Lamar materials. This type of tempering is completely missing in the Etowah materials after the Etowah IV period, well before the development of the Lamar like Pumpkinvine materials. Hally's materials are very similar to the Overhill Cherokee materials from Tennessee. Recognizing this similarity, Hally writes: "In summary, Overhill resembles Barnett phase in the variety of pottery types and modes present, but differs in the frequency with which they occur. Plain surface and shell tempered pottery are considerably more common at Overhill sites" (Hally 1979:213).

A situation similar to the Pott's Tract and Little Egypt sites is found at the King site on the Coosa River. While a final report of this site is not yet available, Hally, Garrow, and Trotti (1975) and Garrow (1975) report the ceramics to be almost identical to those found on the Coosawattee River sites. Historic materials from the King site include iron celts, knives, and other metal fragments (Smith 1975) as well as a sword (Lewis Larson, personal communication).

This combination of Lamar and Dallas material seems to end at the King site. Only two miles downstream in the Weiss Reservoir area of Alabama, Lamar and Dallas materials are almost completely absent. In their place are found shell tempered bowls that have either plain or sometimes brushed surfaces. The most common decorated type is McKee Island Incised. Only a very few sherds of Overhill Complicated Stamped and no Lamar sherds have been reported from the area (DeJarnett, Kurjack, and Keel 1973). This plain, brushed and incised ceramic complex is diagnostic for the documented historic Upper Creek sites in Georgia and Alabama.

In the piedmont, to the east of the Etowah site, is the Allatoona Basin. Here, Joseph Caldwell defined the Galt and Brewester periods from survey information generated during the 1950s (Caldwell 1950; 1958; 2011). These phases are defined by the presence of Lamar Complicated Stamped materials. Caldwell identifies the Galt phase as being Cherokee. From the few sherds that have been illustrated, I think the Brewester phase can also be identified as Cherokee (Sears 1955:144).

I think that it is evident from these discussions that the Lamar materials of the Pumpkinvine complex at Etowah are clearly Cherokee in nature. I have fully discussed the reasoning behind this conclusion in the 1955 paper on Creek and Cherokee culture. This argument can be summarized here.

1. All documented Creek sites, by any definition, . villages of members of the Creek confederacy, have only plain, brushed and incised ceramics with only a very small admixture of red filmed types and obvious trade sherds.

2. All documented Cherokee sites contain complicated stamped materials of the Qualla or Overhill types. Other complicated stamping in the Historic period that are Lamar variants, are mission associated cultures associated with Muskogean speaking people who are not Creek politically, socially or culturally.

3. Since the Pumpkinvine Complex house floor that was excavated contained a few sherds of the brushed and red filmed Creek types which are obviously trade ware, the known Creek ceramic complex was in existence at the same time that the house was built and used.

The inferences from these three facts are obvious. These are that, at the Etowah site, the Pumpkinvine complex is a fully historic Cherokee occupation. It was in some form of minor contact with Creek cultures to, probably, the south. The Creek materials that are known from the Weiss Reservoir are the shell tempered Upper Creek materials. The trade materials that we encountered at Etowah are of the sand tempered types that are associated with the Lower Creeks.

The lack of shell tempered Overhill Complicated Stamped materials in the Pumpkinvine complex indicates that the Cherokee who occupied the Etowah site were culturally affiliated with the Underhill or Valley Cherokee. The dividing line, in the western Georgia area, between the Overhill and Underhill Cherokee must run between the Etowah and Coosawattee River Valleys. The boundary between the Overbill Cherokee and Upper Creek would have been about at the

Georgia/Alabama line which appears to mark the approximate boundary between the Lamar and Dallas materials and the plain, brushed and incised materials from the Weiss Reservoir area.

Roy S. Dickens, Jr. (1979) has discussed these developmental and cultural patterns clearly. He has shown that in the Etowah Valley, the known historic Cherokee house sites are marked by Lamar ceramics and that these types show a clear developmental continuum with the Lamar materials of the northern Georgia area. He clearly equates these materials with the Qualla and Overhill Complicated Stamped types. Dickens points out that this developmental continuum is in conflict with the ethnohistoric records and oral tradition of the Creek and Cherokee. He writes:

> Thus, by 1960 archaeological data was beginning to point in new directions for interpreting Cherokee prehistory. There was mounting evidence for a long and relatively unbroken continuum of prehistoric cultural development over much of the area occupied by the historic Cherokees; there was growing recognition that Cherokee culture could not be identified at any time-level of a single archaeological assemblage; and the data suggested that the developing Cherokees participated in the generalized Mississippian pattern of the South Appalachian Province -- a pattern that included the construction of platform mounds and the manufacture of a variety of ceramics including both sand . and shell tempered wares. Thus, archaeologists began to question the validity of Indian legends and historic accounts that brought the Cherokees into their historic homeland by recent migration (Dickens 1979:).

Dickens differs from the interpretations presented in this report by tracing an uninterrupted development of the ceramics from the early Etowah materials through the late Lamar, or Qualla as they are classified here. Earlier, I pointed out that there is a distinct break in the materials at the end of the Etowah IV period. This break, I feel, represents some form of population replacement at the Etowah site. A similar transition in the nature of the materials at other sites in the Georgia/Alabama/Tennessee/Carolina area has been noted by others for

different time periods (Hally 1979; Kelly and Neitzel 1961). These authors have, however, chosen to interpret these shifts as representing the internal development of ceramic complexes by single cultures and not as representing any form of population replacement.

In his conclusions to the report on the excavations at the Little Egypt site, Hally states that the historic occupants of that site were probably Creek. For this identification, Hally relies on the ethnohistoric and legendary data. He states: "The preponderance of ethnohistorical information indicates that Muskogean speakers occupied northwest Georgia in the early 18th century and that they were succeeded in the area by Cherokee speakers sometime after 1750. With the exception of the addition of Lamar Bold Incised, Barnett phase ceramics develop out of Little Egypt phase ceramics without a break. It is likely, therefore, that Barnett phase is not the archaeological manifestation of an intrusive people" (Hally 1979:217). Hally feels that at this point it is difficult to develop clear ethnic and political distinctions from the analysis of the ceramics of the area and that we must rely on ethnohistoric records if we are to make any useful conclusions concerning the ethnic affiliation of contact period sites in northern Georgia. He uses as the basis for this conclusion the general understanding that some Creek societies were manufacturing and using Lamar ceramics. My feelings on this matter have been clearly stated in this report and elsewhere (Sears 1955). It is obvious that the difference between Hally's conclusions and the ones presented by Dickens (1979) and myself lie in the areas of ceramic analysis, the use of the Lamar concept and an overall interpretation of the materials. Hally's analysis of the Potts Tract and Little Egypt materials is clear and concise. He amply demonstrates the similarities between his Little Egypt and Barnett Phase materials and the Overhill Cherokee materials of Tennessee. Where we differ, is in the interpretation of the

regional differences in Lamar, what they constitute culturally, and the fact that the only documented Creek sites do not have Lamar Complicated Stamped materials on them.

Because of the lack of correspondence between the archaeological and historic records the actual identification of the cultural affiliation of the Pumpkinvine Complex must be considered to be open. To reach a final conclusion on this problem we must develop an extremely long range and thorough research program which is specifically designed to investigate the question of Creek and Cherokee origins and occupations. If Hally's ideas are correct, there must be a recognizable shift in the material culture of the area to reflect the migration of the Cherokee into northern Georgia. We know what the documented Cherokee sites of the area are like, but what of the Creek? If the Creek of the area were making Lamar Complicated Stamped pots, why were they so different from the known Upper Creek of the Weiss Reservoir area or the Lower Creek of the Chattahoochee Valley, which is only a few miles away. If indeed, as I feel, the Cherokee occupation of the Etowah site and of northern Georgia is an in situ development from Wilbanks why are the historic accounts of the area in error? Why do the Creek and Cherokee legends not support the archaeological record? These are only some of the questions that must be specifically addressed through detailed excavations and analysis as well as the careful and detailed comparison of northwestern Georgia materials with those of other Cherokee and Creek cultures if we are to reach a meaningful consensus. These questions can only be answered through the employment of a large scale survey and testing programs and will not be answered through the excavation of a limited number of sites over a number of years. The obvious failing in oar attempts to specifically define the differences between Creek and Cherokee in the archaeological record has been our inability or lack of desire to develop large survey and excavation programs coupled with innovative and thoughtful analysis of materials. If

we want a definitive answer and to move away from speculative statements, we must generate the proper kinds of data. Until that is possible, I feel very strongly that the data, as it exists, most strongly supports the conclusion that the Lamar materials of northwestern Georgia, especially those of the Pumpkinvine complex as defined in this report are representative of the Historic Cherokee.

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PLATE 1. ETOWAH II-IV PERIODS.

1. Shell tempered blank face effigy.

2-3. Modeled sherds from effigy vessels, Shell tempered.

4. Bottle Form, Notched Applique.

5. Coles Creek-like incised, lip of constricted vessel orifice.

6. Incised plate rim. Etowah II context.

7. Soap dish form, black plain ware.

8-11. Hiwassee Red on Buff.

12-14. Incised seed bowl forms.

15-16. Strap Handles, Polished Black Etowah Incised vessels.

17-18. Narrow Necked, Shell Tempered Plain vessels

19. Narrow bottle neck.

20. Modeled shell tempered plain bottle neck.

21-22. Shell tempered fabric marked salt pan fragments.

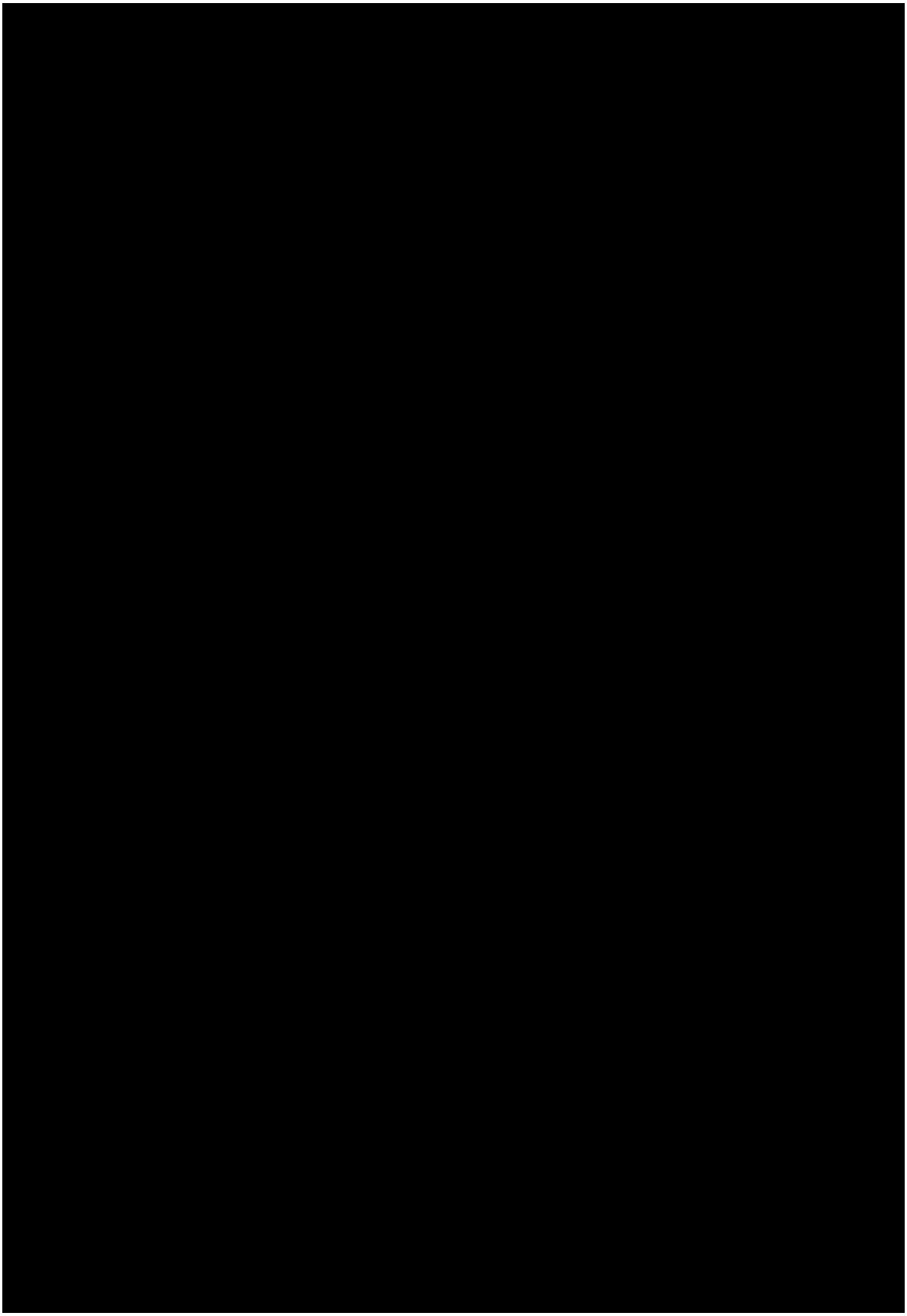

PLATE 2. ETOWAH PERIODS.

1-4. Hiwassee Complicated Stamped, 2-Bar Diamond Motifs. 1 and 4 are typical jar rims.

5. Etowah Complicated Stamped, 2-Bar Oval Diamond Motif.

6. Etowah Complicated Stamped; 1-Bar Diamond Motif.

7. Etowah Complicated Stamped, Line Block Stamp.

8-13. Typical Curvilinear Complicated Stamped From Etowah III Associations.

14-15. Etowah Complicated Stamped Strap Handles with buttons From normal Mississippian jar forms.

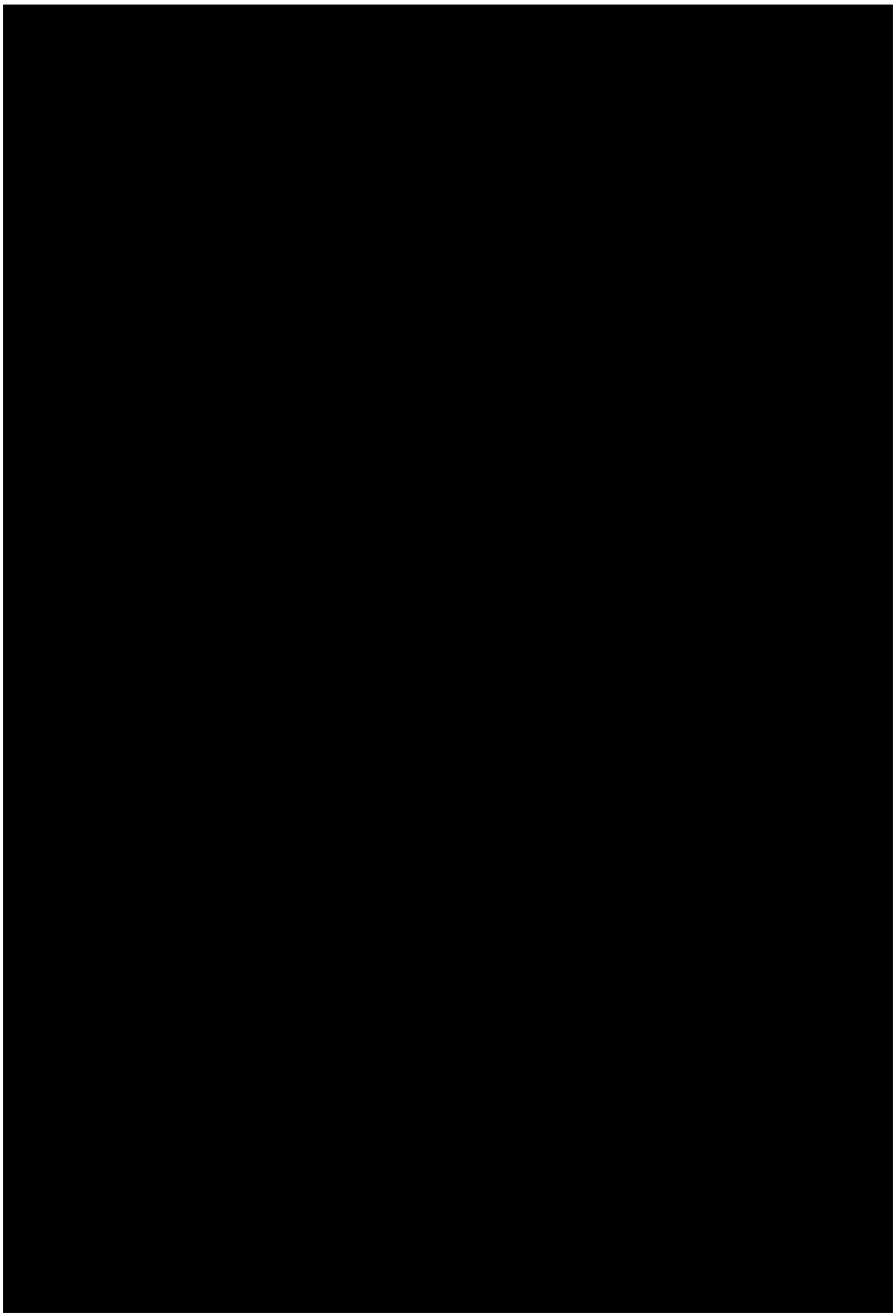

PLATE 3. WILBANKS PERIOD.

1-10. Wilbanks Complicated Stamped. 3 and 10 are unusually fine lined.

11. Handle on Wilbanks Plain vessel.

12-13. Noded Rims From Wilbanks period vessels.

14-15. Wilbanks period effigies.

16-17. Wilbanks Patterned Combed.

18. Noded Rim Point. Wilbanks Patterned Combed.

19. Irene Filfot Stamped. Typical punctated rim node as well as motif.

20. Cord Marked or Simple Stamped sherd from Wilbanks deposit.

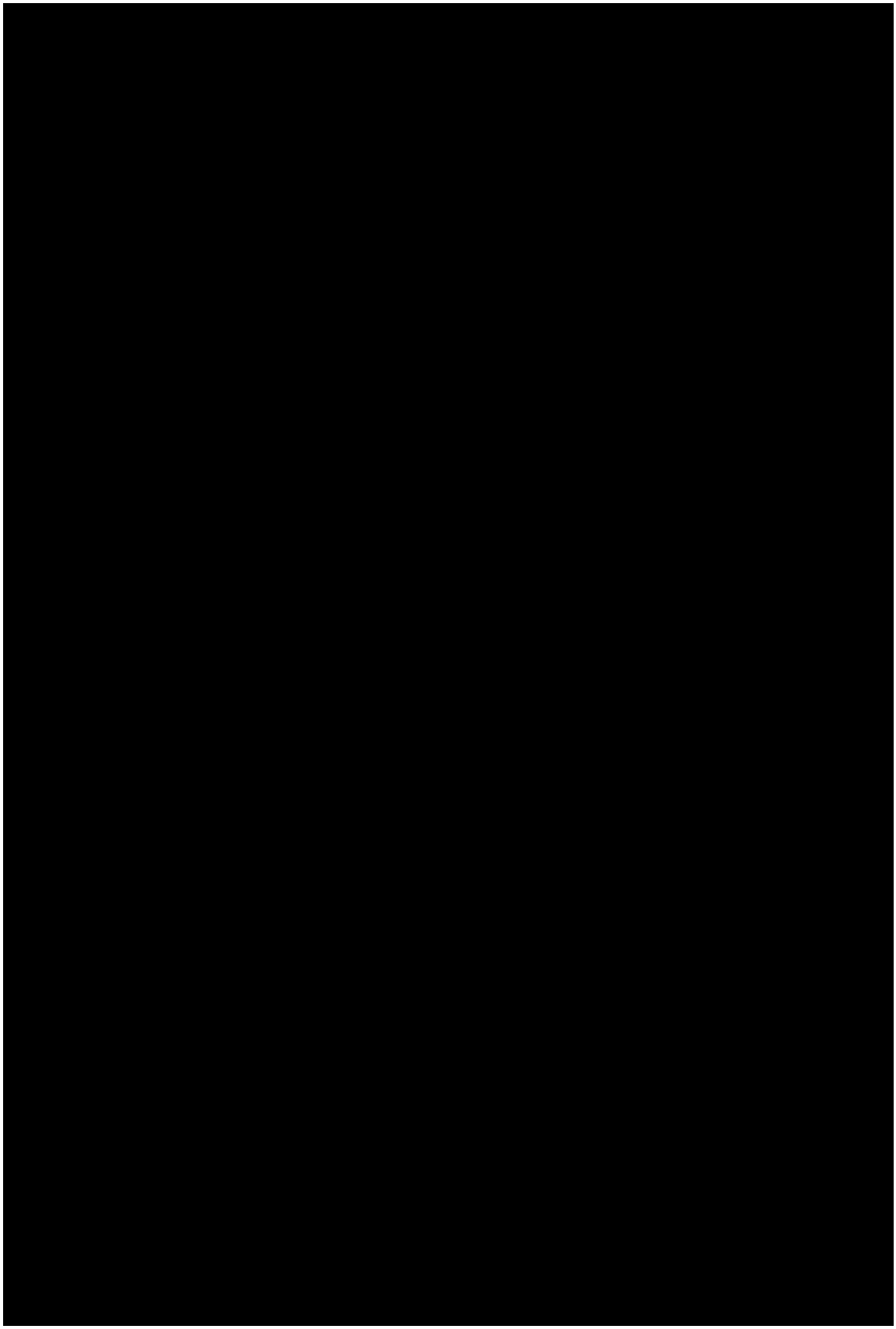

PLATE 4. PUMPKINVINE PERIOD.

1-7. Qualla Complicated Stamped Variants.

8. Complicated Stamped Design which also occurs in the Lamar period at Kolomoki and the Rhodes Plantation.

9. Cob Marked over Complicated Stamped.

10. Notched rim on plate interior.

11. Jar Rim With Stamped Neck. Body has typical roughening.

12-13. Qualla Incised.

14. Ocmulgee Fields Incised.

15-18. Incised Ware. Note variation in execution as well as in motifs. None fit the descriptions of Lamar or Ocmulgee Fields Incised well.

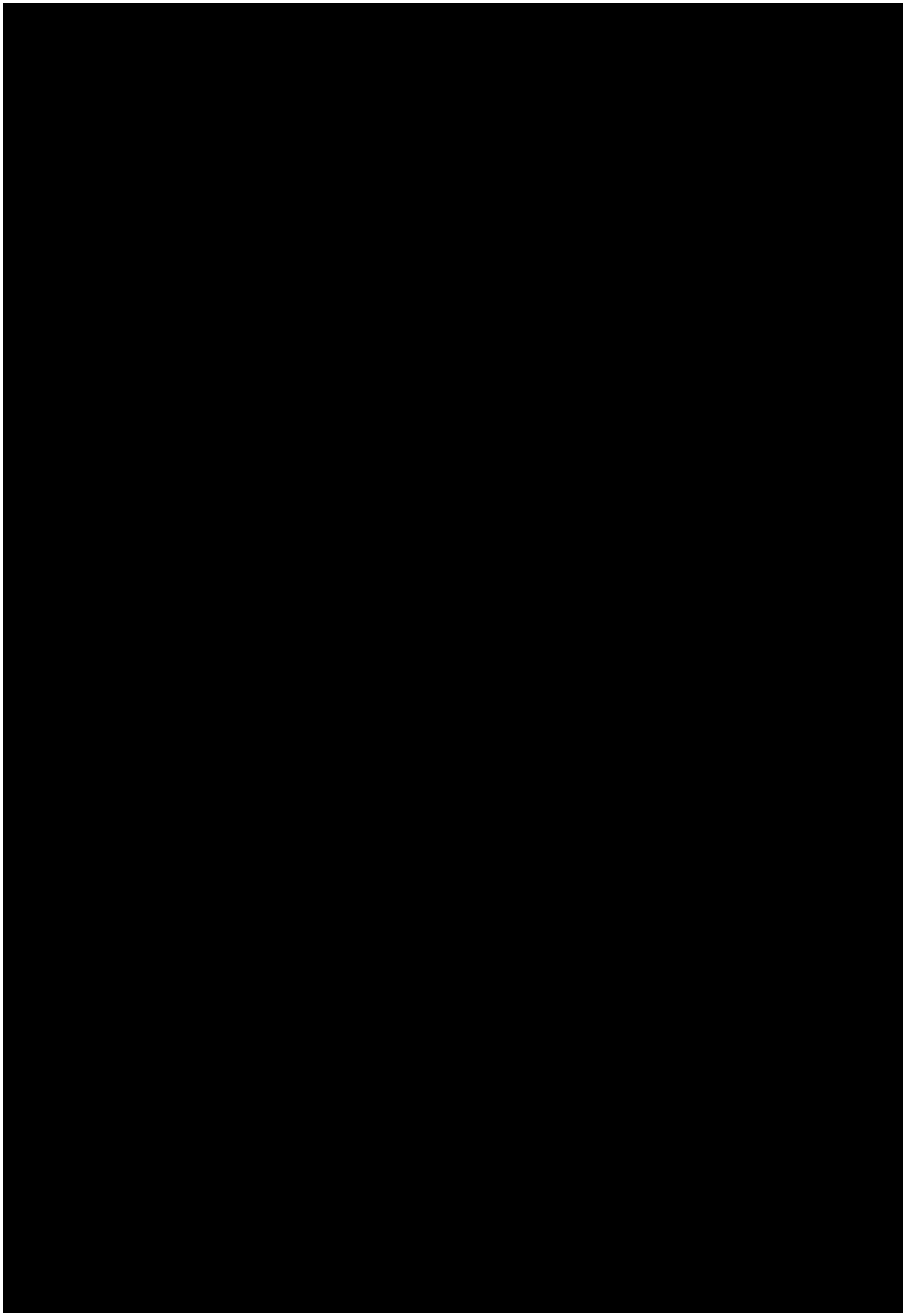

PLATE 5. MISCELLANEOUS SHERDS, ETC.

1. Shell Tempered Cord Marked strap handle with button.
2. Shell Tempered Cord Marked.
3. Dallas Incised rim (?).
4. Chipped stone hoe. Bit and lower portion are soil polished.
5-8. Celt and chisel Forms. Wilbanks and Pumpkinvine period contexts.
9. Pottery mushroom-shaped trowel.
10-13. Fragments of ceramic pipes.

PLATE 6.

1. Portion of house floor with central fire basin and grave. 440L50 - 465L50. Etowah III period.

2. House floor with rebuilt central fire basin. Pumpkinvine period.

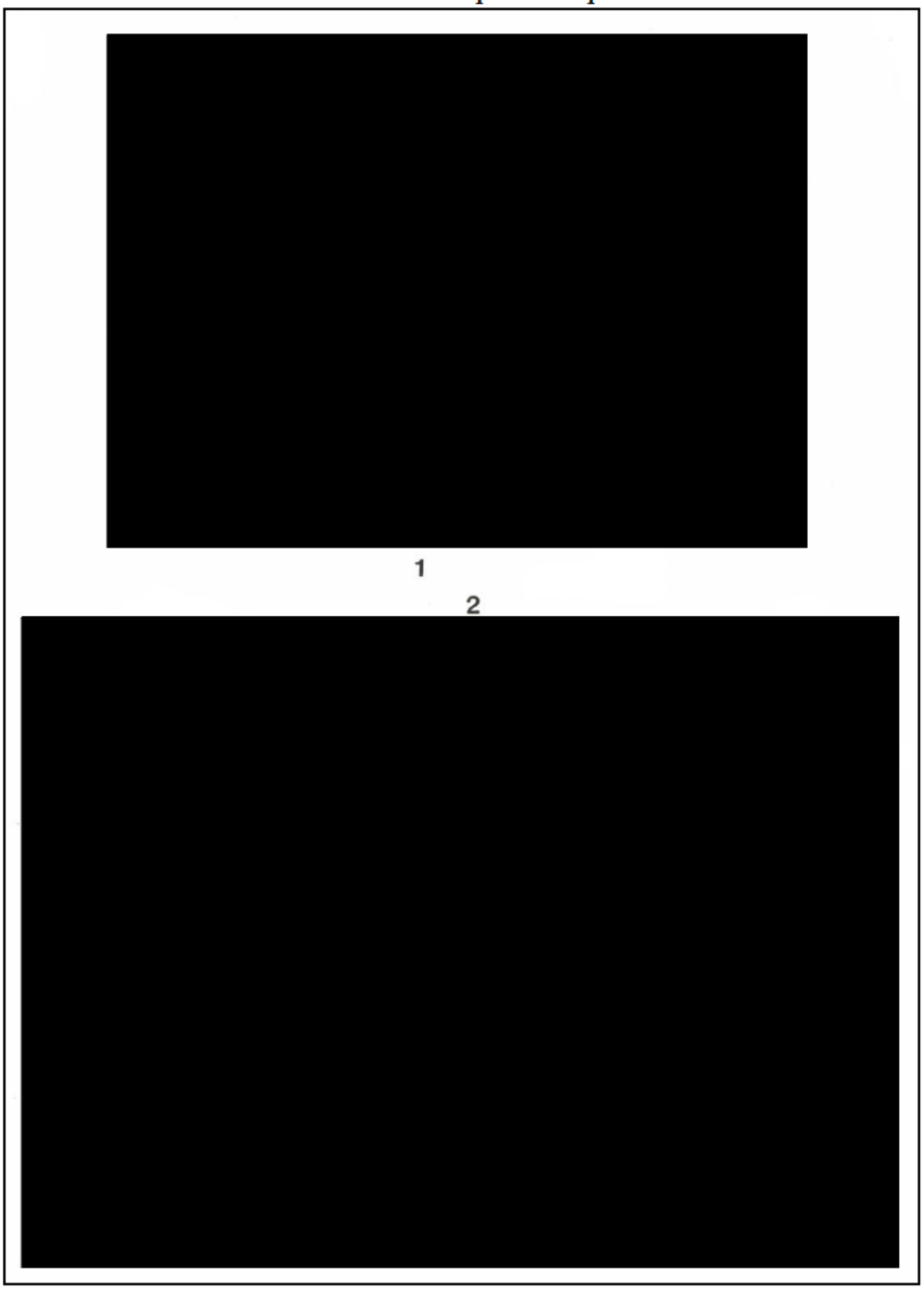

PLATE 7.

1. Profile of pit at base of ramp on Mound A.
2. Burial in cane lined pit through floor of Etowah III period house. See Plate 6-1.
3. Pumpkinvine period burial.