

NEWSLETTER  
SOUTHEASTERN ARCHAEOLOGICAL CONFERENCE

---

Vol. V, No. 1

William G. Haag, Editor

December, 1956

---

ELEVENTH SOUTHEASTERN ARCHAEOLOGICAL CONFERENCE  
MOUND STATE PARK, MOUNDVILLE, ALABAMA  
12-13 November, 1954

Program subject: The Mississippian Cultures and the Southern Death  
Cult

ARKANSAS

Stephen Williams: The Moundville Horizon in Northeast Arkansas.

MISSISSIPPI

Robert L. Rands: Cult Motifs on Walls-Pecan Point Pottery.

Philip Phillips: Cultural Sequence in the Lower Yazoo River Region.

LOUISIANA

Clarence H. Webb: Elements of the Southern Cult in the Belcher Focus.

William G. Haag: Evidence of the Southern Cult in Coastal La.

TENNESSEE

T. M. N. Lewis: Southern Cult Elements in the Dallas Culture.

Madeline Kneberg: A Comparison of Cherokee, Yuchi, and Muskogean  
Ceremonies in Relation to the Southern Cult.

GEORGIA

A. R. Kelly: Mound B, Plaza Stratigraphy at Etowah.

Lewis H. Larsen, Jr.: Preliminary Report on Mound C, Etowah.

Joseph R. Caldwell: The Stratigraphy of Georgia, Mississippian  
Influences, and the Southern Cult.

ALABAMA

Stephen Wimberly: A Review of Moundville Pottery.

FLORIDA

John Goggin: Archaeological Cuits, Southern End of Florida.

COMPARISON, SUMMARY, AND SYNTHESIS

Robert L. Rands: The Eye-in-Hand and Related Motifs: A Comparative  
Note.

Stephen Williams: Some Engraved Shell Buttons.

Robert Wauchope and A. J. Waring, jr.: Summary and Status.

David L. DeJarnette, Secretary.

Following are papers and abstracts received for publication.

## THE EYE-IN-HAND AND RELATED MOTIFS: A COMPARATIVE NOTE

Robert L. Rands  
University of Mississippi

Among the more prominent of the Cult motifs at Moundville is the representation of an open eye on the palm of an extended human hand. In 1907, C. B. Moore called attention to the presence of this motif in Mexico (Moore, 1907, p. 346). Since his time, the motif has occasionally been cited as one showing Mexican affiliations (e.g. Phillips, 1940, pp. 356, 358). Human hands lacking this distinctive marking have also been compared to severed hands in Mexican art--with particular attention to the Moundville-like portrayals at Tizatlah in Tlaxcala (Griffin, 1949, p. 97; cf. Huguera, 1927, Marquina, 1951, Fot. 34). In the last mentioned connection, a description relating to the Aztec sounds very suggestive of the Death Cult. It is from Sahagun and deals with the war god, Huitzilopochtli. "And the cape...was designed with skulls, with the palms of hands, with hip bones, ribs, legs, the lower arm bones, and with the outlines of feet" (Anderson and Dibble, 1950-54, bk. 2, p. 69).

In their paper on the Southern Cult, Waring and Holder illustrate several variations of the hand and eye motif, stating that in this motif "The eye may be replaced by a cross in a circle" (Waring and Holder, 1945, p. 4). They also illustrate an ovate to rectangular element as a variant which replaces the eye (Fig. 1). It is not my purpose here to do more than call attention to a few random examples of related or possibly related motifs from outside the Eastern United States. This is nothing in the way of an exhaustive distribution study, and I am not willing to close the door on the possibility of parallelism or convergence in at least some of these cases. The danger of basing historic reconstructions on random, isolated specimens is recognized.

The design cited by Moore almost fifty years ago as an example of the "open eye on the open hand" in Mexico is shown in Figure 2. It is from the Lienzo de Tlaxcala--again we find Tlaxcala as a place where the hand is emphasized in a Southeastern fashion--and dates from shortly after the Spanish Conquest. A shield is shown, decorated as a grotesque face. Two detached hands are placed over the area of the eyes in such a way that the eye is showing through the palm of each hand. The hands are extended upward, not downward as is usually the case in the Southeast. Moore also cited, as a Mexican correspondence to his Moundville material, a severed hand shown on another shield (Moore, 1907, p. 346; cf. Selser, 1902-23, vol. 2, p. 579, Fig. 121, after Sahagun).

We return to the Mexican version of the hand and eye motif in Figure 3. It is on a toned stone head, reminiscent in some features of the thin stone heads in Mexico, and is from the Museum of Oaxaca.

The eye is showing through the back of the hand, which again is extended upward over the region of the eye.

A pattern existed in Mexico for the hand to be superimposed over some facial feature, with this anatomical feature showing through the hand. In the Mexican codices, numerous examples occur of the hand over the mouth, the outline of the lips appearing against the hand. In some instances the lips and teeth are completely surrounded by the hand, being identical in this respect to the eye as illustrated in Figures 2, 3. In other codex portrayals, the indentation of the lips forms part of the hand's profile (Fig. 4). The latter treatment seems to occur in Cult art (Fig. 5). Phillips calls attention to "the hand on jaw" as one similarity with Mexico (Phillips, 1940, p. 356).

As indicated, the encircled cross substitutes for the eye at the palm of the hand in certain Cult representations (Fig. 1, c; cf. Hamilton, Griffin and Willoughby, 1952, pl. 82, d). A partially comparable form occurs in Classic Maya art, at the site of Piedras Negras (Fig. 6). This is from Stela 14, which bears a probable date of 9.8.10.0.0--800 A. D. in the Goodman-Martinez-Thompson correlation. The hand is held upward, as in Mexican examples, but is not extended. This somewhat weakens the case for an historical relationship. Moreover, rather than having a cross set in a circle at the palm of the hand, crossed bands appear between parallel lines. A segment of an astronomical band, held in the hand, is suggested. But if the cross-in-circle in Cult art relates to "cosmic symbols," as has often been assumed, the underlying concept may not be so greatly different from that of the Maya example, after all.

Figure 7 illustrates a compound wooden mask of the Kwakiutl Indians, from the Northwest Coast. To the left, attached to an arm, a four-fingered hand extends upward. At the palm of the hand is an ovoid element, very comparable in appearance to that found in identical position in the art of the Southern Cult. To the right appears an element which may be an eye in the palm (or back) of the hand. If so, its placement at the area of the mask's eye is striking indeed, in view of the Mexican examples of this trait, in which the eye shows through the superimposed hand. It is puzzling that, in a different illustration of what must be the same mask, the "pupil" in the eye is missing (Boas, 1897, Fig. 5, b). In any event, it is clear that this would not be an isolated example of the combined hand and eye in Northwest Coast art, for Boas illustrates various art objects on which the so-called "eye design" appears at the palm or back of the hand (Boas, 1927, p. 252, Figs. 200: 16, 201: 45, 49, 253, 274-278, 280, a). But the symbolism of the mask shown in Figure 7--and hence, one might suppose, of its various component designs--strikes a different note from the "Death" Cult. Boas states that the mask represents an ancestor "in a pleasant state of mind," dispensing gifts at the potlatch (Boas, 1897, pp. 357, 358). Nevertheless, if one wishes to build up the case for a connection, it may be noted that the forked-eye-like elements at the region of the mask's mouths occur singly, but in the same position, in Cult art at Etowah (Moorhead, 1932, pls. 14, 15, 26).

While it would be desirable to offer some conclusions which would sum up the various correspondences relating to the hand and eye in the art of such widely separated peoples, this is obviously an impossibility at the present time. It may be important that the correspondences which have been noted exist only as sporadic motifs rather than as integrated styles. It is however, difficult to evaluate the precise significance of this observation. The most which can be attempted is a glance at the possible implications of the correspondences. These implications vary according to the different assumptions which can be made.

(1) If the existence of diffusion from Mesoamerica is assumed as an explanation of the correspondences, the data may bear on the ancestry of certain elements which go into the Southern Cult-- particularly those regarding the hand and perhaps various death motifs. At this stage, of course, the possibility cannot be completely ruled out that the motifs were carried in the opposite direction, from the Southeast to Mesoamerica.

(2) If it is assumed that direct diffusion occurred between the Southeast and the Northwest Coast, this could be of greater significance for an outstanding of the prehistory of the Northwest Coast (and perhaps intervening areas) than it is for purely Southeastern studies.

(3) If connections between the hand-eye motif both in Mesoamerica and the Northwest Coast are assumed to exist with the Southeast, this need not mean that direct diffusion is involved. We could, instead, be dealing with religious concepts which are widespread on an early horizon in America and which, perhaps, may have crystallized out under certain conditions of artistic climax. In this connection, the importance of the hand in Hopewellian art should be borne in mind.

(4) If it should eventually be established that no historical connections, direct or indirect, are involved, the correspondences which have been examined would not be lacking in significance. They would still derive importance as a striking reminder of the extent to which parallel or converging developments may sometimes go.

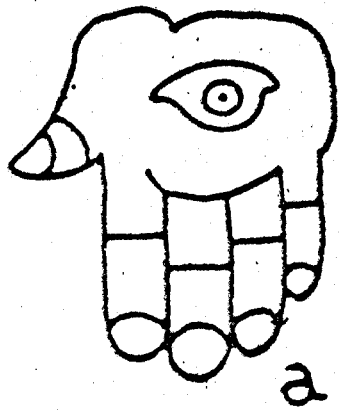
#### REFERENCES

- Anderson, Arthur J.O., and Charles E. Dibble  
1950-54. Florentine Codex. General History of the Things of New Spain. Monographs, School of American Research and University of Utah, no. 14, pts. 2-4, 8, 9. Santa Fe.
- Boas, Franz  
1897. The Social Organization and the Secret Societies of the Kwakiutl Indians. U.S. National Museum Report for 1895, pp. 311-738. Washington.
1927. Primitive Art. Oslo.

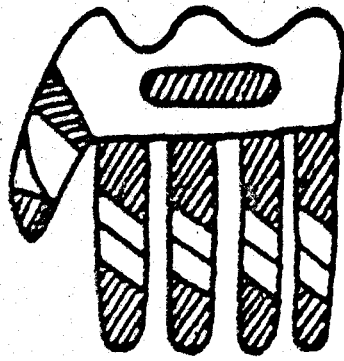
- Griffin, James B.  
1949. Meso-America and the Southeast: A Commentary. In  
The Florida Indian and His Neighbors (John W. Griffin,  
Ed.), pp. 77-99. Winter Park.
- Hamilton, Henry W., James B. Griffin, and Charles C. Willoughby  
1952. The Spiro Mound. The Missouri Archaeologist, vol. 14.
- Hodge, Frederick W. (Ed.)  
1907-10. Handbook of American Indians North of Mexico. Bureau  
of American Ethnology, Bulletin 30, 2 pts. Washington.
- Maler, Teobert  
1901. Researches in the Central Portion of the Usumatsintla  
Valley. Memoirs, Peabody Museum, Harvard University,  
vol. 2, no. 1. Cambridge.
- Marquina, Ignacio.  
1951. Arquitectura Prehispanica. Memoirs, Instituto Nacional  
de Anthropologia e Historia. Mexico.
- Moore, Clarence B.  
1907. Moundville Revisited. Journal, Academy of Natural  
Sciences of Philadelphia, vol. 13, pp. 336-405.  
Philadelphia.
- Moorehead, Warren K.  
1932. Explorations of the Etowah Site of Georgia. Department  
of Archaeology, Phillips Academy, Andover. New Haven.
- Noguera, Eduardo  
1927. Los Altares de Sacrificio de Tizatlah, Tlaxcala.  
Publicaciones de la Secretaria de Educacion Publica,  
vol. 15, no. 11. Mexico.
- Phillips, Philip  
1940. Middle American Influences on the Archaeology of the  
Southeastern United States. In The Maya and Their  
Neighbors, pp. 349-367. New York.
- Seler, Eduard  
1902-23. Gesammelte Abhandlungen zur Amerikanischen Sprach-  
und Alterthumskunde. 5 vols. Berlin.
- Waring, A. J., Jr., and Preston Holder  
1945. A Prehistoric Ceremonial Complex in the Southeastern  
United States. American Anthropologist, n.s., vol. 47,  
no. 1, pp. 1-34.

## ILLUSTRATIONS

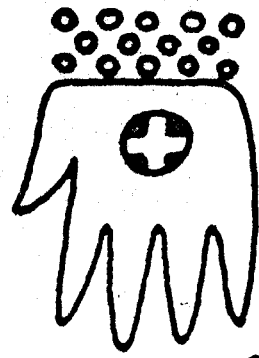
- Fig. 1. Variants of the hand and eye motif, Southern Cult. After Waring and Holder, 1945, Fig. I: VII, a-c.
- Fig. 2. Lienzo de Tlaxcala, p. 40. After Selser, 1902-23, Vol. 2, p. 569, Fig. 99.
- Fig. 3. Stone head, Museo de Oaxaca. After Selser, 1902-23, Vol. 2, p. 363, Fig. 110, a.
- Fig. 4. Head of the Mexican god Macuiltochtli. After Selser, 1902-23; Vol. 2; p. 488; Fig. 37.  
1902-23, Vol. 2, p. 488, Fig. 37.
- Fig. 5. Head of a sheet-copper eagle, Dunklin County, Missouri. After Morehead, 1932, Fig. 8, a.
- Fig. 6. Element in headdress, Stela 14, Piedras Negras, Guatemala. Photograph in Maler, 1901, pl. 20: 2.
- Fig. 7. Compound Kwakiutl mask, British Columbia. After Hodge, 1907-10, Pt. 1, p. 814.



a

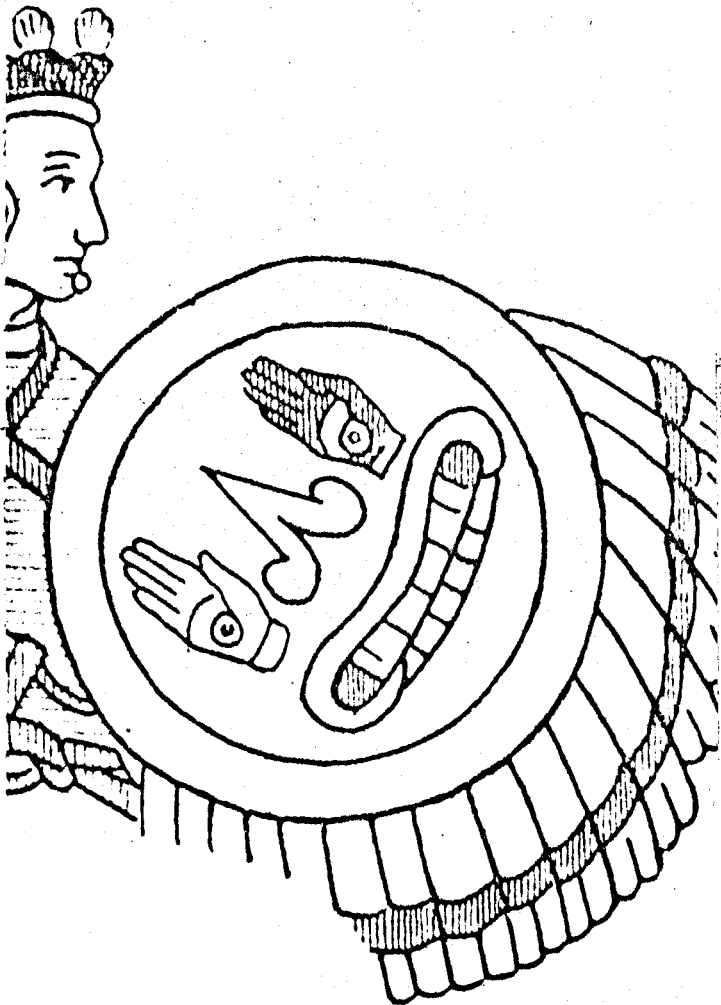


b

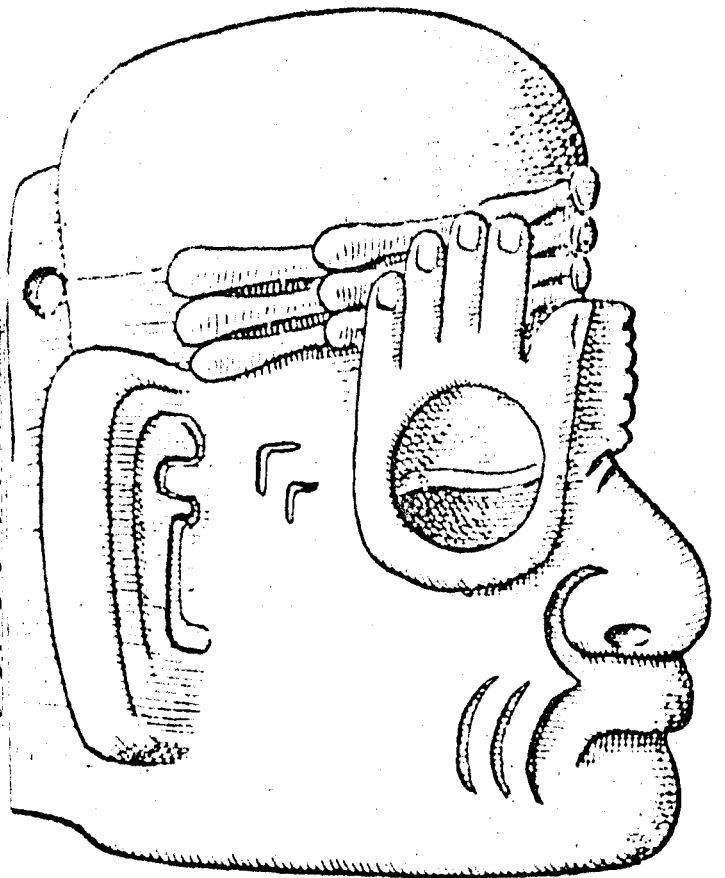


c

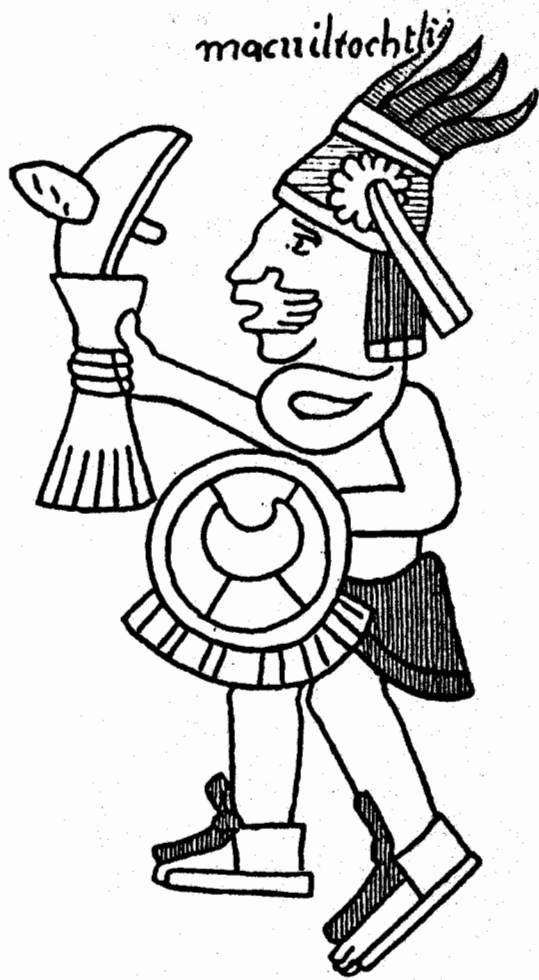
1



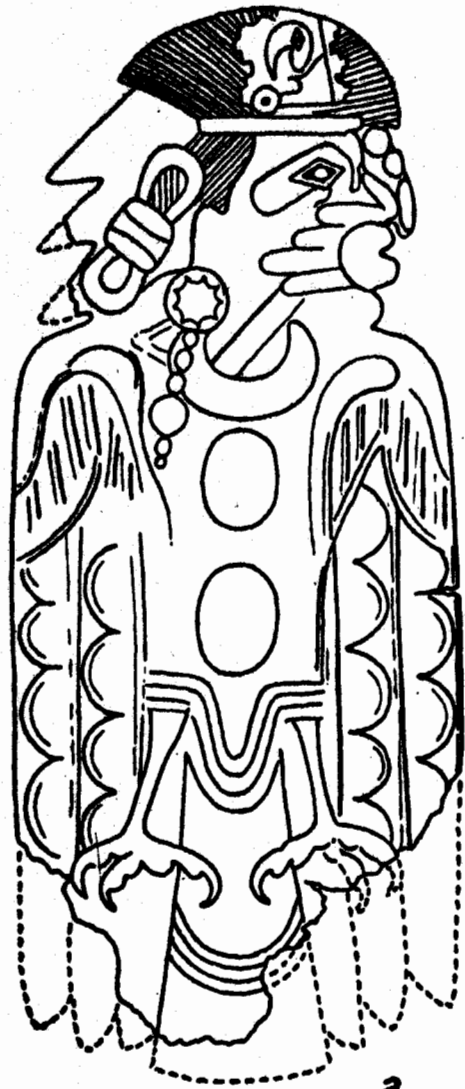
2



3

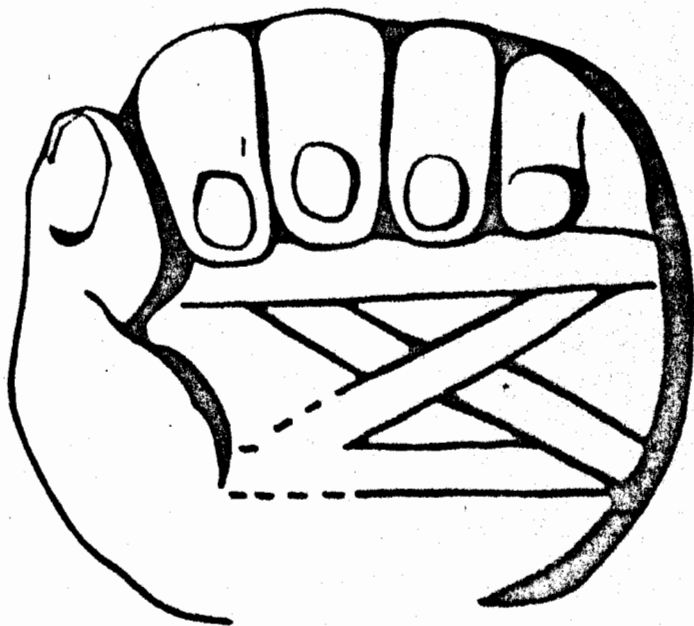


4



a

5



6



7



## CULT MOTIFS ON WALLS-PECAN POINT POTTERY

Robert L. Rands  
University of Mississippi

Certain published designs from Walls-Pecan Point Phase pottery are strikingly in the tradition of the Southern Cult. Particular reference is made to two Walls Engraved bottles, illustrated by Phillips, Ford and Griffin (1951, Fig. 111, g) and by Calvin Brown (1926, Fig. 278). The first of these, showing a winged serpent almost identical to those of Moundville, is at the University of Arkansas. The second, depicting skulls, long bones, and hands with oval markings at the palms, is at the University of Mississippi. The way in which these two vessels fit into the Cult art is striking, but even casual examination shows that this holds true for the pottery as a whole to a markedly smaller degree. At most it appears to be "attenuated," or perhaps "undeveloped," Cult.

The remarks which follow are based upon an examination of over 1100 complete or virtually complete vessels. As far as I can tell, these are all from sites belonging to or closely connected with the Walls-Pecan Point "Phase" or "Focus," a cultural manifestation lying in small portions of eastern Arkansas, northwestern Mississippi, and southwestern Tennessee. The majority of the vessels were dug by amateur collectors, and so it is possible, to the greater amount of digging in the more southerly sites, the material is especially representative of the Walls-like components. By and large, however, the assemblage of pottery seems generally characteristic of the phase.

The description by Waring and Holder of a decade ago (1945) is used as a guide to the Cult motifs. Because of the somewhat divergent nature of the Walls-Pecan Point designs, however, the classification of eight motifs made by these writers is expanded slightly. Attention is thereby focused more effectively on those general correspondences which do exist.

The virtual absence of Cult designs on objects other than pottery should be stressed. In addition, the great importance of the bottle as a ceramic object on which Cult motifs occur (Waring and Holder, 1945, p. 14) holds true to only a limited degree for the bulk of the Walls-Pecan Point material. Rather the motifs occur, often as minor elements, on effigy bowls, particularly those of serpents and human figures.

As one of the God-Animal beings associated with the Cult, "The Rattlesnake, naturalistic, horned, plumed, winged, anthropomorphized" is named by Waring and Holder (1945, p. 5). The horned snakes of the Walls-Pecan Point potters typically lack rattles, as well as numerous other features found at such Cult centers as

Moundville or Spiro. A slight tendency is shown, however, for the so-called horned serpent to be associated with the few "pure" Cult designs which do occur. For this reason it deserves special mention.

Another feature of some interest which is held to be associated with the Cult is the "occipital hair knot" (Waring and Holder, 1945, p. 15). Of the more than 1100 vessels examined from Walls-Pecan Point sites, 18 are human effigy bowls. Predominantly they are Bell Plain. Of these 18, 13 show the characteristic rolls of hair, either realistically or else suggested in a more conventionalized fashion. The percentage occurrence of this Cult feature is, then, a high one (72 per cent of the human effigy bowls).

Turning to the eight "motifs" recognized by Waring and Holder (1945, p. 3), we find the following situation (occurrences refer only to the complete vessels which I have examined):

(1) The Cross. Very rare except as a minor element in the form of a swastica spiral or triskele, usually enclosed in a circle. As such, the cross occurs in two principal locations: (a) toward the shoulder of Rhodes Incised jars and, rarely, bottles (the body decoration is of an allied form); (b) on the back or top of serpent heads, on rim effigy bowls. The spiral cross was noted on nine Rhodes Incised vessels and six serpent effigies. One-third of the 18 Bell Plain and Walls Engraved serpent effigies showed this feature (33 per cent). However, it was not seen on any of the seven Neeley's Ferry Plain serpents.

(2) Sun Circles. Absent.

(3) The Bi-lobed Arrow. One possible example. It is very generalized in nature, however.

(4) The Forked Eye. Nine examples. Five of these are associated with serpents. But as a total of 28 vessels occurs showing beings of the sort usually referred to as serpents, the consistency of the association is not a high one (18 per cent). The forked eye also occurs on non-serpentine subjects.

(5) The Open Eye, or "ogee symbol." Ten or eleven examples, mostly on the shoulders of Bell Plain bottles. Less frequently, the rims of shallow bowls, as seen from above, take on this characteristic shape. The motif is frequent on Moundville pottery, being one of the several links between that site and the Walls-Pecan Point Phase (Griffin, 1952, p. 236). Attention might be called, therefore, to a somewhat similar design, suggesting a variation on the "ogee" symbol, which occurs both at Moundville (Moore, 1905, Fig. 7) and in southwestern Tennessee. In each case, interlaced or superimposed serpents form an outline quite comparable to that of the "ogee" motif. The Tennessee example is of interest in that it is placed on the shoulder of a bottle in a way characteristic of the regular motif.

(6) The Hand and Eye. Strictly speaking, no examples of this motif are found in the vessels under consideration. Apparently related Cult designs do occur in which the eye is replaced by a cross in a circle or by an ovate element (Waring and Holder, 1945, Fig. I: VII, b-d). Even if these are included as variants of the hand-eye motif, however, the occurrence on Walls-Pecan Point pottery is not much more impressive. A single specimen, a Walls Engraved bottle, shows an oval area at the palm of the hand.

(7) The Barred Oval. Absent, although suggested by the marking in the palm of the hand in the last-mentioned example.

(8) Death Motifs. Again it is necessary to subdivide the motif. The two variants of particular interest here are the skull and the long bones. The former is of limited occurrence, just two examples (Walls Engraved) being known. Bones occur with slightly greater frequency, once on a Walls Engraved bottle, in connection with skulls, and three times modelled on Bell Plain bottles.

This completes the motifs specifically mentioned by Waring and Holder. A few additional observations need to be made, however. While the hand and eye motif is very rare, plain hands, without markings at the palm, occur somewhat more frequently (10 vessels). For the most part, these examples are modelled on Bell Plain bottles. In three of these cases (30 per cent), the hands occur in association with bones.

It has been pointed out that the forked eye is quite rare on the Walls-Pecan Point pottery. A much more usual facial treatment consists of grooves below but not contacting the eyes--as much associated, let us say, with the mouth or nose as with the eye. In some cases, to be sure, the appearance of the grooves approaches a typical examples of the so-called "weeping eye." The grooves in question occur on 19 of the 28 vessels showing serpents (68 per cent).

Finally, mention should be made of the "horned" nature of the serpents shown on Walls-Pecan Point pottery. Deer antlers are absent from the collections examined. Difficulty sometimes exists in determining whether a supposed set of horns is prominent and clearly hornlike or reduced and perhaps earlike. I would, however, state the situation somewhat as follows: of the 19 "snakes" which show protuberances on the head, only four--all examples of Bell Plain--have truly "prominent" horns (21 per cent). This is to say that horns appear to be emphasized on only 14 per cent of the 28 vessels showing "serpents." A general lack of emphasis on the "horned" concept is suggested which is in sharp contrast to the situation at, say, Moundville or Spiro.

Any conclusions to be drawn from the preceding observations would have greater reliability if the sample were larger. General trends, however, should be indicated. None of the Cult motifs occurs with great frequency. Those which are present tend to be simplified in form or to lack a prominent position. The small spiral crosses at the back of the serpent heads might be remembered in the latter connection. Hands occur with some frequency but almost always as plain, unelaborated motifs. The occasional association of hands and long bones does suggest the concept of the Death Cult, however. The horned serpent appears but gen-

erally lacks the specific features and elaboration likely to be found at the large Cult centers. And so on.

The problem of particular interest in all this was alluded to in the opening remarks, when the Walls-Pecan Point material was described as, at best, either an "attenuated" or "undeveloped" Cult. Does the small amount of art comparable to that from the Cult centers reflect a "watering down" of the Cult as it spread out from these centers? Or did the Walls-Pecan Point potters share widespread religious concepts out of which the Cult crystallized in certain sites and areas? Perhaps both factors were involved, but the degree to which each was present remains a significant problem. It cannot be answered on the basis of present data. However, similar analyses of other phases in the Southeast, which show both resemblances to the divergences from the great Cult centers, should be useful. These, together with more intensified investigations of Cult materials in the large centers--studies on the order of that by Waring and Holder but done quantitatively--should help shed light on the nature and origin of the Southern Cult.

#### REFERENCES

- Brown, Calvin S.  
1926. Archaeology of Mississippi. Mississippi Geological Survey. University.
- Griffin, James B.  
1952. Prehistoric Cultures of the Central Mississippi Valley. In Archaeology of Eastern United States (James B. Griffin, Ed.), pp. 226-238. Chicago.
- Moore, Clarence B.  
1905. Certain Aboriginal Remains of the Black Warrior River. Journal, Academy of Natural Sciences of Philadelphia, vol. 13, pp. 125-244. Philadelphia.
- Phillips, Philip, James A. Ford, and James B. Griffin  
1951. Archaeological Survey in the Lower Mississippi Alluvial Valley, 1940-47. Papers, Peabody Museum, Harvard University, vol. 25. Cambridge.
- Waring, A. J., Jr., and Preston Holder  
1945. A Prehistoric Ceremonial Complex in the Southeastern United States. American Anthropologist, n.s., vol. 47, no.1, pp. 1-34.

## MOUND B, PLAZA STRATIGRAPHY AT ETOWAH

Arthur R. Kelly  
University of Georgia

The summer field school group of the University of Georgia, season 1954, expanded a series of three test pits on the west edge of Mount B that had been dug by W. H. Sears in 1953, completely exposing one structure that had been partially indicated in Sears' work (this was a house of the Wilbanks period), and partially uncovering a large "sink" or saucer-shaped depression filled with Etowah period pottery, which Sears had designated as a "trash pile". In addition, a profile cut was extended east from the test section, into the lower west slope of Mount B, thus affording a check on the relationships of the stratified deposits in the plaza area with perceived structural units in the mound.

Excavations were so preoccupied with the details of the upper levels in the plaza area that the cuts were not put down to sterile or unoccupied soils. Completion of the limited survey area in the summer of 1955 will require the final excavations on the Etowah saucer-shaped structure, with additional tie-ins with the mound stratigraphy, and extension of the occupations which yielded the Wilbanks house and the Etowah deposits into the plaza to see if other potential features or structures occur on the so-called "sacred area" of the plaza.

The stratigraphy thus far indicated for the plaza area shows a top humic, buried sod, and redistributed soil zone (largely derived from the slopes of Mound B as a result of years of cultivation); a hardpacked loam floor, studded with postholes belonging to a proto-historic Lamar occupation; a sterile salmon-colored or pinkish loam, 10-12 inches thick, beneath the Lamar occupation, and overlying a midden accumulation of the Wilbanks period, thickest on the floor section and immediate outside-wall area of the Wilbanks house; a three-twelve inch waterlaid sand, beneath the Wilbanks occupation level, completely sterile of material, except for occasional accidental inclusions of sherds and worked flint; beneath the small stratified sand layer a midden concentration in a saucer-shaped depression, about two-fifths of a circular structure with a depressed central portion (depth of  $2\frac{1}{2}$  feet), filled with abundant refuse and garbage, numerous potsherds, and occasional stone artifacts, belonging to the earlier part of the Etowah period (at present interpreted as Etowah II, possibly transitional to Etowah III in top of saucer-fill). A cross-section through the plaza excavations is provided with these preliminary notes.

The Wilbanks house is a rectangular structure, nearly square, with narrowly rounded corners, and with supernumerary post supports in the corner sections; single post inserts without wall trenches, diameters varying but averaging about 6 inches; no prepared floor section (puddled or hardened clay or loam), and no definite hearth areas. A sketch of the Wilbanks house as indicated from the postmould pattern, broken on the north side by Sears' 1953 5 foot test pit, and on the

west by the disturbance of an intrusive Lamar burial pit, is given in these notes. A shelf of hardpacked loam extends away from the line of wall posts in the excavations, with a drop to floor or original occupational level within the house of 10-12 inches, indicating that the Wilbanks structure had a depressed interior floor section, nearly a foot below the outside occupation level. The greatest accumulation or concentration of Wilbanks midden came from nearly a foot of cultural deposits from the floor of the house, and the area immediately outside the walls of the house. One of the best sealed-in Wilbanks collections of study material is represented in the catalogued material from the floor of the Wilbanks house, and the Wilbanks occupation immediately outside the walls of the structure. Reference to the vertical profiles will show that the Wilbanks house debris is insulated from the top superficial deposits, and the Lamar occupation, by a thick lens of reddish or salmon-colored loam, apparently derived as sheet wash extension from the top of Mound B. The erosional spread of this red loam over the former Wilbanks occupation, and the house unit we uncovered, took place in pre-Lamar times. Subsequent wash from the mound in recent or modern cultivation has added increments of mound soil, a total fill of 25-35 inches now covering the Lamar level. The Wilbanks occupation zone is protected or insulated from the underlying Etowah period deposits by a deposit of waterlaid sand, only three to four inches at the point where the Wilbanks structure was exposed in place over the Etowah saucer-like feature. Elsewhere, as one proceeds north in the survey cut from the locus of the Wilbanks structure, this waterlaid sand deepens to over one foot. The waterlaid sand was observed to derive directly from lensed sand layers in the Mound B slope, part of internal mound fill, which had washed out over the Etowah saucer unit, possibly an incident to the actual construction of one of the upper mound periods of building.

The extension of sheet wash, erosional elements, from the structure of Mound B, to overlay and to intercalate the deposits belonging to the Wilbanks interval, and to the Etowah occupation is a significant feature relating the history of mound construction to the occupational zones in the edge of the "plaza area". The immediate implication would be that the Wilbanks group had a hand in the final constructional history of Mound B. This important conclusion will be checked further in additional profile trenches connecting the west slope of Mound B with extended excavations through the plaza, in the 1955 field school excavations.

Lamar intrusive pits, one a burial pit containing four burials, not completely excavated as yet, extending west in the profile beyond the exposed west wall of the Wilbanks house, occur at several points in the present excavations. At least two other Lamar pits are intrusive through the fill over the Wilbanks level in the area to the north of Wilbanks house unit. A Lamar pit shows in the profile stillstanding of the trench connecting the plaza excavations with Mound B. A bundle burial was found in the stratified sand, beneath the Lamar and superficial deposits, but without identifying cultural material (Wilbanks burial?). Other pits were just coming out in the floor of the excavation into the mound, underneath the stratified sand, possibly Etowah period pits. The interesting possibility exists that these may be Etowah cult burials of the sort found by Larson across the plaza along the lower east slope of Mound C. These pits were exposed in the last week of the summer season and were not troweled out, as there were increasing indications of complicated features, including several postmounds

suggesting a stockade or wall continuity running parallel to the west feather edge of Mound B. It was considered advisable to leave this situation to the next season of excavation when several months would be available to deal with it.

It is evident that this is an interim report of current excavations, not yet completed, where some structures cannot be adequately gauged as to their total construction and archaeological implications. The saucer-shaped structure,  $2\frac{1}{2}$  feet deep, filled with Etowah period pottery and rich kitchen midden refuse, is a matter of conjecture at the present stage of operations. Two postmoulds, 6-8 inches in diameter, extend from the lower slopes of the saucer up through a portion of the accumulated fill, definitely indicative of some sort of vertical support. A few smaller post mounds on the upper saucer rim, coming out from beneath midden fill in the saucer, may be structural wall indications at that point. At present it hardly seems worthwhile to speculate on the nature or purpose of this peculiar structure. It might be interesting to remark that at 9 Ck 5, Allatoona Basin, where Sears excavated a mound in the closing days before the reservoir filled, there were two seemingly semi-subterranean "saucers" exposed in the arroyos or erosional ditches of the site. One of these structures, about half of it remaining in the side of the erosional ditch, was hurriedly excavated. Rich midden fill occurred in the bottom of the saucer to a depth of perhaps a foot and a half, the upper fill was subsequent erosional from the surrounding area, alluvial, containing some included sherds of Lamaroid affinities. Two postmoulds were found on the lower saucer slopes of this remnant structure. An overall diameter of the 9 Ck 5 structure was calculated to be about 30 feet. The pottery in the basal fill to the saucer belonged to the Etowah period. How it compares with the pottery to the saucer fill uncovered in the 1954 season at Etowah remains to be seen. It is perhaps significant that a saucer-like structure of some size, very similar to the one now being excavated at Etowah, had been previously noted at another Etowah site. The saucer on the east plaza edge at Etowah, now being excavated, might have an overall diameter of 30 to 35 feet.

A brief statement on the materials, particularly the ceramics, from the above described levels is now made, but with the caution that the large collections from the 1) overlying top fill, recent wash from mound slope and accumulations of a proto-historic Lamar, 2) the Wilbanks house and adjacent area, 3) the Etowah "saucer" have only been catalogued in the new basement laboratory of the Old Library on the Athens campus, and definitive studies and statistics on depths and occurrence are not yet available. The Lamar materials from the top occupation are not the Lamaroid elements found by Sears in his completely excavated historic structure, uncovered on the east side of Mound B. This Etowah or Allatoona Lamar variant lacks the Broad-Line Incised (very rare) so characteristic of middle Georgia Lamar sites. The rims are not so characteristically folded, moulded, or decorated with pinchings, notches, and other familiar schemes in Lamar site contexts. Some of the ware is smoothed, seldom burnished, but much of it is still rough or roughened, a relatively thick, coarse grit tempered pottery. The complicated stamps, much over-stamped, permit few distinctions to be made as to discrete design elements. In fact, except for minor features of the paste, and some indication of more jar shapes, the Lamar complicated stamped ware in the upper fill in the plaza profiled

sections is hard to distinguish from the Wilbanks Complicated Stamped ware taken from the Wilbanks house floor.

Some study of Wilbanks sherds, by rubbings from the less over-stamped samples, indicate that the designs were largely curvilinear, with frequent occurrence of figure 8's, concentric circles, and concentric figure 9's (all elements in Savannah Complicated Stamped ware, some definite examples of which are found on the Etowah site). Wilbanks Plain is still harder to distinguish from Lamar Plain out of specific context, except that Wilbanks ware is seldom ever smoothed (except occasionally on interior surfaces), whereas some of the Lamar is definitely smoothed, even burnished.

The Wilbanks pottery is nearly all very thick and coarse in cross-section, tempered with grit, sometimes large grit particles, poorly fired to a reddish or salmon colour. A frequent occurrence of dish shaped pottery vessels occur in Wilbanks, like heavy utilitarian "hotel ware" in modern times.

The Etowah period pottery in the "saucer depression" shows a predominance of Etowah Plain and Etowah Complicated Stamped. Some of the plain ware belongs to large cooking vessels, is thick but smoothed, with shell temper and wide heavy strap handles. There is a small occurrence of painted pottery, some Hiwassee Red on Buff. And two or three sherds from blank faced water bottles were found. The total series from the Etowah trash pit is in striking contrast to the mass of the Wilbanks material above it. The contrast is so sharp, both as to ware and decorative traits, that one is aware of a hiatus or definite gap in the continuity of ceramic succession in the telescoped levels at this point of the plaza at Etowah. From my description of the materials as they came out of the dig and were catalogued, J.R. Caldwell considers that the precise period of Etowah chronology would be Etowah II, with some aberrant types occurring in upper saucer fill, which might argue that the "saucer-like" pit structure was still in use about the time of transition to Etowah III.

The anomalous, and unexpected, feature of this picture of the summer's excavations is the finding of so much ordinary domestic accumulation, and building activity, on the edge of the Plaza. The Wilbanks house, and the Etowah "cook shack", interpose a jarring note of unseemly mixing of the "sacred and the profane". Or do the "Cult" burials and strong ceremonialism, found across the Plaza, some 40 yards away from Mound B, belong to an interval that falls between the Wilbanks and the earlier phase of Etowah chronology found in the "saucer"?



Abstract

A REVIEW OF MOUNDVILLE POTTERY

Steve B. Wimberly  
Birmingham, Alabama

At the large mound and village site at Moundville, Alabama, cult motifs as defined by Waring and Holder<sup>1</sup> are represented principally by engraved motifs occurring on the pottery vessels of the type Moundville Filmed Engraved, a shell-tempered ware having a black surface through which engraved lines penetrate into the underlying gray paste. Occasionally such motifs are expressed in the pottery type Moundville Filmed Incised which is also shell-tempered, and on shell-tempered water bottles decorated by negative painting. Vessels bearing engraved cult motifs are of water bottle form with the exception that a few bowls are represented. The few incised cult motifs occur on cups and bowls.

The occurrence of cult motifs on the pottery vessels from Moundville is shown in the following table:

TABLE A

	<u>Water Bottles</u>		<u>Bowls and Cups</u>	
	<u>Engraved</u>	<u>Painted</u>	<u>Engraved</u>	<u>Incised</u>
Greek Cross	X	X	X	
Swastika	X	X		
Sun Circle	X	X	X	
Bi-Lobed Arrow	X		X	
Open - <u>Eye</u>	X			
Forked	X			
Barred Oval	X		X	
Hand	X	X	X	X
Hand-And-Eye	X		X	
Skull	X	X	X	X
Forearm Bones	X		X	
Forearm Bones-Hand Appended	X			
Winged Rattlesnake	X			
Pileated Woodpecker	X		X	
Eagle	X			
Bird Tails	X			
Wings	X			

<sup>1</sup> Waring, Antonio J., Jr., and Preston Holder  
1945. "A Prehistoric Ceremonial Complex in the Southeastern  
United States." American Anthropologist, Vol. 47,  
No. 1, pp. 1-34, Menasha.

Motifs presented in the foregoing table occur on Moundville pottery vessels either singly or in combination as shown in the following listing:

Greek Cross (appearing alone)	Pileated Woodpecker (appearing alone)
Swastika (appearing alone)	Pileated Woodpecker-Greek Cross
Sun Circle (appearing alone)	Pileated Woodpecker-Barred Oval
Bi-lobed Arrow (appearing alone)	Skull-Hand
Open Eye (appearing alone)	Skull-Hand-and-Eye
Hand-and-eye (appearing alone)	Skull-Forearm Bones
Skull (appearing alone)	Skull-Greek Cross-Sun Circle-Hand
Birds Tails (appearing alone) <sup>2</sup>	appended to Forearm Bones
Wings (appearing alone) <sup>3</sup>	Hand-Sun Circle
Winged Rattlesnake (appearing alone)	Bi-lobed Arrow-Sun Circle-Greek Cross
Winged Rattlesnake-Crested (horned, antlered or plumed)	Bird Tails-Sun Circle
Winged Rattlesnake-Crested-Forked Eye	Bird Tails-Swastika
Eagle (appearing alone)	Hand-Open-Eye (separate motifs, not Hand-and-Eye)
Eagle-Forked Eye	Hand-Hand appended to Forearm Bones
Eagle-Forked Eye-Hand-and-Eye	Greek Cross-Swastika

During the late 1930's when the Civilian Conservation Corps was developing the physical aspects of Mound State Monument (Moundville), archaeological excavations were carried out in the Roadway Area, a strip fifty feet wide meandering through the mound area for a distance of one mile or so. From these excavations, 98,850 pottery sherds were recovered. They were taken mainly from the plowed zone and from burial and midden pits, with a few from shallow midden areas. The sherds were classified during 1941 as follows:

(See Table B on the Next Page)

The presence of a fairly large Middle Woodland village site bordering the western limits of Moundville probably accounts for the bulk of the sand-tempered, clay-grit-tempered and limestone-tempered sherds in the roadway excavations. Studies so far have revealed no close typological links between the shell-tempered sherds from the roadway excavations and sherds containing other tempering materials from the same excavations.

The classification of the shell-tempered sherds from the roadway excavations indicates, as we may expect, that black filmed engraved ware was a special ware made for ceremonial purposes and finding its final disposition as burial offerings. This is clearly implied by the fact that from the roadway excavations only 397, or less than one-half of one percent, of the shell-tempered sherds were of the type Moundville Filmed Engraved, whereas at least twenty or thirty percent of the vessels found as burial offerings at Moundville are of that type.

<sup>2-3</sup> While not listed by Waring and Holder as individual cult motifs, wings and bird tails of identical style appear elsewhere as portions of typical cult motifs.

TABLE B

Pottery Sherds From the Roadway Excavations  
Moundville, Alabama

	<u>No. of Sherds</u>	<u>Percent By Type Within Temper Group</u>	<u>Total By Temper</u>	<u>Percent By Temper</u>
Fiber-Tempered			1	.04
Alexander Dentate Stamped	1	100.00		
<hr/>				
Sand-Tempered			143	.14
Plain	114	79.70		
Complicated Stamped	24	16.80		
Pinched	1	.70		
Cord Marked	1	.70		
Incised	1	.70		
Unclassified	2	1.40		
<hr/>				
Limestone-Tempered			12	.01
Plain	11	91.67		
Fabric Marked	1	8.33		
<hr/>				
Clay-grit Tempered			1,133	1.15
Plain	1,078	95.14		
Punctated	16	1.41		
Incised	16	1.41		
Cord Marked	7	.62		
Fabric Marked	8	.71		
Check Stamped	2	.18		
Unclassified	6	.53		
<hr/>				
Shell-Tempered			97,561	98.70
Plain	79,442	81.41		
Moundville Incised	4,116	4.27		
Moundville Black Filmed	8,918	9.14		
Moundville Filmed Engraved	397	.41		
Moundville Filmed Incised	1,752	1.80		
Red Filmed	529	.54		
Painted-Red on Buff	15	.02		
Salt Pan Fabric Marked	33	.03		
Negative Painted	8	.01		
Effigy	9	.01		
Applique	5	.01		
Noded	5	.01		
McKee Island Incised	145	.15		
McKee Island Brushed	91	.09		
McKee Island Cord Marked	19	.02		
Unclassified	2,027	2.08		

The foregoing classification indicates also that the marker pottery types for comparing Moundville surface and midden pottery collections with those from other Middle Mississippian sites are Moundville Incised (a gray or buff shell-tempered ware decorated on the shoulder area with incised arches bordered by punctations or gashes) and Moundville Black Filmed, as well as Moundville Filmed Engraved and Moundville Filmed Incised.

McKee Island pottery types (resembling Ocmulgee Fields pottery types and often found at historic sites) are represented in the foregoing classification in small amounts and suggest limited historic occupancy of Moundville. So far, no vessels of McKee Island ware have been found accompanying burials at Moundville and neither has historic trade material been found at the site.

In summary, it may be said that the cult is well represented at Moundville, especially by the motifs displayed on pottery vessels occurring as burial offerings. In fact, if the definition of cult motifs were broadened to include concomitant traits such as "stepped" vessels, "plumed" scrolls and meanders, engraved cross-hatched backgrounds, "dimples and scrolls", and other abstract motifs, the black filmed vessel assemblage from Moundville would be dominated by vessels representing cult expressions.

## ELEMENTS OF THE SOUTHERN CULT IN THE BELCHER FOCUS

Clarence H. Webb, M.D.  
Shreveport, Louisiana

Specific elements of the ceremonial complex which has been termed "The Southern Cult" appear in Belcher III at the Belcher site and in the Foster and Friday mound site components of the Belcher Focus. This constitutes the only significant persistence of the cult material in the later or Fulton Aspect of the entire Caddoan Area.

The Belcher Focus comprises protohistoric Caddoan sites along that portion of Red River between Shreveport, La., and Texarkana, Ark-Tex., and tributary streams thereto. Stratigraphy in several sites establishes Haley and Bossier Foci as antecedent to Belcher Focus and cultural comparisons indicate that Belcher was followed by Glendora Focus of the European contact period. Component sites are Belcher III and IV at the type site in Caddo Parish, La.; Foster (1), Friday (1), Lester (2) and Joe Russell (2) sites in Lafayette County, Ark.; McClure (1) and one component each of Battle (3) and Crenshaw (2, 3) mound sites in Miller County, Ark.; Mound near the Jones Place (1) Hempstead County, Ark.; and one component each of the P.S. Cash (4) site, Camp County, Texas; J.M. Riley (4) site in Upshur County, Texas, and H.R. Taylor (4) site, Harrison County, Texas.

These Southern Cult elements in the three sites accompany an equally large number of ceremonial traits to form an apparently highly organized burial complex. It seems desirable to segregate the Cult elements, because of their significance outside of this area, then to relate them to other ceremonial traits in the Focus in order to complete the local picture. Following the classificatory listing of Waring and Holder (5), elements of the Cult complex found in Belcher Focus are:

### 1. Motifs.

(1) The Cross appears within central Sun Circles or discs on bottles of the polished black Belcher Engraved pottery type, as an equal-armed cross or swastika (the triskele is substituted rarely), surrounded by concentric circles (Fig. 1, T.U.W.). The Cross also is represented in each form on carved shell gorgets at Foster (Fig. 1, B.C.)

(1) Moore, C.B., 1912. (2) Collection of Judge H.J. Lemley, Hope, Ark. (3) Collection of M.B. Miroir, Texarkana, Ark. (4) Collection of University of Texas. (5) Waring, A.J., Jr. and Holder, P. (1945).

(2) Sun Circles with rays depicted by hatched triangles are present, as noted above, on bottles and occasionally bowls of the pottery type Belcher Engraved (Fig. 1,T,U,W) which is characteristic of the entire Focus. The circular discs of the pottery type Hodges Engraved and concentric circle motifs common to several Belcher pottery types may have similar cosmic significance. The Sun Circle with rays appears on a copper covered stone ear spool at Foster (Fig. 1,D).  
(4) The Forked Eye occurs on the serpent head carved on a shell bowl from Burial 2, Belcher, described below. The bilobed arrow, hand-and-eye, open eye, barred oval and death motifs are missing from Belcher Focus.

## II. God-Animal Representations.

(1) & (2) The combined Eagle-winged Rattlesnake engraving on the shell bowl (Fig. 1, E) described below and a second shell whose figure is uncertain (Fig. 1,G) are the sole representatives of this group. However, one may speculate whether the widespread curvilinear motifs found in Caddoan potteries, especially meanders, folded meanders, scrolls, interlocking scrolls, "S" and "key" figures and "fishhook" elements, may represent conventionalized serpents.

## III. Ceremonial Objects.

(1A) Circular Shell Gorgets were found with burials at Foster (6) and Belcher (Fig. 1,A,C), two from the former, one from the latter, all engraved and perforated. One from Foster (Fig.1,B) featured a central cross outlined by excisions and surrounded by a circular stippled band and a circle of perforations; the other (Fig.1,C) featured a central excised swastika with a surrounding engraved circle and peripheral cog-like projections. The Belcher specimen had a central perforation, two concentric circles of perforations and intervening stippled bands (Fig 1,A).

(4) Shell Columella Pendants appeared at Belcher, Foster (6) and Friday (6) sites. One from Foster is of the specific type described by Waring and Holder (5) - a pendant made from the columella and terminal whorl of the conch, with a hole drilled in the columella tip (Fig. 1,Q). Others from Foster and Friday were paired knobbed columella pins, with the knobbed ends grooved or perforated for suspension from the ears (Fig.1,J.). A number of columella zoomorphic pendants (lizard representations?) were found at Belcher and Foster, usually as part of a necklace (Fig 1,K,L).

(8D) Two pairs of copper covered stone Ear Spools were in position with burials at Foster, all made with divided flanges on the reverse and one pair having an 8-pointed sun symbol on the obverse face (Fig.1,D). Shell and perforated bear tooth ear ornaments (Fig. 1,N,P) were with two individuals of Burial 5, Belcher, and 2 shell ear ornaments were with a burial containing Belcher Focus pottery at the Jones Place mound, Arkansas. Evidences of copper were lacking at all Belcher Focus sites except Foster.

(6) All References to the Foster, Friday, McClure and Jones Place sites are from Moore, C.B., 1912.

(16) Conch Shell Bowls were in burial pits at Belcher, Foster and Friday. There were 8 shell bowls (or cups) in 4 of the 24 Belcher Focus burials at the Belcher site, 13 in the eleven burial pits at Foster and 2 with the six burials at Friday. One of the bowls from Foster had an indistinct engraving of grouped curved lines on the outer surface; three from Belcher were engraved. One from Burial 5 (Fig. 1,F) had four transverse lines on the handle near the perforation and a narrow band bisected by a line of punctations and bearing triangular pendants, across the larger surface near the whorl. This is very similar to a shell bowl illustrated by Krieger (7, Plate 21,G) from the Sanders site (Sanders Focus of Gibson Aspect). The second engraved shell at Belcher, from Burial 2, is the most striking of the Cult material from this Focus (Fig.1,E). The outer surface of the bowl is completely and skillfully covered by a combination of eagle and winged rattlesnake motifs. The eagle head and tail are at the small or handle end; the serpent head, rattles and eagle talons are on the terminal whorl end; the bodies and two wings, turned in opposite directions to relate to the respective heads, are over the outer bowl. The serpent head bears the forked eye symbol, teeth representations and vestiges of plume or antler symbols. The eagle head is crested. Unfortunately the midbody area is badly eroded and suggestions of body twining cannot be demonstrated clearly. Although Hamilton (8) illustrates a similar combination of serpent and eagle design on a Spiro shell (Plate 113B), the style and wing decorations of the Belcher shell are somewhat different from the Spiro figures and Waring (9) states that the wing technique is very similar stylistically to that of some East Tennessee and North Georgia gorgets.

The third engraved shell from Belcher offers difficulties because it is badly eroded and broken at both whorl and handle ends. The engraved figure shows the neck with cross-hatched bands, a portion of the body, and the head with distinct eye (Fig. 1,G). Lines above the head suggest a crest and possible top-knot or triangular antler symbol; the bill or mouth area is broken and eroded; possibilities include the pileated woodpecker, eagle, serpent or - remotely possible - the deer. The crest markings make a bird figure more likely.

(17) Ceremonial flints (Fig. 1, 1) were confined to long blades, pointed at each end, of which 11 were found with burials at Foster and one on the floor of House 7, Belcher. They varied from 7 to 13½ inches in length. (18) Bottles which meet Waring and Holder's (10) criteria are limited to 18A, simple bottles, highly polished and engraved, with variations of the Cross and Sun Circle (Fig. 1,S,T,U). They are found in all typical Belcher Focus components. There is one tripod bottle from Belcher site, but no true tripartite bottles as illustrated by Waring and Holder.

(7) Krieger, A.D., 1946. (8) Hamilton, H.W., 1952. (9) Personal communication, 1945.

IV. Costume. Since no representations of the human figure are known from Belcher Focus, items of this class are limited to objects found with burials. There are: (3) Ear Spools, mentioned above; (9) Necklaces; (10) Necklace with columella pendant (Fig. 1,M) found at Belcher and Foster sites. This combination occurred with Burials 5, 10, 15 and 25 at Belcher, Burial 4 at Foster; (18) the Hafted Celt, represented on the head of a carved bone pin (Fig 1,H) from the mound near the Jones Place, Arkansas (11).

Altogether we note in the Belcher Focus sites 15 (possibly 16) items of the 51 listed by Waring and Holder as typical of the Southern Cult. However, there are other traits, ceremonial or burial in connotation, which seem to be associated regularly with these Cult elements in Belcher Focus. Some of them are found elsewhere in the Caddoan Area and may be thought of as expressions of a regional ceremonial cult, possible of equal or greater significance locally than the Southern Cult. These include: (1) Intentional burning of houses (2) Burial through floors of houses or temples, before or after burning (3) Neat piling of broken vessel sherds on house floor before burning and burial placement (4) Compass alignment of groups of burial pits (5) Numerous simultaneous primary burials (Immolation?) usually including one person of paramount significance. (6) Sinking of deep pits, 6 to 14 feet, in and beneath mounds (7) Massive placements of pottery vessels in burial pits - up to 33 vessels in pit 15 at the Belcher site (8) Fully extended primary burials, single or multiple (9) Systematic placement of vessels with burials - bottles near head, flat bowls over pelvis or legs, pots between legs, rougher culinary vessels at or below feet (10) Absence of special burial ware, but choice of beautifully finished vessels, especially engraved and stamped wares for burials of significance (11) Smearing of burial vessels with green or white pigment (12) Green, red or white pigment with burials, in vessels or separately (13) "Trophy" human skull or mandible (Belcher, Haley, Battle sites) (14) Food placement with important burials (15) Quartz crystals with burials (16) Pearls (17) Groups of small cut shell objects (Fig. 1,R) circular, oval, rectangular, triangular, lozenge-shaped, with traces of asphalt (inlays?) with 5 burials at Belcher, 13 at Foster (18) Zoomorphic pendants (lizard ?) of shell or stone (Fig. 1,K,L) (Belcher, Friday, Foster, Battle). (19) Knobbed shell columella ear pins (Friday, Foster, Jones) (Fig. 1,J) (20) Labrets or ear ornaments of pottery or bone (Fig 1,N). (21) Pottery spindle disks, shell spoons and shell hoes placed with burials (22) Turtle carapace (rattles ?) (23) Large mussel shells with perforated designs (24) Large groups (50-100\* of perforated small mussel shells (Fig.1,O) (Belcher, McClure) (25) Bear or alligator tooth and bear claw pendants (Fig.1,P)

(10) Waring, A.J., Jr. and Holder, P., 1945.

(11) Moore, C.B., 1912.



(26) Pottery traits - highly polished black wares; red filming; techniques of engraving and stamping; insertion of white or red pigment into lines of decoration; special shapes, including tripod bottles, conjoined vessels, pedestal bowls, rattle bowls; curvilinear designs (Fig. 1,W) especially featuring scrolls, interlocking scrolls, meanders, concentric circles or arcs, spirals, "fish-hook" figures, "S" figures, "tadpole" or "Yang-and-Yin" figures; spurred or "ticked" lines (sun-ray or feather symbols ?); quadration by lip or shoulder nodes (Fig. 1,V); 4-time repetition of designs around vessels; negative bands and discs outlined by fine hatching or cross-hatching (Fig. 1,T,W); teat-like projections from design center.

Although some of these pottery design elements and ceremonial traits appear in other foci of the Fulton period, especially Texarkana, Titus and Mic-Ouachita, which seem through trade objects and shared traits to be contemporaneous with Belcher Focus, none of them exhibits the degree of "cosmic symbolism" seen in Belcher ceramics, the rich burial and other ceremonial traits are less pronounced, and "Southern Cult" elements are missing. Belcher Focus seems to be the chief and final heir of the Spiro "Southern Cult" development and of Haley Focus ceremonialism.

Faint traces of "Southern Cultism" are to be noted, however, in several of the later cultures in the Caddoan area. From the Mid-Ouachita, near Arkadelphia (12), but in uncertain context, a highly polished human head effigy bottle is engraved with Caddoan designs, including ticked lines, and also bears the forked-eye symbol. From the J.N. Nelson site on the Ouachita River near El Dorado, Ark., excavations by Soday (13) discovered burial ware which included Belcher Focus pottery and two Natchez vessels. In the village midden, he found a shell gorget with cog-like notchings around the periphery and excised cross in the center. In Southeastern Oklahoma the McCurtain Focus, described by Bell and Baerreis (14) includes excavated sites at Clement and McDonald places. The former has a flat-topped temple mound in the center of which was found a large intrusive burial pit containing 10 individuals, some fully flexed, some extended, with variable orientation of heads and superposition of bodies. Abundant burial placements included pottery similar to that found elsewhere in the site, pairs of wood and stone ear spools, small projectiles, a ground stone celt, a conch shell gorget bearing an engraved cross and central swastika design, and shell, seed and pearl beads. Other burials at these sites were in smaller rectangular pits, with fewer placements, and at the McDonald site the added trait of green pigment in a burial vessel was noted. The archeological situation here is unclear, since the pottery seems to be a mixture of typical Texarkana and Belcher vessels, while other traits and the square or

(12) Collection of Dr. Robert Proctor, Arkadelphia. (13) Soday, Frank, Personal Communication, 1948. (14) Bell, R.E. and Baerreis, D.A., 1951.

rectangular houses with trench entrances are at variance with findings in the latter foci.

Pottery from the Sanson Site on Catahoula Lake, central Louisiana, in the L.S.U. collection, has been studied by the author. Although much of the pottery, which includes about 40 bessels and nearly 2000 sherds, consists of plain, incised and brushed wares which conform to the late Alto-Haley-Bossier tradition, there are two distinctive types. One consists of urns, vases, bowls and bottles decorated with cross-hatched engraved bands forming meanders, concentric circles and interlocking scrolls. One of these vessels has a motif of interlocking scrolls bands outlined by projecting triangular "feather" symbols similar to those of Walls and Moundville. A second type features intricate parallel curvilinear incising on bowls, bottles, cups and barrel-shaped pots, producing designs of concentric circles, interlocking scrolls, and meanders. Eye symbols, discs quadrated with crosses and the "Open-eye" symbol also appear. A significant feature, not found elsewhere in Caddoan pottery, is that many vessels from this site were "killed" by breaking a hole in the bottom or leaving the bases perforate in manufacture, suggesting a special funerary ware. Although the general appearance, shapes and paste features and much of the decoration are consistent with Caddoan pottery, other features and trade sherds indicate Mississippi Valley and Northwest Florida Coast influences or contacts.

Specific "Southern Cult" elements disappear and all ceremonialism seems to be diluted to a marked degree in the terminal stages of the Fulton period. Fort Coffee Focus, which Bell and Baerreis (15) interpret as the final expression of a long period of cultural development in the Spiro region, exhibits traces such as circle and cross symbols on polished pottery bottles, terrapin carapace rattles, tubular shell beads and red pigment. The European contact period, represented by Glendora Focus in Louisiana and Arkansas and Allen Focus in Texas, is similarly sterile.

It seems desirable to investigate the evidences of ceremonialism in the presumed cultural antecedents of the Belcher Focus, in an attempt to understand the origins of its "Cult" expressions and other ceremonialism. Krieger (16) has carefully outlined relationships between the five foci of the Gibson Aspect, now generally accepted as the early Caddoan period, pointing out "Cult" and other ceremonial features of each. Of the three which we consider earliest, Gahagan is geographically nearest to Belcher Focus sites, about 60 land miles downstream from the Belcher site, but the burial complex of huge rectangular graves, numerous parallel burials, massing of artifacts along the sides of pits, wide use of copper for masks, effigies, plates and other artifacts, effigy stone pipes, spatulate celts of greenstone, Copena blades and intentional breakage of offerings, is absent from Belcher Focus. Alto Focus is geographically distant in its early stages, but apparently spread into northwestern Louisiana

(15) Bell, R.E. and Baerreis, D.A., 1951.

(16) Newell, H.P. and Krieger, A.D., 1949.

and Arkansas in Phase 3, having its chief influence on the ceramics of Bossier Focus (17) and to a lesser degree on Belcher. However, little is known of burial customs in early alto and only one "Southern Cult" item was found at the Davis site, a carved stone human head with "forked-eye" symbol (16); burials which we found in Louisiana alto sites were void of ceremonial objects. Spiro, the great center of "Southern Cult" ceremonialism in the Caddoan Area, must be looked to as the ultimate source of this material in Belcher Focus, but so far we have no good evidence of the mechanism of its transfer. In view of the continuous tradition of overland travel among the Caddos, the spatial separation of the Spiro area from that of Belcher Focus, below the Great Bend of the Red River, offers no difficulty, but the separation in time is more serious and seems to require an intermediate carrier of "Southern Cultism". There is no evidence whatever that Belcher Focus extends back to the Cult period at Spiro and by Fort Coffee times in the Spiro area, which seems to be nearer Belcher times, we have seen that Cult evidences had vanished.

The two Gibson Aspect foci which seem to be later, Sanders and Haley, are shown by trade pottery to be contemporaneous; Haley trade pottery at Spiro is found in the period of Cult decline and the painted trade bottle in a Haley Mound burial gives a time check with the Mississippi Valley. Krieger (18) has shown that Sanders was a fringe Caddoan culture facing the open Plains country; although it possessed "Southern Cult" paraphernalia, there is little evidence of Sanders influence on the contemporaneous or later Caddoan cultures further down the Red River in the Texarkana-Belcher area. Any "Cult" transmission from Sanders should have come through Haley Focus. Here is the enigma of "Cult" transmission to the Belcher Focus. There are numerous evidences that Haley Focus was ancestral to Belcher and Texarkans - at the two respective type sites, Belcher and Hatchel Mounds, the first occupation period was a Haley component. Many of the distinctive features of Belcher and Texarkana ceramics originated in Haley pottery; many of the burial customs of Belcher Focus are carried over from Haley (Burial through ruins of burned houses, deep pits, evidence of immolation, masses of pottery with burials, green pigment in burials, trophy human skulls or mandibles, grouped shell inlays and others mentioned previously); Haley people had some of the minor evidences of "Cultism", such as shell bowls, necklaces of shell and pearls, copper covered ear ornaments, conch columella pendants in position suggesting forelock beads, human effigy stone pipes and representations of sun and cross symbols engraved on pottery. Yet the more specific motifs and the god-animal representations, the engraving of shell bowls and gorgets, the copper plates and emblems are all lacking. Krieger's explanation (19), that Haley Focus was sufficiently late that the cults to north and south (Spiro and Gahagan) had died out, is not adequate, in view of the "Southern Cult" material in Belcher Focus. Two alternate explanations may be offered: (1) specific "Cult" material did exist in Haley but has not been found. This seems unlikely in view of the number of Haley Focus components where burials and/or

(17) Webb, C.H., 1948. (18) Krieger, A.D., 1946.

(19) Newell, H.P. and Krieger, A.D., 1949.

house floors have been excavated (Haley, Crenshaw, Belcher, Hatchel, Washington, Ozan), without this evidence. (2) The Haley people, with a strong civil, spiritual and cultural leadership, evidenced by the highly developed temple mound centers, burial ceremonialism and independent initiation or elaboration of numerous cultural traits, offered a cultural block to the acceptance of "Southern Cultism".

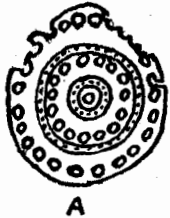
If this be true, we must search elsewhere for transmitters of this cult to Belcher Focus people. Possibilities are from outposts of Spiro in the Red River area, such as that at Mineral Springs, which possibly retained "Cultism" longer than it lasted in the Spiro heartland; the possibility of acquisition from Sanders Focus peoples, if their culture lasted until Belcher times; possibilities in the McCurtain area. So far we have no good evidence of these and "Cult" material in McCurtain may as readily have had its source from Belcher Focus as the reverse. At the present time it can only be concluded that Belcher Focus ceremonialism is a combination of known Haley ceremonialism and some elements of the "Southern Cult" whose immediate source is unknown. The surrounding contemporary peoples, who are responsible for the cultures which we know as Texarkana, Titus and, possibly, Bossier, apparent did not receive the "Cult".

#### Bibliography

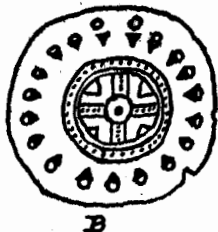
- Bell, R.E., and Baerreis, D.A.  
1951. A Survey of Oklahoma Archeology. Bull. Texas Arch. and Paleo. Soc., Vol. 22.
- Hamilton, H.W.  
1952. The Spiro Mound. The Missouri Archaeologist, Vol. 14.
- Krieger, A.D.  
1946. Culture Complexes and Chronology in Northern Texas, with Extensions of Puebloan Datings to the Mississippi Valley. Univ. Texas Publ. No. 4640, Austin.
- Moore, C.B.  
1912. Some Aboriginal Sites on Red River. Journ. Acad. Nat. Sci. Vol. XIV, Part 4, Philadelphia.
- Newell, H.P., and Krieger, A.D.  
1949. The George C. Davis Site, Cherokee County, Texas. Men. Soc. Amer. Arch., No. 5, Menasha.
- Waring, A.J., Jr. and Holder, Preston  
1945. A Prehistoric Ceremonial Complex in The Southeastern United States. Amer. Anthro., Vol. 47, No. 1.
- Webb, C.H.  
1948. Caddoan Prehistory: The Bossier Focus. Bull. Texas Arch. and Paleo. Soc., Vol. 19.

Captions for illustration

- A. Shell gorget, Belcher Site.
- B, C. Shell gorgets, Foster Site.
- D. Copper-covered stone ear spool, Foster.
- E, F, G. Engravings on shell bowls, Belcher.
- H. Carved bone pin with hafted celt representation, Jones Md.
- I. Ceremonial stone blade, Foster.
- J. Knobbed bone pin, Foster.
- K, L. Shell zoomorphic pendants, Belcher.
- M. Shell pendant with beads, Belcher.
- N. Bone, pottery, and shell ear ornaments or labrets, Belcher.
- O. Small shell pendants, Belcher.
- P. Bear tooth ear pendants, Belcher.
- Q. Shell columella pendant, Foster.
- R. Shell inlays, Belcher.
- S. Tripod engraved bottle, Belcher.
- T, U. Belcher-Engraved-type bottles with sun symbol, Belcher.
- V. Bowl with quadrated rim, engraved semi-circles, Belcher.
- W. Pottery decorations, Belcher, including scroll band outlined by cross-hatching and negative discs, 4-quarter symbol, cross, triskele, "yang-and-yin."



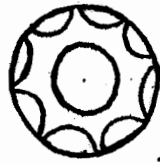
A



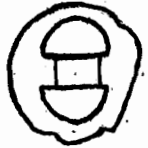
B



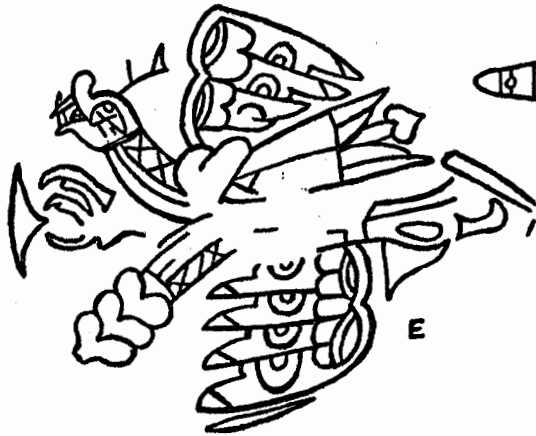
C



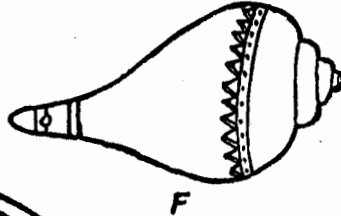
D



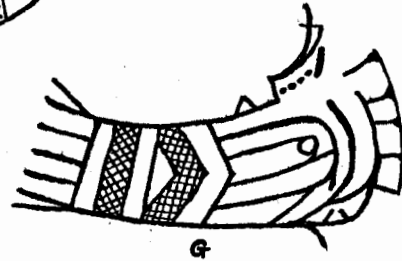
0 1 2 3 4 5  
SCALE IN INCHES



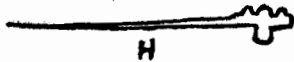
E



F



G



H



I



J



K



L



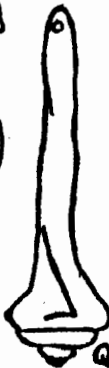
M



N



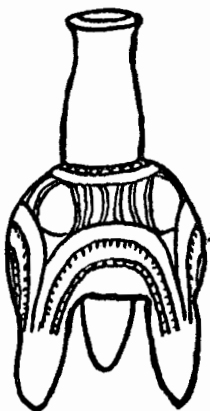
P



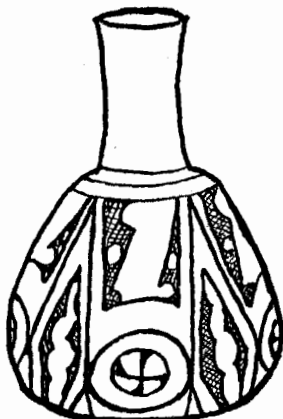
R



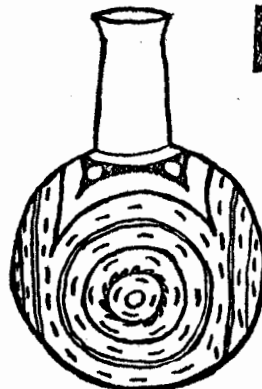
T



S



T



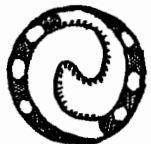
U



W



V



## SOME ENGRAVED SHELL BUTTONS

Stephen Williams  
Harvard University

This brief note deals with some shell artifacts which show an interesting distribution from Northeast Arkansas to the southeast into Alabama, on what is presumably a very late archaeological time horizon. The artifacts are square shell buttons ranging in size up to an inch across, which have a circular notch cut into each side and also have two central perforations like a European button. The face of the button usually has four lines engraved on it in a diamond shaped design, and there is frequently a small excised dot in each corner. These buttons seem to have been worn more often as beads rather than having been used on clothing in the functional manner which the term implies, but the name "button" has been retained in order to set them apart from other shell beads, pendants, or gorgets.

In Arkansas these shell buttons have been found at the Stanley Mound, St. Francis River (Putnam, 1882:85-86, fig. 1) in the same necklace with some rolled copper beads and pertain to the Parkin phase. In the Nodena phase (formerly Walls-Pecan Point focus) a half dozen or more engraved shell buttons are known from the Middle Nodena site, a cemetery a half mile southeast of the main Nodena site (10-Q-1). A burial at this site also produced rolled copper beads. The Nodena material is in the Hampson collection, Wilson, Arkansas.

In Mississippi a single shell button is known from the Oliver site (16-N-6) with rolled copper beads also appearing in burials at the site (Peabody, 1904:47-50). Jennings (1941:172, pl. 10 e, see also 1952, fig. 144 J) found some in his Chickasaw burials near Tuepelo at MLe 18. In a nearby burial at the same site tubular copper beads are reported. Both the Oliver site and Jennings' site had considerable historic trade materials on them.

In Alabama Moore reports engraved shell buttons from two sites. At the Durand's Bend site on the Alabama River in Dallas County, (Moore, 1899:311, fig. 23) he found quite a few in one burial. This site also produced a perforated ceremonial ax but no trade material. In contrast the Charlotte Thompson place, Montgomery County, (Moore 1899:320-321, fig. 36) had considerable trade material throughout the site and produced a number of shell buttons of the type under consideration. Copper artifacts were also present at this latter site but not in the form of the rolled copper beads that have been mentioned above.

From Western Tennessee MacCurdy (1917:83, fig. 16) reports a number of the shell buttons from the site he calls Frencho's Island. These seven widely scattered occurrences of this rather distinctive engraved shell button, in late prehistoric or early historic contexts frequently in association with rolled copper (or brass?) beads, suggests

that these artifacts might be a good indicator of late aboriginal trade across the Southeast.

It might be added that Griffin (1943:190, 251) has also drawn attention to these buttons and has compared them with ones Smith (1910: 183, Pl.50. fig. 7) found at the Fox Farm in Kentucky and that Webb (1938:111, pl. 64 b) found at Site 10 in the Norris Basin. The similarity between the Fox Farm bead and the one from Norris Basin is marked, but because they lack a number of the characteristics of the shell buttons under discussion such as the engraving on the face and also have quite different perforations and corners, I do not feel that these latter artifacts are strictly comparable, although they may be on roughly the same time level.

#### REFERENCES

- Griffin, James B.  
1943. The Fort Ancient Aspect, its Cultural and Chronological Position in Mississippi Valley Archaeology.
- Jennings, Jesse D.  
1941. Chicasaw and Earlier Cultures of Northeast Mississippi. (Journal of Mississippi History, vol. 3, no. 4, pp. 155-226).  
1952. Prehistory of the Lower Mississippi Valley. (in "Archaeology of Eastern United States" edited by James B. Griffin).
- MacCurdy, George G.  
1917. The Wesleyan University Collection of Antiquities from Tennessee. (Nineteenth International Congress of Americanists, Proceedings, pp. 75-95).
- Moore, Clarence B.  
1899. Certain Aboriginal Remains of the Alabama River. (Academy of Natural Sciences of Philadelphia, Journal, vol. 11, pp. 289-348).
- Peabody, Charles  
1904. Exploration of Mounds, Coahoma County, Mississippi. (Peabody Museum, Harvard University, Papers, vol. 3, no. 2).
- Putnam, Frederick W.  
1882. Notes on the Copper Objects from North and South America, contained in the collections of the Peabody Museum. (Fifteenth Annual Report, Harvard Peabody Museum; Reports, vol. 3, no. 2, pp. 83-148).
- Smith, Harlan, I.  
1910. The Prehistoric Ethnology of a Kentucky Site. (American Museum of Natural History, Anthropological Papers, vol. 6, part 3).
- Webb, William S.  
1938. An Archaeological Survey of the Norris Basin in Eastern Tennessee. (Bureau of American Ethnology, Bulletin 118).



TWELTH SOUTHEASTERN ARCHAEOLOGICAL CONFERENCE  
OCMULGEE NATIONAL MONUMENT, MACON, GEORGIA

October 21-22 October 1955

Program subject: The Middle Period Cultures in the Southeast

John Goggin: The Appearance of Woodland in Florida.  
Charles H. Fairbanks: The Southeastern Stamped Tradition.  
William H. Sears: Middle Period Stamping.  
A. J. Waring, jr.: The Sequence at the Mouth of the Savannah.  
T. M. N. Lewis: The Middle Period on the Lower Tennessee.  
James A. Ford: The Poverty Point Culture.  
A. R. Kelly: A Stone Mound Culture.  
James B. Griffin: The Origins of Woodland Culture.

It was agreed that the next meeting would be held at Louisiana State University the first available week-end in November 1956.  
Topic: The Lower Mississippi Valley--Cultural Cornucopia or Sink?

Joel L. Shiner, Secretary.

The following abstracts were received for publication.

The Southeastern Stamped Tradition

The origins of stamping are considered and it is suggested that they lie in a technical method of pottery construction. All stamped surfaces from simple stamped to complicated stamped are included in the tradition. Additional features associated with the stamped tradition are: small size of jars; conoidal and tetrapodal bases; simple shapes varying around the deep cup; and notched or folded rims. Non-ceramic traits that may accompany it are: percussion chipping of dart points; choppers of notched type; and a basically hunting-collecting economy with the later addition of agriculture. It is pointed out that this was a persistent tradition and survived in the face of considerable acculturation from other cultural traditions.

The tradition seems to have shared a general stylistic evolution which consisted first of a general elaboration producing the skillful stamping cutting of Swift Creek and Woodstock on a base of simple or check stamped types. Later there was a gradual simplification of the design motifs and finally a return to check stamp by the terminal units of the tradition. The persistence of the stamping technique, again, suggests that it was associated with a basic manufacturing process.

Charles H. Fairbanks  
Florida State University

During the summer of 1955, the Department of Anthropology and Archaeology of Florida State University excavated the Nichols Mound (Wa 3). The Mound had been excavated previously by C.B. Moore in 1902, and re-excavations were undertaken in order to determine the exact nature of the site. A trench, ten feet in width, was begun on both ends of the east-west axis of the mound and completed except for a final ten-foot block. Preliminary analysis indicates that the mound is an aberrant Weeden Island II burial mound rather than a habitation mound as reported by Moore or a Fort Walton temple mound as described by Willey during a 1940 site survey.

Carol A. Irwin  
Florida State University

THE MIDDLE PERIOD CULTURES IN  
EASTERN TENNESSEE

T. M. N Lewis

- I. The Middle Period cultures in Tennessee existed approximately from 1000 B. C. to 1200 A. D. in eastern Tennessee and 1700 A.D. in western Tennessee. In the early part of the period they were coeval with the Archaic cultures in western Tennessee, and the Archaic and possibly the Paleo-Indian cultures in eastern Tennessee. Toward the end of the period they were coeval with the early and, perhaps to some extent, with the late Mississippi cultures.

In both areas of the State they represent a single cultural tradition which can be divided into two major cultural-temporal phases, for which we have been using the terms Early and Late Woodland.

The cultural tradition as a whole is characterized by the following generalized traits:

1. Sedentary life based upon hunting, collecting, and, possibly, small scale agriculture.
2. Pottery, predominantly utilitarian and grit tempered, almost invariably showing some type of over-all textured surface finish, and usually having an elongated, conoidal shape.
3. Ground stone tools and ornaments.
4. Small triangular projectile points.

The two cultural-temporal phases are distinguished largely on the basis of the burial customs and the community plans. The early phase is characterized by tightly flexed burials in small circular pits; the late phase by the use of burial mounds. The early phase had compactly arranged villages, numerous circular pits, and burials within the habitation area of the village. The late phase had scattered households integrated into communities by their association with a group of burial mounds. (This paper will cover only the Middle Period cultures of eastern Tennessee)

II. Early Phase

The traits which characterize the early phase in eastern Tennessee are these:

1. Compactly settled villages.
2. Numerous storage and cooking pits, the typical ones having a kettle-shape with a constricted top and expanded bottom, often containing fire-cracked rocks, and occasionally charred acorns, hickory nuts, animal bones, or a large broken pot.
3. Circular structures built of large posts rather widely spaced.
4. Tightly flexed burials in circular pits, rarely with any grave good.
5. Grooved axes, some full-grooved, others three-quarters-grooved, and very rarely double-grooved; celts with pointed polls and oval cross-section. Both axes and celts are characteristically pecked, with only the bit ground, and an occasional axe with a ground groove.
6. Other rough stone tools include pitted hammerstones, digging tools, abraders, crude mortars, conoidal pestles, nut stones, and notched sinkers.
7. Among the ground stone ornaments are slate and steatite gorgets, and pendants. Keeled boatstones, conoidal and biconical tubes, and steatite vessels also occur.
8. In-chipped stone there are drills, medium and large blades, stemmed scrapers, small and medium stemmed projectile points, side-notched points, small triangular points, and a distinctive point type which we have called the Candy Creek point. This is reminiscent of certain Paleo-Indian points in shape. The base is thinned or partially fluted, and the basal edges occasionally ground. Whatever other significance these points may have, they at least suggest the persistence into the Middle Culture Period of a Paleo-Indian chipped stone tradition. We believe that this may imply the absorption into the Woodland population in eastern Tennessee of a small remnant Paleo-Indian group.
9. Bone and antler artifacts and animal bone in general are rare on most sites and abundant on others. When abundant, they include awls, pins, scrapers, flakers, and tool handles. Some examples bear engraved designs.
10. Pottery is grit tempered, and on the basis of the pottery, it is possible to distinguish two time periods or foci within the early phase, namely, Watts Bar and Candy Creek.

Watts Bar pottery is tempered with crushed quartzite or sand, and 70%-95% is fabric marked. A varying amount is cord marked or plain, and very rarely some check-stamped is found.

Candy Creek pottery is limestone-tempered, and Long Branch Fabric Marked forms 20% to 50% of the total. Candy Creek Cord Marked comprises anywhere from 20% to 60%.

The balance is mostly plain; a small, though significant amount is made up of Pickwick Complicated Stamped, Wright Check Stamped and Bluff Creek Simple Stamped. In addition to the limestone tempered ware, the Candy Creek culture has a minor group of alien sand tempered types, mainly from Georgia--Early, Middle, or Late Swift Creek Complicated Stamped, Deptford Check Stamped, Mossy Oak Simple Stamped, and Dunlap Fabric Marked.

The stamped types in the limestone tempered ware and their Georgia sand-tempered counterparts appear late in the Candy Creek culture.

### III. The Late Phase

The late phase, the Hamilton culture, ushers in the burial mound period in eastern Tennessee--no transitional phase has been discovered to date in our area. Some continuity with the early phase can be traced in the artifact complex--ground stone, chipped stone, bone and pottery. Some new variants appear, such as polished celts, steatite tobacco pipes with complete stems, in platform, and elbow types; pottery tobacco pipes; bowl forms in pottery vessels; and the distinctive Hamilton triangular projectile points. The pottery differs also by an increase in plain surfaces and the absence of fabric marking. Very little stamped pottery is found, which suggests that contact with Georgia declined, or at least that influence on the pottery ceased.

The major points of difference between the two phases lie in the community plan, subsistence and burial customs.

The typical late phase settlement was a group of households strung out for a quarter of a mile or more along the river bank, but oriented with reference to a group of burial mounds located in the bottom land or on the adjacent upland. The habitation areas reveal small burned patches and refuse accumulations, but no evidence of structure type.

In subsistence the late phase differs from the early in the extensive use of clams, of which there is considerably less evidence in the early phase.

In burial customs, the use of mounds for burials represents a major innovation. These are not large, but may contain more than a hundred burials and show several stages of construction. In nearly every one that has been excavated there has been a primary burial, either in a pit or log tomb, under a small mound without a pit or log tomb, or under a rock floor. The preliminaries also included clearing of a circular area surrounding the primary burial, this area delimiting the space

an

subsequently used for the lowest stage of the mound. Stages are separated by layers of clam shells, compacted earth or rocks.

Burial position is typically loosely flexed, rarely extended or fully flexed. Skull burials occur and, occasionally, headless or otherwise mutilated bodies.

Burial accompaniments are mainly ornaments of shell and projectile points, the latter often being inflicted rather than burial gifts. The projectile point type is almost invariably the small Hamilton triangular type with incurved edges and base.

The Shell ornament complex includes disk-shaped columella beads, olivellas, cut or small whole conch shell pendants, and a distinctive type of massive bead made of the entire columella, perforated longitudinally. The Gulf Coast shells were obtained in considerable quantity, indicating either frequent trading contact with Gulf Coast Indians or actual expeditions to the coast to collect the shells.

- IV. Both early and late phases of the Woodland culture had a wide distribution in eastern Tennessee. Some sites show evidence of both cultures while others do not. The evidence suggests that the Candy Creek and Hamilton cultures were coexistent during the late Candy Creek and early Hamilton period. The Watts Bar culture represents the first appearance of the Middle Period cultures in Tennessee, with Candy Creek being the later variant of the early phase.

The distinguishing Hamilton culture traits appear to have been grafted onto an original Woodland tradition, the source of a portion of the new traits being the Hopewell culture. This probably did not take place in eastern Tennessee, since we have not found a transitional culture. We suggest that the Copena culture, along the middle portion of the Tennessee River, represents such a transitional phase, Hamilton being the extension of acculturated peoples into eastern Tennessee.

The Hamilton phase overlaps with the Mississippi period, both early and late, although the Hamilton peoples seem to have gradually withdrawn from the area shortly after the beginning of the late Mississippi period.