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ABOUT THIS ISSUE OF EARLY GEORGIA

The Columbus museum of Arts and Crafts opened its doors to the public in March, 1953. In the following year the Gallery of Indian Arts and Crafts was dedicated. Early in 1955, the Museum inaugurated a prehistoric research program for the Chattahoochee Valley. Here is a record of which any institution could be proud, and one which will be of interest to the people of Georgia.

The article by Margaret S. Bloomer describes the Columbus Museum, its founding, its faculties, and its outlook. The contribution of Eugene Cline considers the Gallery of Indian Arts and Crafts and some of the principles which were applied in developing it. The research paper by Charles H. Fairbanks is the contribution of one who has long been interested in the history and prehistory of the Chattahoochee Valley. The article by David W. Chase describes the valuable reconnaissance of prehistoric sites by personnel of the Ft. Benning Military Reservation. Joseph R. Caldwell's preliminary report on Rood's Landing is a result of the Museum's research program.

Many individuals have generously supported the Columbus Museum's first adventure into prehistory by gifts to the Isabel Garrard Patterson Memorial Fund. To these gracious colleagues who took archaeology on faith, as it were, I know of no better way to express our appreciation than by welcoming them into the growing circle of those who are interested in Georgia's early history. We hope that they will continue to support the Museum's effort to make the past live again, so that we all will have a deeper understanding of it.

...EDITOR
THE COLUMBUS MUSEUM OF ARTS AND CRAFTS

by

Margaret S. Bloomer, Assistant Director

The Columbus Museum of Arts and Crafts is the fifth link in Georgia's chain of increasingly important art centers. It is only two years old. The new Museum is the realization of many years of planning by a small but determined group of Columbus artists and art enthusiasts who dreamed of an art center for the City and for the Chattahoochee Valley. One of their purposes was to include the arts and artifacts of the prehistoric Indians of the Chattahoochee Valley in the galleries with the arts of other times and civilizations.

That planning began fifteen years ago in a movement led by Edward S. Shorter, well known artist and a Columbus resident who is now serving as the new museum's director.

A charter of incorporation was granted to the Columbus Museum of Arts and Crafts in October, 1941. The immediate factor was the contribution of a generous sum of money by the late Mrs. Edward Comer of Savannah, to be used for the creation of an art museum. One gallery of the museum was to be set aside for a collection of paintings by her father, the late C. Myles Collier, a 19th century artist of some note, and for works by her sister, Mrs. W. W. Stewart (Euphan Collier Stewart).

Mrs. Stewart, the wife of a prominent Columbus surgeon who preceded her in death, was a pioneer in developing and stimulating interest in the arts among Columbus residents.

The group worked diligently to acquire the historic ante-bellum house, St. Elmo, but World War II intervened and halted the plans for buying that house or for building a museum on city property. It was 1952 before any actual work was done on acquiring an art center.

The Comer bequest was used to remodel the home of the late W. C. Bradley, which had been given by his heirs to the Muscogee County
School District for educational purposes. It had been used as offices by the school district for several years but was offered to the museum group when, through a special legislative move, it was made possible for school district bodies to have jurisdiction over libraries and museums. It was agreed that the school district would maintain the grounds of the nine-acre estate and the building, and that the Columbus Museum of Arts and Crafts, Inc., would completely remodel the house along modern museum lines with its existing funds. Then the Columbus Museum was to assume responsibility for operating and staffing the institution, providing funds for fine arts loan exhibitions, assembling a permanent collection of noteworthy works in all fields of arts and from as many periods as possible, and for building up an endowment fund to guarantee the perpetuity of the institution.

The new museum opened its doors to the public on Sunday, March 29, 1953. Since then there has been added a memorial wing dedicated to Euphan Collier Stewart. The original building bears the memorial name of Bradley. Both wings are air conditioned and fireproof.

All funds used by the Columbus Museum of Arts and Crafts to operate the galleries are, at present, secured entirely through public subscription, including those for endowment and acquisition purposes. It is hoped that as the interest grows in what is being done at the art center for the community, so will grow the membership contributions.

The galleries are open daily except Mondays, and there is no admission charge. The visiting hours Tuesdays through Saturdays are from 10 A.M. to 5 P. M., and on Sunday afternoons from 3 to 6 P. M. All new exhibits are opened on Sundays in order that as many people as possible can attend. Preview teas are arranged occasionally.

The museum is a needed and beautiful adjunct to the personality of the City of Columbus. In the short term of its existence an amazing degree of progress has been shown in the diligent and lively programs of arts and crafts arranged by Mr. Shorter and his small staff with the as yet inadequate operating funds. Not only has the Columbus
Museum of Arts and Crafts has been able to present loan exhibitions covering all phases of Art from the early masters up to and including the sometimes suspect abstracts of today, but several fine early masterpieces have been acquired as the nucleus of the museum’s permanent collection.

There is the delightful and colorful Flemish festival scene of the early 17th century by David Vinckeboons (1578-1629); the enchanting portrait of a little Dutch girl by Jacob Backer (1608-1651), which was at one time attributed to the great master, Rembrandt; the Italianate landscape by Richard Wilson (1714-1782), who was known as the ‘Father of English landscape painting’; the historic portrait of the British Revolutionary War spy, Major John André, painted by the great and fashionable English portrait master, Sir Joshua Reynolds (1723-1792). Two additional masterpieces have been given to the museum as gifts—a lovely and appealing ‘Holy Family’ by the Italian Renaissance artist of the 16th century, Bartolommeo Cavarazzi, and an early American portrait of a young woman painted in 1809 by John Wesley Jarvis.

The Wilson itself has already brought international publicity to the Columbus Museum of Arts and Crafts. It has been published and reproduced in the renowned English art journal, ‘The Burlington Magazine’, as well as in the beautiful English magazine devoted to arts and antiquities, ‘The Connoisseur’. It also has been mentioned in William G. Constables’ new book ‘Richard Wilson’. All this fame since the Wilson landscape was purchased for the Columbus Museum!

The Museum also has a fine beginning collection of prints, among which are six by the French caricaturist and artist, Honoré Daumier (1808-1879).

Future plans for the museum, predicated on increasing financial support by the townspeople, include a continuing program of loan art exhibits, enlargement of the permanent collection and of the Indian Museum, and special functions for the contributing members. Such functions will include lectures on the various phases of art, paint-
ing and crafts demonstrations, art and foreign movies, and perhaps a few open-air concerts in the museum garden.

Another educational program that Mr. Shorter and the staff hope to initiate is a school for teaching painting and crafts to children as well as adults. It is hoped that a few classes, at least, can get under way within the year.

All these added to the outstanding collection of Indian Arts and crafts and to a small but representative collection of works by present day Georgia artists of note, make a museum of which any community could be proud, and one well worth visiting. The Indian collection alone is of tremendous importance, as it presents examples of native crafts covering a period of more than 10,000 years.

The museum's more than 15,000 visitors come from many corners of this earth. It is gratifying to see the unusually large number of youngsters, especially boys, who while away hours in the galleries during the hot summer months or after school. They ask intelligent and alert questions about the objects displayed in cases or the paintings and prints on the walls. Naturally, the greatest attraction is the Indian collection.

There is also the possibility of the establishment of a small Museum of Natural History somewhere on the grounds. A room has been set aside in the former Bradley home for a Confederate Abbey, and it has been furnished by members of the Lizzie Rutherford Chapter, United Daughters of the Confederacy, who also will assemble in the room memorabilia from Columbus participants in the War Between the States.

'This museum is modern in outlook, both in its quality for keeping alive the culture of the past and in encouraging the creative production of our artists of today so as to assure a culture for the future.'

Those are Mr. Shorter's words and his belief. And that is the concept on which the Columbus Museum of Arts and Crafts operates in its earnest and sincere effort to give to the community the best in cultural arts.
From their earliest inception, plans for the museum in Columbus had included a gallery of Indian arts. This was due to the special interests and contributions of the late Isabel Garrard Patterson on behalf of Georgia and regional archeology. Because of her efforts much valuable prehistoric material had been recovered in the Columbus area, particularly from the large prehistoric settlement on Bull Creek, within the present city limits. Damage which was being inflicted on this important site by Bull Creek and the Chattahoochee River led to archeological investigations there in 1936. Much important material was uncovered. Mrs. Patterson hoped that these specimens would become the nucleus for the Indian Museum in Columbus. Her friends shared this hope.

The development of the Columbus Museum furnished the long awaited opportunity. The Bull Creek and other collections accumulated in the course of years were presented to the new Museum.

Securing Additional Materials

Although Mrs. Patterson's collections were extensive, they were insufficient to tell the complete story of prehistoric occupation along the Chattahoochee River. Even Bull Creek represented the culture of only one of many peoples who occupied the region at a relatively late date. Here the interest in archeology which Mrs. Patterson had helped to foster for so many years bore fruit. Other private collections were offered to the Museum, varying in size from a dozen pieces to one large collection of several thousand objects. The owner of this valuable collection was a former Columbus resident and a friend of Mrs. Patterson.

It soon became apparent that, although the acquiring of material is not difficult in any museum, it is not always so easy to find
specific items needed to tell the full story. The originals of many of these were simply not obtainable.

At this point an important decision was reached; original objects would be used whenever possible and replicas would be used whenever needed if the original were not available, but the full story would be presented. The author, a science teacher in one of the Columbus high schools, has served as museum exhibit preparator and as general Technician for the entire project.

Selecting a Theme

From the beginning the purpose of the gallery had been to show the industries and way of life of the many groups of Indians who lived in the valley of the Chattahoochee River for thousands of years prior to the coming of the White man. As this was, obviously, too broad a subject to be dealt with effectively in a small museum, it became apparent that a more restricted theme must be selected.

The best archaeological evidence indicated that there has been human occupation in the Southeastern United States for perhaps 10,000 years. During this long period, many different peoples occupied the fertile valley of the Chattahoochee, their cultures were different in many respects. They differed in the manner of their everyday lives. Some were nomadic hunters with no agriculture and no permanent homes, while others were highly capable farmers who lived in well built houses and formed elaborately organized communities.

The special cultural characteristics of all the prehistoric peoples who had lived in the Chattahoochee Valley could hardly be presented in the museum, even if they were all known to archeology, which they are not, and selection became necessary. We could not present every prehistoric culture, nor could we present even all of the known activities of each people.

In this way it was decided that the story of the main developments of prehistoric arts and crafts of the region offered the greatest advantages as the choice of a central theme. Moreover, it would be
desirable to select related features from each cultural period to assure a degree of continuity throughout the exhibits.

Outlining the Exhibits

With the theme decided, the outlining of the various exhibits or 'chapters' followed in logical sequence. However, in this particular situation, it seemed advisable to first divide the 'book' into sections and then to subdivide it into chapters. The sections are the major cultural periods which can be recognized in the area, and on these the museum story was based.

1. The story begins with the Paleo-Indian Period, or the age of the wandering hunters who may have preyed upon the last of the Pleistocene fauna about 10,000 years ago. Small bands of people gradually developed a forest hunting and gathering economy, and

2. In the archaic period, beginning about 6,500 years ago certain of these peoples were beginning to settle down along streams where shellfish could readily be secured. This age ends with the development of an indigenous pottery by people with the shellfish economy about 3,500 years ago.

3. In the following Early Woodland Period, the basic economy in Georgia is still hunting and food gathering, but certain developments in other parts of the East are beginning to be felt.

4. The Middle Woodland Period, beginning in Georgia about 2,000 years ago, is the culmination of these developments. Houses come into use, the smoking custom is widespread, there is a development of ceremonial and religious activity, and burial mounds are being used. Agriculture is now being practiced, and there is a high development in Georgia of the ceramic arts. Possibly about 1,500 years ago this gradual development is interrupted.

5. In the Mississippian Period, invading peoples from points west of this area introduce large settlements characterized by great platform mounds with temples and public buildings on the summits. They probably bring a more intensified agriculture. The older way of life is affected by the culture of the invaders, and as a result of these contacts there is a refocalization of both traditions

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1 I am indebted to Joseph R. Caldwell for many details of the interpretation of Georgia prehistory presented above.
into a new cultural balance shared by the descendants of both peoples. While this is taking place the entire Southeast sees the rise of a great complex of religious practices known to archeologists as the Southern Cult. Subsequently the cult declines, losing much of its material display and nearly all of its unique art.

6. Finally we come to the Historic Period, which opens with the arrival of the Europeans. The Creek Confederacy attains its greatest power, but loses northern Georgia to the advancing Cherokees. As a result of White contacts, the Indian cultures are rapidly modified and the remnants of the Georgia tribes are driven to Florida and to Oklahoma.

Representative arts and crafts from these periods were selected as subjects for individual exhibits. For the Paleo-Indian Period are shown two specimens of the beautifully chipped ‘Eastern Folsom’ flint projectile points used by the early hunters of the Columbus area. A second exhibit shows the principal weapon of the Archaic Period, the ‘atlatl’ or spear thrower, with a highly polished butterfly-shaped stone weight and a flint spear point. In the same case is a grooved stone axe with a restored wooden handle; this is a characteristic tool of the Archaic Period. Vessels carved of soapstone preceded the development of pottery at the end of Archaic times, and continued to be made along with pottery during the Early Woodland Period. Distinctive types of such stone vessels form another exhibit.

The Middle Woodland Period in Georgia was characterized by pottery decorated with elaborate designs stamped on vessels before they were fired. An exhibit shows typical pottery shapes and decorations, and a tobacco pipe against a background of fabric which we decorated by using one of the contemporary stamped designs. Another exhibit of this period shows examples of copper ear spools, beads, and a reel-shaped breast ornament made of cold hammered native copper. The art of smelting metals was unknown in this part of the Americas.

The Mississippian Period offered the widest selection of arts and crafts for display. Exhibits were prepared around the work of these people in copper, shell, wood, ceramics, and decorated fabrics. A life size model of one of the participants of the Southern Cult is
dressed in the elaborate paraphernalia of his office. Other fine examples of the high art and religious symbolism of the prehistoric Muskogean tribes of Georgia are shown in additional exhibits.

Several important crafts which are not restricted to any one cultural period are shown in synoptic arrangement. Among these is the weaving of textiles, shown through the device of a reconstructed primitive loom upon which a sample of the woven fabric is shown partially completed.

Techniques Employed

The techniques employed in the building of the various exhibits covered a wide range, as did the types of exhibits used.

Backgrounds were selected to suggest some relationship with the objects being shown or with the cultures they represented. Reproductions of various types of matting found archeologically and fabrics similarly authenticated were used in cases exhibiting materials used by the later peoples.

Natural wood, an animal skin and a dioramic painting of a primeval scene were used in the exhibits containing displays of material from the earlier periods.

Fabrics reproduced from original specimens found in archeological sites were used as wall hangings to cover such unwanted architectural features as windows and doors. The colors were the same as those used in the original pieces.

The showing of the many intricate art designs found on late pottery, copper and shell work, posed a problem that was solved by using these designs to create a frieze around the wall of the room devoted to this period. The designs were done in black lines on a white background and proved to be very effective.

Decorative motifs from Bull Creek Pottery were used as a frieze in another room. In this instance, however, the black, red and buff of the original designs were used in painting them on the wall.

Perhaps the most original techniques used in the museum was the making of replicas from the same materials and, as nearly as pos-
sible, using the same methods employed by the aboriginal craftsman. Such replicas were used in some instances even when the original specimen was available in order to show how the object appeared when it was actually in use. The most impressive replica made in this manner was a full-sized 'dug out' canoe, eleven feet in length, reproducing an original now in the Smithsonian Institution. This boat was cut from a tulip poplar tree forty inches in diameter.

The overall policy of the entire project was to attempt to create exhibits having an aesthetic as well as an authentic informational value and to capture as much of the warmth and feeling of the aboriginal art as was possible.
THE ABERCROMBIE MOUND, RUSSELL COUNTY, ALABAMA

by
Charles H. Fairbanks
Florida State University

The large mound on the old Fitzgerald Plantation about five miles south of Girard, Alabama has often been called to the attention of archeologists, professional and amateur, because of the abundance of potsherds on the plowed fields surrounding the mound. The writer has seldom seen such a litter of sherds on any Indian Village site. In recent years the site has been largely destroyed by commercial activities but literally tons of aboriginal materials once covered the ground.

Apparently the first serious work at the Abercrombie Mound was conducted by Peter A. Brannon, beginning about 1905. It is reported in 'Aboriginal Remains in the Middle Chattahoochee Valley of Alabama and Georgia' American Anthropologist, Vol. XI, No.2, pp.189-94, 1909. Clarence B. Moore also dug there in 1906, the excavations being reported in 'Mounds of the Lower Chattahoochee and Lower Flint Rivers', Journal of the Academy of Natural Sciences of Philadelphia, Vol.XIII, Part 3, pp.449-50, 1907. Brannon refers to the mound as 'The Fitzgerald Mound', Moore as the 'Mound and Cemetery at Abercrombie Landing.' The writer made a reconnaissance of the site for the National Park Service in 1940 and secured a collection which is now at Ocmulgee National Monument. Other collections are at the Alabama Department of Archives, Montgomery. The location of the collections made by C. B. Moore is not known. It is probable that they are either at the Museum of the American Indian, Heye Foundation or at Phillips Academy Andover, Mass.

The mound was originally about fifteen feet high and from seventy-five to ninety feet in diameter. It is described as somewhat irregu-
lar in shape with a definitely flat top. It was surely a temple mound, although no information is available on the size or shape of the temples once built there.

The most abundant materials from the site are sherds of several types. The collections at Ocmulgee National Monument consist of the following types:

<table>
<thead>
<tr>
<th>Type</th>
<th>Number</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sandy Plain</td>
<td>17</td>
<td>1.7</td>
</tr>
<tr>
<td>Lamar Complicated Stamped</td>
<td>79</td>
<td>11.9</td>
</tr>
<tr>
<td>Lamar Bold Incised</td>
<td>21</td>
<td>3.8</td>
</tr>
<tr>
<td>Lamar Plain</td>
<td>144</td>
<td>21.8</td>
</tr>
<tr>
<td>Dallas Decorated</td>
<td>3</td>
<td>.5</td>
</tr>
<tr>
<td>Dallas Plain</td>
<td>5</td>
<td>.8</td>
</tr>
<tr>
<td>Ft. Walton Incised</td>
<td>3</td>
<td>.5</td>
</tr>
<tr>
<td>Total Lamar Horizon</td>
<td>272</td>
<td>41.0</td>
</tr>
<tr>
<td>Ocmulgee Fields Plain</td>
<td>316</td>
<td>47.7</td>
</tr>
<tr>
<td>Ocmulgee Fields Incised</td>
<td>65</td>
<td>9.8</td>
</tr>
<tr>
<td>Walnut Roughened</td>
<td>6</td>
<td>.9</td>
</tr>
<tr>
<td>Chattahoochee Brushed</td>
<td>2</td>
<td>.3</td>
</tr>
<tr>
<td>Black Painted</td>
<td>2</td>
<td>.3</td>
</tr>
<tr>
<td>Total Ocmulgee Fields Horizon</td>
<td>391</td>
<td>59.0</td>
</tr>
<tr>
<td>GRAND TOTAL</td>
<td>663</td>
<td>100.00</td>
</tr>
</tbody>
</table>

The Sandy Plain type is a very gritty plain pottery that seems to be earlier than the bulk of the Lamar types although it is counted as belonging to that period (pl.1, M). It will be seen that slightly less than half of the sherds are of the Lamar Horizon. The Lamar Complicated Stamped (Pl.1, N-P) is very heavily tempered with sand and differs in no way from the original description of the type (Jennings & Fairbanks, 1939, Vol. 1, No. 2). The Lamar Bold Incised (Pl.1, A,B, E) is very close to the original description (Jennings & Fairbanks, 1939, Vol. 1, No. 2) The Lamar Plain is greatly in the majority and evidently plain jars were more popular than stamped ones at the site. The types Dallas Decorated, Dallas Plain, (Pl.1, C,D) and Ft. Walton Incised (Pl. 1, I) resemble closely the comparable types from Eastern
Tennessee and Northwest Florida. As the Chattahoochee forms a fairly easy route of travel between these two points it is not surprising to find trade sherds from those areas.

The Ocmulgee Fields materials, on the other hand, do not closely resemble the type sherds. The Walnut Roughened (Pl.1, J-L) is shell tempered and resembles the type description (Jennings & Fairbanks, 1940, Col.II, No.2, pp.10-2) but is definitely a minority. Four sherds were stippled, probably cob-marked, and two brushed. The Chattahoochee Brushed closely resembles Bullen's original description (Bullen, 1950, p.103), but again is in a minority. The sherds counted as Ocmulgee Fields Incised (Pl.1, F-H) are largely shell tempered, although some approach the temperless condition of the type sherds. Their chief variance from the type description lies in the quality of the incising. About half of them would fall midway between Ocmulgee Fields Incised and Lamar Bold Incised, the remainder are fairly typ-
ical Ocmulgee Fields Incised. As a group they are much more boldly incised than the type sherds from Ocmulgee National Monument and the designs are more coherent. They evidently should be placed in an intermediate status, although their relation to Ocmulgee Fields Incised in motifs and execution is clearly apparent.

The sherds called here Ocmulgee Fields Plain are, again, rather at variance from the sherds of the same type name from central Georgia. They are usually shell tempered and much more highly polished than the type sherds. The polishing or burnishing is often well done but in other cases the marks of the burnishing tool clearly show. They are usually of light colors, ranging from greyish white to buff or orange. As a group they seem to be somewhat related to the late or historic types from central Alabama. No Kasita Red Filmed was found, but two sherds, with generally Ocmulgee Fields characteristics, showed traces of what appeared to be black paint. Black paint is known from Kasita Red Filmed but does not occur alone, always being associated with red paint.

In all, this group of sherds differs significantly from the historic Creek ceramics of central Georgia and from those of the Lawson Field site just across the river from the Abercrombie Mound. In general, this difference seems to be a matter of more western attributes, i.e. those resembling the ceramics of central Alabama. The narrowness and shallowness of the incised lines which we associate with the historic Creek in central Georgia and at Lawson Field is replaced by a greater width and depth, which I associate with an earlier time level. This bolder form is present both in Lamar and Dallas in slightly different styles. The Lawson Field Site, on Ft. Benning Reservation directly across the river from the Abercrombie Mound, has the same fine, shallow, sloppily incised Ocmulgee Fields Incised as at Ocmulgee Old Fields. It evidently represents the remains of the historic Kasita town of the early 18th century. Within the Mississippian incised cazuela tradition in the Georgia-Alabama area we have a progressive decrease in the weight of the line with time, accompanied in most
cases by a breaking up of the designs. This is less a simplification of the design or motifs than a carelessness in drawing so that the designs lose their coherence and unity. Essential parts of connected multi-line loops become mere curved filler elements between isolated loops. I think we can definitely point to these two elements, decrease in strength of line and loss of coherence, as progressive changes in the tradition. On the cazuelas there is also a progressive development of thickened, everted lips, features almost completely lacking on the Lamar Bold Incised cazuelas. Other changes are the progressive reduction in size of handles until they are lost or mere vestiges, the change from the folded rim with either pinching or cane punctates to a notched fillet below the lip, and a progressive rounding of bases. These last three changes occur on the Mississippian jar form.

Peter A. Brannon has figured (1909, fig. 39) three whole jars from the Abercrombie Mound. He has also kindly sent me a photograph of several bottle forms formerly in the collection of Dr. H. M. Whepley of St. Louis. Two of the jars are plain, one with strap handles. They would fall into our Lamar Plain category. The third jar with two strap handles is the type Dallas Decorated (Lewis & Kneberg, 1946, p. 105, plates 52B, 63A). The bottle forms are very similar to many that occur in the Dallas Focus and in other Late Mississippi foci. (see Lewis & Kneberg, 1946, plate 63C). They surely fall in the Lamar horizon.

Other artifacts besides sherds show a wide range, perhaps most common are small discoidals of stone and discs of pottery. The stone discs may be roughly chipped or nicely polished. They are characteristic of the Lamar horizon in most sites visited by the writer. Polished stone is well represented by many whole and broken celts, mostly with tapering polls. At least one stone chisel is known. Brannon reports the finding of several 'hoe-shaped objects' (1909, figs. 41-2), the highly polished, lobbed, perforated, flat, celt-like form that had a presumed non-utilitarian function. Brannon reports that one of these came from a flexed burial accompanied by many shell, bone, stone,
and glass beads. It is thus placed within the historic period at this site. Numerous projectile points are reported but not illustrated and the Ocmulgee National Monument collections do not contain any points. Interestingly enough, several grooved axes and one partly finished winged throwing stick weight ('bannerstone') are reported. These must surely belong to an earlier occupation as they are foreign to both the Lamar and Ocmulgee Fields complexes. Brannon also describes a unique stone pipe in the shape of a hammer. It cannot be placed in any complex known to me.

Oval and circular shell gorgets are fairly common as are several types of shell beads. These latter include Marginella apicina beads as well as spherical and disc beads of cut shell. The glass beads include both black and white stripes and a blue badly decayed type. These black, spherical, inlaid beads have also occurred at the Ocmulgee Old Fields and various Coosa and Chattahoochee Valley sites of the early 18th century.

Both Brannon and Moore refer to the area around the mound as a cemetery. The great quantity of sherds suggests that it is rather a village area with numbers of burials placed in the occupied area. Burial in the village area seems to be usual in both the Lamar and historic Creek horizons. Moore describes both flexed and extended burials, while Brannon mentions only flexed burials. Many burials were accompanied by historic trade objects. It is evident that some, at least, of the village burials belong to historic Indians. Both Brannon and Moore agree that the village burials belong to a later period than the mound. This conclusion is confirmed by the fact that two types of pottery are found, namely Lamar and Ocmulgee Fields. Mounds are general in the Lamar period but are lacking in Ocmulgee Fields sites. The constellation of Lamar pottery types is known to be prehistoric in the central and southern Georgia areas. I believe it is to be equated, on stylistic grounds, with the Creek settlements of that area during the 16th and 17th centuries. It is clearly ancestral to the pottery of the Ocmulgee Fields complex. In many cases specific attributes of shape, design lay-out, motif, and appendages
can be traced from Lamar to Ocmulgee Fields sherds. There can be no doubt that one is ancestral to the other. It may be an unjustified hypothesis to assume that this genetic relationship means that the makers of Lamar pottery types were Muskogean-speaking. I do believe, however, that such was the case and that further work will establish it. At any rate it should be a fruitful working hypothesis.

We know, from excavations at Ocmulgee Old Fields and Lawson Field, that the Ocmulgee Fields complex dates from about 1680 until about 1720, probably extending considerably later. The sherds called Ocmulgee Fields Incised and Ocmulgee Fields Plain at the Abercrombie Mound date, on stylistic grounds, slightly before the Ocmulgee Old Fields and Lawson Fields sherds. As has been pointed out, we have a fairly definite evolution in types from Lamar to Ocmulgee Fields. It is thus possible to place the Abercrombie sherds in chronological position in to this known evolutionary sequence. We also know, from abundant documentary evidence which I cannot review here, that large numbers of Creeks did not share in the movement to the Ocmulgee in the closing years of the 17th century. I think we can assume that the later materials, including burials, at the Abercrombie Mound represent the remains of the Creek town of the middle and later years of the 17th century. There is a suggestion that Coweta was in this general area in this time span. Certainly Coweta was in this area slightly later as is shown by the well-established site of Fort Mitchell just to the south. It is even possible, if not probable, that the earlier Lamar occupation may be a form of ancestral Coweta. Whatever its specific town affiliation, the later occupation was clearly Creek.
ABORIGINAL SITES ON THE MIDDLE CHATTAHOOCHEE

COLUMBUS

KAWITA
BACKYARD
ABERDEMBIE
ENGINEER'S LANDING 9CE1
BRADLEY LANDING 9CE2

COOPER 9CE3
MOUND LANDING 9ME2
HAMPEL 9CE4
WOOLFORD 9CE3

LAWTON FIELD 9CE1
UCHEE CREEK
BONACRE LANDING

ALACHUKOHO OHEE RIVER

AL.

CHATTAHOOCHEE RIVER

GA.

ROSS'S LANDING 9SW1

PATULA SINGER 9SW2

FIG. 1
For some months, a small group of soldiers stationed at Ft. Benning, Georgia, has been making an archaeological survey of the Chattahoochee River below Columbus. A number of historic and prehistoric sites which have been located are shown in Fig. 1. Three sites where some test digging has been done are described below.

The first of these was located on Ochillee Creek (9 Ce 7) on the southern border of the Military Reservation. Most of the material found has come from the surface of the occupation area. Our test pits did not show a preserved occupation level, and any which might once have existed has apparently been eroded away. Surface finds included some fiber tempered pottery, a few pieces of steatite vessels, and chipped stone artifacts which might pertain to the time when the fiber tempered pottery was in use or to a preceding preceramic period. Other sherds included a late variety of Swift Creek Complicated Stamped, a relatively early check stamped type, and some later plain and incised specimens.

The second site to be tested was at Engineer's Landing (9 Ce 5) 300 yards south of the junction of Upatoi Creek with the Chattahoochee River. Test pits indicated that a fairly even layer of river silt covered the entire site to a depth of 8 inches. Under this silt was a band of dark yellow sand containing some pottery, flecks of charcoal, and occasional flakes of chert or quartz. Continuing downward the yellow sand graded into a dark loose loam at 14 to 16 inches and at this depth showed a concentration of sherds. Below this there was a two inch stratum of a lighter sandy loam without much material. From 19 to 20 inches more sherds were found. Sterile subsoil was reached at 22 inches.
In a test section a total of 298 sherds were recovered. Although this sample is too small for definitive conclusions, it offered some suggestions for ceramic change during the history of the site. It was mentioned that the zones of richest refuse concentration were noted at mean depths of 14 inches and 20 inches. The majority of incised sherds found were from 9 to 14 inches deep while the bulk of the complicated stamped sherds were from 16 to 20 inches deep. A characteristic design of the incised sherds is a repeated motif around the rims of vessels rather similar to type A of Ft. Walton Incised as described from Rood’s Landing. The complicated stamped sherds are probably a variant of Lamar Complicated Stamped also described from that site, which shows pinched and folded rims.

Probably the most interesting site which we have examined so far is the one discovered on Halloca Creek by Major George Veight. A refuse level 6-12 inches thick is rich, black, contains charcoal, fire cracked stones, chert chips, occasional stone projectile points and much pottery. Typical pottery of the Early Swift Creek Complicated Stamped type (Kelly, 1938, pp. 27-29) occurs throughout the black refuse together with fiber tempered sherds, Mossy Oak Simple Stamped, and Cartersville Check Stamped. Two pits have been troweled out and in one of these two possibly restorable pottery vessels were recovered. Chert projectile points are found in the basic sand below the dark zone and may indicate a preceramic occupation.
FIG 2

PREHISTORIC SITE AT ROOD'S LANDING, STEWART CO., GA.
INVESTIGATIONS AT ROOD'S LANDING
STEWARD COUNTY, GEORGIA

by
Joseph R. Caldwell

In the junction of the Chattahoochee River and Rood's Creek is a prehistoric settlement distinguished by eight large artificial earth mounds. Five of these mounds are situated around a broad open area which may once have been a plaza. Three mounds are flat-topped pyramids (Fig. 2, A, D, F), a fourth mound (G) may have been so originally. Two others (C, F) are circular with level summits, and another (H) may have been so but the summit is now rounded through repeated ploughing. Still another mound (B) is also fairly level on top but is a rounded elongated in plan.

Thousands of pieces of broken pottery litter the surrounding ground brought up to the surface by recent cultivation. Such sherds can be found over an area of about 15 acres, probably the maximum extent of the settlement. The presumed plaza and part of the surrounding area have for years been farmed. Now, two of the mounds themselves are being ploughed down and have already lost some of their original height.

The Columbus Museum of Arts and Crafts became interested in Rood's Landing. This great site was an unknown factor in Georgia archeology. There was also the possibility that it might be further damaged by the impoundment of waters behind the proposed lock and dam at Ft. Gaines, for the site is on the edge of projected new reservoir. Here had been a large settlement, but how long ago had it been occupied, and by what kind of people? Judging from the number of large mounds, this had been an important town. What role had these people played in the history of Georgia before the coming of the European settlers?

A partial answer was suggested by A. R. Kelly upon the examination of pottery fragments picked up from the surface of the occupation
Some of the earthenware resembled that of a culture which had been investigated in northwestern Florida, named Ft. Walton (Willey and Woodbury, 1942, pp. 244-6; Willey, 1949, pp. 452-470). Other fragments of pottery resembled those from a culture described in central Georgia, called Lamar (Kelly, 1938, pp. 46-51). We should add that another archeologist who had visited the site many years ago remarked that it recalled the great earthworks at Moundville, Alabama (Moore, 1907, p. 448).

Some Ft. Walton settlements also have multiple platform mounds. The Florida culture, while incompletely known, was estimated to have lasted from 1500 to 1650 A. D. Some of the sites show European trade objects but others do not. It has been suggested that Ft. Walton represents the culture of northwest Florida at the time of earliest European contact, and that Ft. Walton sites are the villages of the Apalachee and other southern Muskogean speaking peoples (Willey and Woodbury, ibid., p. 254). In looking for the more remote origins of Ft. Walton, Willey and Woodbury suggested that the culture represented a fusion of older traditions in the area (Weeden Island) with foreign cultural elements (Mississippian) which came down the southward flowing rivers of Alabama to the Florida coast. They suggested the possibility that an invasion of peoples may have been responsible for this transmission of cultural elements, but that a complete cultural replacement did not occur. In 1949 Willey (ibid. p. 580) assumed a more definite position, postulating that a new people came into northwest Florida with the Ft. Walton culture. These newcomers were Muskogeans, who dislodged Timucuans, pushing them east into the Florida Peninsula. Willey points out that changes in ceramic types between Weeden Island and Ft. Walton are, after all, fairly abrupt (p. 581), and lists other cultural features, including platform mounds and a new settlement plan which came in at the same time.

In an investigation of the Lake Jackson site, a multiple mound group near Tallahassee, Florida, John W. Griffin found evidence of a change in the styles of Earthenware used during Ft. Walton times (Griffin, 1950, pp. 99-112). He pointed out that as long as Ft. Walton was con-
sidered as a single block in a chronological chart, the differences between it and the preceding Weeden Island Culture constituted a 'break almost sharp enough that the movement of peoples into the area could be postulated without difficulty' (Ibid. p.111). Griffin's evidence of ceramic change at Lake Jackson indicated that the differences between the earlier pottery of Ft. Walton and the pottery of the displaced Weeden Island culture were not as great as had been supposed. In other words, if there was no sharp interruption of the previous cultural continuity in the area, the Ft. Walton sites might not represent an invading people, but might show the changes which had taken place in a native culture under strong foreign influences.

Kelly's suggestion that Rood's Landing might be a Ft. Walton site, then, had partly answered one question, but had raised a number of other questions which were generated in Florida. The Columbus Museum decided to see what light could be thrown on Rood's Landing by an archeological investigation.

Funds were provided by a number of public spirited individuals as a memorial to the late Isabel Garrard Patterson. The Museum's excavations were carried out from May 7 to July 1, 1955. The writer was assisted by Eugene Cline, who was also in charge of our laboratory, and by David W. Chase and other interested soldiers from Ft. Benning who offered their services. My especial thanks are also tendered to C. Dexter Jordan, of the Board of Directors of the Columbus Museum, to Edward S. Shorter and Margaret S. Bloomer, Director and Assistant Director of the Museum, to the Directors of the Ingram-Legrand Corporation for graciously permitting excavations on their property, to Mr. B. J. Mathis, Commissioner of Stewart County, to Mr. Larry Castleberry of Providence Canyons, to Bradley Perkins, Jr. and to W. A. Fitzgerald for their interest and support. The Writer is also indebted to Mrs. Emilio Saurez and Mrs. W. A. Fitzgerald, both noted historians of the area, for their warm interest and valuable counsel.

The four mounds tested this season all proved to be domiciliary, that is, had served as substructures for important buildings of the town. Mounds A and B showed occupation and rebuilding, and the former
had been raised higher and reused a number of times. The major result of this year's work was the preliminary definition, on the basis of ceramics, of three major periods of occupation. These provided a relative time scale through which to interpret the history of the site.

The first interval, tentatively named the Earlier Period, includes what we believe to be the initial occupation at Rood's Landing by a people with a relatively pure variant of Mississippian culture. Our evidence suggests that these were invaders from a more westerly region, reflecting a situation parallel to Willey and Woodbury's postulated Ft. Walton movement into northwest Florida. The second or Middle Period probably embraces the main occupation of the site by descendants of the original invaders. It was during this interval that the mounds we tested this season were built or enlarged. The third or Later Period represents a cultural discontinuity with the interval preceding suggesting a time lapse when the site was deserted by the original inhabitants. The Later Period Culture shows most of its ceramic similarities with Ft. Walton, but the pottery complex includes a substantial number of vessels of Lamar Complicated Stamped pottery, which Ft. Walton in Florida does not seem to possess, at least in any great amount. The Later Period occupation can be described as a new borderland culture between Ft. Walton and central Georgia Lamar, more closely related to the former.

The investigation at Rood's Landing also has some bearing on the Florida problems earlier mentioned. To the extent to which our data are applicable to the sites farther south, they tend to substantiate Willey's opinion that there is a rather sharp break between Ft. Walton and the earlier Florida Tradition. If Ft. Walton does represent the culture of an invading people, however, the culture as it is presently described must be of those people long after acculturation to the new area had begun. Such a pottery type as Ft. Walton Incised A, for instance (See Griffin, 1950, p. 104, Fig. 37: 11-16), belongs to our Later Period at Rood's Landing and is a contemporary of Lamar Complicated Stamped. The original postulated invading culture of northwest Florida should be a purer Mississippian variant, perhaps
FIG. 3

ROOD'S LANDING

MOUND A

TOP LEVEL (1)

BASE OF MOUND IS ARBITRARY ELEVATION ZERO.
36 M A IS WIDTH IN A SPANISH MAGNOLIA TREE A ZENIT SCALE 3.1

SYMBOLS
- CHAPRED PINE POST
- POST HOLE
- FALLEN TIMBER
- FIRE HOKE
- FIRE DEPOSIT
- YELLOW CLAY

SCALE IN FEET
similar or identical to the Earlier Period at Rood's and analogous to the Macon Plateau and Hiwassee Island phases farther north.

Mound A

Our main effort this season was on the summit of Mound A. This was the largest structure on the site, and the last occupation of the mound, which we examined in toto, belonged to the Later Period. Mound A was pentagonal in plan (Fig. 3), 25 feet high, with a summit area 145 feet long by 125 feet wide, roughly a quarter of an acre. Two access ramps led to the top, one at the apex of the pentagon facing the plaza and the other on the adjacent corner to the west facing Mound B.

These ramps were nearly identical in form, each about 50 feet long, 15 feet wide at the summit and about 25 feet wide at the base. Removal of the topsoil from the southwestern ramp showed it to composed of sand with no indication of steps. The central part had been somewhat disturbed, by washing or by roots, and showed large fragments of burned clay wall plaster which had evidently fallen down from the summit of the mound.

The south side of the mound was on the edge of the deep little valley of Rood's Creek. Cut into the side of the valley under the mound were a number of long parallel depressions which appear to have been borrow pits from which some of the fill was secured when the mound was being built. Between the two largest depressions, perpendicular to the mound, was what appeared to be another ramp leading up the side of the valley to mound base. It is suggested that this ramp is part of the original creek bank left intact to facilitate access to the mound during construction.

The rim of the mound summit was slightly higher than the central portion, and just west of the center was a circular rise 3 feet high and 35 feet across. The first excavations into this rise disclosed the remains of a burned building. Subsequently, with the aid of a small mechanized scraper, we removed nearly all of the topsoil from the summit of the mound, finding two more burned buildings, and parts
of probably two additional structures, also burned. The original mound surface upon which these structures had been built was easily located at an average depth of one foot below the surface, and from this occupation zone came several thousand sherds, but relatively few other varieties of artifacts. Pottery assemblages from all parts of the top level (I) formed a consistent series of types which we regard as the pottery complex of the Later Period at the site.

When the top occupation surface had been exposed we learned that the elevation of the rim of the summit above the central part of the mound was caused by a low rampart of clay raised 2-3 feet in most places. This rampart was interrupted to permit entry at the points where the access ramps reached the summit. In these places the clay had been used only as a kind of pavement, and the pavement did not reach to cover the sandy surface of the central portion of the mound. On the southwest side of the summit just behind the rampart was a line of post molds, each 5-6 inches across and 12-18 inches apart. These contained little burned wood or other materials and were very difficult to detect. This was the only structure on the top of the mound which had not been burned. The distances between the posts indicated that they were part of a wall construction rather than a palisade. It is possible that the wall once extended all the way around the summit, but we could find no traces of it except on the southwest side, and it is equally possible that the wall was begun but never finished.

The buildings on the summit of the mound were probably deliberately burned, although whether by hostiles is uncertain. One of our test pits uncovered part of a burned building in the next occupation level down (IIa). Additional excavation might show if it was customary among these peoples to burn the buildings before adding each new mound stage.

The circumstance that the buildings we found were on the summit of a large mound suggests that they were relatively important. Whether these structures were sacred or secular or both cannot yet be satisfactorily determined. All buildings showed hundreds of broken pott-
ery fragments on the floors, some animal bones, and other evidence that meals were taken within them, and there is no reason to think that they were not inhabited in the same way that purely domestic structures would have been. Despite this evidence, however, one structure (No. 1) indicated that it might have been of a sacred character: it was built on a separate low elevation, it was more elaborately made than the others, its form was unlike that of any building which has been discovered to date (Fig. 4), and after being burned it was covered with a low mound.

Structure 1, like all the others, was built of pine posts 4-5 inches thick, set in the ground at intervals of 9-12 inches. In many cases the charred ends of the posts had been preserved. The plan somewhat resembled a teardrop. Two straight sides 16 feet long met at a 90° angle to form the apex, and were joined at the back of the building by a semicircular wall. There was a projecting entrance passage on the southwest side where the back wall met the straight kne. An inner partition separated the rear of the building from the fireplace, which was indicated by an area of ash and reddened sand. Around the fireplace were 4 main posts, of which we found 3, each about 10 inches thick, which supported the roof, the central supports suggested that the roof has been constructed on the usual southeastern fashion: four stringers connecting the main supports, and roof poles extended from these to the outer walls. Many large fragments of fired clay showing impressions of wood and cane indicated that canes had been woven between the wall uprights. These were then heavily plastered with clay up to the eves. The roof, judging from historic descriptions of buildings in the middle Chattahoochee area, may have been of cypress bark shingles, although it is possible that palmetto was used. The low sandy elevation on which the building was constructed served as the floor. It showed dark stained and red fired areas, some of which resulted from the burning of the building and here and there various fallen burned timbers. Near the southeast corner was a deposit of burned cane fragments, unassociated with clay, which may have come from the building or some of its furniture. South
eastern buildings of the later period, both dwellings and public structures usually had cane beds on short uprights around the walls.

On the floor of the building, among the wreckage of fallen timbers, and in the fill of the soil directly above were many sherds pertaining to the Later Period pottery complex. These are described in detail further in this report.

As previously stated, after the destruction of this building a low sand mound was heaped above it. The fill varied from 12-18 inches in thickness, raising the total height above the central part of the summit to about 3 feet. Within the mound fill and near the center of the building was a deposit of fragments of clay wall plaster which had been fired to a brick-like material by the heat of the flames. The plaster deposit in the center had not fallen in place, however, and was separated from the floor by a sand fill. Evidently these fragments of plaster had been gathered up and thrown in over the other wreckage of the building in the course of placing the sand mound above it.

Structures 2 and 3 in other parts of the summit showed the same kind of construction as the first, but each had been built on a different plan. Structure 2 was rectangular, apparently with two rooms, and with a narrow entrance passage opening from the end on to the clay pavement associated with the southwest access ramp. It had been built along the inner edge of the clay parapet, which had necessitated a small sand fill to be placed against the parapet to make a more level floor. The kind of roof was not certain, but heavier posts were found arranged in a semicircle in the back room, and it is possible that these outlined a smoke hole. On the sand floor were many potsherds, some animal bones, and mussel shells. About a dozen mussel shells were found stacked one within the other beside a wall post and at least partly in the post hole. Some child might have done this, although we cannot be positive that it is not an example of prehistoric doodling on the part of an adult. Just outside the building was a deposit of charred cane, unassociated with clay and showing
no discernable weave, which extended into the entrance passage. Outside the southeast wall was another patch of burned vegetal material, about 3 feet across. It contained some charred acorns (Quercus, sp. ?), a few fragments of charred, rather small, corncobs, and a dozen or so specimens of the seeds of Stewartia malachodendron L., a member of the Theaceae or ‘tea family.’ The Stewartia was identified by Wilbur Duncan of the Department of Botany, University of Georgia. We cannot tell whether it was the leaves of this plant which were used, as in brewing tea for instance, or whether it had been collected for the seeds. The seeds resemble small beans. When questioned as to the relative abundance of such seeds, Dr. Duncan replied that Stewartia is a rather rare plant, but where it happens to be found one might be able to gather a small quantity at one time.

Structure 3 was about 25 feet square, with four timbers to support the roof. The wall posts were indicated in some cases by the charred ends still in the ground, in other instances by postholes. Lack of time prevented complete tracing of the wall and locating the entrance. The floor was sand with a fired area in the center. Some fired wall plaster had evidently been tossed toward the center of the building after its destruction, but no attempt had been made to mound over the ruins.

Here and there on the summit of the mound were occasional burned posts and what appeared to be larger postholes filled with fired clay wall plaster. There were probably additional buildings at the southern and eastern corners of the summit, but these could not be defined in the limited time at our disposal. It would be advantageous, if possible, to do additional work on the summit of the mound. Two or three weeks of investigation would probably succeed in outlining these other buildings. In the central portion of the summit opposite the northwest access ramp was a single large burned post one foot in diameter. There did not appear to be any other posts nearby. Conceivably it was a pole on which to hang trophies, or was perhaps a slave post.
Burial 1, the only grave found in Mound A this season was in the south corner of the summit. It contained two individuals extended at length, one an adult male and the other a child of about six years. Each had the left leg crossed over the right. Phosphate stones which had come from sedimentary exposures in Rood's Creek had been placed over the upper part of the grave, and large fragments of fallen wall plaster had been piled above the lower end. The suggestion is that the burial had taken place after the burning of the buildings. Crushed into the top of the pile of burned plaster was a smoothed jar with incidental rim decoration (Vessel 6), probably an offering.

Artifacts other than sherds were comparatively few. Some small sherd discs were found here and there in the refuse of the occupation zone, and occasionally small discs were made of stone. There were a few fragments of pottery elbow pipes but no complete specimens. There were about 3 small isosceles triangular flint projectile points, and a few specimens of small fossil shark's teeth which may have been used as tools. Evidently these came from the Cretaceous exposures in the bank of Rood's Creek under the mound, where such shark's teeth are abundantly found. Three feet east of Structure 1, in the occupation level, was part of a pottery phallus, life size and modeled in detail with considerable care. Presumably it was a fertility symbol, and may have been used in rites which took place on top of the mound.

Occasional pottery vessels, usually crushed, were found mostly in the occupation level on the summit at the points indicated in the plan (Fig. 3). Vessel 3 was found inverted in a small pit intrusive into the wreckage of Structure 2. It was a jar of smoothed variety, typical of the last occupation and had a fingernail punctated rim. Vessel 4, crushed into the clay pavement adjoining the southwest ramp was a large plain bowl with no rim decoration. Vessel 5 was a small undecorated ladle found just outside Structure 2. Vessel 6 was the jar associated with Burial 1. Vessel 7 was a small Lamar Complicated Stamped bowl crushed into the clay parapet on the southwest side. Vessel 8 was a small undecorated bowl upright in the occupation level
time did not permit it to reach mound base. Occupational debris consisting of broken pottery sherds, occasional chert chips, fire cracked stones, bits of charcoal and calcined bone, was concentrated in two levels. These levels can be regarded as mound surfaces at two successive times, representing one enlargement of the mound. The topmost level (I) was directly under the topsoil at a mean depth of 5 inches. The lower level extended from 24 to 36 inches. Additional work may demonstrate a greater complexity of the lower zone, but in this report it is treated as one stratum.

Comparison of potsherds from these two zones showed a situation similar to that in Mound A. In the upper level, Lamar Complicated Stamped, Ft. Walton and Pinellas Incised types, and Lamar Plain were most characteristic. In the lower level the overwhelming majority of sherds were smoothed. Occasional specimens showed handles, rim flanges, and notched lips. An incised variety resembling Pinellas Incised sub type B was noted (Griffin, 1950, pp. 105-6), and other specimens showed incised parallel arches in the shoulder areas of vessels.

Seven post molds were found in the lower zone, originating at depths of from 25 to 23 inches, but the excavation was too small to indicate the plan of the building to which they belonged. A pit found in this level was conoidal in shape, 15 inches wide by 13 inches deep. It contained several sherds of plain pottery, one rim adorno evidently representing a pelican, some calcined bone, charcoal, 2 charred acorns, a fire cracked stone, and a charred specimen resembling a bean, but actually indistinguishable from the seeds of Stewartia previously noted, and of which it may be another example.

The one burial found in this excavation, apparently belonging to the lower level, was the skeleton of an infant. The skull was oriented slightly west of north but the bones were in such poor condition that the position of the skeleton could not be determined. The bones lay on a bed of fired clay, suggesting cremation.
About 6 feet south of the burial and also in the lower level was a large portion of a pottery vessel. This has since been restored and is globular with a constricted neck, adorned with 6 loop handles and an incised decoration on the shoulder (Fig. 6) center panel, extreme left).

Other artifacts recovered from the two occupation levels in Mound B included 4 sherd discs, 3 in the upper zone and one in the lower. There were fragments of two pottery elbow pipes, both from the refuse of the lower zone. One had a massive squared bowl and the bowl of the other was rounded.

Mound D

This was a smaller mound across the plaza from the two structures already described. It was pyramidal, but truncated with a flat summit, about 80 feet on each side and eight feet high. Our investigation consisted of continuing a five foot trench, originally begun by a treasure seeker, down to mound base and inward almost to the center of the mound.

Examination of the profile showed that the mound had been built of sand and clay and had served as the foundation for a building. Evidently this building had been burned, for on the summit just below the topsoil was a concentration of fragments of fired wall plaster. For three feet below the burned level the fill of the mound consisted of orange clay. Below that the situation became more complex and we could trace two levels of fill differentiation, beginning at the base of the mound and rising upward toward the mound edge. There was no evidence that these were occupation levels and may represent no more than the use of different kinds of sand and clay during mound construction. The lower line showed occasional traces of red ochre. Lying on the upper line was a charred log. Near the center of the mound close to the base was a small pile of charred logs. There was nothing associated with the logs to suggest their purpose.

The old surface level below the mound was represented by a uniform layer of sand stained chocolate and gray. There was no evidence of
postholes, but this zone contained some occupational debris, mostly sherds and cracked stones.

Relatively few sherds were found in this mound. There was a slight concentration of pottery with the burned structure on top of the mound. Most of these sherds were the plain variety with handles found in the deeper levels of Mound A (II) and in the lower level of Mound B (II). Sherds from the mound fill were of the same variety, but a few were shell tempered. The pottery from the premound zone was also mostly plain, but the majority was shell tempered, and included three specimens of Pinellas Incised A. A few other sherds could be recognized as being much older than the materials we have been describing, and derived from some ancient, temporary occupation of the site.

Mound F

This elevation overlooked Rood’s Creek about 300 feet south of Mound B. Mound F was circular, about 100 feet in diameter and not more than 3 feet high. No survey has yet been made. A 10 foot square test pit was begun in the center of the mound, but discontinued at a depth of 2 feet after we had learned that the mound was domiciliary. In the humus zone, 6 inches thick, were some fragments of burned clay wall plaster, a double handful of weathered grit tempered plain sherds which could be assigned to the Middle Period, and one sherd incised with 3 horizontal lines below the rim with an area of extremely fine punctations below the bottom line. Also in the humus level was a fragment of a large greenstone celt.

The ground became very hard below the humus zone and within the square we encountered an area of fire reddened sand 4 feet in diameter and 7 to 12 inches deep. On the edge of the fired area at a depth of 6 inches was part of a grit tempered plain pottery vessel with loop handles. In the 6-12 inch level were 11 plain grit tempered sherds, one shell tempered sherd, and one specimen with a fine gray surface and no visible tempering. In the 12-18 inch level were 3 plain grit tempered sherds and one loop handle. In the 18-24 inch level were 7 grit and one shell tempered plain sherds. From the pre-
mound profile, on the edge of the creek bank, we took a large plain grit tempered sherd with prominent tool marks, and one specimen of Cartersville Check Stamped. The latter is much earlier specimen which had been dropped there long before the mound was built.

Ceramic Sequence

A sequence of ceramic periods was defined by comparison of pottery fragments found in the successive levels of three mounds (Fig.6). Additional work should refine this scheme considerably. Our tests in Mound A showed a number of successive levels which we have included in the Middle Period. If more sherds were available our Middle Period might have been redefined into additional chronological divisions.

LATER PERIOD. The largest sample of pottery was from the top level (I) of Mound A, which as we have noted was almost completely exposed. The pottery complex at that time included Lamar Complicated Stamped, Ft. Walton Incised sub type A, Pinellas Incised sub type B, Rood's Incised, a little Mercier Check Stamped and a majority of smooth surface sherds which would be best defined as Lamar plain, because the handles commonly associated with Lake Jackson Plain, which it also resembles, are practically absent at Rood's.

The following notes on ceramics are offered for those readers who might be especially interested. Others should skip over this section.

The sample used in describing the Later Period pottery comprised 1,631 sherds from the floor and wreckage of Structure 1 on Mound A.

A total of 276 sherds appeared to belong to a southwest Georgia variant of Lamar Complicated Stamped. These showed abundant quartz tempering, large carelessly applied stamped impressions and, usually, incidental ornamentation of the rim. Of 29 rim sherds, 10 had the lip missing, and the remaining 19 included one example of a thickened rim without additional ornament, one with diagonal ticking on the outer edge of the lip, 4 with large folded rims notched on the lower margin, 7 with large folded rims pinched on the lower margin, and 6 sherds without the folded rim showed a pinched rim strip. A series of
stamped design motifs, so far as they could be determined from the sherds, is shown in Fig. 7. Of interest is the practical absence of the filifot cross which occurs in the central Georgia variant of Lamar Complicated Stamped, and is the chief design motif in the eastern Lamar complexes of South Carolina and the Georgia Coast. Some of the curvilinear motifs shown are likely to have been derived from Savannah Complicated Stamped. Design A is found in the Lamar occupation of Kolomoki (Sears, 1951, Pl. V, 1,5) and appears to be a distinctive design of the southwest Georgia variant.

Turning to Ft. Walton Incised, we find sub type A as distinguished by Griffin (1950, p. 104) represented by 106 sherds from Structure I. The characteristic feature of this sub type is an incised decoration of a repeated motif around the rims of bowls, with dot punctuations used as fillers in the design. There were a very few sherds, less than a dozen, which may be of sub type B. These lacked the punctuations.

The variety which Griffin called Pinellas incised sub type B was represented by 44 sherds. These showed one to three horizontal incised lines below the rim, and all but 8 had ticking on the edge of the rims. There were also two sherds showing the design of Pinellas Incised A. Unlike the rest of the sample, these were thicker and shell tempered.

In Structure I there were 23 specimens of the new type, Rood’s Incised. Some sherds were from hemispherical bowls while others were from more globular vessels. Decoration consisted of a carefully executed broad line incising on the shoulders and occasionally on the interiors of vessels. Designs are usually running curvilinear motifs reminiscent of Lamar Bold Incised, Point Washington Incised, and Pensacola Incised. Some quartz grit tempering occurs, but the paste is usually rather finer than in the case of most of the accompanying types of the complex. The vessels were well smoothed or burnished and often have a fairly uniform dark gray surface color. Rims are neatly folded, but show no ticking or other incidental decoration.
From Structure 1 came 1,055 body sherds and 115 rim fragments of smoothed surface pottery. The sample would conform rather well to the characteristics of Lake Jackson Plain were it not for the rarity of lugs and handles, and for this reason we shall tentatively call the type Lamar Plain. Sherds average about 8 mm. thick, are usually, although not always, heavily grit or quartz tempered, and a substantial minority show the characteristic Lake Jackson feature of extrusion of tempering particles on the vessel surfaces. Many sherds, but not all, are rather poorly smoothed. Vessel forms in probable order of frequency are flared rim jars, hemispherical bowls, casueta bowls, and a few globular, vertical rim bowls, One sherd is probably from a frog effigy bowl.

Incidental rim ornament is usual and seems to conform to the variations of Lake Jackson Plain, Pinellas Plain, and to Lamar Plain. Among the 115 rim sherds 29 showed no ornamentation, 3 were notched on the outer edge of the lip, 12 had a series of ticks along the outer edge of the lip, and 8 showed a pinched decoration just below the lip. There were 51 rims with an added strip of clay below the lip. On 6 of these the rim strip was unmodified, appearing as a solid ledge. On 42 others the rim strip was pinched, and on 3 it was notched. The sherds with pinched rim strips included one with a peak above a small vertical lug, 2 showed ticking on the edge of the lip. Another showed the rim strip pushed upward to form a broad lip for the vessel, and the upper surface of the lip showed an incised channel. There were 8 other rims which were thickened or folded but otherwise unmodified.

Other kinds of ornament included 3 sherds from carinated bowls showing ticking on the shoulder. There were 4 examples of round lugs or nodes. One sherd showed the edge of the rim pushed inward, certainly for decorative effect. There were 2 sherds representing the end portions of boat shaped vessels, and another specimen with a horizontal rim lug or tail. The frog effigy sherd was previously noted.

In the sample of smoothed surface pottery were 11 sherds tempered with shell. Of 8 sherds which showed handles or parts of handle at-
FIG. 7

DESIGN MOTIFS OF LAMAR COMPLICATED STAMPED AT ROOD'S LANDING

INCHES
tachments, it is probably significant that 4 of these were shell tempered. Three of the others were on a relatively thick grit tempered ware.

There were about a dozen sherds of Mercier Check Stamped from Structure 1. These seemed to conform to the type as described from Southwest Georgia. (Sears, 1951, pp. 32-33).

The sherds from the top level (I) of Mound B will not be described here. As previously stated, they resembled the pottery from the top level of Mound A.

MIDDLE PERIOD. The pottery assigned to the Middle Period of occupation at Rood's Landing is from the two test pits dug down from the summit of Mound A: levels II, III, IV, V, VI, VII, VIII (Fig. 5); from the lower level (II) of Mound B, and from the top levels of Mounds D and F. The bulk of this pottery is plain surfaced and grit tempered and handles are relatively frequent. Some sherds showed less and finer tempering than was normal during the Later Period, but the balance conform fairly well to the type Lake Jackson Plain.

In Mound A the sherds from levels IIa and IIb seemed to be fairly similar. The sample described below is from Test Pit 2, level IIb.

Of the total of 88 sherds 2 were shell tempered, at least a dozen seemed to be temperless, and the rest were apparently tempered with grit, sometimes quartz. One small sherd seemed to be Lamar Complicated Stamped, 2 sherds showed fine scratched lines. The rest were undecorated and are classified as Lake Jackson Plain. There were 4 sherds with rather heavy unmodified rims, one with a heavy folded rim and another with a groove below the rim. Two other sherds showed a series of large notches (as distinguished from ticks) on the rims. Parts of 2 loop and 2 strap handles were found. One of the former showed a projection above the rim, the latter 2 showed 2 notches of 3 projections on the top of the handle. One sherd had a small rounded node.
About 100 other sherds from this level, but not included in the sample described above, were from a globular vessel with at least 6 small strap handles around the rim. At the top of each handle were 2 short, vertical, incised lines.

Test pit 1 showed a series of very thin occupation zones which were, however, readily separable from the intervening mound fills. This excavation did not encounter any heavily occupied area and yielded very few sherds. We have lumped all these successive levels into our Middle Period at the site.

From level II came 4 plain grit tempered sherds. Levels III and IV yielded 6 plain grit tempered sherds, one temperless sherd, and one temperless sherd, and one possibly shell tempered sherd decorated with arches of fine incised lines. Level V showed one small grit tempered plain sherd and one possibly shell tempered sherd with lightly trailed lines probably representing decorations Level VI contained a small fine grit or temperless sherd with three horizontal incised lines below a very square rim.

The lower level of Mound B (II) showed pottery resembling the IIb material we have described, but later analysis may indicate some differences. This zone yielded the incised vessel with 6 loop handles in Fig. 6. A few sherds had notched lips as on Lake Jackson Plain, and a few others resembled Pinellas Incised sub type B.

The top levels of Mound D and F are included in the Middle Period because of the prevalence of grit tempered smoothed surface pottery, presence of handles, and absence of the decorated types occurring in the Later Period.

EARLIER PERIOD. This was represented only in the pre-mound level of Mound D. Our excavation had shown that the pottery from the top level of Mound D (I) was nearly all plain and grit tempered. Sherds from the mound fill were occasionally shell tempered. In the Pre-mound zone 37 sherds were shell tempered, 7 were possibly temperless, and 16 were tempered with grit. It is of interest that 3 sherds from this level were decorated in the style of Pinellas Incised A (Fig. 6, lower panel.)
As previously noted there were a very few sherds in the pre-mound zone belonging to a much earlier temporary occupation of the site. One was check stamped, one showed part of a complicated stamp, and one had a tetrapodal support. These are much earlier and are not included in our tripartite division of the major occupations as Rood’s Landing.

Discussion and Conclusions

The investigation at Rood’s Landing provided a preliminary historical framework in which to view the main occupations at the site. Three periods, an Earlier, a Middle, and a Later, are distinguished by temporal changes in the domestic pottery. What conclusions may we now draw within this frame of reference?

We know little about the initial occupation except that these people made plain surfaced pottery usually tempered with crushed shell, occasionally embellished with loop or strap handles, and sometimes decorated with incised and punctated designs. Of these, the variety called Pinellas Incised A, represented by 3 sherds, is the most notable decorative motif in the premound level of Mound D. We can point out that this ceramic tradition does not belong to Georgia. It interrupts a previous broad cultural continuity known from work in the adjoining parts of the State, and which we can infer with considerable certainty to have been present in this part of the Chattahoochee Valley. This earlier cultural continuity is characterized by a tradition of grit and sand tempered pottery decorated by the complicated stamp. The earlier levels at Rood’s Landing, then constitute such an exceedingly sharp break with the indigenous tradition that they must represent a different people who moved into this area from some place west of Georgia where plain surfaced, shell tempered pottery is more characteristic.

Our Early Period pottery bears some resemblance to the Mississippian ceramics at the Macon Plateau site in Central Georgia and at Hiwassee Island in eastern Tennessee, both of which are believed on similar grounds to have been occupied by invading peoples from more westerly
areas. It seems possible at present that a series of invasions from a more westerly culture area may have penetrated a broad arc of the southeast at about the same time.

Detailed comparisons of the pottery and other artifacts from the various affected sites will be needed if we are to demonstrate the approximate contemporaneity of these events, and such a study might also lead to an understanding of the processes back in the original 'homeland' which set these migrations in motion. For example, we might set the stage for a clearer understanding of these problems by asking whether the invaders might all have come from one area, or whether the invaders might all have come from one area, or whether they might have come from a group of cultural sub-areas where the same expansive processes were at work.

This is the sort of question which might be answered by archeology. The shell tempered pottery from the original humus under Unit 37 at Hiwassee Island (Lewis and Kneberg, 1946, pp. 90-92) is mostly smooth surfaced as the Rood's Landing Earlier Period ware but is sometimes decorated by fabric and sometimes by cord marking, neither of which ornament has been found at Rood's. The cordmarked decoration at Hiwassee Island may be an indication that these people are already partly acculturated to the Tennessee area when first we meet them. The fabric decoration on the other hand is a more common 'Mississippian' feature, and may well be a culture trait brought with them. This opens the possibility that the invaders of Tennessee may not have come from the same region as the invaders of Rood's Landing. In other words it is possible to conceive of a broad area north and west of Georgia from which peoples with a generalized Mississippian Culture advanced into the Southeast. Although the invaders were culturally related, they may have come from several cultural sub-areas where some of the differences which appear in their ceramics were already manifested. Whatever process caused one such group to migrate could well have been responsible for the migration of others, whether these migrations were coterminous or not. Swanton's Muskkgean intrusion hypothesis formulated 20 years ago (Swanton, 1928
pp. 724-726) is of course pertinent here, and may describe the same tremendous events.

As we have already seen, the Ft. Walton culture of northwest Florida was suggested by Willey to have been brought in by an invading group also, and one with broad cultural similarities to the invading Georgia and Tennessee cultures.

John W. Griffin's work at the Lake Jackson site made a beginning in the analysis of the Ft. Walton culture by showing two ceramic phases. His careful study enabled him to propose these without having the evidence of actual succession in the ground, and by a seriation procedure he was able to suggest that one phase had followed the other. By showing that one phase (Ft. Walton Incised A, Marsh Island Incised A and B, and Pinellas Incised A) comprised sub types which could be derived from the Weeden Island tradition he could suggest that this was the earlier. By showing that the other phase (Pinellas Incised B, Pinellas Incised C, Lake Jackson Plain B and D, and Marsh Island Incised C) had a greater similarity to the ceramics of the succeeding Leon-Jefferson Period, he was able to consider this group to be the later.

The evidence of ceramic sequence at Rood's Landing does not correspond well to the two phases recognized at Lake Jackson, nor does it altogether support the inferred succession of pottery sub types at that site. Griffin's early sub type Pinellas A is indeed found in our Earlier Period premound level below Mound D, but Ft. Walton Incised A, with which Pinellas A is believed to be associated at Lake Jackson, is wholly characteristic of our Later Period and does not seem to occur earlier. Pinellas Incised B, which Griffin regards as one of the later group, is found in the Rood's Later Period, and may occur sparingly in the Middle Period. Lake Jackson Plain type D, distinguished by notched rims, is another of Griffin's later types, but belongs definitely in Rood's Middle Period and is definitely earlier than Ft. Walton Incised A. We do not have enough of Griffin's other sub type to suggest their positions at Rood's.
Rood's Landing is some distance from Lake Jackson, and it might be possible to reconcile some of these apparent differences in the local sequences, by inferring a certain amount of cultural lag between the two areas. Until this is done, the evidence from Rood's tends to support Willey's observation of relatively sharp ceramic differences between Ft. Walton in Florida and the earlier Weeden Island tradition, and to support his postulate that Ft. Walton is the culture of an invading people.

If the presumed invasion of Florida was part of the movements described above, however, and if it be assumed that this event took place at approximately the same time as the others, then it appears likely that Ft. Walton as originally described would have to represent the descendants of the invaders rather than the people themselves. Such an important type as Ft. Walton Incised A is relatively late at Rood's Landing, and our evidence suggests that it may be late at Lake Jackson. At Rood's it is a contemporary of Lamar Complicated Stamped long after the original invasion of this area. Since its incised outlines and punctated areas do indeed resemble the decoration of Weeden Island Incised, as Griffin pointed out, we can but regard it as a pottery type in an advanced stage of acculturation.

The general appearance of the pottery of the Middle Period at Rood's suggests continuity with the Earlier Period. Like the earlier material it is smooth surfaced with handles; it differs in being nearly all grit tempered. It is altogether likely that additional work at Rood's will show further differences, but unless these can be shown to be fairly abrupt we shall continue to regard the Middle Period inhabitants of the site as descendants of the original invaders. During this interval they constructed Mound D and put a wattle and daub building on top of it. They were certainly using Mounds B and F, and apparently made a number of additions to Mound A. For the time being we might consider middle part of our sequence to have been the great period of occupation of the site, when it was probably an important religious center, and when it may have supported
the largest population. Additional work would show the life of the
times in much more detail than we know it at present, and probably
will permit some subdivision of this interval.

In contrast to our tentative judgement that Rood's Landing was con-
tinuously occupied from Early to Middle time, the Later Period at
the site seems to represent a cultural discontinuity. Pinellas in-
cised subtype B, which was probably present during the Middle Period,
suddenly becomes more abundant, and Ft. Walton Incised A, Lamar Com-
plicated Stamped, and other decorated types appear, seemingly all to-
gether. These changes take place between levels II and I of Mound A,
and between II and I of Mound B. Apparently there was an interruption
in the occupation of the site. We do not know whether Rood's was
deserted by its original inhabitants and remained abandoned for some
time or whether the original inhabitants were driven away by new-
comers, but the former is more likely.

The Later Period Culture, which we know in some detail from our
work on the summit of Mound A, shows ceramic similarities to Ft.
Walton of northwest Florida, to the Lamar Culture of Central Georgia,
and to a lesser extent Safety Harbor of the Florida east Coast.
There are even some specific ceramic similarities to Moundville,
Alabama, and the Dallas Culture which succeeded Hiwassee Island in
eastern Tennessee. The type of notched rim strip shown in Fig. 6
upper left hand corner, for instance, is found both at Moundville
and in Dallas associated with effigy rim adornos.

The Later Period Culture at Rood's Landing is neither Ft. Walton
nor is it Lamar, but represents rather a borderland culture between
the two, apparently more closely oriented toward Ft. Walton. The
variant of Lamar Complicated Stamped found at Rood's is particularly
interesting in appearing to be directly derived from the older Sa-
vanaah Complicated Stamped type. Lamar Bold Incised, as the type is
known in central Georgia, is practically absent, and its place is
taken by Rood's Incised which more closely resembles Floridian var-
iants on a Ft. Walton time level (Point Washington Incised and Pen-
sacola Incised). The Singer site on Pataula Creek in Stewart County 4 miles south of Lumpkin may belong to this same borderland culture, and this site is especially interesting in being another multiple mound group which might also show levels corresponding to our earlier and Middle Periods at Rood's.

Griffin has suggested that there may be a continuous range between the Ft. Walton and Safety Harbor culture with graduations in time and space as 1) the parent Weeden Island Culture was different, 2) as the Mississippian influences penetrated through time, and 3) as the source of Mississippian influence is left farther behind in traveling southward (1949, p. 47). This same conception might be fruitfully applied to the relation between Ft. Walton and the Later Period at Rood's, recognizing that the latter represents a reoccupation of an area previously held by people of a Mississippian Culture whereas the Safety Harbor area on the east coast of Florida was influenced by Mississippian culture rather than taken over by Mississippians.

At the present time we are unable to suggest the linguistic or ethnic affiliations of the people at Roods during the Later Period. This might become apparent after the boundaries of the cultural sub-area to which Rood's Later Period belongs have been delimited. It may then be possible to correlate this sub-area with the apparent range of one of the peoples mentioned in early European accounts. Although there was not the slightest trace of European influence at the site, correlations with the Ft. Walton and Lamar cultures should put the date of this occupation within a hundred years of 1500 A.D.

There were two kinds of acculturation taking place in the Georgia-Florida area shortly before that time. One variety may be represented by Ft. Walton if it is the culture of Mississippian invaders after they had adopted some of the indigenous features of the northwest coast of Florida. Willey and Woodbury had good grounds for thinking that these people are the Muskogean-speaking apalachee (1942, p. 254). The second variety is represented by the Safety Harbor Culture.
of Florida East Coast, presumably the culture of some of the original peoples who adopted certain Mississippian culture elements. Griffin has suggested that the Safety Harbor site was almost certainly occupied by Timucuan-speaking people and possibly was the village of the Tocabago visited by Menéndez in 1567 (1950, p. 31). If the occupation at Rood’s could be seen as representing one of these varieties of acculturative process rather than the other, its position in relation to Ft. Walton and Lamar might be more adequately determined and it might fit an identification with a particular historic group in the immediate area.

As in the case with the Lamar Culture of central Georgia, which is also a balance of Mississippian and indigenous elements (Kelly, 1938 p. 62), in this instance identified with Muskogean of the Hitchiti Group (Fairbanks, 1952, p. 294), we do not know whether the later Rood’s Landing People are descendants of the invaders or of the invaded. It is more likely that many of the Hitchiti-speaking Muskogeans were already in Georgia before the Mississippian invasion took place (Gatschet, 1884, p. 120).

Recommendations

Additional work should be done at Rood’s Landing. This great site has much more to tell us about the culture history of the Chattahoochee Valley. It is also strongly urged that steps be taken to preserve Rood’s Landing from additional damage by agricultural activity.

This prehistoric town is situated on the edge of proposed area of the new Ft. Gaines Reservoir. If the water line is established where it has been tentatively drawn on the preliminary surveys, the mound group would be located on a beautiful peninsula reaching out into the lake, a splendid situation for a public park. If the restoration of the Later Period buildings on top of Mound A were undertaken, we should have at Rood’s a unique tourist attraction, unlike anything to be seen in the eastern United States. These buildings are rather simple in construction and plan. Weather resistant materials could be used to simulate the original wood, bark and clay. The cost would not be very great.
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Joel L. Shiner
Ocmulgee National Monument
Macon