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PEE DEE POTTERY FROM THE
MOUND AT TOWN CREEK

by

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Approved by:

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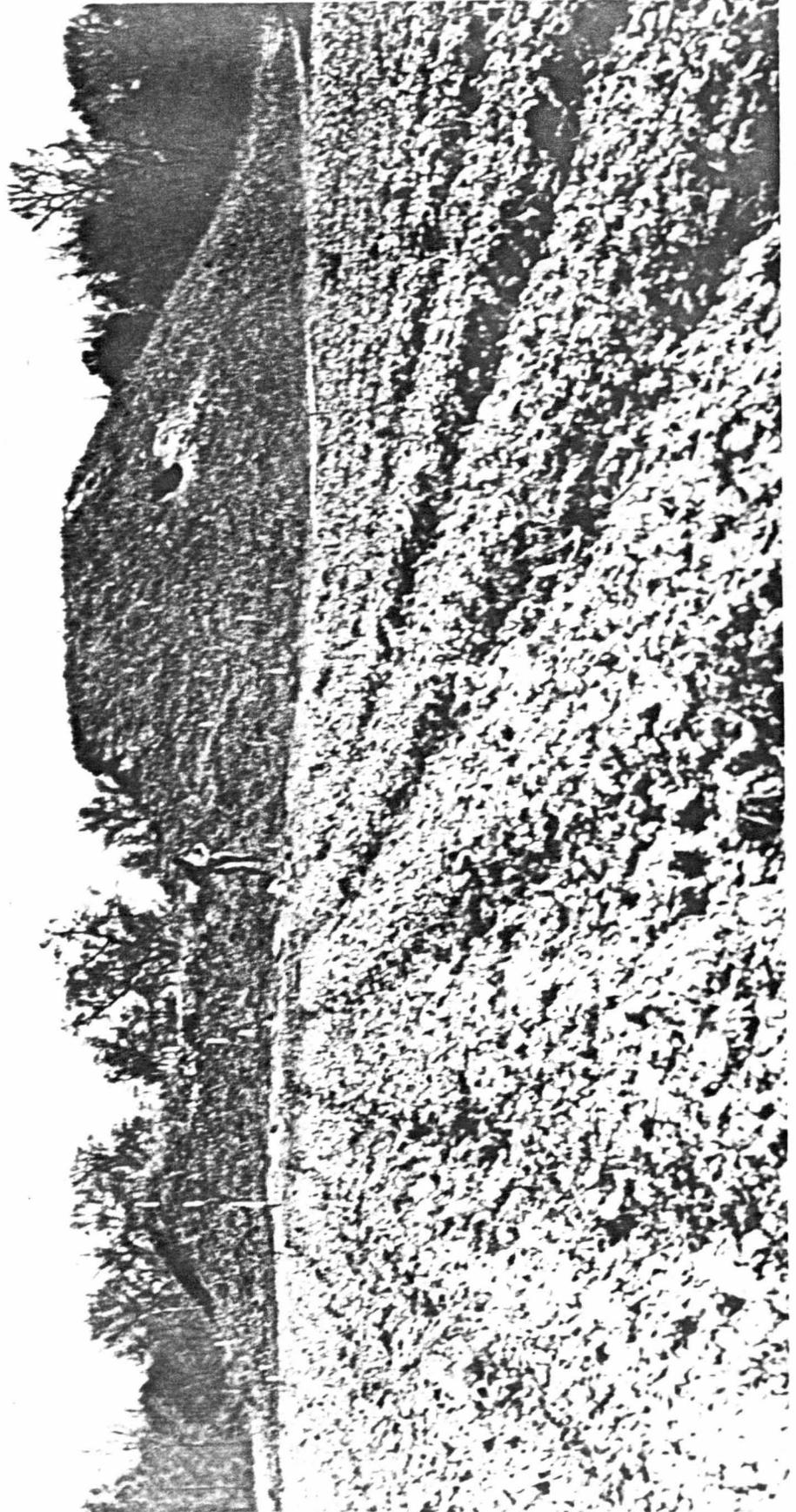
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INTRODUCTION

Around 600 years ago many culturally significant changes began along the west bank of Little River above its junction with Town Creek, now in Montgomery County, North Carolina. At the beginning of this period a ceremonial center was established by an aboriginal population invading from the south and later, in the manner of their Mississippian cousins, a mound was erected to elevate their most important building. These were the people of the Pee Dee Culture whose new mode of life centered around Town Creek and radiated to the fields and woodlands along the Pee Dee River and its tributaries. Their culture was unique in the region but apparently insufficient in surmounting the difficulties that forced their withdrawal after a residence of little more than two hundred years. Soon their presence was visible only in broken, scattered tools and in their mound at Town Creek. It is probable that early European settlers in the area wondered about this earthen tumulus but their speculations are lost, and it was not until 1891 that later inhabitants of the area reported the mound's approximate location to Cyrus Thomas (Thomas 1891:157). The mound remained only locally impressive, receiving the attention

of those interested solely in curios. One ambitious group outfitted with a mule drawn sledge succeeded in slicing away a third of the mound before boredom quelled their energies. In 1936 when intensified agriculture threatened to raze the mound, a student at the University of North Carolina became interested in salvaging some fragment of its history and assisted the Archaeological Society of North Carolina with the first controlled excavation at the site. Joffre Lanning Coe was the student whose immediate concern initiated the project and expanded to include the direct supervision of all archaeological work at the site. Limited test excavations were forgotten in the spring of 1937 when the owner, Mr. L. D. Frutchey, donated the mound to the State of North Carolina and planning began for the development of the mound and ceremonial area into a state park. Central to these plans was a complete archaeological excavation and later a representative restoration. Coe conducted excavations of the Frutchey Mound, as it was known then, during the late thirties and early forties with the support of federal and state agencies and concluded them in 1948. The Town Creek Indian Mound, State Historic Site, was established in 1955 and excavations of the ceremonial precinct continue today as part of the total recovery program begun thirty years ago.

The strategic archaeological position of the Pee Dee Culture at Town Creek has long been recognized as pertinent



to many problems of Southeastern prehistory. To Coe (1952:308-309), "One of the best archaeological records of the movement of a people in the Southeast is that of the Pee Dee Culture. . . . Their period of success is stratigraphically sealed between the deposits of the dispossessed Uwharrie people and those of the historic Siouan tribes who finally forced their withdrawal." The record of these people has provided for a better understanding of the Climactic Phase in the North Carolina Piedmont. Town Creek is thought to be the most northeastern extension of the Mississippian influenced temple mound complex and, as such, gives perspective to a comprehension of a cultural tradition peripheral to the major Mississippian centers and its relation to more central sites and complexes. There are also technical considerations that bear upon the value of this archaeological record. Foremost is the completeness and skill with which the excavations have proceeded over the past thirty years; few sites have been approached with such thoroughness. Significant information exists for the descriptive analysis of the activities of one people over a relatively short temporal span. The scope of the information collected thus far staggers both mind and imagination, especially, as it is now being called from the inert into publication. As this transformation is being realized, as more information is made available, then the cloud of obscurity that has arisen through secondary speculation on the nature of

the Pee Dee Culture at Town Creek will give way to more complete and consistent interpretation.

The literature is not burdened with mention of the Town Creek Site nor of the Pee Dee Culture; yet, when mention is made by persons other than the principal investigator, it adds little to an understanding of this site's position in Southeastern prehistory. It is interesting to illustrate that what is known of Town Creek and its aboriginal population is not widespread and that the bulk of the comments in the literature tend to be misleading. A cursory review of such statements is presented.

Caldwell, in speaking of pre-Archaic cultures of the East, confuses ". . . Coe's long early sequence on Town Creek in North Carolina (1958:9, 80) . . ." with Coe's pre-archaic sequence along the lower Yadkin River, at the Hardaway and Doerschuk sites. Another note of potential confusion is provided by Caldwell (1958:30) when he infers Hopewellian survivals at Town Creek. "It is possible too that something of this supposed Hopewellian pattern was preserved in such late and peripheral ceremonial centers as Irene on the Georgia coast (Caldwell and McCann, 1941) and Town Creek in North Carolina (Coe communication) where there is much more architecture devoted to public than to domestic use." He does join others in classifying the Pee Dee ceramic tradition at the Town Creek Site "as Southern Appalachian" (Caldwell 1958:80).. An example of misunderstanding is Sears' (1952:108) statement that "Pee

Dee complicated stamp, a protohistoric Siouan type of North Carolina (Coe, personal communication) could also be classified as Lamar." Although the Pee Dee stamp shows a generalized Lamar influence, it has not been considered a Siouan type. This association of protohistoric Siouan with Lamar ceramics forms the premise for Sear's suggestion that ". . . It might be well then, in the future, for us to think seriously before simply equating Lamar with 16th Century Muskogean Culture (Sears 1952:108)." The suggestion is certainly pertinent but, in this case, based on an incorrect association. Sears also notes that Pee Dee complicated stamp is similar to Etowah complicated stamp and some decorative elements on Pee Dee pottery resemble those on Irene plainware (Sears, 1956:56). The angular-stamp motifs are similar in the Pee Dee and Etowah ceramics, and it is probably this similarity which prompts Griffin (1967:189) to move the Pee Dee people into Central North Carolina from northern Georgia or the western Carolinas. Coe (1952:308) places stronger emphasis on similarities with Savannah and Irene ceramics.

Although all of these suggestions possess varying degrees of validity, those stemming from authors other than the original investigator are based on little information and some misunderstanding. The current author seeks to mitigate the situation by presenting the results of a comprehensive study of Pee Dee ceramics from the mound at Town Creek. We make no pretense at dissolving all

misunderstanding and misinterpretations, but endeavor to present a descriptively accurate body of data to which future authors may refer for independent interpretations.

The South Appalachian complicated-stamp pottery tradition is derived from Holmes' South Appalachian Province (Holmes 1903:130-137); an area that includes most of Georgia, South Carolina, and southern North Carolina from the central Piedmont to the Appalachian Mountains. Within this region, Holmes observed a predominance of complicated-stamp pottery. Griffin (1967:185, Fig. 5), in his "South Appalachian Mississippian" area, outlines a tentative relationship among Mississippian and related Late Woodland sites and complexes that are characterized by complicated-stamp pottery. From Holmes to Griffin there has been the recognition that within moderately well defined geographical limits there is a predominance of complicated-stamp pottery from Middle Woodland times. Although much research has been oriented toward defining what is meant by this term, the concept of a South Appalachian complicated stamp pottery tradition possesses little more than a very general, classificatory significance. It is not theoretically unsound that this descriptive generality should be maintained, yet it is unfortunate that deductive studies have not produced a better understanding of the specific sites and complexes within this classification or of their relationship. This

situation is encouraged when protohistoric ceramics of the South Appalachian region are described either within the Lamar ceramic type or Lamaroid. Little attention is given toward defining the variation within this broad Lamar category. Sears (1952:108) points out, "As a matter of procedure, it seems well nigh certain that these many recognizable variants of the basic Lamar tradition, variants with distinct space-time-culture significance, had best be isolated descriptively and terminologically as they are culturally. This will be a necessity if we are to sort out the ceramic coefficients of 16th and 17th century aboriginal culture in the South Appalachian province." Over a decade later Sears (1964:275) observes that the South Appalachian complicated stamp pottery tradition is still poorly known. He is not alone in his concern over the present knowledge of the South Appalachian stamped pottery; he is simply more vocal.

The central concern of this thesis is a descriptive analysis of the Pee Dee ceramics from the mound at Town Creek, a presentation of the physical appearance of the pottery. Indications of temporal differences in Pee Dee ceramics are reported and selected comparisons are made with the ceramic complexes that appear most closely related to the Pee Dee. Speculation is kept to a minimum, awaiting the golden opportunity when descriptive data are abundant. The simplicity of this design is seen as fundamental to further studies of the Town Creek site and

its relation to other South Appalachian sites and complexes.

CHAPTER I

ANALYSIS AND DESCRIPTION

Pee Dee ceramics had been recognized and briefly outlined by 1952 (Coe 1952:309) so that the analysis began with some general ideas on the nature of the material. The central purpose of the present investigation is to validate existing assumptions through a complete examination of the ceramics and to more adequately describe these ceramics and their range of variation. An extension of this first step would be a comparison of Town Creek ceramics with other southeastern sites. This analysis is accomplished within a framework kept simple by conscious effort and limited resources. Ceramics from the mound are chosen since here is the smallest, complete excavation unit and also the only possibility for the temporal segregation of material.

Realising that the Pee Dee occupation of Town Creek extended not much over two hundred years and was the major occupation there, the initial separation within any unit is between Pee Dee and Non-Pee Dee pottery. This is effected on the basis of temper and paste and mitigated by the presence of crushed quartz in the majority of the Non-Pee Dee material. Surface finish supplies the

decisive clue when paste characteristics are similar. All Non-Pee Dee pottery is recorded in a single category regardless of other attributes and separated for later study.

Pee Dee material is analyzed by excavation units and the body sherds separated according to surface treatment and finish. It is suspected from the short occupation of the site and known from earlier sorting attempts that temper and paste characteristics are relatively constant and of no temporal significance within the ceramic series. All pottery from the mound was examined once and in some cases twice, yet about half of the excavation units are excluded from the final analysis because the material came from features, burials, post holes or from an unassociated locality. This analysis utilizes a total sample of 18,063 potsherds of which 13,603 are body sherds and 4,460 are rimsherds. Twenty-nine categories of surface treatment are established through the combination of some differences originally thought significant and the recognition of new categories. Most categories are for distinct complicated stamp designs or variations upon one design theme, plus the customary catch-all categories so essential to a complete classification of over stamped pottery.

Rimsherds are analyzed on the basis of surface treatment, rim form and decoration. Decoration is characteristically limited to the rim area which makes for a convenient correlation of the three. The bulk of the rims are placed into four major form categories while additional

forms are recognized as miscellaneous. Eight decorative techniques are recorded. Surface treatment of rimsherds and Non-Pee Dee rimsherds are handled in the manner described for body sherds.

The methods employed here might well be termed the conventional approach to ceramic classification and analysis, yet this approach has produced results consistent with present purposes and resources. The advantages of a more objective, technical analysis are recognized.

Surface Treatment

Surface treatment constitutes the principal criterion of classification and, as such, must be treated in more detail and with greater convenience than can be achieved within the format of conventional ceramic type description. In this manner the conventional type description format is not burdened with so much attention to detail that its purpose as a general reference is made cumbersome.

Complicated Stamp

This is by far the dominant surface treatment recorded for the ceramics in the mound. Seventy-one per cent of the total collection is classified into ten different complicated stamp designs plus minor variations. In the bulk of the complicated stamped sherds, the design is obscured by over stamping, which requires three general categories to cover these stamped sherds. Sherds showing

rectilinear elements are separated from those with curvilinear elements and from those which are so overstamped or so small that the only thing evident is the act of stamping.

Stamp designs are of moderate proportions in that their execution is rarely fine or bold. Grooves may be shallow to deep and cut squarely, irregularly or in a V shape with the average width about 2 mm. Lands average around 3 mm in width but may range from 1 mm in some filfoot stamps to around 5 mm in the bold herring bone stamp. Design elements are often continued to the edge of the paddle. Rarely is the entire design clearly visible on the vessel since overstamping is characteristic and rarely was the paddle swung with so little vigor that the stamp made but a vague impression.

It appears generally accepted that stamp designs were carved on wooden paddles though a few shreds of evidence might indicate the use of a ceramic stamp (Heye, Hodge and Pepper 1918: Plate XXXI). No new techniques can be drawn from the Town Creek material where wooden paddles are indicated, yet a few comparative observations should be made. Few stamped sherds of the Pee Dee series show the impression of wood grain so apparent in Qualla pottery (Coe, personal communication). Since nothing has been found to indicate otherwise, it is assumed that the Pee Dee potters also employed wood. It is not believed that the coarseness of temper would hinder the grain

impression nor would weathering be a factor since it is limited. The absence of wood grain impressions would then seem to be a property of either stamp manufacture or wood used. If preparation of the stamp is such that grain is either preserved or eliminated, then this cultural practice could well be used as an aid in relating ceramic groups; if it is in the texture of different woods, cultural implications would be less significant.

Complicated stamped designs

Concentric circles: This design has the highest frequency with 6.7% of the total sample and is subdivided into two minor variations of the concentric circles theme. A distinction is made between a depressed and a raised innermost circle. The former (Plate II, fig. A) is considered the typical concentric circles design while the latter (Plate II, fig. B) is called the bullseye (Sears 1956, fig. 16). Within this general design the bullseye occurs at a rate of 38.27% as opposed to 5.337% for the conventional concentric circles. This distinction cannot be made in the remaining 56.36%; and, although its importance is not presently perceived, the distinction has been preserved.

Filfot cross: This conventional design is the second popular in the total sample with a frequency of 5.6%; yet it is suspected that this frequency is less

than the actual since many of the sherds in the undifferentiated stamped categories are probably of this design. The more typical execution of the filfot cross is seen in Plate II, fig. D. The number of grooves per band ranges from four to eight with five and seven grooves per band occurring most frequently in the small number of sherds from which this distinction could be made. Fill elements occur in some cases to continue the design from the central motif to the edge of the paddle, but heavy overstamping gave only faint indication of this. One variation of the filfot cross, called here the filfot scroll, is seen in Plate II, fig. C. In this variation the band of parallel bars curve toward and terminates on itself rather than terminating toward the center of the design on an adjacent band; .51% of the total filfot cross stamped sherds are of this variation. The other variation noted is illustrated by Plate II, fig. E, and occurred in .38% of the total filfot stamped sherds. Two grooves form the band of this design with additional, continuous grooves conforming to the outline of the central element.

Arc-angle: This design appears unique to the Pee Dee Series. As shown in Plate III, fig. B, it is formed by an opposing series of arcs and angles and comprises 1.6% of the total collection.

Herring Bone: This is a simple rectilinear design formed by a series of parallel lines cut at an angle to both sides of a central rib in a manner not unlike the bony structure of fish. This design can be readily mistaken for a simple stamp, which may, in some small way, account for its scarcity in the Southeast. It is believed that this discrepancy is minimized in this analysis so that the frequency of 2.02% of the total collection is representative within the sample. The herring bone is illustrated in Plate III, fig. F.

Line block: Two distinct rectilinear designs are included here because the occurrence is rare and difficult to distinguish from the central, rectilinear element of the filfot cross on small, over stamped sherds. Only .1% of the total sample are observed for this design, which is probably somewhat below the actual occurrence at the site. One design (Plate III, fig. E) is referred to as the line block and consists of adjoining blocks of parallel lines. An entirely different design, included here with the line block, is the nested squares--a series of concentric squares increasing in size as the design expands (Plate III, fig. C).

Quartered circles: This design, found in 1.96% of the total collection, is formed by two perpendicular bars that quarter a series of irregular, concentric

circles into arcs. The execution as shown in Plate III, fig. A indicates that the cross was cut before the arcs that form the concentric circles.

Split diamond: This design is seen as a series of nested diamonds bisected by one or two parallel bars as shown in Plate III, fig. D. The split diamond occurs in .51% of the total collection.

Two complicated designs are distinct from those mentioned previously yet too fragmentary or overstamped to gain an idea of the complete design. One appears to be a variation of the arc-angle as shown in Plate V, first row, while the other is thought to be similar to a quartered cross where a series of concentric crosses with rounded corners are quartered by two perpendicular lines. This latter design is shown in Plate V, fourth row, left.

A fragment of an undefined design is represented by only one sherd as shown in Plate V, third row, left.

Textile Wrapped

The uniqueness of this treatment is in the application which, according to Coe (1952:309), was to first wrap the entire exterior of the vessel in strips of textile and then paddle the textile to produce the impression. This is the reverse of the more common procedure of wrapping a paddle with textile and then beating the vessel.

All of the textile employed in this manner was a loosely twined weave produced by using two weft cords, one

passing over and the other passing under each warp cord. The two loosely spaced weft cords cross between each warp element producing the twined effect (cf. Kneberg and Lewis, 1946:107 and Plate 49, M). The loose spacing of the weft often allowed for the impression of the warp. Sherds with this finish are illustrated in Plate VI, first and second rows.

Check stamp: This treatment was only nominally employed at Town Creek at a rate of .36% of the total collection. Two diamond checked sherds are shown in Plate VII, first row, left and middle; yet square and linear check are also found. Check stamped pottery is found in greater quantity in the Pee Dee component of the Leak Site, indicating that frequency differences between the two sites is a function of local preference or the possible exclusion of much check stamped pottery from our mound sample.

Cordmarked: This treatment comprised .35% of the total sample. The example in Plate VII, second row, left shows the irregular impressions of a loosely wrapped, medium size cord. A fine cord was employed in a similar manner.

Corn cob marked: This treatment was also rare with .07% of the total sample (Plate VII, second row, right).

PLATE II

Pee Dee Complicated Stamp Designs

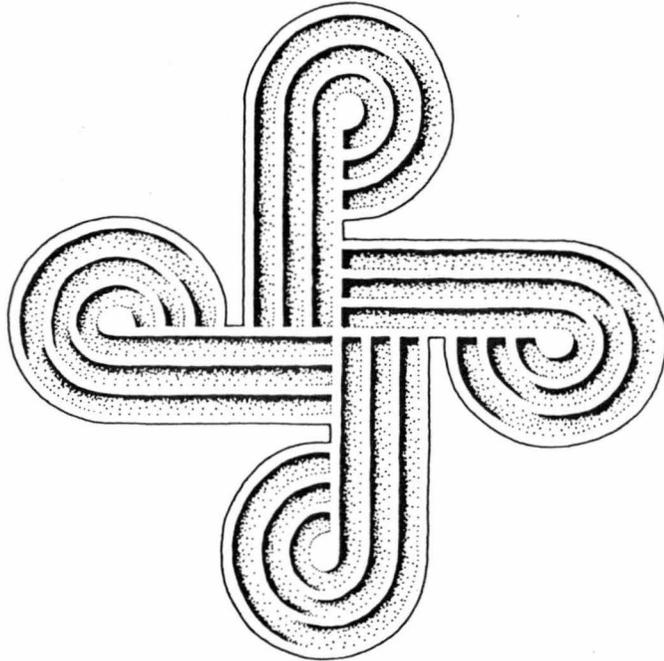
- A. Concentric circles
- B. Concentric circles - Bulls eye
- C. Filfot scroll
- D. Filfot cross
- E. Filfot cross



A



B



C



D

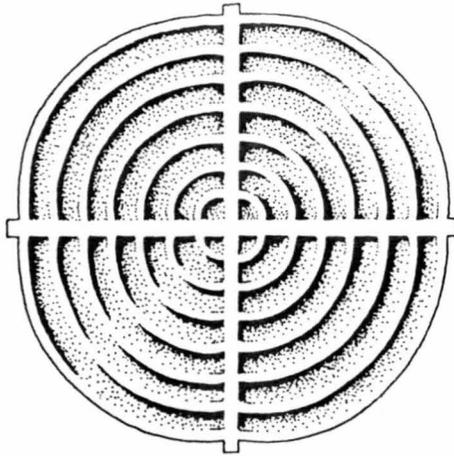


E

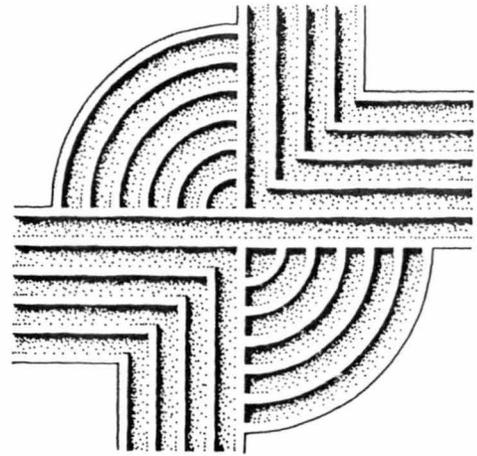
PLATE III

Pee Dee Complicated Stamp Designs

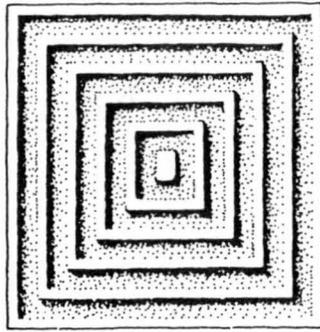
- A. Quartered circles
- B. Arc-Angle
- C. Nested squares
- D. Split diamond
- E. Line block
- F. Herring bone



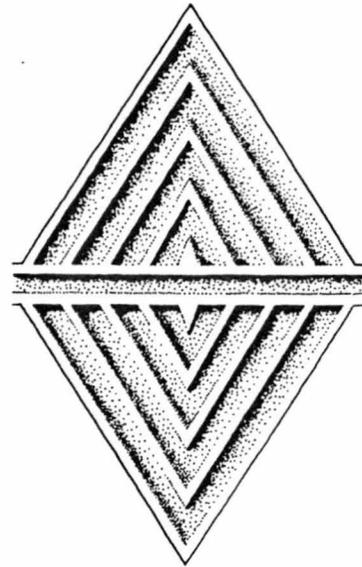
A



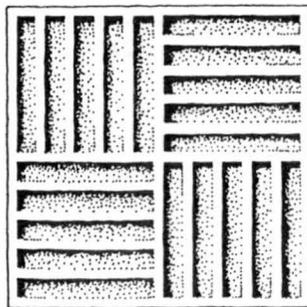
B



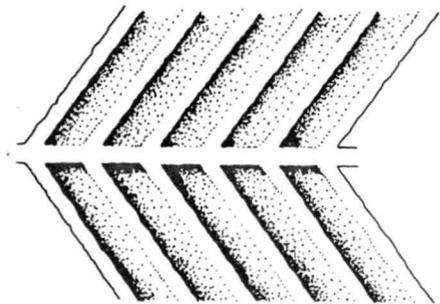
C



D



E



F

PLATE IV

Pee Dee Complicated Stamped Pottery

first row:

Concentric circles - Bulls eye
Concentric circles - Bulls eye
Concentric circles
Quartered circles

second row:

Filfot cross - seven bar
Filfot scroll
Quartered circles

third row:

Filfot cross
Arc-angle

fourth row:

Split diamond
Split diamond

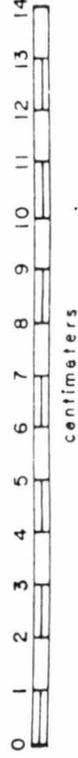


PLATE V

Pee Dee Complicated Stamped Pottery

first row:

Arc-angle variant

second row:

Line block

Line block

third row:

Undefined curvilinear stamp

Nested squares

fourth row:

Quartered cross

Split diamond variant

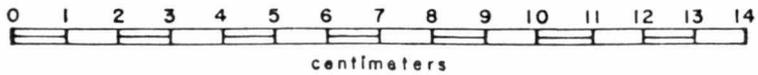
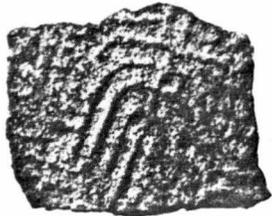
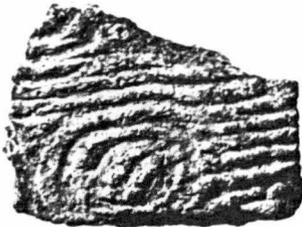
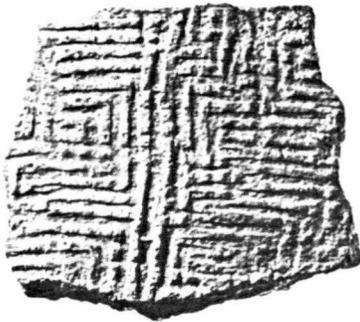
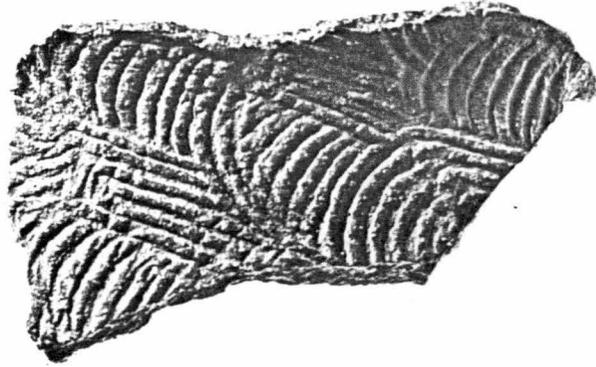


PLATE VI

Pee Dee Pottery

first row:
Textile wrapped

second row:
Textile wrapped

third rod:
Herring bone

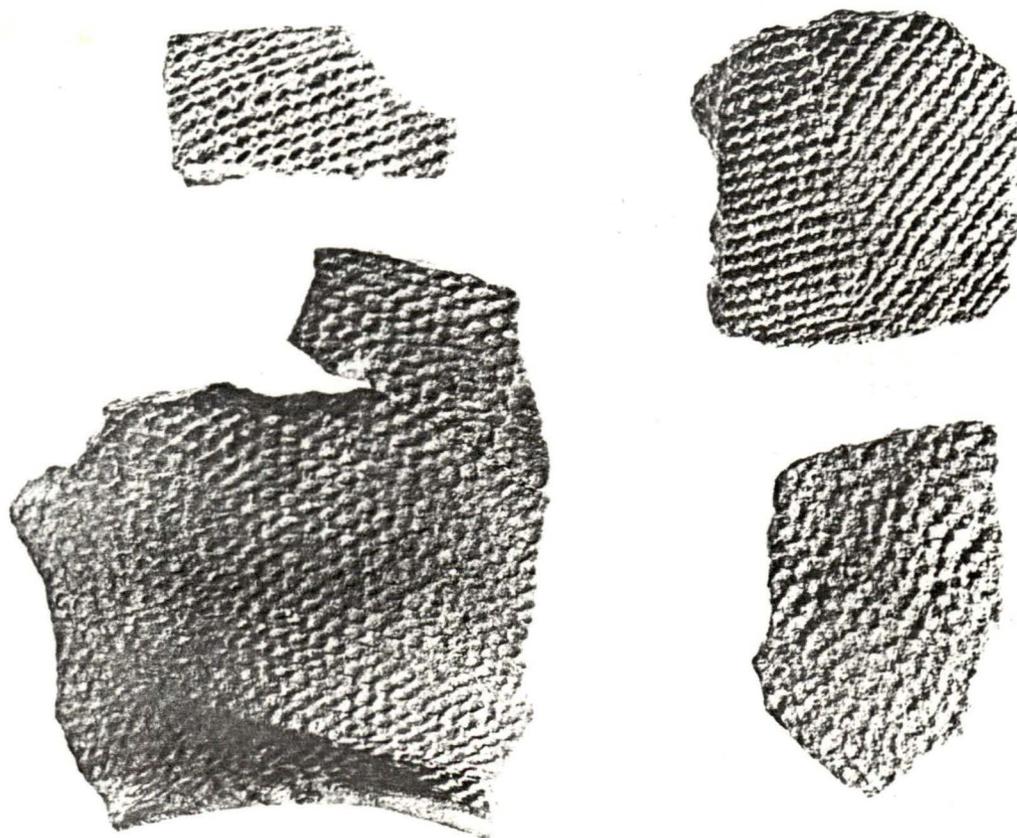
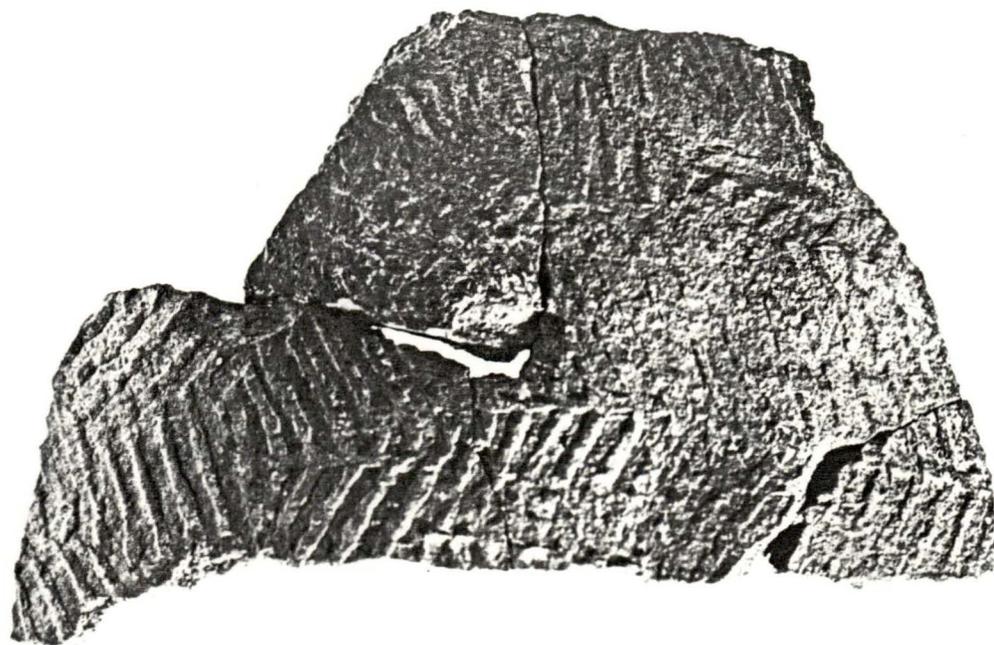
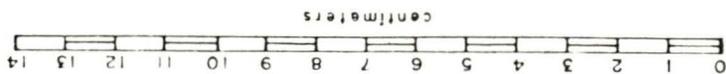


PLATE VII

Rare or Unique Ceramics

first row:

Check stamped

second row:

Cordmarked

Corn cob impressed

third, fourth and fifth rows:

Unique complicated stamped sherds
not typical of Pee Dee Complicated
Stamped ceramics

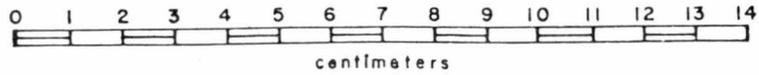


PLATE VIII

Rare or Unique Ceramics

first row:

Pottery resembling the Pisgah Ceramic Type

second and third rows:

Pottery resembling the Qualla Ceramic Type

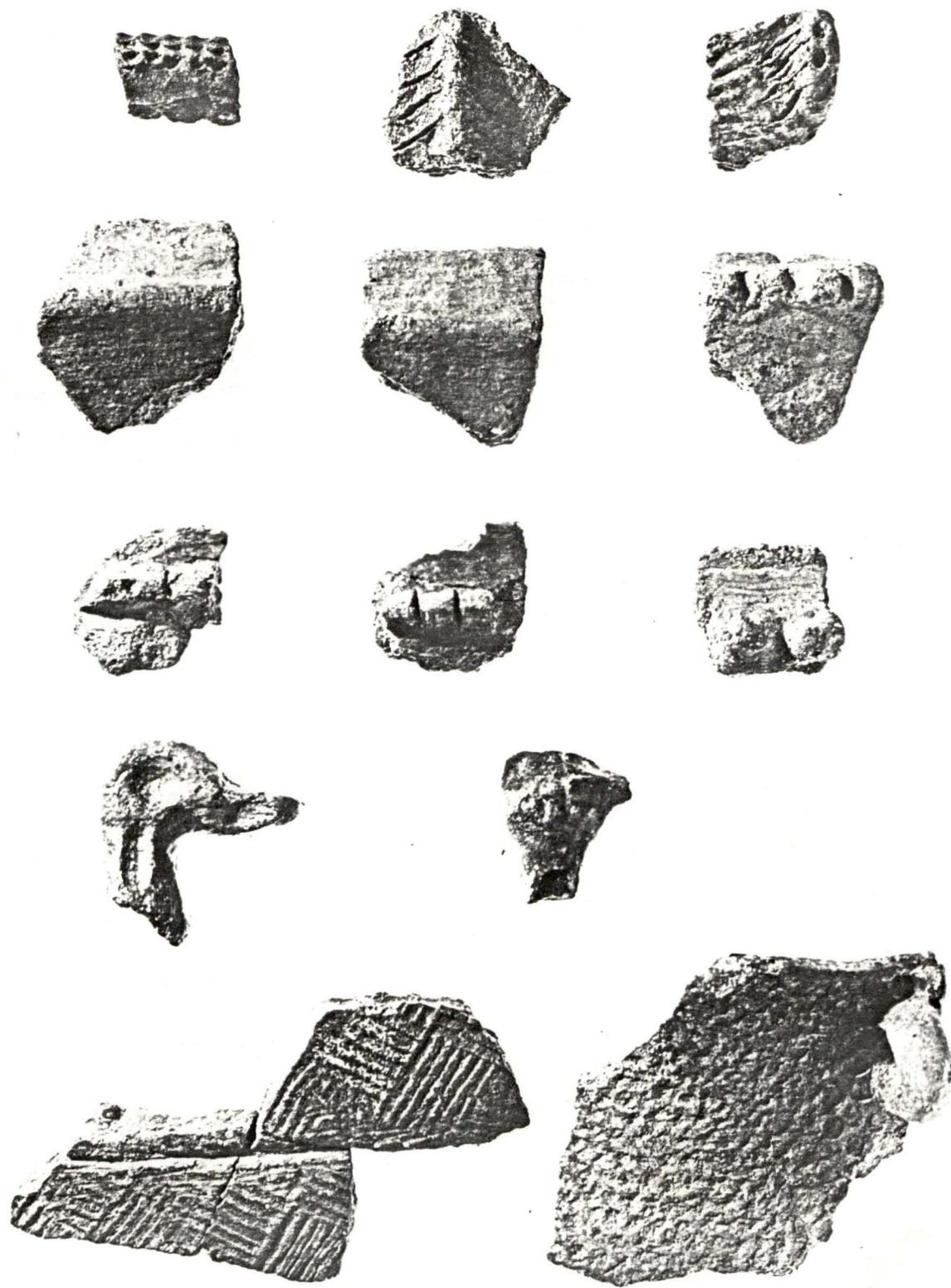
fourth row:

Bird effigies

fifth row:

Sherd used as sharpening tool

Textile impressed rimsherd with loop handle



0 1 2 3 4 5 6 7 8 9 10 11 12 13 14
centimeters

Decoration

Decoration is confined to the horizontal area between the shoulder and the lip of the vessel. Eight decorative techniques are represented in 346 rimsherds or 7.73% of the total 4460 rimsherds analyzed. This does not include one complete red-painted pot, the only painted vessel recovered from the mound.

Nodes and punctations: The most common, single technique is shown in Plates IX and X and consists of punctations made with either a hollow reed or solid dowel. These punctations appear only in conjunction with circular nodes since there is no complete vessel to indicate that punctations appear alone. Nodes are typically circular, about 1.5 cm in diameter, and riveted to the vessel wall. All nodes of this type have a central punctation and are outlined on the surface of the vessel by one or two rows of punctations that continue along the rim below the lip, linking all nodes into a decorative band. Probably no more than four nodes were used on a vessel. Nodes are sometimes elongated as shown in the top row of Plate IX. Both the circular and the less common elongated nodes are riveted to the vessel and appear with punctations on sherds bearing a complicated stamp or textile wrapped impression. Plain nodes that are not riveted to the vessel nor

accompanied by punctations are found on plain surface sherds shown in the bottom row of Plate IX. Decoration with nodes, punctations or both occurs in 2.29% of the total rimsherds.

Pellets: Circular, oval or square clay pellets are regularly spaced, horizontally along the shoulder, beneath the lip or about midway between the two points. Square pellets are shaped by smoothing the sides into the vessel surface. Pellets appear only on plain surface vessels in our sample (Plate XI). This decoration comprises 1.08% of the total rimsherds.

Rosettes: Closely spaced circular clay pellets are slightly flattened as they are applied to the rim below the lip and then punched centrally with a solid dowel, producing a doughnut shape. This technique appears on both plain and complicated stamped sherds as shown in Plate XII. The frequency of rosettes is 1.09% of the total rimsherds.

Rim fillet: A narrow strip of clay is applied directly below the lip, and upon this is made a contiguous series of beads or pellets pressed out of the fillet with a hollow reed (Plate XIII). Generally there is no attempt to join the fillet to the vessel other than what results from pressing out the beads. Only a few examples show the fillet smoothed into the vessel surface, and rarely is the upper edge

of the fillet united with the lip so that it appears as a rim fold. The rim fillet occurs in 1.25% of the total rimsherds.

Incising: This technique is restricted to the plain sherds of our sample and takes the form of one or two parallel lines below the lip with the possible addition of incised triangles, which in two sherds frame an area of small punctations (Plate XIV). A series of small incisions vertical to the vessel appear along the shoulder of some carinated vessels. Incising is found on .43% of the total rimsherds.

Lip notching: Notches, crenates or incisions are found along the lip of both plain and complicated stamped sherds as shown in Plate XV, but are more common on the former surface treatment. They have not been found with other decorative treatments. This treatment of the lip is found in 1.55% of the total rimsherds.

Vessel form

It is difficult to make more than general statements concerning vessel form or to adequately correlate form with other ceramic attributes since few whole vessels have been recovered. This limited description requires borrowing representative complete vessels from excavations at Town Creek other than the mound and making reconstructions from partial vessels and rim sherds. The probable range of

PLATE IX

Pee Dee Decorative Techniques

Nodes and Punctations

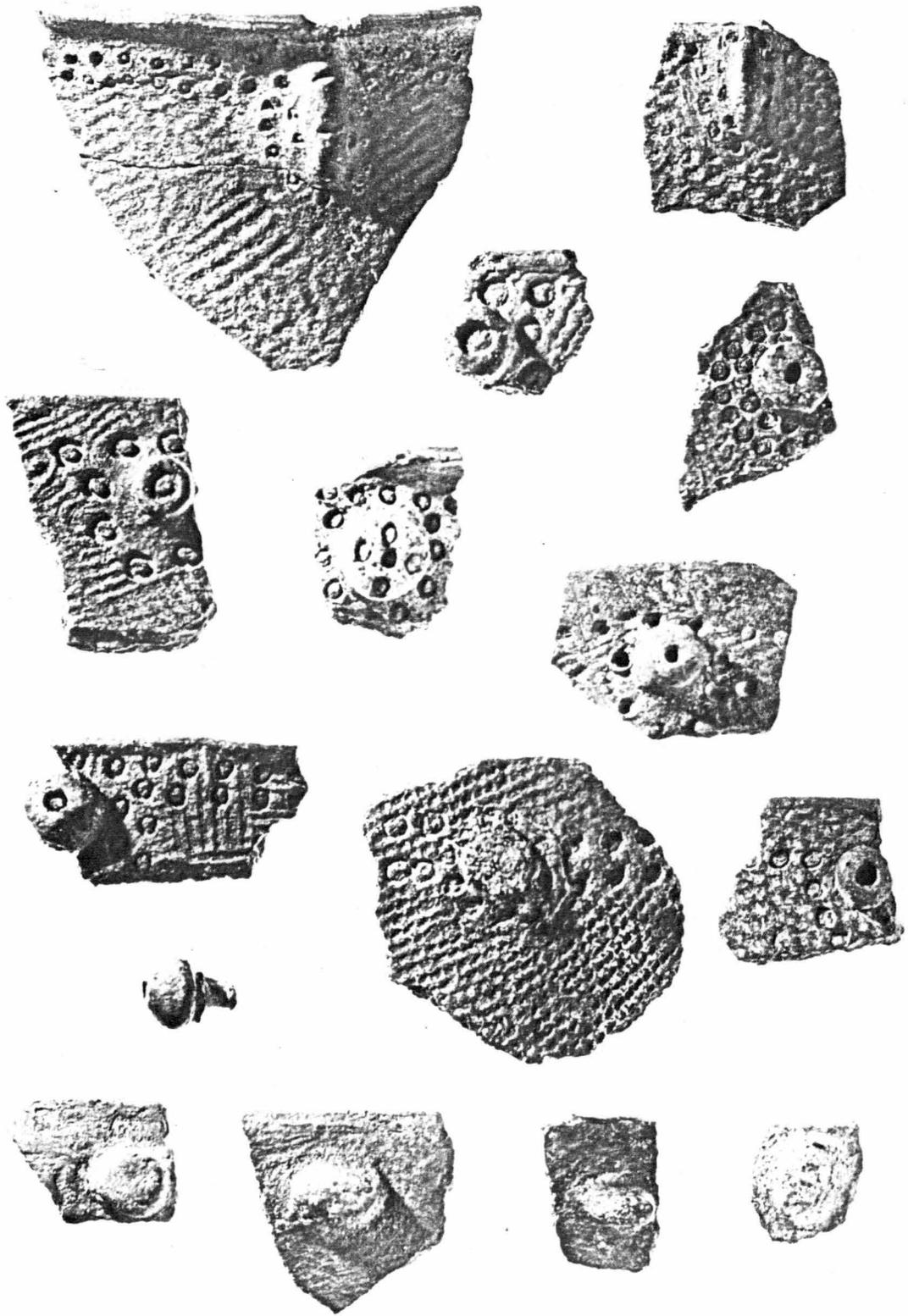


PLATE X

Pee Dee Decorative Techniques

Punctations

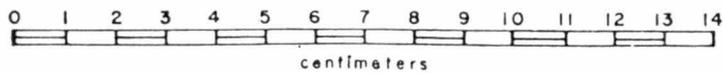
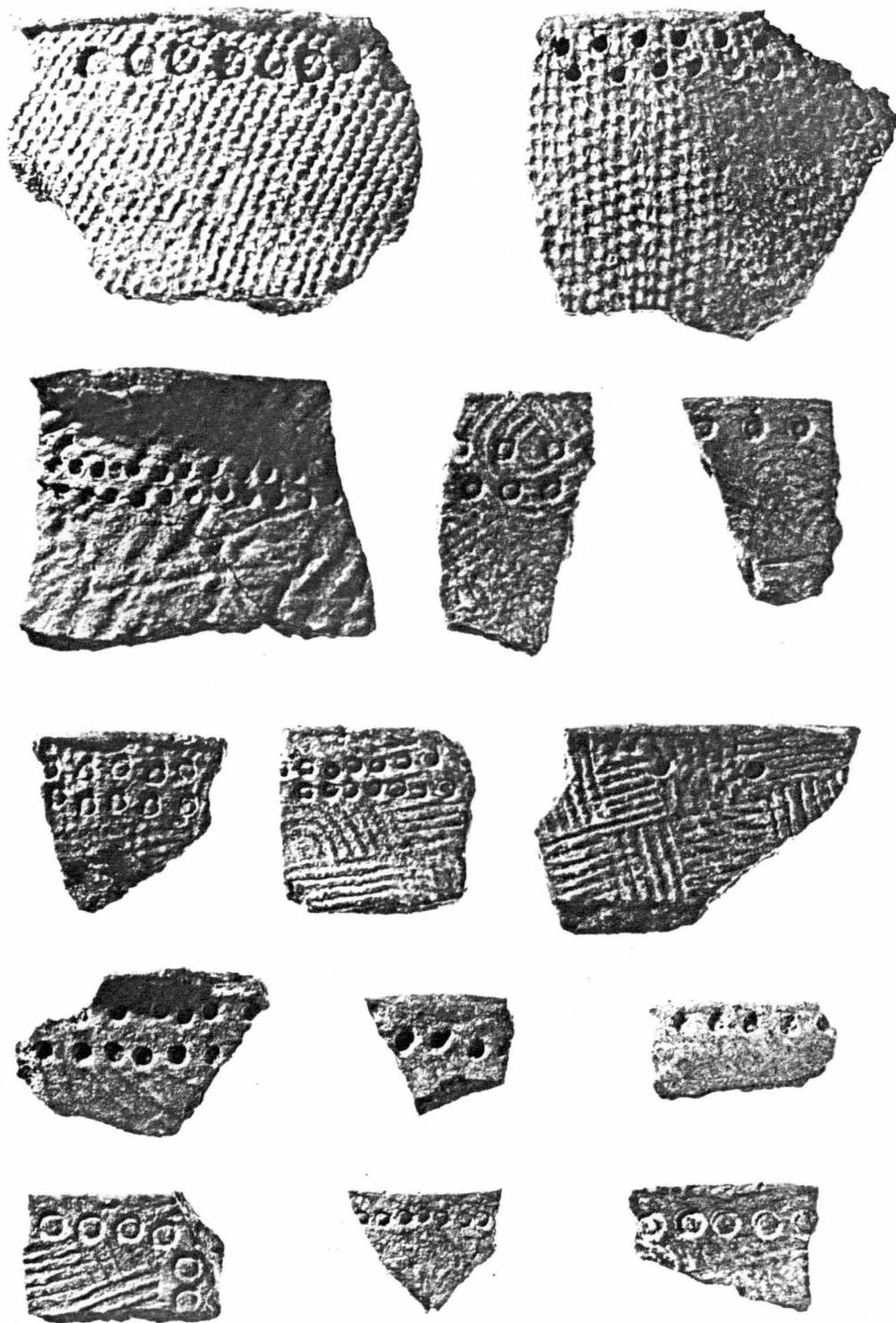


PLATE XI

Pee Dee Decorative Techniques

Shaped Pellets

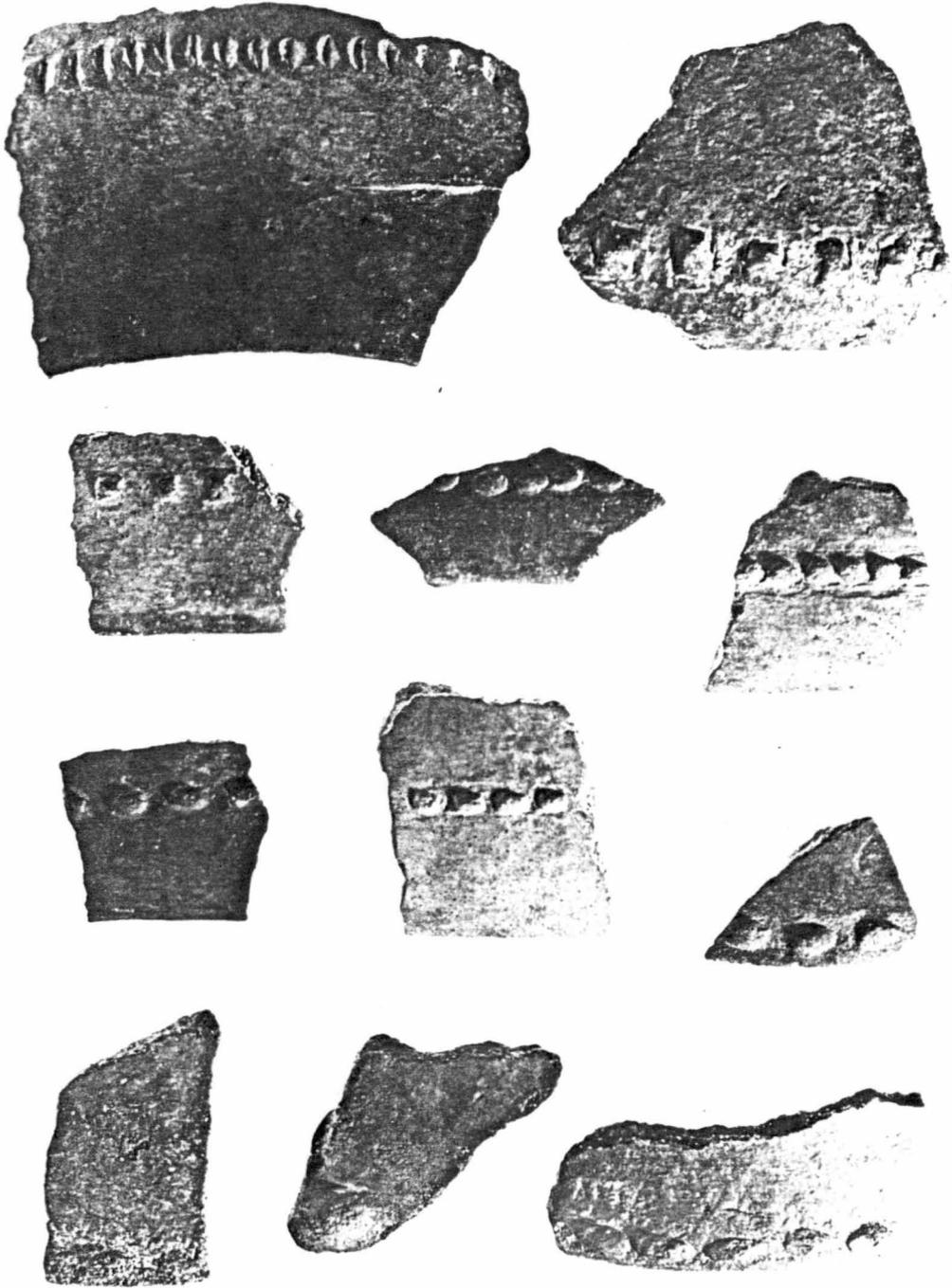
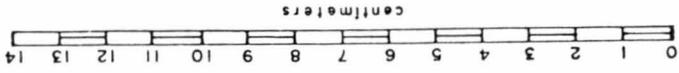


PLATE XII

Pee Dee Decorative Techniques

Rosettes

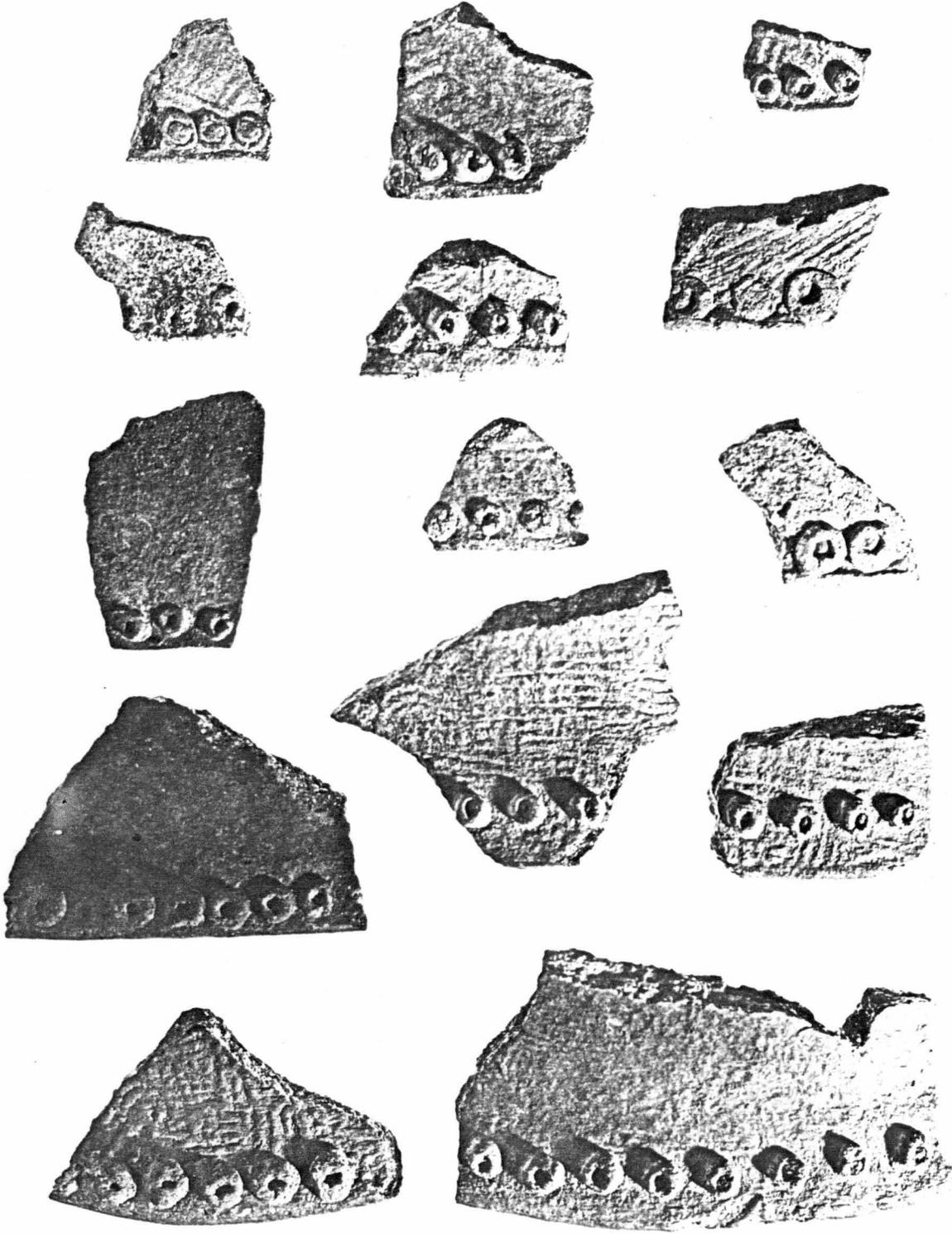
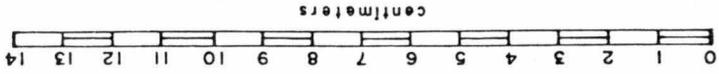


PLATE XIII

Pee Dee Decorative Techniques

Reed Impressed Fillet Applique

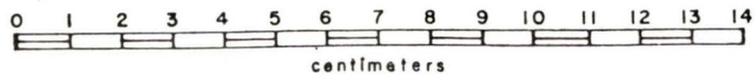
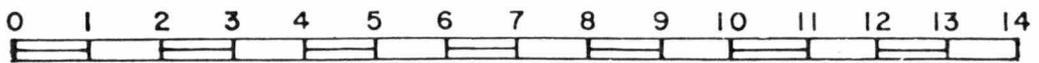


PLATE XIV

Pee Dee Decorative Techniques

Incising

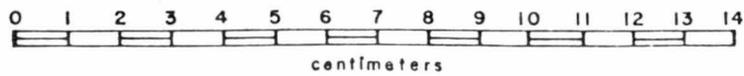


centimeters

PLATE XV

Pee Dee Decorative Techniques

Notching and incising of lip



vessel forms is illustrated in Plates XVI, XVII and XVIII.

The largest vessels made by the Pee Dee potters were used as burial urns, though some have charred residue on the exterior that could only have accumulated through extended use over a fire. The urn shown in Plate XVI is a large, globular vessel with a nearly conoidal base, constricted neck and flared rim. The cover vessel found inverted over this urn is a wide-mouth, deep, hemispherical bowl. The surface treatment of both vessels is textile wrapped which could indicate that they were manufactured together for a burial container. The two urns shown in Plate XVII illustrate that the shapes of these vessels are fairly similar. Vessel A, Plate XVII, has a flared rim, unrestricted neck and a nearly vertical shoulder tapering to a round base while vessel B, Plate XVII, has a more rounded body. Burial urns may vary in size from five to twenty gallons and are typically finished with a complicated stamp; no decoration was applied (Coe 1952: 309). The usual cover is a plain surfaced, hemispherical bowl.

Bowl forms, illustrated in Plate XVIII, are typically wide at the mouth and hemispherical with a straight rim, although it is not uncommon to find a slight inversion or eversion of the rim. The base is usually flat although round ones occur. Carinated bowls possess the straight or inverted rim and may either be wide at the mouth, as in Plate XVIII, A, or constricted as in Plate XVIII, D.

The smaller pots and jars shown in Plate XVIII, exhibit a variety of shapes but generally possess an everted rim and constricted neck. Length of the rim and body size may vary while the base may either be flattened or rounded.

Rim form

Rims are classified into four broad form classes as shown in Plate XIX. Group A is characterized by an everted rim that meets the body in a sharp angle, the point of major vessel constriction. Rims of Group B exhibit moderate to slight eversion and maintain an even contour as they meet the vessel body. Group C rims are straight or nearly vertical, while Group D rims possess the straight, inward slant of the carinated bowl forms.

Pee Dee Complicated Stamp

Manufacture: Built up from a prepared basal plate by annular coiling. Well fired, hard and durable.

Temper: Quartz river sand in moderate to abundant amounts and only occasionally rare. Granules of a metamorphic rock (perhaps talc schist) are found with the quartz river sand and are diagnostic of the temper at Town Creek.

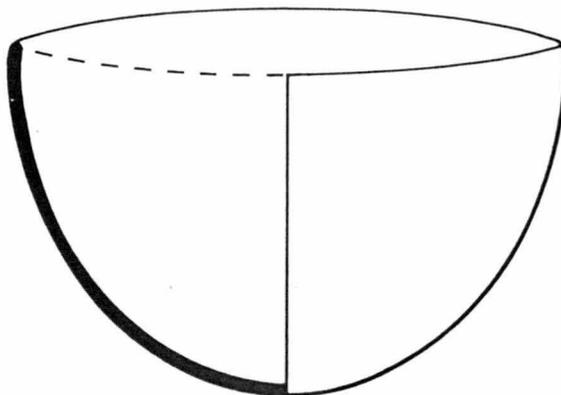
Texture: Compact, granular, sugary appearance that is often coarse.

Hardness: 3-4.

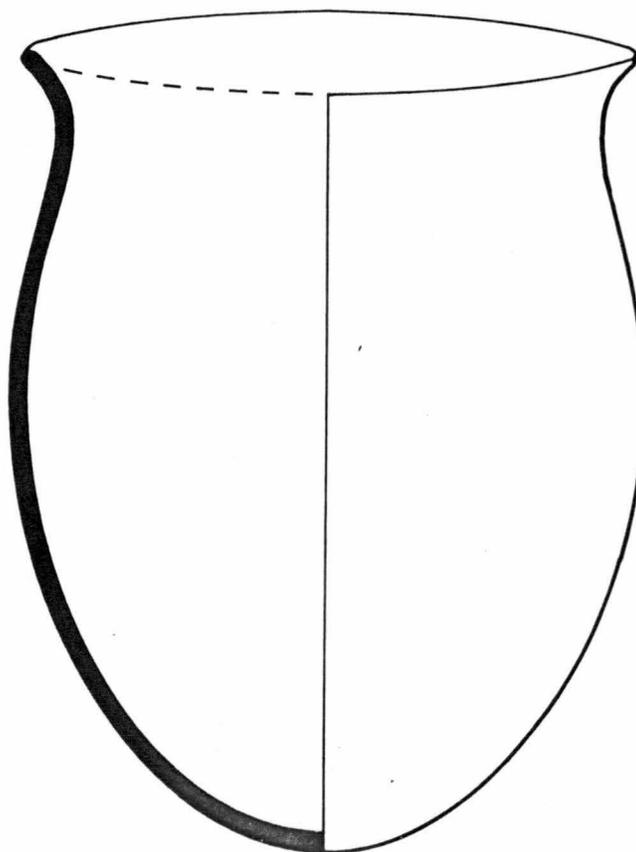
PLATE XVI

Pee Dee Vessel Forms

- A. Burial urn cover bowl
- B. Burial urn



A



B

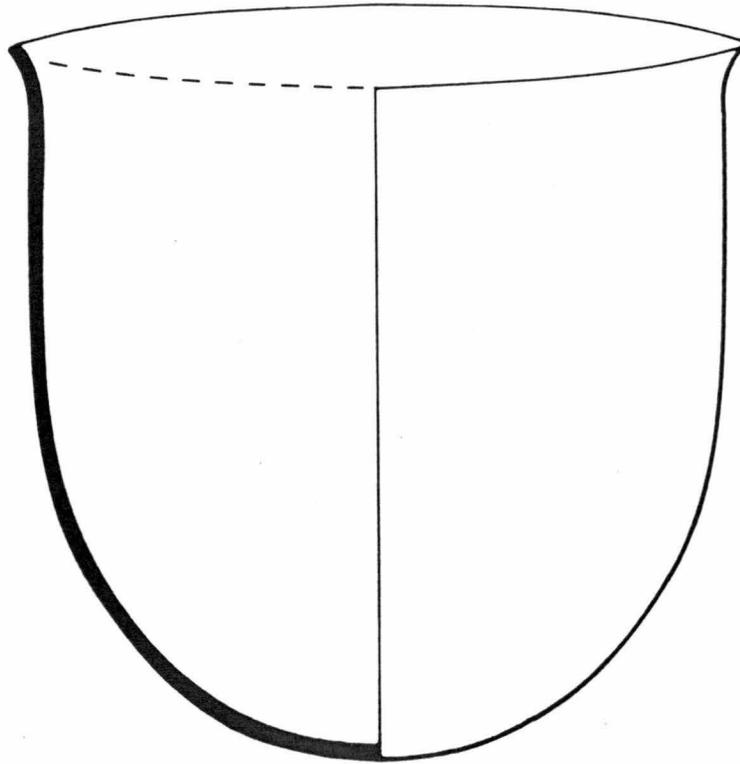
0 5 10 15 20 CM

PLATE XVII

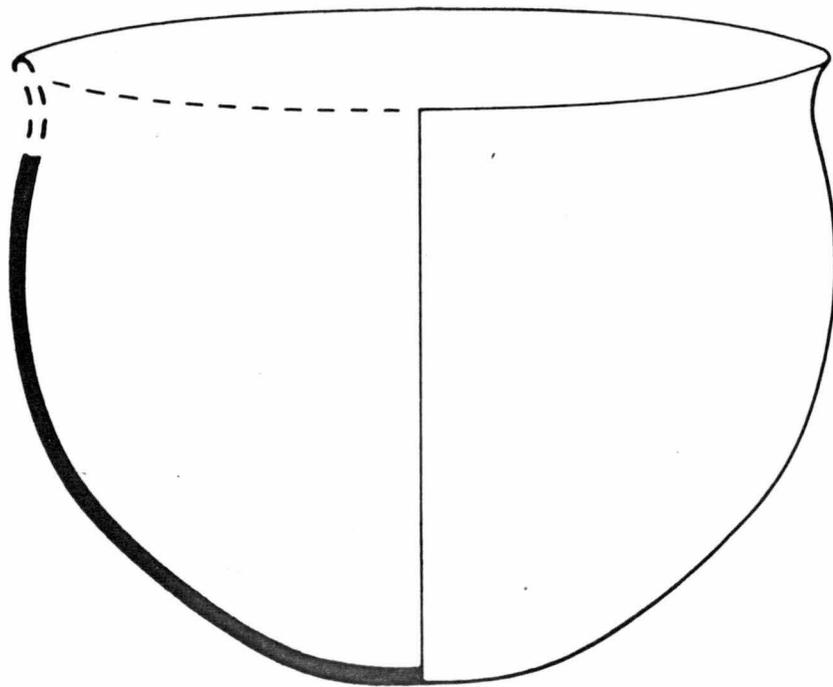
Pee Dee Vessel Forms

A. Burial urn

B. Burial urn



A



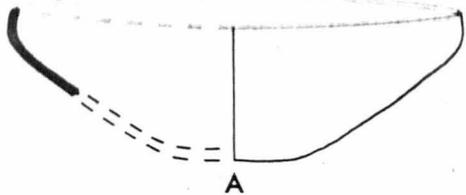
B

0 5 10 15 20 CM

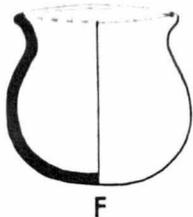
PLATE XVIII

Pee Dee Vessel Forms

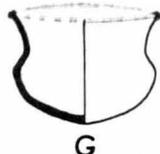
Bowls and Jars



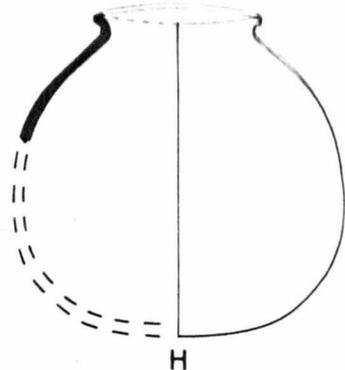
A



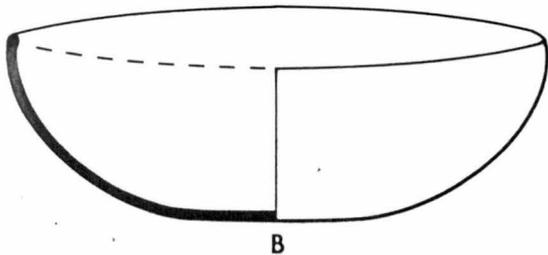
F



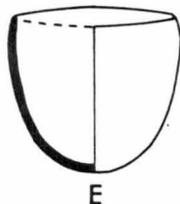
G



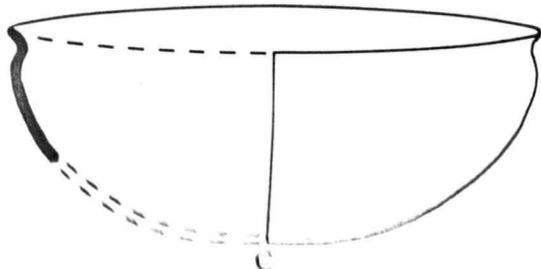
H



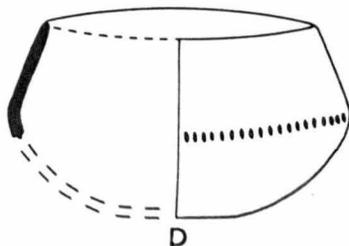
B



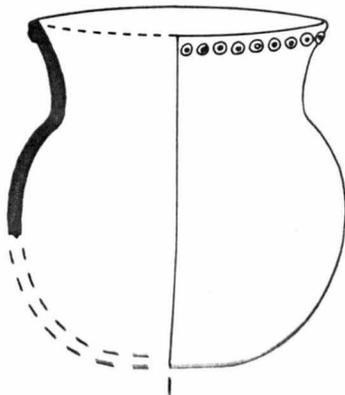
E



C



D

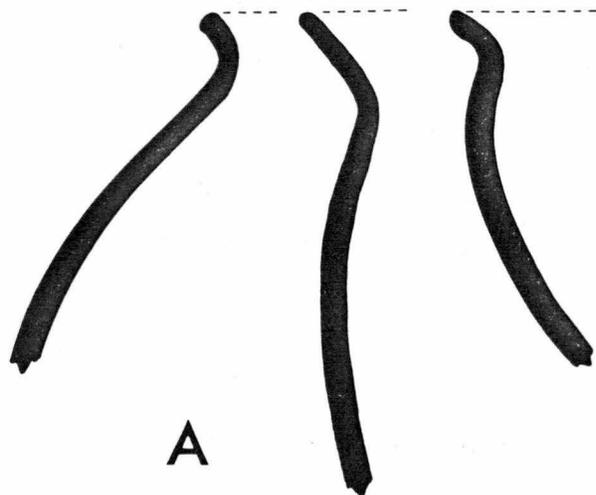


I

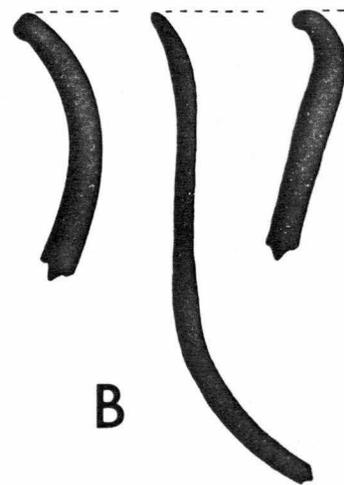
0 5 10 15 20 CM

PLATE XIX

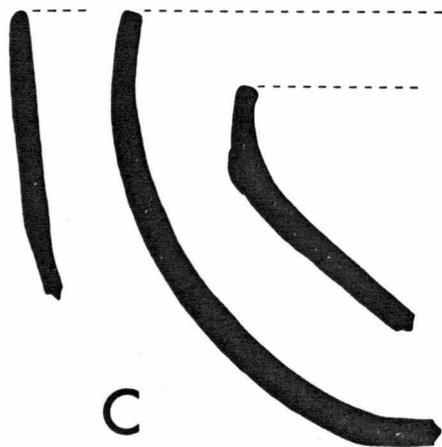
Pee Dee Rim Forms



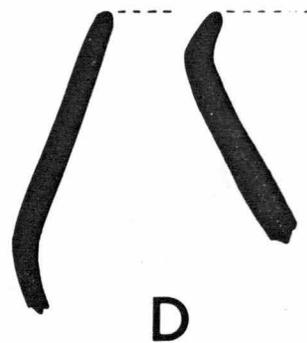
A



B



C



D



Miscellaneous

RIM FORMS

Color: Exteriors range from dark orange through red-brown, dark brown to black with occasional buff-greys. Interiors are generally darker varying from brown to black.

Surface finish: Exteriors smoothed then stamped with a carved, wooden paddle. A design of evenly cut grooves and moderately narrow lands is generally well executed on the stamp while its application is less precise on the vessel. Stamping occurs over the entire exterior and over stamping prevails to obscure the definition of the total stamp. Complicated designs include the conventional filfoot cross plus minor variations, concentric circles, quartered circles, quartered cross, arc-angle, herring bone, split diamond and line blocks. Interiors are almost invariably smoothed to burnished.

Decoration: All decorative elements are confined to the area between the shoulder and the lip. They consist of nodes riveted to the vessel and circled by one or two rows of reed punctations that continue along the rim linking all nodes into a decorative band. Other techniques include rosettes and punctations along a rim fillet. The lip is occasionally notched or crenated and rarely flattened by stamping.

Form:

Rim: A flaring rim is characteristic of jars and a straight or incurving rim is more common on hemispherical bowls.

Lip: usually rounded, sometimes square.

Body: Globular or cylindrical jars with a slightly restricted neck, wide-mouthed hemispherical bowls.

Base: generally rounded on jars and flat on bowls, although smaller jars may also have a flattened base.

Thickness: Body varies from 7-12 mm. with a thicker base around 14 mm.

Pee Dee Plain

Manufacture: Same as complicated stamp.

Temper: Quartz river sand and grit in fine to moderate amounts; generally finer and in less quantity than in complicated stamp. Metamorphic rock granules are also found with quartz sand.

Texture: Same as complicated stamp yet less coarse.

Hardness: 3-4.

Color: Same as complicated stamp but with higher frequency of dark orange and red-brown. Interiors are darker than exteriors.

Surface finish: smoothed or burnished. Burnishing ranges from crude tooling to an evenly tooled, reflective

surface and rarely reaches a polish. Interiors are smoothed or burnished.

Decoration: Consistently confined to the area between the shoulder and the lip of the vessel. Rosettes and punctations along rim fillets are found as with the complicated stamp. Nodes appear without the reed punctations and appear not to be riveted to the vessel wall. Instead, the nodes on plain surfaced sherds are pressed on and modelled into the vessel surface. The more common decorative treatment of plain surfaced vessels is the application of circular, oval or rectangular clay pellets in a horizontal line beneath the lip or along the shoulder. Incising is also restricted to plain vessels and consists of one or two parallel lines below the lip with the possible addition of incised triangles sometimes framing an area of small reed punctations. A series of small incisions vertical to the vessel appear along the shoulder of some carinated vessels.

Lip: Sometimes notched or crenated.

Form:

Rim: Straight or inverted on hemispherical bowls, inverted or carinated bowls and flaring on jars.

Lip: Round, occasionally flat.

Body: Deep hemispherical bowls, carinated bowls and globular, rounded jars.

Base: Generally flat on bowls and rounded or conoidal
on jars. One square, flat base is present.

Thickness: Body ranges from 5-10 mm. with a thicker
base around 13 mm.

CHAPTER II

DISTRIBUTION IN THE MOUND

An outline of the major construction phases of the Town Creek Mound is given to explain the relative position and significance of archaeological units used in this analysis. More precise statements concerning the architectonics await a future author.

A pre-mound humus extended under the mound in all areas excavated. Upon this surface were built several structures including two mortuary houses. Post dating the mortuary houses was an earthlodge banked on the sides with chunks of sod revealed in the excavation as a laminated earthen embankment. Nearby, probably contemporary with the earthlodge, was a "trash bin" constructed of posts surrounded on the exterior by clay and finally capped over the top opening with clay. After razing the earthlodge, a retaining wall was constructed and filled in to the height of the first temple structure. There is evidence for only one more structure with a shallow fill separating it from the first. This second, and last, structure was partially covered and preserved by back dirt from a pit post dating the aboriginal occupation. The flanks of the mound yielded scattered remnants of an

undisturbed layer of debris discarded when the temples were in use.

There is material which can be definitely associated with the pre-mound humus, the earthlodge and "trash bin," the mound fill, the two temple structures and the debris from these temple structures found along the mound slope. The largest significant samples come from this latter debris zone and the pre-mound humus, respectively, the latest and earliest undisturbed layers. It is between these two units that contrasts provide for inferences on temporal changes in Pee Dee ceramics.

Some caution must be used in making comparisons between these two units, and other archaeological units also, for rarely are such units equally comparable in their cultural significance even though they are recognized in the same mound. Discounting the temporal factor, the material from the pre-mound humus probably differs from that found in the later debris layer by containing the residue of aboriginal activities both before and after this plot of ground was regarded as special by being designated sacred or ceremonial. Once this space was defined, only a limited range of activities could take place. Thus the pre-mound humus exhibits a potentially wider range of activities, both pre-ceremonial and ceremonial, while the later debris layer can be interpreted as producing refuse material of ceremonial activities that took place when the temples were in use. Such differences

are more significant when dealing with cultural groups exhibiting a greater divergence between ceremonial and utilitarian goods. Pee Dee ceramics are thought not to be so specialized; yet these factors should be considered as possible indicators of difference rather than time alone.

We may infer temporal differences in the pottery from the frequency distribution of surface finish, rim form and decoration presented in Tables I and II. Total complicated stamped pottery is found in higher frequency within the pre mound humus, and there appears a relative decline in the complicated stamped finish through time from 74.92% in the humus to 69.64% in the mound fill to 62.84% in the later debris zone. This decline roughly corresponds to a rise in plain surface finishes. Among the individual complicated stamped designs, the concentric circles (both variations included) stand out as more popular in the pre mound humus with 7.2% contrasted with 5.07% in the debris. The quartered circles show a more marked decline from 3.26% in the pre mound humus to .72% in the debris. The split diamond stamp, which is .97% in the humus and .14% in the debris, and the line block, 0.3% in humus and none in the debris, show an earlier popularity, but the sample is small. The arc-angle stamp declines little from 1.94% in the humus to 1.88% in the debris, and the herring bone increases slightly from 1.74% in the humus to 2.03% in the debris.

Although the frequency of total complicated stamped sherds is higher in the humus than in the debris, there is an increase in the total filfoot stamped pottery from 4.35% in the pre-mound humus to 9.69% in the debris layer. Textile wrapped pottery is also more frequent in the debris with 4.34% compared to .77% in the humus, and, as mentioned above, total plain finished pottery moves up from 14.31% in the humus to 25.36% in the debris. Thus the filfoot cross, textile wrapped and plain surfaced sherds appear noticeably more abundant at the later end of the Pee Dee ceramic sequence in the mound.

In rimsherds the everted forms (A and B) total 55.05% of the rimsherds found in the pre-mound humus and 44.03% in the debris layer. This higher frequency in the humus tends to correlate with the higher frequency of complicated stamped sherds since complicated stamped vessels generally have an everted rim. The straight rim form (D) remains relatively consistent in both the humus (31.71%) and the debris (31.49%); yet, as might be expected, the inverted form (C), found only on plain surfaced rimsherds, is higher in the debris layer (3.49%) than in the humus (1.09%). It is interesting also to note that all the miscellaneous rim forms found in undisturbed zones come from the pre-mound humus. (A comparable number are found in disturbed units.)

Little decoration appears on rimsherds from the pre-mound humus, only 2.89% compared with 13.99% in the debris

layer. If material from the top arbitrary level of the pre mound humus is segregated from the total for that zone, the lower levels contain two rimsherds with small punctations within incised triangles, one rim with the pellet applique and 14 rimsherds with notched lips. Nodes and punctations are slightly more prevalent in the humus (.4%) than in the debris (.29%) where there was no sherd with both a node and punctations. There is a higher frequency of punctations in the debris (3.49%) than in the humus (.58%). The frequency of notched lips is nearly constant in both the humus (1.44%) and the debris (1.46%). The only painting found in the mound excavation was on a small red painted pot from the pre mound "trash bin." Rosettes and rim fillets are conspicuously absent on the rimsherds from the pre mound humus. The rim fillet appears as 1.17% of the mound fill rimsherds and increases to 2.91% in the debris, while rosettes appear only in the debris layer where this decoration comprises 2.62% of the total rimsherds.

Chronological Position of Pee Dee Ceramics

Coe's original dates for the Pee Dee occupation at Town Creek of 1550 to 1650 A.D. (1952:308-309) were derived before the atomic age of archaeology yet have not been drastically altered today. Radiocarbon samples have yielded dates clustering in the thirteenth and fourteenth centuries A.D.; however, it seems more consistent with the

nature of this culture to extend their beginning in North Carolina not far beyond 1450 A.D. (Coe, personal communication). The laboratory at Florida State University ran a charcoal sample from the pre-mound humus that produced a date of A.D. 1205 ± 140 years. The same laboratory dated charcoal from Temple I, the oldest temple structure, at A.D. 1355 ± 50 years and two samples of charcoal from Temple II, the latest structure. One of these from Temple II dated A.D. 1280 ± 40 years, the other dated A.D. 1350 ± 140 years. Discrepancies as these are a common dilemma in dealing with radiocarbon dates.

The presence of what may well be trade pottery at Town Creek and the presence of Pee Dee sherds at other sites provide another means to approach the temporal isolation of this ceramic style. At Hw^o1, one of the Garden Creek mounds in Haywood County, western North Carolina, a Pee Dee rim sherd was found in an aboriginal pit dated by the Geochron Laboratory at A.D. 1435. This date corresponds with current estimates of the manufacture of the Pisgah ceramic type in the mountains (Coe, personal communication). Rim sherds resembling those of the Pisgah type are found in the mound at Town Creek (Plate VIII, top row). In addition, the later Qualla type in western North Carolina is found in the Town Creek mound (Plate VIII, second and third rows from top).

We conclude that Pee Dee ceramics were manufactured in North Carolina not much earlier than 1450 A.D. and

ceased with the removal of the Pee Dee people from this area around 1650 A.D.

CHAPTER III

COMPARATIVE STATEMENTS

Diagnostic features of Pee Dee ceramics are re-recorded for pottery from sites beyond Town Creek to the extent that in many cases it is difficult to segregate the pottery according to site. In South Carolina and Georgia there are sites with pottery described, according to the typological framework established for Georgia, as Savannah, Irene or Lamaroid. To this group of ceramic types we can temporarily add Pee Dee so that general similarities may be considered together. Most of these sites are characterized by one or more mounds and, though few have been excavated and fewer still reported, collections and observations do exist for tentative comparative correlations.

The northern most extension of this ceramic style centers on Town Creek and radiates about thirty miles along the Pee Dee River and its tributaries in south central North Carolina. The Leak Site is a satellite community ten miles southeast of Town Creek. No sites with Pee Dee pottery have been located along the Pee Dee River below Cheraw, South Carolina.

Caldwell (1952:320) observes that sites having

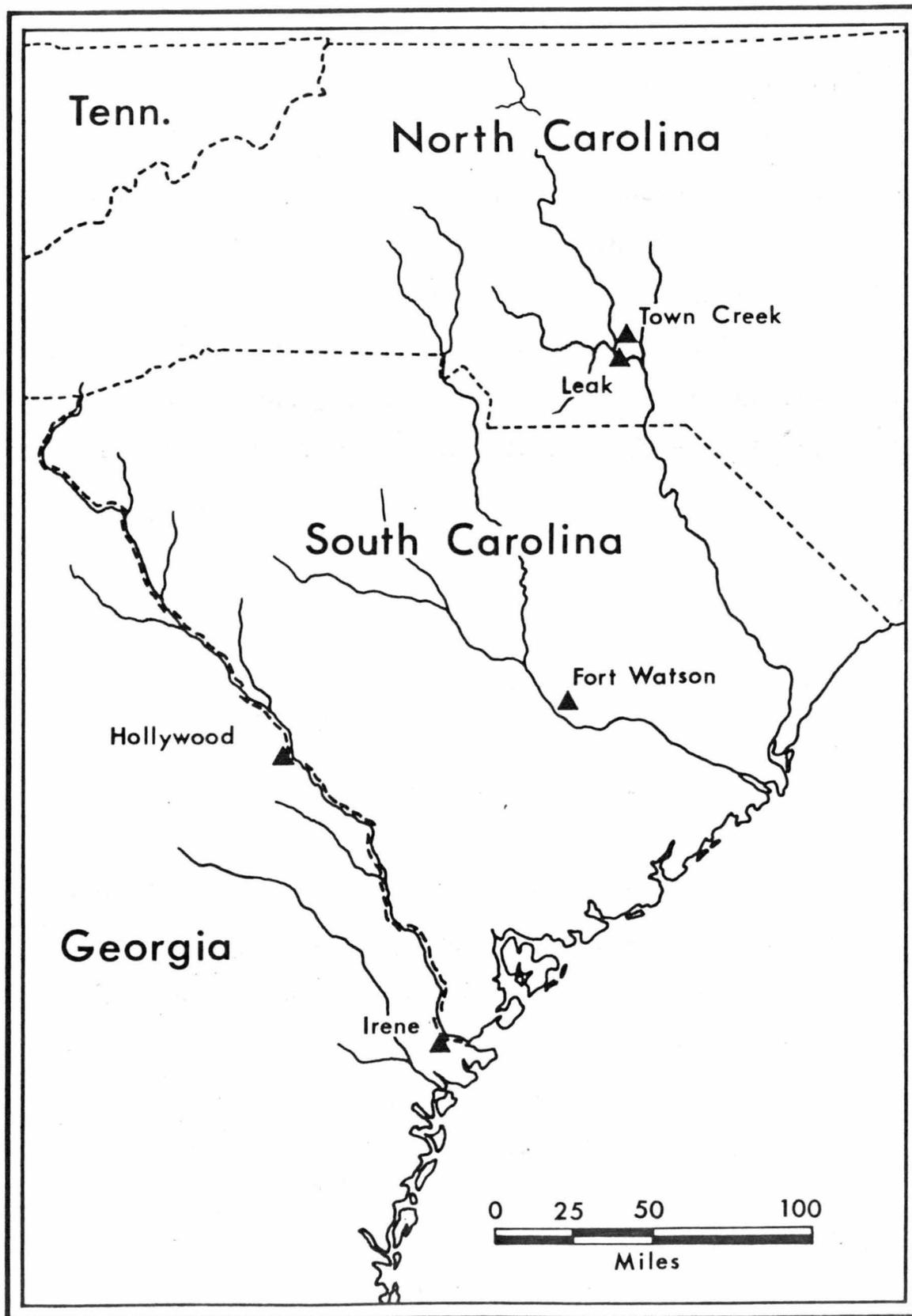
Lamaroid or Irene pottery are fairly common in South Carolina, indicating a concentrated population in pre-historic times along the Wateree and Broad Rivers in central South Carolina. The Greenhill mound and McCollum mounds in Richland County and the McDowell mounds in Kershaw County are a few of the sites in this area. The Fort Watson mound site along the north shore of Lake Marion has produced pottery from the surface that is strikingly similar to the Pee Dee pottery at Town Creek.

Sites in Georgia have received more attention. Most notable are the Hollywood Site (Thomas, 1894; De Baillou, 1965) along the Savannah River below Augusta, Georgia and the Irene Site (Caldwell and McCann, 1941) near Savannah. C. B. Moore explored numerous other coastal sites in Georgia and South Carolina. Some of these, according to Caldwell (1952:319), possess similar cultural traits including Irene type ceramics.

The ceramics considered under Pee Dee - Savannah - Irene - Lamaroid are concentrated in the region from south central North Carolina through South Carolina to coastal Georgia with the Town Creek and Irene Sites at the extremes of this distribution. On the basis of this distribution of sites possessing similar ceramic elements, it is possible to at least postulate a Town Creek - Irene axis--an area of cultural interaction during protohistoric times. The limits of this area and the extent to which cultural contact was maintained is still undefined; yet the reality

MAP I

Location of Sites with Ceramics Similar to
Pee Dee Ceramics at Town Creek



of the axis can be tentatively investigated through a comparison of Pee Dee ceramics with ceramics from other representative sites. These representative sites are Irene, Hollywood and Fort Watson.

There appears little reason to continue the vagueness of the term Lamaroid throughout the myriad of its manifestations since it has been demonstrated for Cherokee ceramics in western North Carolina that this influence can be typologically refined. Unique ceramic traits cluster along the Town Creek - Irene axis to validate their distinctiveness.

Irene Site

Pee Dee pottery is compared here with a Savannah - Irene unit and not separately, though some type distinctions are noted. Similarities are stressed. Blatant similarities exist in decoration and rim specialization, which Caldwell and McCann (1941:42) discuss together for the Savannah and Irene types. The most frequent features of rim specialization consist of single rows of hollow reed punctations or rows of spaced rosettes--irregular pellets of clay impressed with a hollow reed. Also common at the Irene Site are large, round reed impressed nodes usually riveted to the wall of the vessel and often employed with hollow reed punctations. Nodes are usually spaced, but occasionally, unlike at Town Creek, they are set fairly close. Caldwell and McCann (1941:42) observe that nodes

and punctations were most frequent during the transition between the Savannah and Irene periods and were discontinued sometime after the Irene period began.

The folded rim appears in greater frequency at Irene than Town Creek. It is larger and less modified in late Savannah than when it appears in Irene. The unmodified rim fold is absent in the Irene period while direct modifications are comparatively rare. Folded rim modifications include punctated, luted or pinched rim strips which are folded, "fake-folded," or applique. Of these, the applique punctated rim fillet is the only one which is at all common at the Irene Site. The folded rim is rare in Pee Dee ceramics, but the most common treatment, as at Irene, is the reed impressed fillet.

A common decoration occurring on Irene Plain pottery consists of spaced ovoid pellets or lugs in the rim or shoulder area of bowls only. This treatment is found on Pee Dee Plain pottery, primarily on bowls.

The presence of incised ware in the Irene ceramic and not in the earlier Savannah parallels the development of Lamar incised in central Georgia (Caldwell and McCann, 1941:41). Incised ware is relatively rare in the Pee Dee pottery, and its simple execution does not reflect any influence of the Lamar style.

The major technique of surface finish at the Irene Site consisted of stamping with a carved wooden or cord wrapped paddle. Savannah complicated stamped pottery is

more carefully stamped than the Irene filfot stamped pottery in which there is more over stamping. The concentric circles design is the only one of the principal stamp motifs of the Savannah period that is duplicated at Town Creek; yet differences in other motifs seem minor and may simply be regional. Nested and quartered diamonds are illustrated for Savannah, but there are no bisected or split diamonds as in the Pee Dee. A quartered circles appears in Savannah but differs from the similar Pee Dee motif by quartering the circles with two sets of parallel lines. The figure eight design and the incidental use of a cross within the central circle of a figure eight or concentric circles design has not been recorded in Pee Dee designs.

The principal stamp motif of the Irene period is the filfot cross. The conventional cross and the filfot scroll are the only motifs illustrated for the Irene stamps that are also found in the Pee Dee.

Plain ware occurs in both the Savannah and Irene periods with burnishing more frequent in the former. Decoration is generally not found on Savannah Plain while a distinctive feature of Irene Plain is the application of ovoid pellets. Reed punctated rim fillets occur on elongated globular plain vessels. Sometimes hollow reed punctations are made without the fillet.

Savannah check stamped and Fine cordmarked pottery are not found with equal frequency at Town Creek where

both finishes are rare. The Pee Dee component at the Leak Site contains a larger quantity of check stamped pottery including both the square and diamond shapes.

Pee Dee vessel forms are more comparable to Savannah forms since the globular jar with an elongated neck, apparently common during the Irene period, is not duplicated at Town Creek. Again, the difference may reflect more a regional variation.

Consideration of a specific vessel use is significant in demonstrating further similarities between the two sites. At Town Creek are found large pots used as burial urns solely for the primary interment of infants. These urns were generally made in the same shape and finished on the exterior with a complicated stamp; yet no decoration was applied (Coe, 1952:309). The urn was "killed" through knocking a hole in the bottom and usually sealed by inverting a bowl over the top. A similar urn burial complex is found at the Irene Site, principally during the Irene period. Attributed to this period are fifteen vessel pairs, each an upright urn covered by an inverted hemispherical bowl, and nine upright urns without cover vessels (Caldwell and McCann, 1941:38). Human remains were found in only seven of these urns, one adult and six children or infants. It is probable that the seventeen urns without human remains contained infant burials also. Only one urn burial could be placed with

the Savannah period. This urn, a Savannah Fine Cordmarked vessel, contained infant remains but no cover vessel.

Hollywood Site

The Hollywood Site south of Augusta, Georgia, along the Savannah River was first reported by Cyrus Thomas in 1894. Test excavations by Clemens de Baillou (1965:3-11) produced material from which our sample of forty-three potsherds was drawn.

The most striking similarity between the pottery from Hollywood and Town Creek is the decorative application of nodes and punctations to the rim, which in our Hollywood sample appear on vessels treated with the filfot cross and check stamp. Aside from an isolated treatment of the lip on a sherd discussed later, nodes and punctations are the only decorative elements evident in our material from Hollywood. At Town Creek a larger body of material illustrates the use of nodes and punctations as well as rosettes, pellet appliques and punctations along rim fillets.

Examples of the rim forms in our sample from Hollywood are found at Town Creek. Hollywood complicated stamped sherds exhibit a flared rim ranging from slight to moderate with a rather heavy flare on sherds bearing a check stamp. The check stamp is a minority treatment at Town Creek yet is found in larger quantities from the Pee Dee component of the Leak Site. Here are found check stamped sherds nearly identical in rim form to those from

Hollywood. Rims of plain sherds from Hollywood show the inversion of the cazuela form found also at Town Creek. Generally, the vessel lip from Hollywood is flat or rounded while one plain rim sherd in our sample bore a series of parallel lines along the lip. This latter treatment is observed at Town Creek where flattened and rounded lips are also typical.

Since adequate information is not present on the varieties of vessel form at the Hollywood Mound, it is useful to note a complete vessel recovered by Cyrus Thomas in his excavation of Mound B and shown in Plate XIX of his report (Thomas 1894:317-326; for further illustrations from Thomas 1894 see Caldwell 1952, Fig. 174). This vessel, Thomas' pot 6, has a flared rim, unrestricted neck and a nearly vertical shoulder tapering to a round base, a general form represented in the large vessels from Town Creek. The application of nodes and punctations and the filfot stamped design again illustrate similarities.

Surface treatment of Hollywood pottery evident in our sample includes complicated and check stamps, plain smoothed, burnished and cord-marked. In his analysis of the Hollywood pottery, de Baillou (1965:7-8) observed that Savannah Check Stamped sherds comprised 41.1%, the most abundant type in his sample. Plain sherds were 38.1%; Savannah Complicated Stamped, 13.9%; and cord-marked, .3%. de Baillou observed small quantities of Linear check stamped, simple stamped and fabric impressed types

primarily in the lower levels and even found some Line-block and Etowah types. A tabulation of surface treatment recorded in de Baillou's sample but not present in our's is found in Table I of his report. Check stamped pottery enjoyed limited popularity at Town Creek yet appears as squares, diamonds and linear checks as at Hollywood. A diamond check stamped sherd from the Leak Site is quite similar to that from Hollywood in the shape of the stamp and in rim form as mentioned previously. Plain sherds from Hollywood are smoothed or burnished with burnished exteriors ranging from prominent, irregular tooling to a highly reflective surface showing faint tool marks. Interiors of sherds from Hollywood are typically smoothed or burnished. Most prevalent of the two complicated stamps in our sample from Hollywood is the filfot cross executed with definition varying from vague to well defined but generally obscured in part by over stamping. The other complicated stamp from Hollywood, a motif not recognized at Town Creek, is the figure eight, a bold stamp of concentric lines forming the eight with a cross in the center of each terminal circle. Four sherds with a coarse, closely wrapped cord impression in our sample from Hollywood are found to have few correlates in the material from Town Creek where cord-marked pottery is rare. When encountered, the cord is generally fine and irregular in spacing and application.

Evidence of an urn-burial complex appears unmistakably

from Cyrus Thomas' report of his work at Hollywood, although it was not recognized as such. Within Thomas' pot 3 was found an inverted pot, "decayed animal matter, a few bone beads, a fragment of the tooth of some animal and some scattering charcoal cinders" (Thomas 1894:319). A large bowl was also found inside of pot 6 (Thomas 1894:321), described before as typical of large Town Creek vessels. This pot also falls within the general shape of burial urns, the only difference being in the application of nodes and punctations on pot 6, while at Town Creek, urns are undecorated. Another pot was also found within Thomas' pot 8, while within pot 1, was found "decomposed animal matter mingled with scattered particles of black and white ashes" (Thomas 1894:319). "Like pot 1, 6, and 8 [sic, a misprint which should be changed from 8 to read 3], it [pot 8] had a small hole in the bottom" (Thomas 1894:322). These pots were "killed" in the manner of Town Creek burial urns. It seems quite evident that the burial urn complex observed at Town Creek is also present at Hollywood where the presence of unidentifiable, decomposed animal matter within the vessels instead of "recognizable" human remains would tend to support their use as infant burial urns since infant remains would decay rapidly.

de Baillou's test excavation of Mound A and the upper level of Thomas' excavation of Mound B at Hollywood have produced similar ceramic materials compared here with Pee

Dee ceramics. Lower levels at the Hollywood mounds contain material showing Late Mississippian or "Southern Cult" influences that are not so obvious at Town Creek. Three vessels recovered by Thomas show this influence best. In the lower level of Mound B he found a bottle standing on a tripod of human effigy heads (Thomas 1894, Fig. 199), a bottle painted in a cross and sun motif (Thomas 1894, Fig. 200) and a beaker engraved with at least one plumed rattlesnake (Thomas 1894, Fig. 201). Further information concerning these vessels is absent in Thomas' report. De Baillou recovered a shell-tempered, bear effigy from Mound A in a lower level that would correlate in his profile with the slump of Mound I. This fragment may well be from an effigy bottle similar to that found by Thomas and demonstrates by its provenience that the core of Mound A (Mound I) probably contains more "cult-like" material comparable to that from the lower level of Mound B.

"Southern Cult" or late Mississippian influence at Town Creek is difficult to see. There are no painted or engraved designs on vessels, yet a simple cross, carved through a shell gorget might be read as a vestige of "Cult" symbolism. Shell temper plays no part in the manufacture of pottery or of the few recovered effigies. (Plate VIII illustrates two fowl effigies.) The typical Mississippian bottle-shaped vessel is also absent. One small, red-painted pot signifies the scarcity of painted

vessels at this site. Most significant in postulating Town Creek's "Cult" ties are copper celts and ornaments that include copper covered, wooden ear discs. Copper celts and other copper artifacts were recovered by Thomas from the lower level in Mound B where they were associated with the "Cult" material.

In summary ceramics from the upper levels of the Hollywood Mounds show striking similarities to Pee Dee ceramics from the Town Creek Mound. The "Southern Cult" influence at Hollywood is not evident at Town Creek where the "Cult" is seen dimly in a few remains other than ceramics.

Fort Watson

This mound site is located in South Carolina on the north shore of Lake Maion about seventeen miles below the confluence of the Wateree and Congaree Rivers. Pottery collected from the surface is so similar to the Pee Dee pottery from Town Creek that it is often difficult to distinguish individual sherds from the two sites. The closeness of the ceramic relationship is evident even in our limited sample. Again, emphasis is placed on the obvious similarities in decorative techniques. Reed impressed nodes and hollow reed punctations are applied in the same form and manner as on Pee Dee vessels; yet more variety in this technique is seen at Fort Watson. Here, smaller nodes are riveted to the vessel wall and

closely spaced in a row below the lip. As on the larger nodes, these are more often centrally punched with a hollow reed and occasionally only incised with a cross. Rosettes appear like those on Pee Dee vessels; whereas the reed impressed rim fillet is absent in our sample. Lip notching also occurs.

The major surface treatment of this Fort Watson pottery is complicated stamping with a well-made stamp that lost much of its distinctiveness through over stamping on the vessel. Only two stamps are recognized in our sample, the filfot cross and the filfot scroll. The cross is by far the more common stamp. Burnishing is the most frequent finish on plain vessels. Interiors are typically smoothed or burnished.

Similarities in rim form also exist. Rims showing a slight to moderate flare are most common and probably represent a globular jar form while straight rims indicate the hemispherical bowl or a closely related form. The one burnished rimsherd is from a carinated bowl that must have been quite similar to Pee Dee carinated forms.

Burial urns are reported from this area (Coe, personal communication), although none have been recorded from the Fort Watson Site. It is quite possible that excavations on this site and others in the Broad-Wateree River drainage would demonstrate the presence of a burial urn complex as well as provide further information on ceramic and other cultural relationships with the Pee Dee

Culture of Town Creek.

CHAPTER IV

SUMMARY

The principal concern of this thesis has been the analysis and description of Pee Dee ceramics represented in the mound at Town Creek. In discussing the various attributes that characterize Pee Dee pottery, we have virtually ignored the people who produced, used and broke the pots that gave the sherds for this analysis. Their skill was not overly impressive, nor were they too careful about the kitchen for few whole pots remained. More regrettable still is that we know little of how or why they used different vessels, surface finishes or decorations. Only partial answers can be given to these questions; yet to reaffirm the aboriginal's role in the manufacture of his pottery, Pee Dee ceramics are summarized as the products of a people--an obvious fact that is often obscured in the welter of description.

In the analysis of surface finish, we noticed that the techniques most preferred by the Pee Dee potter were the complicated stamp, textile wrapped and plain. Among these, complicated stamping was the most common. Preference in stamp designs is indicated by the high frequency of the concentric circles motif followed closely in

popularity by the filfot cross. Unique designs include the arc-angle and herring bone. Quartered circles, line block, split diamonds and a few assorted undefined stamps assumed a minor place in the selection of carved paddled stamps. Textile wrapping of pots was one of their innovations. First they wrapped the vessel in strips of a loosely twined fabric, then paddled the textile impression into the clay. When a plain surface was desired, burnishing was the most common finishing technique, though they were sometimes content with merely a smoothed surface. Burnishing varied from a surface with prominent, irregular tooling to a highly reflective surface showing faint tool marks. It was an infrequent custom of these people to finish a pot with a check stamp, a cord wrapped paddle or a discarded corn cob.

The Pee Dee potters confined decorative elements to the area between the vessel lip and shoulder but demonstrated no great urge to decorate for less than eight percent of the rimsherds were so treated. Of the eight decorative techniques employed, the potters particularly enjoyed applying circular nodes or making reed punctations along the rim. Four reed impressed nodes were evenly spaced around the rim and customarily outlined by one or two rows of punctations that were continued along the rim in a decorative band. Sometimes a fillet was applied along the rim and impressed with a hollow reed. Their obsession with pellet and punch decorations continued

with the use of rosettes, clay pellets centrally punched on to the vessel, forming a row below the lip, and unpunched circular, oval or square clay pellets evenly spaced along the rim or shoulder and smoothed on to plain surfaced bowls. The Pee Dee decorators evidently cared little for incising since few examples are present, and these indicate the incidental nature of this technique. Notches, crenates or incisions were made along the lip of both plain and complicated stamped vessels.

Varieties of vessel forms were narrow. The globular jar with a flared rim and slightly restricted neck was made in several sizes. Common bowl forms were hemispherical or carinated.

Generations of potters contributed to our sample, and from the construction phases of the mound we can pick out differences in pottery manufacture between the earliest potters and their descendants. Sherds from the pre mound humus reflect an early preference for flared rim, globular jars and hemispherical bowls paddled with a complicated stamp. More often the design was the concentric circles and secondly the filfot cross, although the filfot cross was more common later. The quartered circles design showed a pre mound popularity that waned in time. The Pee Dee potter rarely decorated his containers during this early period. When he chose to add something extra, he was slightly more apt to use nodes and punctations, sometimes clay pellets or a little incising on his plain ware. The

only painted vessel was made during pre mound times. The total absence of rosettes or rim fillets indicate these were techniques of the future. Vessel lips were notched or crenated at about the same rate throughout the Pee Dee occupation.

From the later post mound debris we find that while complicated stamping was the most common surface treatment of jars and hemispherical bowls, the popularity of plain and burnished ware doubled with the increased manufacture of the cazuela bowl. The filfot cross became the most common stamped design, and the concentric circles was secondary. Textile wrapping was more frequent than in pre mound days. This later generation of potters applied more decoration to their pots. Punctations were still preferred; yet close together in popularity were rosettes, rim fillets and shaped pellets.

A culturally significant use of some Pee Dee pots is found in the burial urn complex, a custom practiced throughout the Pee Dee occupation of Town Creek. Large urns were used for the primary internment of infants. The finish on these urns was usually a complicated stamp though textile wrapping was sometimes employed. The urns were placed upright in the ground, "killed" by knocking a hole in the bottom and the burial sealed with an inverted bowl.

The ceramics of the Pee Dee people are very much like those found at the Fort Watson, Hollywood, Irene and

other sites along the Broad and Wateree Rivers in South Carolina and the lower Savannah River in Georgia. So similar are these ceramics, in fact, that a cultural relationship is postulated for the ceramic complexes at these sites during late prehistoric and protohistoric times. This relationship is seen in terms of a Town Creek-Irene Axis, a loose geo-political unit of independent sites inhabited by peoples with a related cultural heritage. Our present knowledge is insufficient to go much beyond these statements concerning cultural relationships between these related sites and ceramic complexes; yet further correlations should be expected as more attention is focused on protohistoric cultural relationships in the Southeast.

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