

IN HIS OWN WORDS

An Interview with Dr. Arthur Kelly (1900-1979)

Edited BY

MARK WILLIAMS

LAMAR Institute / University of Georgia

LAMAR Institute Publication 44

LAMAR Institute

1997

Introduction

In the summer of 1973 Marilyn Pennington, then employed by the State of Georgia, conducted a taped interview with the late archaeologist Arthur Kelly about his long career. The session was recorded at Kelly's House on Fowler Mill Road west of Athens and at the UGA Department of Anthropology. The tapes languished in Atlanta until about 1990 when John R. Morgan of the Department of Natural Resources sent them to David Hally at the UGA Anthropology Department. About 1995 Hally gave them to me. The original tapes were cheap 120 minute cassettes that would no longer play without tangling. I spent much time carefully opening them to permit the conversation to be transferred to new tapes. After much frustration, I succeeded. I then had the tapes transcribed by Michelle Riley, with the help of the Lamar Institute, and carefully reedited the texts myself. To aid readability, I have punctuated the text, standardized affirmatives as "yes", and deleted all uhs. I have also added occasional first names and other pertinent information in italics within brackets. Kelly was poor with dates and locations, and many of the dates presented herein are suspect. This is not the location for a complete and accurate listing of archaeology work in Georgia, however. Suffice it to say that Kelly was, in one way or another, involved in almost all archaeology in Georgia from 1933 until the mid 1970s. There are many useful observations on the history of Georgia archaeology here, as well as anecdotes of note. Clearly his opinions of individual people are his alone, and in no way reflect my own views. The original tapes and the copies are preserved in the UGA Laboratory of Archaeology.

Tape 1, original and copy

Arthur Kelly - ...the earth lodges and the connections with the fact that it ties up with North Carolina and Tennessee where they were very similar structures...very constructive parallels. Extremely important site. I have got a problem now that they have...I am going back to get some more data on Structure 14, which was not only partially uncovered, and which apparently connected or related to 12. And then the Pisgah series which Roy Dickens worked with [*Joffre*] Coe, they found an almost exactly duplicated situations of earth lodges...the same style of building and everything. Its a striking parallel.

Marilyn Pennington - I heard Roy say something about that.

Arthur Kelly - And he was very much impressed with similarities the day he came down with his students.

Marilyn Pennington - What I would like to do is, to start with, I guess, from the time you finished Harvard, or if you were doing any work before, and get just a quick chronology.

Arthur Kelly - Well, I don't know. I had been doing all sorts of things at the University of Illinois.

Marilyn Pennington - Okay.

Arthur Kelly - And, also, of course, while I was at Washington I was chief archaeologist for the National Park Service.

Marilyn Pennington - Okay. Well, let's start back at the first when you left Harvard. What year was that?

Arthur Kelly - Well, I don't know. It was 1929. I graduated, got my doctorate at Harvard in 1929, and had a fellowship for the National Research Council to do some physical anthropology on the Cherokees at North Caro...Cherokee, North Carolina. And I was actually engaged on doing the anthropometric work on the Cherokee and living with the Cherokees during September when the President of the University of Illinois came down to Cherokee on a vacation and talked to me about a contract. So I resigned my fellowship with the National Research, as a fellow to the National Research Council, and I think I had just about completed my measurements anyway on the Cherokees, and I went in the fall to Urbana, Champaign, and began a survey for the University of Illinois on some mounds on the Illinois River near Starved Rock State Park.

Marilyn Pennington - What were these mounds?

Arthur Kelly - They were...they were mounds, small mounds, 2 to 3 or 4 feet high and 20 to 25 feet in diameter, which turned out to be an Illinois variant of the Hopewell culture, which had been at that point and then (in time?) defined only in Ohio. And they were primary mounds, the base covered with gravel and sometimes with stone, with tombs of multiple burials with some of which there were the skeletons of snakes.

Marilyn Pennington - Snakes? In the burials?

Arthur Kelly - Yes, in the burials, with the humans.

Marilyn Pennington - I'll be darned.

Arthur Kelly - And a general pottery assemblage and other features which were indicated a subregional variant of Hopewell culture.

Marilyn Pennington - Were these...were the tombs, were they logs?

Arthur Kelly - Yes, some of them had log indications.

Marilyn Pennington - How many mounds were there?

Arthur Kelly - Oh, there were four or five. They were in a pasture near Starved Rock State Park, just across the river from it. And they had suffered considerably from erosion, but the basal remnants were extremely interesting and provided some clear evidences of the Hopewellian connection, which, at that time, was hard to define because Hopewell had only been studied in the Ohio Region. It was in the midst of the depression, and I also worked more intensively at Cahokia, where I had Thorn Deuel. I was teaching at the University, but I had Thorn Deuel as an assistant working on the Powell Mounds. Thorn completed his work and submitted a report, which I don't believe has ever been published.

Marilyn Pennington - This was on Cahokia?

Arthur Kelly - Thorn Deuel, who was a pickup of [Fay-Cooper] Cole's...right hand man.

Marilyn Pennington - Was this...this was among the very first work that was done at Cahokia then?

Arthur Kelly - No, other people had been there, but it was some of the first modern qualified work, I would say.

Marilyn Pennington - Yes.

Arthur Kelly - I also worked...we worked on the Powell Mound, on the village area there, and I also had Gene Sterling, the younger brother of Matthew Sterling, Chief of the Bureau, as an assistant. And after Thorn Deuel did his part, Gene worked on the basal portion of the mound and uncovered some subterranean structures, which may have been earth lodges incidentally, arranged around a sort of a patio or square. These were all under the ground, in the sand in the great Mississippi bottoms as they called it, the big river plain there at Cahokia. As a result of the work done by Thorn Deuel and Gene Sterling, we were able to indicate the first recognition of a stratigraphic sequence at Cahokia, what was called the Trapist focus. The Trapist Monks who had the monastery on top of the big Cahokia mound is the later one. And the earlier phase was...I called it Early Village, and it was defined by some very distinctive pottery and other artifacts. And I wrote a brief analysis, which was presented at the Illinois Academy of Sciences, and Jimmy Griffin and others later used this material to indicate that this was the first stratigraphic sequence set up at Cahokia. They changed the names, but a while they called it Early Village and Trapist. Now they have a more...they have done an enormous amount of work. The University of Illinois and the Illinois Museum, where Caldwell was, and they even let Southern Illinois in on the deal and the University of Chicago. And they have done an enormous amount of work in the area, and they have a very elaborate chronology. But the work I am talking about was the earliest, and it started the first recognition of the chronological sequence.

Well, in the depression everything was washed up, the whole archaeological program. Hadn't been there four years. The University gave up the program. There was a change of administration, and the new administration was not favorable to archaeology.

Marilyn Pennington - Let me ask you something. When you went there, did you go as an archaeologist or as a physical anthropologist?

Arthur Kelly - I went there as an anthropologist.

Marilyn Pennington - As an anthropologist and you...

Arthur Kelly - I was an Assistant Professor of Anthropology, and I was the only anthropologist in the Department of Sociology.

Marilyn Pennington - Oh, and you were teaching everything then?

Arthur Kelly - Yes, teaching both physical anthropology and ethnology and conducting archaeological fieldwork for the University. Well, we worked at Cahokia, and we worked on the Illinois River as I said, and also at...near Starved Rock Park, and so that's

amidst the depression. I went to Texas for the first time in some years, and I was out for a month or two amidst the depression. And then...

Marilyn Pennington - What did you do down there? Were you in...

Arthur Kelly - I just went to Orange, Texas, and my wife and I and the kids, and we stayed with her mother for, oh, I suppose a couple of months. At this time, Matthew Sterling, Chief of the Bureau, got in touch with me, and they wanted me to come to Georgia and head up the Ocmulgee expedition. The Smithsonian Institution started out under CWA, which was before WPA, with five field expeditions, which they sponsored, utilizing unemployed people of the depression. The first phase of this was called CWA and then called WPA. They had five expeditions in the field. One was in California, headed up by Duncan Strong. Another was in Louisiana that resulted in the work on Marksville and Tchefuncte and some key sites there, and another was in Florida. That's where Sterling...Matthew Sterling himself went, and he had Preston Holder with him.

Marilyn Pennington - Where did they work?

Arthur Kelly - I don't remember, now, the specific sites in Florida, but they had...they worked in several places. They were on the Coast, I know, in a rather isolated place, and they stayed out, oh, for months without coming into town. Matt had a very wry sense of humor. He said when they came into town during the late summer they hadn't shaved. They all had beards, and they were mistaken for the House of David baseball team. *[laughs]* Also working out there, I think that this was on the east coast, near the set of mounds, they uncovered accidentally during a windstorm a whole batch of rum that some hijackers had buried in the sand. So they appropriated that, and there were coconut trees growing around, and they would go and break the coconuts and get coconut milk and mix it with the other and made very nice drinks. Course all of this is irrelevant. At any rate Matt was there, and they sent Holder to St. Simon's from there, and he really worked under my direction, since I was in charge of the work for the Smithsonian at Macon. Holder did the initial work near the lighthouse at St. Simons. That is where he first encountered fiber tempered pottery, which he called St. Simons fiber tempered. And then he found a Swift Creek site, which was like the one that I was uncovering in Macon.

Marilyn Pennington - This was at St. Simons?

Arthur Kelly - Yes. And he also he was working with Tono Waring. They were very close. He also got interested in Evelyn Plantation site, and Holder did some excavations there. Remember the Evelyn Plantation is one of the, I think, one of the nineteen sites that have been given priority under the present Georgia Heritage Program.

Marilyn Pennington - Yes, Phil [*Condrin*] and I haven't? been down there.

Arthur Kelly - And I don't think Holder's material has ever been analyzed or written up, you know, and I am not sure I even know where it is. It may all be gone to the Park Service Headquarters at Macon. By now it is probably transferred down to Tallahassee. I just don't know about this. Joe Caldwell would probably know. Since, as you know, there have been efforts to try and save what's left of Evelyn Plantation, the significance of which was initially highlighted by Holder's work back in the early 30s.

Marilyn Pennington - Did he work on the large mound there or do you know?

Arthur Kelly - I don't know. I never got down to see Holder's work at Evelyn. He and Tono were working together, and this was before Joe Caldwell turned up and did his work at Irene mound. And I got all of my data second hand. Joe described the situation to me. I think they were working at the feather edge of the big mound. At any rate, they got some deep stratigraphy there and got a pretty fair sample, even though they were not able to carry out any extensive mound excavations as such. It was enough to indicate the chronological level and the size and importance of the site. This data largely, which has substantiated or confirmed the...our impressions of the significance of the site on which the Heritage Foundation has acted more recently. Certainly, today, thirty-odd years later, Evelyn Plantation is indicated to be a one of the top ranking sites in the State of Georgia, and we should do what we can to save it...well we are!

Marilyn Pennington - Okay. Now what were you doing at this time?

Arthur Kelly - I was in charge of excavations at Macon.

Marilyn Pennington - You were out in Texas and Matthew Sterling...

Arthur Kelly - Well, he came to me and told me they had these different expeditions. I mentioned four of them. The fifth one was Ocmulgee, and I had charge of it. Everyone in the organization, Smithsonian, was in the field including Matthew Sterling, himself.

Marilyn Pennington - When did you go to Macon?

Arthur Kelly - About 19...well, it was just before Christmas 1935, '34, '35, Christmas of '34 leading into '35 [*It actually was a year before this*]. I went to Macon for the Smithsonian as director of that field expedition and, in fact, in charge of all the work that they were going to do subsequently in Georgia, including work on the Coast. Holder turned up first, and then Schaeffer turned up, and then, oh, one or two other people, and then finally Joe Caldwell took over and finished it. That is the first time I

met Joe. He, at that time, I think, I don't think he was an undergraduate, or just had maybe had a BA degree. He was in his early twenties. And Joe took over the work at Irene, and they finished---completed the site, and it was completely used up in the process, which was just as well, because, in the subsequent years, the development there at Hunter Field would have led to its complete destruction anyway.

Marilyn Pennington - When you got to Macon, there was no activity at the Mounds at all?

Arthur Kelly - No, there hadn't been. There had never been any activity at those mounds. There had never been an excavation. No one, as I recall, had ever been there--Moorehead, C. B. Moore, any of the other people. But there had been...had suffered considerably, because the Central of Georgia Railroad had cut through the east Macon, east Ocmulgee bluffs. And it seems that whoever surveyed these mounds laid out the right-of-way of the railroad had an intense curiosity to know what was in the mounds, because he never missed a mound if he could with the railroad right-of-way. So they sliced right through Mound C and left about half of it standing, just sticking up there with a raw face about 30 feet high. And the face was crumbling away, and there was all sorts of Macon upkeep?. East Macon had dumped stuff including Model T Fords and whatnot at the base of the thing. And so I went there. The big mound had had a brick factory on it, as I recall, and it had been torn away.

Marilyn Pennington - Had what?

Arthur Kelly - A brick factory. And it had debris all over it. And it had been pretty badly chewed up, but the mound was still there, and it still looked like its...it was considered to be the highest mound in Georgia. And probably was. I don't know. Kolomoki may have been a few feet higher. And Mound B was there, and what we call the McDougal Mounds. Those were over...the McDougal Mound was over closer to the Dunlap Plantation House, and this was the same Dunlap family that youngest daughter of whom, Ila, whom later gave the donation to the [*University of Georgia*] library.

Marilyn Pennington - Which direction was that from the Mounds, the Dunlap Mound?

Arthur Kelly - Oh, that would have been east, east, and maybe northeast of the big mound. You have to remember these two big cuts which the Central of Georgia Railroad made, one of which was through Mound C, separated Mound C from Mound B and the Council House, and the other which had cut through Mound B and left about half of it standing, but fortunately did miss the big mound, Mound A. So there are two big slots through the Plateau. I called it the Plateau, but it was really just high bluffs, but somehow or another the Plateau is more appropriate to the Southwest than the Southeast, but the name stuck in the literature--Macon Plateau. So there the site was.

Smithsonian had had it in its records for a long time, and they had marked it as a key southeastern site. And if they ever got a chance to do something this was a site they wanted to explore. And so they sent me from Texas to Georgia to direct the work there. And I had James Ford as my assistant. Jim Ford had worked in the lower Mississippi, partly as an amateur with Moreau [*B. Chambers*], and, as everyone knows, he had made the surface collections and developed a very ingenious, sophisticated [*sic*] system for studying sites and erecting a chronological sequences on the basis of potsherds. He didn't feel that it really was necessary to dig. You could do it all by this---by going around making a few surface collections. And he felt this was?? Then he'd gone for a season, I guess, possibly with Henry Collins up to Alaska to do some Eskimo archaeology, and then he came down to me to be my assistant. Ford was about 22 or 24 years old. I was about 33. And we made a very, very congenial pair. We had between 7 and 800 of these WPA workers, just two archaeologists. And we had the problem of just...archaeology was purely secondary, and the whole thing was designed to simply provide employment to these people and keep them busy---well, keeping them at digging and, still, at the same time keeping track of what they found and recording it. It is fantastic. It is difficult to realize in the aftermath just how terrible a catastrophe the depression was even for people who...middle class professional people who ordinarily would have money...some of the wealthiest families in Macon had people on WPA. For example, one of my engineers was the son of the man who owned the big foundry there. He had gone to Purdue and had an engineering degree. I had Charlie Napier, who had...who was a Georgia Tech graduate, and who had been a Naval Engineer in the Department of the Navy. Charlie Napier was a son of the well-known Napier family of Macon...been there ever since the Revolution. And a fellow by the name of Shipps? who was Dr. Charles Harold's nephew. It just makes me...people who were really at the top socially and everyone else, they really all flat.

Marilyn Pennington - You had a good crew then?

Arthur Kelly - In terms of education, professional training, I had just about everything you could think of. I had doctors and ministers and engineers and one or two bankers, and I even had one stockbroker, and? Meriwether, his wife was an artist of great ability, who did a painting of Mound C for us, which Swanton bought and, I think, he gave it to Ocmulgee. I don't know what became of it the painting [*on display at Ocmulgee now*]. So Ford and I conducted this night school over at the old Wesleyan College...not the present one, but the one that was in town, which has subsequently been acquired and demolished to enlarge the post office that was put in there. And we had one of the dormitory buildings, which we used for storage and our laboratory. I had five or six trained engineers, and I had a whole drafting group just to draw profiles. I would go...I had half a dozen different unit excavations, each one with maybe a hundred or so people working on it. And in order to keep up with the daily work I would go with Charlie Tidwell, a male secretary, and dictate notes all day long...just walking from one

dig to another and describing what was happening. And these 45,000 words a day...notes a day, and the Ocmulgee Museum now has a whole library of the typescripts of those notes. Its literally a library--volumes. I don't know how many hundreds of thousands of words. In addition, I had an enormous collection of profiles and all sorts of the usual recordations, plus all the catalogued collections, which filled up this whole building there at USCW. I was maintaining a laboratory at the same time I was doing a dig and had all these people...specialized group of draftsman did nothing but drafting, engineers did nothing but engineering recordations, illustrators who did nothing except draw burials in place, and these were the people who had art training. People with special education who did nothing on Saturday and Sundays, when there were 2000 or 3000 visitors, except act as guides. And I had a special group of people who did nothing except work with burials. They got to be a real artists at it. And other people who just dressed profiles so they were absolutely smooth, and you could see every lens. I used a five gallon sprayer with a little glycerin in them [sic *it*] to cause the impressions to pop out. And I had the whole thing organized just like a shoe manufacturer who has everything on the assembly line basis, with 17 or 20 different specialties. I remember Frank Setzler and Dr. Swanton and Sterling came down from the Smithsonian to see the dig and Sterling, who had a very wry sense of humor, went around, and I showed him what all these little people were doing, finding their little things you know. He was very impressed, and we must have spent several hours at that 'til we got over to the Council House. And I was explaining that they were just beginning to expose it, and I was explaining what was going on there. And then suddenly, after a long silence, Setzler looked at me, and he says "Well, this is really very impressive. I really am...this is something." And he said "The only thing that puzzles me," he said, "I'd like to know what the hell do you do?" [*laughs*]

Marilyn Pennington - I was going to get out the Macon report and read it, and I couldn't find it, so...

Arthur Kelly - Well, its a rare book now. I think we have one or two around here.

Marilyn Pennington - Well, I have got mine. I'll go back over it.

Arthur Kelly - Well, now all these different sites like Lamar and Swift Creek and Mossy Oak and the Macon Plateau itself, and the site near the Southern Drawbridge, which was the type site for Napier Complicated Stamped. All of these are mentioned in my preliminary report, and all of these sites and all of these cultures are still part of the modern chronology. They still have the same names and have them occupy the approximate position that I indicated then with that they should have. Its true of Lamar, and its true of Swift Creek, and its true of Macon Plateau, and its true of Napier. Its true of Mossy Oak Simple Stamped [*now not true for Mossy Oak*]. I mean all of them, before we had type names...I hadn't given...even before we had a Southeastern

Conference or any sort of chronology in Georgia or the Southeast. I started calling them, oh, I would call simple stamped. I think I gave them Greek names, Delta and Theta, and things like that. And, but, I did describe the types and indicate that these were different diagnostic types of pottery, which undoubtedly represented discrete portions of the total chronology. And that some of them are obviously considerably older than others, and I did call Lamar Lamar and Macon Plateau Macon Plateau and Swift Creek Swift Creek. I recognized Swift Creek as being very distinct, as an unusual complicated stamped that was very elaborate stylistic kind, with a mound which appeared not to be a typical Mississippian mound, but an accretionary growth occupation as if it was just unconscious. They just kept adding to it until finally you got a mound or tumulus of 30 feet or so high. This growth, as I saw it then, took place very much like the growth of the tells or the tumuli in the Middle East, where they didn't deliberately start out with a plan to come out eventually with a huge mound. I mean they just...they lived there, and then they...for a while, and then someone else built another village and had structures on top of that. And the thing just grew, unconsciously, without plan or purpose. This is different from Mississippian mounds, which are planned. So Swift Creek Mound was one of the earliest mounds. It is still regarded as one of the earliest mounds. And I so indicated at that time, and when Gordon Willey came as my assistant and then, later on, went to Florida with his Florida survey for the Smithsonian. And he tried to see in Swift Creek a southeastern equivalent of Hopewell. Only trouble was we didn't have burials in the Swift Creek mounds. We had rather obscure little buildings on top of the mound.

Marilyn Pennington - How big?

Arthur Kelly - Not big ones. Not temples, by any stretch of the imagination.

Marilyn Pennington - But no burials?

Arthur Kelly - Only two, and they were apparently intrusive from the top. They did not belong to the mound proper, and they had no pottery or associations, which enabled you to define them. We couldn't make...there was nothing to indicate Hopewellian connections there. And we did find one or two effigies, three effigies, and we had the pottery and some of the pottery had tetrapods, supports. The supports were big and massive in the earlier part of the mound, and they got smaller and as you went toward the top. You had an evolution of your rims.

Marilyn Pennington - Swift Creek pottery with tetrapods?

Arthur Kelly - Yes. In the basal portion of the mound, yes. Finally, in Late Swift Creek, the tetrapods disappeared. Tetrapods also appeared on the Georgia Coast where Holder and Caldwell and Waring found them, and you got them into Deptford for

example. And there was one phase of some other complicated stamped on the...found on the Coast, which they called Brewton Complicated, which were...undoubtedly was a coastal equivalent of Swift Creek from the interior. This was a formative period in which, of course, we worked the year round, with these hundreds of workmen. Enormous amount of material, just tons of it, coming out every day. Impossible to process all of it, but we processed significant portions of it, and I was maintaining laboratories, two laboratories. And one, as I told you, over at the old Wesleyan school building there, and another one in the basement of what is now the Macon Auditorium, where I had a smaller group. And these people who were working on Swift Creek materials--about 20 of them as I recall, men, women who could draw. And some of them were older, and they were working under my wife's direction. She was not an employee. She was contributing her time. They were doing the analysis of the Swift Creek materials, and my wife was primarily interested in the Swift Creek design, pottery designs. She had some very clever people there working for her, and they did some very beautiful drawings, which I still have. And these were the basis of the Swift Creek report that I am scheduled to do for the Park Service in the next year or so. I signed a contract as a consultant. And sometime I have to do a lot of ?? whenever I start on Swift Creek.

Marilyn Pennington - When did...you did these other sites now in conjunction with the work at the mounds at Macon?

Arthur Kelly - Well, Jim Ford was working on Lamar. And I was up on the Plateau. We divided our technicians. We had these two boys who, photographers for example--best photographers there in middle Georgia--he got one, and I got the other. And we divided the best foremen, and so on. He was doing the work on Lamar, and I was up at the Plateau.

Marilyn Pennington - Was that the Lamar type site?

Arthur Kelly - That was the Lamar type site, which is now a detached portion of the Monument.

Marilyn Pennington - Its in the swamps?

Arthur Kelly - Its in the swamps. Its overgrown with 30 foot trees now, and you can't see anything.

Marilyn Pennington - Its a couple miles away from the mound proper?

Arthur Kelly - Yes. I also had a detached dig at Swift Creek in which I was using a full detachment of Negro women for laborers. And they, incidentally, were there with a

white foreman. They were very good.

Marilyn Pennington - Who was your foreman there?

Arthur Kelly - Oh, Hanna, H-A-N-N-A. And he had two or three assistants. I had an engineer and a full engineering drafting set of specialists with each one of these digs. And I drove there every day as I said I would shoot?? notes.

Marilyn Pennington - Where is Swift Creek located from the mound?

Arthur Kelly - It was on a district there in Macon, a community called Smithsonia, yes Smithsonia. Yes, that was really the name of it...S-M-I-T-H-S-O-N-I-A as I recall. And there was a little tributary stream of the Ocmulgee in the backwater there. I suppose it was probably a mile and a half from the Ocmulgee. It was about that far from the Monument. Its on the what is now called the Cochran Short Route going to Florida. And it was kind of far. And it was under cultivation at that time it was?? It had the mound, one mound, there was a little rise out there about 50 feet east of the main mound, that looked like a small mound, but which turned out to be a erosional remnant. But they had built a structure on the erosional remnant, and then about, oh, three or four hundred yards away through a wooded strip, there was another pasture with another little erosional remnant. And when the six students from the Laboratory of Anthropology in Santa Fe turned up, in '36, I had been doing this second little remnant out. And they determined that it was an erosional remnant. But it had Swift Creek and other pottery on the top of it. In other words, these earlier people, before they started building mounds even, they were apparently using little erosional remnants to put their little structures on. And they were right out on the edge of the swamp or marsh. And I think they were maintaining some sort of subsistence pattern in which they were living largely off of small riverine mammals and fish, and maybe doing a little farming??, but we never found any evidence of corn or maize with Swift Creek.

Marilyn Pennington - How far back from the creek was the mound?

Arthur Kelly - Oh, the creek was...it was marshy all around there, and we never penetrated the marsh there, but the creek...I mean that was just hopeless. The high cultivated portion of the village around the mound was all we concerned ourselves with. There were some other small mounds back there in the swamp, but I never...I knew they were there. Linton Solomon, who was one of the Macon supporters of the dig, along with Dr. Harrold and General Harris, and he was in charge of the Macon Water Works. He surveyed those other little mounds. We never got a chance...they had dug a drainage ditch right along side of them, and I never had a chance to do anything with those. I don't know whether its still there or not. Of course, after we got

through with Swift Creek, the first thing I did was to divide it up into quadrants after gridding it, and dig the trenches right through the mound.

Marilyn Pennington - This was at Swift Creek?

Arthur Kelly - Yes. In other words, you had four pieces of pie with cross-work trenching going through it. The trenches were ten feet wide, and, oh, as deep as the mound. Some of them had to be offset like that to keep the sides...to stop slumping. And it was beautifully done. These Negro women were just good housekeepers, and they were sturdy, and they could push wheelbarrows and move dirt as well as men could. But in addition, they were very neat and very orderly, and we were under no hurry. It was a beautiful dig. You should see photographs. I think Macon still has them of the Swift Creek dig. It was, from the point of view of technique, a beautiful dig. It really was. I had some very good supervisors, and I had a very large complement of these...I don't remember how many of them there were. There must have been 60 or 70 of them, the Negro women on that one dig. This was the same situation they had at Irene Mound though.

Marilyn Pennington - You divided the section into four quadrants.

Arthur Kelly - Yes, and we got...this provided us with our stratigraphy, you see. As I told you, the mound just grew by accretion. You could see little dark grey sidelines??, which, if you imagine them, indicated that that's what they were. In other words, and you could see little post molds, little, 4 to 6 inch post molds,...very, flimsy little buildings that they put on that mound. And they evidently had little buildings out there on little mounds...oh, a little higher than this table, and not much...oh, maybe 20 feet wide. And then, after a while they would bring in more dirt, and I don't know why, maybe just to get a little bit further out in the swamp, and then you could see all the lense dirt brought in, and they would make another line. You could see another occupation. And this was from pottery and all evidences of just living on the place. And then the village was around that. And, as I say, there was this erosional remnant, which I thought was another mound that turned out to just be a rise that they had utilized.

Marilyn Pennington - How many structures were usually on each mound?

Arthur Kelly - Well, not more than two or three. Of course I never cleared off all of it horizontally. I didn't, in other words, I...Swift Creek was really an afterthought. It was just something I did in addition to my regular contract with the Smithsonian, which was the main Macon group. But its darn fortunate that I did, or we never would have had it.

Marilyn Pennington - You were looking mainly for...

Arthur Kelly - I had all these laborers and I had to do something with them, and I couldn't use them all up at Lamar or Macon Plateau. I had all the Negro women for example...had to do something about them. Here I am living in an old southern situation, what am I gonna do?

End of Tape 1, the Copy

I just acted like the old fashioned planter, and I sent my black gals down to Swift Creek, and get them some white foreman, and we do a job. [*laughs*] You had better not put all this in the record. [*laughs*]

Marilyn Pennington - If its accurate, its accurate.

Arthur Kelly - They did a beautiful job, and Swift Creek...that's the way Swift Creek came about.

Marilyn Pennington - You were mainly looking into the pottery sequence?

Arthur Kelly - Oh yes, yes, pottery was what did it. That day, you see, we didn't have Carbon 14. We were completely innocent of such things. I did have Gordon Willey who came there and stayed on after the laboratory students left. Gordon stayed for a while and so did Dr. Taylor. Walt Taylor.

Marilyn Pennington - He was there?

Arthur Kelly - Oh yes, Walt Taylor was one of the six, and so was Gordon. So was Wadley [*sic Wagley, Charles*], at Columbia. Now he's an outstanding cultural anthropologist, and so was Larry Angel, a very important physical anthropologist. And they were all distinguished later as anthropologists. Walt...I wanted to keep both Walt and Gordon Willey, and they wouldn't give me both of them, so I had to make a choice between Willey and Taylor. That was a hard choice to make. But Gordon stayed with me about a year and, then I got a CCC camp in addition to everything else. And Gordon became a foreman on the CCC camp. In addition to being superintendent of the rest of it, I was also superintendent of the CCC camp [*laughs*]. And I had every darn alphabetical arrangement at one time or another that they ever developed, I think. I also had an NYA unit, National Youth Administration, about the equivalent to the OEO now. And FERA. And Gordon was a foreman on the CCC camp, and we had the big trucks. And he had a group of boys from the mountains, Appalachians very likely north Georgia. And there were about 200 of them living in the dormitories, and Gordon was my archeological foreman. And he was mobilized with a big truck, and he

had...he went through the list, and I gave him the ones that had the best education. Any boy who was up to 10th or 11th grade, why he was automatically pretty darn well educated for north Georgia and Appalachia. [laughs]

Marilyn Pennington - Now where did he work them?

Arthur Kelly - He worked with Gordon, and they went out and they surveyed...made a survey of the Ocmulgee River down for about 60 miles down around Dublin [*Dublin is on the Oconee River*]. And they'd go from site to site, and they'd dig in five foot test pits and get collections. And this was an Ocmulgee survey. They also did some additional work on the Monument. For example, they went to Lamar. And, see, they came to a point when either they weren't going to maintain two archaeologists. We were constantly having these reorganizations. Well, they weren't gonna keep both Ford and myself. So Ford left and went to work for a project on the Georgia Coast. This was in connection with the famous controversy of Georgia disputed ruins.

Marilyn Pennington - The sugar factory?

Arthur Kelly - Ford went down there to work for the CCC camp on that deal. And he was finding all the vats and machinery and the bricks and everything else, which had been used there in that rather elaborate sugar refinery, on which Jack Spalding's ancestor apparently spent a hell of a lot of money. You would think he was trying to build a mission instead of trying to build a sugar refinery. They darn well don't look like that nowadays. A very elaborate building. You can understand why there was a certain amount of ambiguity. But they were, and Ford went down, and he was finding all this stuff. And some multimillionaire there in Atlanta, I have forgotten his name, was dead bent on making missions out of them. He even sent his Swiss gardener down there to plant some artifacts. He did this, you...now don't you put this in the press, because here, his heirs may still be alive, and I don't want to get sued. And all types you have in Conservancy now, very prominent people who were very much concerned about those missions, and they had to have something. They had to have missions. Ford was this little 20-odd year old tall, 6 foot 5 string bean from Mississippi, was finding everything except what he was supposed to be finding. And I think as soon as he found them, some of them just hauled them off and buried them in the swamp. But then there came this famous dinner at which all these people, and this...I wish I could recall this fellow's name...you would know it...prominent Atlanta millionaire who had this dinner and full dress affair. Ford was there with his wife Ethel, and they were having all these fulsome speeches you know about the occasion, and making what to do about it. And Ford got up to say his piece in his Mississippi drawl, and he just said very dryly, well, he didn't know what all the talk about the missions was about, that he hadn't found any missions. All he was finding was sugar vats and cogwheel machinery, and bricks and nails and everything. It was obviously nineteenth century stuff, and it was all tied up

with a sugar mill. And there was a deadly silence, and I think that one or two of the dowager types from Atlanta sort of fainted and reached for their smelling salts, and the millionaire stalked out. Ford and his wife left the Coast very hurriedly. They didn't want to be ridden out on a rail or anything, and that was the end of that episode. And after that, [*E. Merton*] Coulter, here, wrote his little report on Georgia's Disputed Ruins. That's what happened to Ford.

Marilyn Pennington - So then Willey came down.

Arthur Kelly - Then, then I had the students from the laboratory in Santa Fe, and Rockefeller had said he would not support it anymore unless there was public donations or a private donations besides his. He was still willing to support half of it, but...

Marilyn Pennington - Was he contributing money?

Arthur Kelly - He was...he was supporting it, all of it.

Marilyn Pennington - Oh, really?

Arthur Kelly - When they had done all of the earlier field work had been done in the Southwest. But this final one they decided that they would come east, and they came to Macon where I had them.

Marilyn Pennington - This was a contribution directly to the Smithsonian?

Arthur Kelly - No, they had their own money from Rockefeller Foundation. The laboratory at Santa Fe was maintained by Rockefeller...as I say, he finally got...he said well, I, if I am going to continue to do this, I expect some other funds to come in to help it. I just don't want to take care of the whole tab. I don't think that...they finally did...I don't know what happened to that laboratory, whether the University of Arizona took it over or what, or the State of Arizona. At any rate, this was the last field expedition which they sponsored a summer training program, and they were in the east, and I had them at Macon. And as I say, I had Walt Taylor and Willey as two of my assistants. Then, I continued on, and then Willey was my assistant now. I gotta tell you about his surveys, his Ocmulgee survey. He did about 80 sites. All that data is in Macon. I don't know, you may have checked into that.

Marilyn Pennington - No, I haven't.

Arthur Kelly - And that is available to anyone who wants to write a dissertation incidentally. Ford's notes and that data on Lamar have recently, or now just now, have

been studied by Hale Smith and some of his students at Florida State. They are getting out a Lamar type site report, which I understand is just now completed. In fact, I have got a letter about it here. Margaret [*Clayton Russell*] and I are going down, and so is Joe Caldwell, to attend a Lamar conference summer on June 15th to 17th at Tallahassee [*See Williams 1990*].

Marilyn Pennington - Well, very good.

Arthur Kelly - And they...Margaret is going to write a general dissertation on the subject of Lamar and all its different variants...a half a dozen different kinds of Lamar. What they have done at Florida State is to write a Lamar site report...type site. But they want a sort of a symposium on Lamar, the Lamar province. Joe Caldwell is going too. And Margaret have worked out a general chronology for Lamar for the whole Southeast, which goes through three or four periods just like I have got one up at north Georgia now for pre-Dallas and Dallas.

Marilyn Pennington - Let's stop for just a moment. We're getting near the end.

End of Side 1 on Original Tape

Marilyn Pennington - He went over and looked at the plantation ruins there in the spring?

Arthur Kelly - Well, he went, he probably went down while he was working on the coast you see and visited Evelyn. Holder was there first on Saint Simons he worked there. Then they had two or three directors before Caldwell took over.

Marilyn Pennington - Well, I am just trying to get some...

Arthur Kelly - Holder left, and I don't, trying to remember Holder went after he left there. But I spent a great deal of time with Holder. I saw Holder incidentally when I went to San Francisco.

Marilyn Pennington - Did you?

Arthur Kelly - He was on the program. He's at Nebraska now.

Marilyn Pennington - Oh, very good. What...

Arthur Kelly- Holder was there, and [*Jesse*] Jennings was there. [*Charles*] Fairbanks, Bill Haag, [*Robert*] Wauchope wasn't there. Willey was supposed to be on the program, but he didn't turn up. I was on the program as a discussant with Sandy [*Scottie*] McNeish

and Alice Bode? It was quite a program on WPA archaeology.

Marilyn Pennington - Lets, I tell you what, will you tell me about that at lunch and lets go on back to Macon in here. I was just trying to get these people's working order in some sort of line, but it was Ford and then some of...then the students and then Willey for a year.

Arthur Kelly - Yes, then of course, after I left I got this appointment as archaeologist for the National Park Service in Washington. I was on the Smithsonian Civil Service register, so I had a specified position with them, and I had directed this field expedition for them. So the National Park Service had another National Historic Sites Act, had a big program coming for historical sites conservation. And the Branch of Historic Sites had an Archaeological Division and a History Division. So I went up as chief of the Archaeological Division as Chief Archaeologist for the Park Service - all over the United States and Territories. I took that...And this was about 1938. In the meantime, after the students had come, and Willey had stayed with me, I spent the next summer, that must have been '37, I went to the Southwest.

Marilyn Pennington - Oh!

Arthur Kelly - The people at University of New Mexico at Chaco Canyon where they had their field school - and had had it for years, decided that they had been using Southwestern archaeologists all these years and they would like to invite an easterner here. So they invited me to come down and spend the summer with them in charge of their program there...at Chaco Canyon. And they had a beautiful setup there this big building, administration building and all the students were living in reconstructed rather gaudy Navajo Hogan type structures and they would spend the evenings around the campfire with banjos singing typical southwestern songs. It was a very pleasant situation. I had about eight or nine students, and it got...when I got off at up there at Gallop, New Mexico - which was about 70 or 80 miles away...office? of the ?? and I was picked up by the major domo of the camp who was some sort of a WPA desert rat who was up in Gallop to get some supplies and we had an old rattle trap Ford pickup. I got off the train with a little girl from Vassar who was going to attend the summer school and we got in the front of this pickup with the desert rat - Gallop is right on the great divide you know - and from the Great Divide, which is the highest point, you just drop right off into within 70 miles to this huge desert depression up there and it was, I don't know, 1000 or 2 feet off, the road wasn't more than about 20 feet wide, we were gathering speed all the way and he was, you know the road just goes like this you know, and we couldn't help wondering what the hell you were gonna do if someone is coming up on the other side and he told us very cheerfully that he didn't have any brakes. He just let it go on the top of the divide and he didn't stop until he got to the bottom. And this apparently was the way, his way of very nonchalantly operating.

[laughs] So the little girl and I were pretty well petrified before we ever arrived.
[laughs]

Marilyn Pennington - What were you excavating there?

Arthur Kelly - What?

Marilyn Pennington - What were you excavating?

Arthur Kelly - We were doing basketmaker houses.

Marilyn Pennington - Basketmaker what?

Arthur Kelly - Two, or three; and Judd had done Pueblo Bonita years before. And they had made surveys all around the mesa there and been digging on some of the lesser ruins. It was a continuing summer school southwestern archeology dig. I didn't know a damn thing about southwestern archeology. This was a totally different type, different type archeology from what we had to do in our red and white podosols in Georgia. So I stick with??? I don't see how an eastern background would help there southwesterners very much, any more than what they were doing would help us. [laughs] There two different breeds of cat. But they thought it'd be fertilizing at the time to have someone with a different background come in. They also asked Setzler to come in another southerner - after that they didn't call anymore easterners. [laughs] I guess that was enough. [laughs]

Marilyn Pennington - Then what did you do, come back to Macon in the fall?

Arthur Kelly - Yes, and I was met by Willey and Ford. Ford was still around, I don't know whether he finished his unhappy experience on the coast and came back to Macon just to hang around. I had already opened up the...see I went out in this cotton patch, Dunlap cotton patch, and here was this scraggly little knoll, amorphous little rise out there covered over with wild thorns and blackberries and the Negro tenant farmers just plowed around it. So it was just a sort of a rabbit warren, the sort of thing that Brer Rabbit was thrown into. And it didn't look like anything but I couldn't see...it did have a slight rise to it and I as I say I had all these people that - surplus laborers I had was supposed to. Just had them grid it, then I put about 30 or 40 of them on there with a foreman. And they cleared it off, all this underbrush and scraped the ground and they got this orange circle coming out right under the plowed ground. It wasn't too deeply plowed 'cause they had quit plowing there because it was so tough. But the...the walls of the structure were had been burned. It was clay and turned it bright orange so it just stuck out like a sore thumb. It was obvious that we had a big circular structure there.

Marilyn Pennington - This, it was about a foot thick?

Arthur Kelly - Yes.

Marilyn Pennington - It was a wall?

Arthur Kelly - And you could see where there was an entrance on the east side.

Marilyn Pennington - On the east?

Arthur Kelly - East side, yes. And so we just started very carefully taking out the fill inside of the fired walls and pretty soon we found all these collapsed timbers - where the place had burned and the roof...it was an earth lodge. The soil had made charcoal out of all those timbers.

Marilyn Pennington - What was the diameter of this?

Arthur Kelly - About...as I remember it, it was about 40 feet, 42 somewhere along there.

Marilyn Pennington - A right good size.

Arthur Kelly - It was a large structure. And I was still uncovering that when Ford's work had come to an end and he wanted to know if he could, if he could take that over. And I had so many other things going, I told him sure, he could work on it. So Ford really finished it up. Then we had Jimmy Swanson, who was a Park Service Architect, by now the National Monument had been established by proclamation of Roosevelt, FDR. Swanson, the regional archaeologist came down, and he was making plans for the reconstruction of the trading post [sic, *he means the Council House*]. I had about this much of the original logs still in place above the floor and above the seats. I had all the seats and all the floor still intact and the fire pit basin and the platform, eagle platform, all that was still there, and I still had my entrance patterns with some of the postmolds in place. So I really had a beautiful pattern, and I didn't know exactly how high those walls were, and I had a problem with bringing all those supporting roofing timbers in from a round structure so it would fit over four anchor posts with a square in the middle, you see. You were trying put a circle onto a square and if your timbers come in and you see you are going to have problems. Some of them are long and some of them are short, and I don't know what the Indians did, they may have had a problem architecturally working that out. But since the thing had burned and then been reduced to charcoal, we did have beautiful archeological architectural detail. And, Willey was there and the students and one of the things they did was to take out...they worked on those timbers after we exposed them all and left them in place on the floor so that every roof timber was left right there where it fell with the straight pull of gravity. They

collected a lot of charcoal, and Willey went over it. He had been a student with Douglas' in Arizona, and he was pretty familiar with the dendrochronology. And he tried to work up a dendrochronological system for Georgia. I went with Willey all over Macon and southeastern middle Georgia area. We were getting samples from the few remaining southern pines which were 200 years old. There were a few of them around. You had to go wherever they recorded them. Take your Swedish increment borer, and we were also crawling under these old houses, antebellum houses, where they had original timbers and try and get information out of those. They were so hard and so tough that they would break even that fine Swedish steel. We got...Willy got quite a collection of them and he worked up a chronology going on back to about 1700, and this is just another incident methodological, one in a series. He wrote a paper on it, I think, for the little magazine Dendro back in Arizona.

Marilyn Pennington - What was the site that, at the Dunlap Farm that Ford was working on?

Arthur Kelly - He worked on the trading post, I mean on the earthlodge after I started it. He finished it up.

Marilyn Pennington - Oh, the earthlodge?

Arthur Kelly - Yes.

Marilyn Pennington - Oh, I see.

Arthur Kelly - He asked if I would let him do that, and Lamar...we had washed up Lamar and he wasn't working there any more.

Marilyn Pennington - Oh, I see.

Arthur Kelly - I don't know if Ford was being paid at this time or not, maybe he just didn't have a job and just came back up there.

Marilyn Pennington - But it was he who started in the earthlodge.

Arthur Kelly - He didn't start that, he finished it.

Marilyn Pennington - I mean took it over after, okay.

Arthur Kelly - So he did a beautiful job getting the...we had already defined it and started opening it up. You could see that you had all this these collapsed timbers and everything and we even had a few of the seats coming out, especially most of the seats

of the platform. So It looked very enticing and ordinarily you wouldn't want give something up like that. But I had so much to do, Ford wanted to stay there and work it out and that was just fine.

Marilyn Pennington - I didn't understand, the beginning of where it was.

Arthur Kelly - Well, I have had Swift Creek going at the same time, for example.

Marilyn Pennington - At the same time?

Arthur Kelly - Oh, yes.

Marilyn Pennington - You did have your hands full.

Arthur Kelly - I had worked over on the, this was the north plateau we called it where the earth lodge and Mound D are. Incidentally I have got a 50,000 word manuscript already written on that phase of the work, but I have got about another 30,000 words to do. And that's another thing I will probably do on contract with the Park Service is to finish that Macon Plateau manuscript.

Marilyn Pennington - Very good.

Arthur Kelly - Very largely just taking my written descriptions from these volumes and volumes of notes record my impressions were fresh then. And I had all these technicians that I trained, and I had Jackson as an illustrator, and he is the best I have ever seen. Jackson, was on WPA. He was just a common laborer, on the wheelbarrow I think - and someone said well, this fellow out here draws very well. You interested in him? And I said sure, bring him on and let us see what he can do. But he could, he was so good that Jackson could sit on the edge of the excavation...you got a profile coming this way, and another one coming at a right angles this way and, you got flat horizontal strip in front of you, and you got a house pattern coming out on this. And You got, he could sit there on the edge of the dig and draw this profile and this one coming in at right angles and this one which was flat...three dimensional and just sit there and sketch it, mark you, and it would be as accurate as what my engineers were doing in their typical engineering recordations with transit. Every lense, every little thing and I would described it and say get this and this and this one and watch him. It was just a photographic reproduction. Except he was an illustrator. Beautiful. And this went right into the notes you understand. So I had all those volumes and volumes of type scripts with all of Jacksons drawings with them.

Marilyn Pennington - Very good.

Arthur Kelly - And that's in the library there at the Monument now.

Marilyn Pennington - Um.

Arthur Kelly - Unfortunately Ford didn't...a lot of archaeologists don't know, they just don't keep a diary. They do their, oh, they do all their feature books and all their profiles and all their recordations, and this takes you all day to do that, and they just don't get around to a running visual description of what you see and what you think. We don't really think about it until we get through with it, and we do it all from your photographs and your recordations and your catalogue too. I do that, but in addition I always write a rather elaborate diary and I find that, while my diary obviously is gonna have mistakes in it, wrong hunches, and wrong impressions, and wrong ways of interpreting things, the impressions I received then were not always wrong, and sometimes they right. But my point is, that they were fresh. And some, you can't possibly get everything into a profile that later turns out to be significant. But you see a lot of things that you don't exactly understand at the time, you note them, and they do take on a significance later on. So I find the diaries are the most useful part of a recordation. Ford didn't keep any diary at all. Sears never kept a diary. I don't think Joe Caldwell did. I don't know very few people that do, but I always have and as I say they are volumes and volumes out there. That was the only way I could keep up with the dig. Just literally I'd walk miles and miles a day, literally walking from one...go to Mound C to Mound D to the middle plateau to Mound B and A to Swift Creek. I didn't do Lamar because Ford was responsible for that, and I recorded every day close to between 3 and 5,000...Tidwell was a male secretary and he was very good. He took all this down and Jackson went along with me and drew for me.

Marilyn Pennington - Where did Mossy Oak come in?

Arthur Kelly - Mossy Oak was found in Willey's survey, mobile CCC survey. Its down the Ocmulgee. Its just on the banks of the Ocmulgee River. The river had exposed this buried midden about 3 feet down from the present surface. There was some Lamar occupation above this Mossy Oaks simple stamped. But this was a pure simple stamped, it didn't have anything else in it. And that particular type of simple stamped is now recognized as a...very special early Woodland type.

Marilyn Pennington - Um...

Arthur Kelly - But there were all sorts of sites there. For example, they had what they called Central City Park, which was just opposite...opposite the east Macon Plateau bluff site in the Macon recreational park there. Had been, also harness races and other races there.

Marilyn Pennington - This was in, what is now a park area.

Arthur Kelly - This was in Macon, Georgia, on the other side, inside the city limits just a regular city park.

Marilyn Pennington - Across the river then?

Arthur Kelly - Yes. And it had a brick entrance, a rather elaborate one. And I went over there as I say I had all these people I had to keep busy and so, I had a hundred or two of them over there digging 20 by 20 pits through all the alluvium inside the park where the mile race track had been. Five feet down to uncover a buried occupational layer. And that had Swift Creek and some other things on it. Had been buried and completely insulated all these years. And where the big brick entrance to the park was, there were a component of the historic, what I called the Old Ocmulgee Fields horizon. Burials right...they built the gate right on this little place where there had been a burial ground. So we was working all around the entrance...

Marilyn Pennington - That was close to surface...

Arthur Kelly - ...and I had another laboratory unit there in the park, this was the third one, come to think of it.

Marilyn Pennington - My word.

Arthur Kelly - And, but this Central Park as you know, was just another unit. Then I sent a detail over, while I was working there at Macon, over to Milledgeville. I had gotten, I had some friends there, the Allens, who had the Allen Sanitarium at that time. Which has now been incorporated into the State Hospital. Allen sold out. I think one of the Allens has continued there up until recently, as one of the doctors. I'd go over there with a special crew on Saturdays and Sundays to look at some of the sites the Allens were interested in. We went to the Shinholser Mound at the time it was called. And we were looking for the presumptive site of Oconee Old Town. And I did some digs down there, just strat digs with some of my WPA laborers and they were really just a unit.

Marilyn Pennington - Was this on the site of the Shinholser ?

Arthur Kelly - Close by as I remember, almost within site of it. But we got some more Napier pottery there, as well as some of the more recent stuff. The Shinholser site itself, the village site down in the bottoms there, was subject to overflow. It was very rich bottomland. They were still plowing with mules, and the mules every now and then where they were plowing they'd go through what turned out to be burials. And these

were urn burials. And I think there was a Mrs. Beason who was interested in the college. I don't know whether she had been one of the house mothers or what over there. At any rate, she showed me a, one very beautiful urn burial which they had in their little collections.

Marilyn Pennington - Was this Irene type material?

Arthur Kelly - Yes, its a Irene type, late Irene burial urn with a top and some infant bones in it.

Marilyn Pennington - How big were these?

Arthur Kelly - Oh, something like that.

Marilyn Pennington - Twenty...twenty?

Arthur Kelly - Oh yes, I'd say maybe 20...24 inches high and 18 inches diameter, maybe 20, just a little bit longer. The entrance would be about 18 inches I guess. The diameter.

Marilyn Pennington - What kind of designs?

Arthur Kelly - Complicated stamped usually.

Marilyn Pennington - Irene Complicated?

Arthur Kelly - Well, Filfots. The cover pots were likely to be plain or maybe some incised, bold incised. This was a variant of...you see all through Coastal Georgia in about 100 miles stretching from the Florida line to about to about the South Carolina line and going through Fort Barrington, you know where that is, you find these sand mounds with these urn burials in them, it was a separate culture that has never been described.

Marilyn Pennington - Is Shinholser...

Arthur Kelly - No, Shinholser is not one of them. This was further over. You get to Fort Barrington you were down around McRae, down in that territory. And I would say that there's a group of those that starts somewhere down close to Florida line and go through that sand country all the way to the Savannah River. I remember...who is the present head of the Conservancy? He's here at Georgia. He's in biology, I don't know if he's the head but he's one of the top...Scott I guess.

Marilyn Pennington - Yes, Donald Scott.

Arthur Kelly - Donald Scott was doing a survey over there, a wildlife survey, and he came up, he brought me a pot from the Savannah. It had washed out from on the Savannah side, but this is all...these pots all look alike. There at Fort Gordon, Augusta. They sent me a pot when I was still at Macon. A foreman had found it plowing and he didn't know what it was and he took it to the military people. He thought, didn't know whether it was Indian or what it was. And later on, when he found out it was Indian, he wanted it back, and we let him have it, which I didn't want to do, but this was just another one of these urn burials. And I went down to McRae while I was here at Georgia to look at some other mounds that were being reported and so all through the years, we, Joe Caldwell and I, both have been aware that you have these sand mound with urn burials in them. But the pothunters go along with probes in the sand mounds and you can hit these pots, you see. And they pretty well wrecked them.

Marilyn Pennington - Were these around the Shinholser...I can't get that name right.

Arthur Kelly - No. Oh, they were in the village by now. Now you understand that this particular site had never been explored by anyone except, this was another site that was visited by Moorehead, and in which they had put a big cut through the mound and they got a few burials and a few pots. I don't know what they did in the village, I don't think they touched the village. Unfortunately the present owner, and this was true until a short time ago, of that site, has not felt very responsible. I had heard some gossip to the effect that he gave in and let people, pothunters come in and dig for consideration. So the site is, if there is anything of it left, and this is unfortunate because it is one of the half dozen sites in Georgia that should be preserved. And someone should go to the Shinholser site and see what the situation is today.

Marilyn Pennington - Yes, I guess we could go down and do that.

Arthur Kelly - See if there is anything there that can be salvaged and if the owner can be at this late date, will collaborate and save what there is left.

Marilyn Pennington - Where you were doing your testing, where, how far, and what directions from Shinholser.

Arthur Kelly - I don't remember. It was at the Milledgeville side of the mound.

Marilyn Pennington - But within sight of the mound.

Arthur Kelly - Within sight of the mound, yes. Not more than, I'd say, a few hundred yards away at most and...close to the river. See I went to the...I also went there with Dr. Swanton while I was at Macon. Swanton at that time was gathering notes for his famous report on the DeSoto trails itinerary. And he wanted to check the Spanish

documentaries on the Ocmulgee River. There was an island in there which they described and where they had crossed over. And so we sat in a canoe, on the Oconee right close by these piles at the shoals site there, rock shoals or whatever they call it right outside of Milledgeville.

Marilyn Pennington - The...Shinholser then is kinda close to the shoals?

Arthur Kelly - Yes, and got in the canoe went all the way down to Dublin and checking, stopping whenever we found a site that Swanton thought might fit the descriptions of the crossing. You see, this was the area in which the DeSoto commentaries described two villages, Ocute and Patofa. And one of these villages, I think it was Patofa, this is where DeSoto got tired of lugging this cannon around and gave it to the local Indian chief. And so when I was trying to desperately find out what I was gonna do with all these WPA laborers, surpluses that I didn't want, some of whom were pretty sorry and I didn't want them anyway. I talked to some of the Georgia Tech type engineers who helped work up the man hours and lay out some of these projects and they helped me, they were sympathetic with me about what was I going to do and so they conspired with me. And with my tongue in cheek I offered a project, down in the Ocmulgee swamps to look for DeSoto's cannon. *[laughs]* I had...going to attach about 100, 150 of these really sorry specimens with my worst foreman and instead of just send us a burial?, I was just send them off on a project to look for DeSoto's cannon. I was going to forget about them. But the...Mrs. Gay Shepparson and the state ? who were social workers who were operating on part of it, they have, they were suspicious of me. *[laughs]* They may have divined what I had in mind.

Marilyn Pennington - Project turned down?

Arthur Kelly - It was turned down.

Brief discussion of lunch, with Joci Caldwell and Trish Kelly about going to Beechwood, and the C&S bank. Stop for lunch and break in original tape without comment.

Arthur Kelly - Fairbanks. So there are really three different phases of Lamar excavations.

Marilyn Pennington - Fairbanks came in after you?

Arthur Kelly - Fairbanks was after Willey.

Marilyn Pennington - When was that , '38?

Arthur Kelly - Jim Ford did not keep much in the way of notes. He, I mean, I don't

know, Jim was an intuitional type of archaeologist. He was an extreme activist, but he just skittered around and did a lot and got a lot done and had a lot of fine ideas but he didn't, he didn't put much of it down on paper, and he thought that you didn't need to do all of that damn digging anyway. He said you can work from a few pot sherds instead of all these beautiful battleship curves and reconstruct all of history. I remember Jim came, Jim and I had a terrific argument up at this big laboratory I had at Wesleyan. I had all these tons and tons of pottery, literally out on these tables being washed and sorted. Macon Plateau, 80 percent of which was plain and the other 15-20 percent...

end of new tape 1 and 2

Arthur Kelly - one of which is plain and the other 15 or 20 percent, specifically rims with a few modeled rims and maybe a little cord marked and a few other things. And Jim said well, you don't need that Doc, just throw all that away, just take you 15 percent and do what I'm doing about Lamar where I've got my incised categories and my Lamar stamped and so this was the definitive pottery if you are going to study styles instead of chronologies. And I was horrified and I said dammit Jim you can't do that. I said I may not be an archaeologist, but I was trained as a morphologist and a physical anthropologist under Hooton at Harvard, and I know the statistics that you can't throw 85 percent of any population away. I don't give a damn whether you are studying skulls or pots. You just can't do it cause that's it, whatever it is. If its plain, well, by God its plain, and you start with that. Which is we now know is true, you just don't do that. But he was ready to do that, and if I hadn't been there that is what he would have done.

Marilyn Pennington - Kept only the goodies.

Arthur Kelly - [*laughs*]

Arthur Kelly - [*conversation about smoking in classroom from Trish Kelly*]

Marilyn Pennington - Lets see now, you left there then in '38?

Arthur Kelly - Some time in '38. Yes. I went to Washington.

Marilyn Pennington - Who took over when you left?

Arthur Kelly - Well, by that time...they had, right after I left they had [*Charles*] Fairbanks and [*Jesse*] Jennings.

Marilyn Pennington - And Jennings?

Arthur Kelly - And they still had the WPA going and they...lets see, they did the work on Lamar, where they were building the levy. They were finishing up the work on the Macon Plateau, the village. And they were trying to analyze this vast accumulation of pottery and stuff and...let's say '34, 6, 7, 8 about at least four years of, almost five, of straight digging. So they did a sort of an assembly line production on that. They analyzed all that pottery and put it away in bins where its been to this day. It was there until the Chamber of Commerce sold the Park Service on bringing in these carnival Indians and putting them in the basement...and then they moved all that stuff down to Florida and they got it all shook up again. And that was a vast mistake. I hate to go back to Macon and see these Indians there living in the basement. It was a mistake.

Marilyn Pennington - You got your definition of Ocmulgee Fields from the area surrounding the mounds...right in the mound area?

Arthur Kelly - Yes, very largely, yes. And also, well, I had the Trading Post. When I had burials...that's another story. It all goes back to this...

interruption and conversation about mom in car, don't interrupt us, and a break in the tape for a period of time

Marilyn Pennington - You were just fixing to tell about some burials...and we were talking about...

Arthur Kelly - Well, you wanted to know about Old Ocmulgee Fields.

Marilyn Pennington - Right.

Arthur Kelly - And I told you that I found these sites on the Macon Plateau, which indicated the late horizon in which the complicated stamped had disappeared and you were getting plain pottery, painted pottery, red filmed, cob marked, brushed, and a late type of incising, very weak and straggly in striking contrast to this bold, deep incised which you find on Lamar vessels. And General Walter Harris for example, that was a local historian, had written some little paper on the Creeks. He was very much interested in Creeks. He was very much interested in Woodward. And in the minds of the Macon people, the local group who were sponsoring the mounds, this late Creek occupation was bulked largest. Of course all this prehistoric business I uncovered was something entirely new. But the Creek Indians, the Lower Creeks, had been a captured? demonstrably in the ethnography of the Old Ocmulgee fields. It still is. All of this was part of it, in survey, is beautifully capsuled in Margaret Clayton Russell's recent paper which you heard which she entitled "Lamar to Creek". Everything I did, everything Joe Caldwell did, everything Fairbanks did, everything Waring and Larson, everything that has been done, is analyzed there. So you have no problem there, as far

as Ocmulgee Old Fields and the whole question of Late Lamar is concerned and whether it ties up with Cherokee or Creek or whatnot, not only in Georgia but in surrounding territories going over in Alabama and the Chattahoochee region is beautifully summed up by Margaret. She's done a bang up job.

Marilyn Pennington - I thought she did a real good job.

Arthur Kelly - So all you have to do is get her paper on that, you'll have no problems. As to how we happened onto the concept of Old Ocmulgee Fields and my idea of Lamar, that comes from the few late burials with historic trade material...I told you found some of it at the entrance of Central City park. We found a few scattered around Macon Plateau village. General Walter...and then we go back to this problem I had continuing problem had of taking care of all these laborers, and I told you about my project to look for DeSoto's cannon and other things. So and when things got to be pretty desperate, I had, oh, a couple hundred of these guys I didn't know what to do with and still I had to keep them busy so I decided to dig a 2000 foot correlation trench on what we called the Middle Plateau between the big mounds. See the Middle Plateau is set off by these two railroad excavations. And so far as I knew there was only one little mound over there and here is a whole long broad strip with nothing on it, a little surface pottery. So I had them dig a 2000 foot trench from one end to the other, east to west, all the way from the boondocks out there around Walnut Creek practically, down to where the thing drops off to the bottoms facing east Macon. And I put about 150 of them over there with about four foreman and they were to dig it out in six inch arbitrary levels, and catalogue everything. Very meticulous. I figured they weren't going to find anything and I could forget them. Well, they came up with a beautiful stratified series of these highly patinated decomposed black flints at different levels. So that's gonna be a significant study there, just purely on the study of the Archaic, although I didn't exactly plan it that way, that's something that happened. But then when they got down to the drop off place, near the east Macon bluffs, they ran into what appeared to be a curious ditch. And it showed up in the profiles about 2 feet wide and about 2 ½ feet deep and they ran into burials, historic burials in the trench. And then they brought them down a little bit, they hit some more. Then I had them plain it off horizontally and I had this trapezoidal shape figure with a ditch around it, an apparent wall and an entrance way as wide as, almost as wide as this table. I had burials outside the wall, inside, evidently these weren't just posts stuck in the ground, these had been laid horizontally. And it was obvious that it was a some sort of a, it had to be a trading post, which is more or less fortified with a palisade around it. Now another thing I had been doing, all the previous two years, before I got onto this project, on the North Plateau all the way from where the old Federal Road comes in up there in front of the park, from there on through that whole big field, I had been following a something I didn't know what it was. It was about, oh, 5, 6, or 8 feet wide and just a discolored soil area as soon as you got under...took off the plowed ground. Just like a

ribbon that just a clean swath that just cut all the way across the plateau from about where the old road is up there in front of the Monument, which was old Federal Road. And this cut had angled across the plateau and it, when you profiled it had a...it looked like an erosional ditch and was filled up with all the modern plantation detritus. And I didn't know what it was, but I followed this thing right up where I put my two thousand foot correlation trench in I came out on this trading post. And this other thing was a trading path.

Marilyn Pennington - Oh.

Arthur Kelly - The lower Creek trading path which started up in Charleston and which led right up to the entrance path, the doorway, the gate of this trading post. Now I had this all fitted together you see. Now Jackson this artist I was telling you about, he did a lot of independent work and a few years ago he still had something I always wanted to get from him. He drew an imaginative picture that looks like some of the nineteenth century woodcuts, beautiful drawing, you can even see every little, a little bark on the trees, he's got these pack animals coming in and they are stopping right up there in front of the trading post, from Charleston, around 1670, '90 or somewhere around there. And so that trading path, that fits into the story. Then we've got the trading post, and as I say I found burials, with all sorts of bottles, and glass ware, and chinaware, and even found one or two pieces of Spanish pieces of eight, a coin or two, almost anything you can mention. Swanton had gone back to the Smithsonian, and I was trying to make a constant correspondence with him. I was telling him about this establishment and Swanton kept on saying well, that must be Halsted's factory H-A-L-S-T-E-D. Halsted was the trader there at the local fort after 1806 or 9 along about and he had had the stores. And Swanton thought it must be his establishment out there. But I couldn't really accept this, because this was not over nineteenth century stuff. I had late eighteenth century stuff, silver ornaments, and as I say even a few pieces of Spanish pieces of eight. I had all this late Ocmulgee Fields pottery. I had Indian burials, one of them had a sword with a scabbard, another one had a pistol which I could see were eighteenth century type. This was the sort of stuff they might have received when they, when they came there and picked up these 1000 Creek Indians when [*Colonel James*] Moore did and went on down to Apalachee and polished off the Spaniards. They brought back a lot of loot with them. Apparently, the Indians kept some of it. So this had to be a trading post, which was operating around 1700. It was there before Moore came through, because Moore's diaries, that portion of his diaries were never found. It was a fact that he had on the orders of the Commissioners, he had left with about 50 Carolinians and they had come down to Ocmulgee and picked up about a 1000 Creek Indians, and they had gone on to about where Tallahassee is now down in that country, and squashed the Spaniards, about 1706 as I recall. So this had to be the place where Moore had actually picked up these Indians, because there was one other little piece of evidence which existed at this time. It was a map on General Harris' law office up in

Kresses? building. An early Macon map about 1840 or somewhere around there, but this map showed Macon at that time and on the other side of Ocmulgee River, from where I was working, there was indications of a trail leading on south and underneath there it said Moore's trail. Well, I picked up the other end of that path, where I told you, and led it right up to the trading post. So now you have a diorama in the monument, a beautiful diorama, showing your Carolinians and your Indians, Creek Indian warriors behind them, this expedition getting under way which is going to wipe out the Spaniards. That's in the monument now.

Marilyn Pennington - And that's where the Spanish coins came from?

Arthur Kelly - Yes, and also later on, you see after I did that work then I wrote a paper on that, which was published in *Antiquity*, *American Antiquity*, and which I entitled Macon Trading Post, an Historical Foundling. I don't know whether you've seen that or not, but you ought to, its because you have to get back to about 1941 somewhere around there in *Antiquity*. And I gave it that title because Swanton, I tell you, Swanton finally he said well, he came down and looked at it, well, I sent some of the silver off to Woodward who was the authority on the historic silver, and I sent the bottles and other stuff off to other various technicians, and they had all come back around 1700, possibly late seventeenth century. So Swanton said well, there is no documentation for it, but it has to be a trading post which was operating at that time. And otherwise, how are you going to explain that you have Indians buried outside the walls, some of them inside the trading post, and some of them intruded into the line with the stockade. The white people who were operating this darn well are not going to let them bury Indians inside of his post. They could only have buried them after the thing was destroyed. Well, that destruction happened in 1715 or 17 whenever Brim had his revolution. They destroyed this outfit. They kept on living there. That's when your burials were made in your wall line and inside of what had been the trading post. That's the thing that I kept on arguing. I said well, the way these burials are. It has to be...it couldn't be Halsted, it has...not only that the artifacts in terms of historical technology, have to go back to the eighteenth, the early eighteenth century. And which we finally established. And that's your Macon Trading post, you see. This is the Old Ocmulgee Fields. Margaret's got all this in her paper.

Marilyn Pennington - That's very good. Why don't we take a break?

Arthur Kelly - All right. Let's go...how about going to...

End of Tape 3

Tape 4, at Kelly's Office in Baldwin Hall on the UGA Campus?

Arthur Kelly - Well, shall we talk about cabbages or kings, or...

Marilyn Pennington - How about Isabelle Patterson and the Bull Creek site?

Arthur Kelly - Well, as I said, there were number of side developments, while I was at Macon. And one of them was the work we did with Isabelle Garrard Patterson, who was one of our sponsors and colleagues over at Columbus, Georgia. She had earlier gotten interested in the whole Georgia ethnohistorical picture, because she was a great admirer of John R. Swanton and she was very much interested in the whole problem of DeSoto's journey through Georgia and she was helping Swanton try to locate these landmark sites which are mentioned by the DeSoto commentators like, well let's say the Flint crossing, which was quite a problem, crossing the Flint River and the location of the province of Toa, which they finally theoretically located somewhere down there around Arlington. And the descriptions of those white springs...the natural springs, limestone, which fascinated the Spaniards, and they made frequent reference to them. And from that, when I turned up, she got very much interested in what we were doing at Macon, was a frequent visitor there, and she wanted help on some of the sites she was interested in on the Chattahoochee, primarily the large village and burial site there at Bull Creek within the city limits of Columbus, out toward the military establishment there. And so I'd go over and she'd show me her sites. Those were the first time that I saw Kasita for example on the Georgia side, which had been incorporated in the landing field at Lawson Field and visited the companion site on the other side, the Alabama side. Large dairy? site there, that would be the site of Coweta...Kasita. See you always have to stop and think Kasita and Coweta. At any rate...and then there was some interesting mound sites there and so we...Sears went down and...no it wasn't Sears...Willey went down and worked on the Lawson site, historic village site there. And I sent one of my engineers, forgotten which one now, to help her do some work at a buried mound site, burial site just underneath the...where the industrial railway had been running into the Bull Creek site. Portions of it were exposed and some of the local pothunters had been digging in and they were getting burials. So we excavated that with a small group. Isabelle gave us a small grant, enough to pay for my supervisor, and I came down to see her, and worked on the site, and they uncovered a good portion of that burial mound and got some very fine burials at Bull Creek, including one that they were able to take out whole, and this was a so-called dog-pot burial. A dog effigy, painted dog effigy burial, with a well-preserved adult Indian, male Indian. This was one of several sets of dog pot burials which have turned up in Georgia. I found another one at Bell Field in a log tomb burial intrusive into the mound from the upper Dallas levels. Very similar, another striking dog pot, with some copper ornaments and some Dallas materials in a log covered tomb which had been intruded through the council house. And this was a close parallel to the dog effigy burial found at Bull Creek. A very similar dog effigy vessel had been washed out or recovered some years before we worked at Bull Creek at the Neisler site.

Marilyn Pennington - Oh, really?

Arthur Kelly - Near Roberta.

Marilyn Pennington - Now I am going over there soon.

Arthur Kelly - And this is another of the major sites of Georgia, which was visited by Moorehead, and it had some very striking pottery of the late Mississippian vintage, some painted vessels and some nice water bottles, you know these water bottle type vessels. They were very beautiful, hooded, some of them. And it had lain dormant for a long time. We were never able to get a dig on that site, and its been largely left alone for the last 25 years. I haven't seen it in 20 years. This is undoubtedly one of the sites that should be investigated to see what's left there, because it is one of the historically important mound sites and village sites and it obviously ties up with the whole problem of the Mississippi mound cultures. And it is one of the few mound sites on the Flint River.

Marilyn Pennington - There's another site, there's another mound group downstream about 3...

Arthur Kelly - Not too far from there, yes.

Marilyn Pennington - About 3 or 4 miles [*Hartley-Posey*]. I have a promise to be taken there as soon as it stops raining.

Arthur Kelly - Now for a while that Neisler site was owned by a doctor in Macon, and I think the archeological society of Macon did some work there. But, then it was...more recently it was a some sort of a recreational area and should have been under public control. They should have looked after it but I don't think they did too well.

Marilyn Pennington - Its, I think its seeded so people can go and hunt there.

Arthur Kelly - Yes, well, they go in there and do some pot hunting too, and there have been some rather serious large scale excavations there. But I...we have to remember that when the Commission, Historical Commission, started their work with Larson up at Mound C [*at Etowah*] according to all the reports and including those of Moorehead, Mound C had already been completely excavated and yet Larson was able to work there five or six seasons before he ever finished the work. So even though ostensibly a site has suffered a great deal, there is a lot that can be recovered and should be done, and even when you investigate and check into it you still see that there is enough of the site intact that it should still be protected. That was certainly true at Etowah. I have no doubt...there are several other sites that we need to get firm data on and be able to

evaluate them now. All major sites in any top priority system. One of them of course is Nacoochee, but this is still owned by the Hardeman family, and apparently they have taken pretty good care of it through the years, but its a top site. I have already mentioned what was called the Shinholser mound. This one has suffered, and something needs to be done about it right away. This is true of Neisler. It should be checked. Evelyn Plantation, we already have taken cognizance of. Another one is Shoulderbone.

Marilyn Pennington - Shoulderbone is okay.

Arthur Kelly - Is it?

Marilyn Pennington - Yes.

Arthur Kelly - Well, I mention those as being outstanding in my mind.

Marilyn Pennington - Okay, the mound, did Willey report on the mound at Bull Creek? Has he written that?

Arthur Kelly - Willey never reported it, but the Bull Creek site report was finally written up all these little episodes I have mentioned, they...all the notes of that.

Marilyn Pennington - Who did the writing on that?

Arthur Kelly - Frank Schnell.

Marilyn Pennington - Oh, okay.

Arthur Kelly - And Frank [*Schnell*] reported last year that the Bull Creek site report was practically ready to go into the Laboratory of Archaeology if we had funds to publish it. We hadn't had funds yet, but that report could come out. It should.

Marilyn Pennington - The...lets see, so the mound then that Willey dug was a buried burial mound that was Late Mississippian?

Arthur Kelly - Yes...it was Lamar. Lamar with some pottery which shows an influence from Florida, from the Fort Walton.

Marilyn Pennington - Oh, okay. Did you, did any of your people do any other work out around the state?

Arthur Kelly - Oh yes, I mentioned, then we have the River Basin Surveys or the first

one when I came to the University of Georgia in 1947.

Marilyn Pennington - But, this was after you had left Macon. Yes.

Arthur Kelly - Well, this was after I left, went to Washington, and came back to Georgia and then came to University of Georgia.

Marilyn Pennington - Well, let's see now, when you left Macon, you went to Washington, and...

Arthur Kelly - Then in '47 I went back to Macon, and then from Macon I came straight to the University of Georgia in '47.

Marilyn Pennington - '47. Did you do much archaeological work while you were with the Park Service?

Arthur Kelly - No. Not after I went to Washington because it was an administrative...it was the highest administrative office in archaeology that the Park Service had and that is...I was going to all the Park Service areas where any sort of archaeology was going, historical or otherwise. I got back to Macon and I got back to Moundville for example. I went to Moundville because they had a program going there, and I went to see what they were doing and what they had planned to do. At this time, I visited Kolomoki for the first time. It was a CCC camp, and they were developing a recreational area, State Park. And I had heard reports that they were putting some of their roads through the village and doing some damage. They didn't have an archaeologist on that CCC camp. And I went down there to stop some of that. Then I got back to Macon and everything was very quiet and nothing doing, and I visited the Southwestern monuments out in the Middle West. Some of the trading posts, the established Army Post developments, historic archaeology they had been doing out there to see what they doing.

Marilyn Pennington - When you were at Kolomoki was that when they were building roads between the large mound and the...

Arthur Kelly - Yes, and then there they were tearing up the village and I had to try and stop some of that.

Marilyn Pennington - They really took off all of the top soil.

Arthur Kelly - They took off a lot of it - they did a lot of damage before I got down there and stopped them. And this is, we had this conflict between purely recreational developments who, with, by people who had no knowledge of archaeology, and they just didn't realize the damage they were doing. There is still a problem.

Marilyn Pennington - That's right, because you can see...

Arthur Kelly - I mean this is part of the problem I have with frankly with Mary [Jewett]? She would listen to Weems? who was a recreationist. I mean he was well-intentioned, but he just doesn't realize that in some of that programs they are doing damage to some archaeology at some of the others without realizing it.

Marilyn Pennington - Well, she's very protective of archaeological sites.

Arthur Kelly - Well, she has gotten to be that way, and I...I was very sharply critical as she knows, and there wasn't nothing really personal about it. I was just...I was really concerned about the archaeology, and I thought that she wasn't aware? to the amount of damage that was being done. She wasn't on top of it or reporting it because, of course, she didn't have anyone to help her at that time. That's before Larson turned up. But we could have helped her. I could have helped her with consulting on the job up there at Fulton or Cobb. If she didn't want to get on with Larry, well, that was alright. She could have talked to me.

Marilyn Pennington - I don't think Weems is even around anymore. I haven't heard a thing.

Arthur Kelly - Well, I...? confused, I think he's retired.

Marilyn Pennington - Well, lets see now, then after, you were with the Park Service for ten years?

Arthur Kelly - Yes.

Marilyn Pennington - And came back to Macon and then came on here.

Arthur Kelly - Yes. After I got here in '47 I began the River Basin phase, and I started off with the Jim Woodruff down at Donaldsonville, Seminole County. And there for example I had such problems as, well, I did a burial mound on the fringe of Bainbridge on the Allen property, the so-called Lake Douglas Mound, and this was my first Laboratory of Archaeology report. That mound was a burial mound, and I also worked at Fairchild's Landing, where Joe Caldwell came in later and did more work, and which he is getting ready to publish now in a Smithsonian report.

Marilyn Pennington - What kind of site was that?

Arthur Kelly - Well, it had some Kolomoki pottery as Bill Sears wanted to call it, which is really a sort of a late Swift Creek, and Joe Caldwell has written a very elaborate

report on Fairchilds Landing, and Fairchilds landing is underwater now, of course, but it is a very important site. One of my other primary objectives in that Jim Woodruff survey was, again, the historic archaeology as concerned about the Seminoles, for example, and some earlier sites, before the Seminoles as refugees in the episodes of [Andrew] Jackson took place. Back in the early eighteenth century, even seventeenth century, there had been the so-called Tuskeseechee? Fort, Cherokee killer. This was a famous Creek Indian chief who had a fort, fortified town, a place down there in the forks of the Flint and the Chattahoochee and I spent three seasons trying to locate that thing. And it was only after I had really given up and they were beginning to strip it that we really I think found it in the last month. And this was on the first high bluff line right in the fork. Later on, when they got all that heavy underbrush cover off, they found some Spanish ware along with the typical Seminole brushed pottery and other things. And I am convinced that that's the site I have been looking for all along. And its right on the edge of the lake, and I think could still probably be some salvage or some else, excavation could probably still be done when the water...

Marilyn Pennington - Is down.

Arthur Kelly - Is down, and I hadn't had a chance to check on this, but this is something that should be checked, because this would be a Spanish occupation site in the late seventeenth century and before they were...well before the Spanish and the English had harassed them too much. We found a number of Seminole sites down there. We even found some peaches, where some of their peach trees had been, and we found peach trees on some of their sites. Peach, you know, the fact that they had peaches, in some of their pits.

Marilyn Pennington - What is Seminole Brushed?

Arthur Kelly - Its what we call Chattahoochee Brushed.

Marilyn Pennington - Chattahoochee Brushed. I was wondering how you distinguished Seminole from...

Arthur Kelly - Well, there are two types of brushed. This is something that [Harold] Huscher and others have been working out, on, and its part of the general picture that Margaret Clayton's been working with.

Marilyn Pennington - This is on the edge of Lake Seminole.

Arthur Kelly - Yes, right on the edge of it. Well, you go as far you can in Seminole County until you step off in the lake and there's a little spit right where you see the Chattahoochee come down on the right and the Flint on the left, and where the two

streams met. One of them is a little bit muddier than the other, and you can just see the Flint's waters sort of on one side, the Chattahoochee on the other. Its really rather striking. Right there on that high ground is where the, I think the this Apalachicola fort was.

Marilyn Pennington - Right in between the two.

Arthur Kelly - Yes, that's an important site, and it's possible that as I still say, that at low water and a little bit of it might be exposed.

Marilyn Pennington - Be good to go back and check and see if anything is showing up.

Arthur Kelly - Well, that was the, that was the Jim Woodruff survey. Then they had the Walter B. [sic *F.*] George dam. And we did the Mandeville site and others. The Mandeville site was within 5 miles of Fort Gaines, just north of it.

Marilyn Pennington - That's where John [*Pennington*], and the children and I came to visit you once.

Arthur Kelly - Yes, that's where you visited the first time I got to know you. We were at Mandeville and then we worked on up the river toward Lumpkin.

Marilyn Pennington - What did you do up there?

Arthur Kelly - Well, we did, spent a lot of time on Mandeville and other sites around and this is all in the Laboratory Report now. And the Mandeville site has been published in a summary article in [*American*] *Antiquity* too if you want to look that up. Its written by [*James*] Kellar and [*Edward*] McMichael and myself as joint authors. And Mandeville's important because its another Swift Creek and Cartersville period site with Hopewellian connections. Sort of part of a trade chain that extends all the way from the upper Mississippi to the Crystal River in Florida. And this was apparently a large trading ceremonial center on that route. And the point is that probably the site, which Joe Caldwell is starting this summer up at Trenton, near Trenton and Dade County, is also exhibiting in some of this material, which was recovered by pothunters in the stone mounds, the same kind of copper covered pan pipes and beautiful, flint knives. All of these are direct parallels to what we found at Mandeville, so that these little things are beginning to fall in...these sites had begun to fall into place now, just like pieces of a crossword puzzle. So what we found at Mandeville is very significant in terms of what we expect to find at the Dade County site this summer. And as I say, I just got this letter from this boy who had been collecting for 27 years. He and Sheila [*Kelly Caldwell*] did the surveys for me on the rock mound sites at Putnam. Thomas, B. B. Thomas.

Marilyn Pennington - After you worked on the Walter F. George, then...

Arthur Kelly - One of the sites we did at the Walter F. George, we did a number of them, and they are all in the publication, but, for example, while we were there on that survey, both Margaret Clayton and Frank Schnell were with me then. We did a site on that large plantation site that had been developed by the W. W. Bradley people, wealthy cotton factors, made their fortune out of cotton. They had a large plantation site there, oh, I'd say about 30 miles below Columbus, just outside of Kasita...the little village of Kasita down below there, on the river. And this was a...there were two sites there, one was rather interesting. We did some historical archaeology on the nineteenth century town there outside of Lumpkin, which is now pretty close to Westville I think.

Marilyn Pennington - Is that Roanoke?

Arthur Kelly - Roanoke, we did some work there. [*Clemens*] DeBaillou's very much interested in that. And Frank Schnell worked at a historic site which theoretically was the site of Hitchiti and this...some of the material there is of great interest to us now and Margaret Russell has made quite a bit out of it. And then we did another site nearby on that Bradley plantation site which was on an Indian knoll and here we found some fabric impressed pottery and some fiber tempered pottery on the same site. Something that very rarely occurs, and some pits full of charred acorns, and this was part of the Cartersville period sort of deal, and there was an occupation over a knoll that covered perhaps about a half acre. It was a nice site. This one has not been recorded.

Marilyn Pennington - Where is this one?

Arthur Kelly - All this is Stuart County.

Marilyn Pennington - Where is this in relation to the plantation ruins, or the house, the house is still there I think.

Arthur Kelly - Yes, well, you go back toward the river from the house. You know the house is away from the river.

Marilyn Pennington - I don't under...

Arthur Kelly - We're not talking about Mandeville now, we're talking about the Bradley setup there, the place where they had the main staging operations. It away from the river, you have to go several...a mile or two down through to where...they have planted it all out in pines now.

Marilyn Pennington - Well, if you were going to look for this Indian knoll, using the

house as a landmark...

Arthur Kelly - Well, you would have to get in touch with Frank. I think he could take you back there, and after all he's gone back there and he probably...

Marilyn Pennington - He does know that area.

Arthur Kelly - Margaret would know it. So we worked on this site, and I still want to go back and write that up because that, that is more like Mandeville and its going to fit in this general picture for that period. FU14, there are a whole number of things that come back in there.

Marilyn Pennington - And the pits had fiber tempered...?

Arthur Kelly - Stuart County survey.

Marilyn Pennington - The pits had fiber tempered and fabric impressed?

Arthur Kelly - Well, this was only time I had seen both of them on the same site and even a little steatite ware, very interesting.

Marilyn Pennington - Okay.

Arthur Kelly - You find little hearths with some...like we found at FU14 with the stuff strewn around. Margaret was, that was about the first time I met Margaret. She come over to work for me. She had been doing social service work in Birmingham and had gotten a little bored and decided she wasn't going to marry her boyfriend, so to wash that up she worked with me that summer.

Marilyn Pennington - Lets see...

Arthur Kelly - And I had, I think I had, yes, I had Ann Schlosser with me and Margaret, and Frank Schnell.

Marilyn Pennington - After, lets see now, after that reservoir...

Arthur Kelly - And I had the Smith boys with me. Don [*Smith*] was with me.

Marilyn Pennington - Lets see that was,...about 1960?

Arthur Kelly - Somewhere around 1960, '61. There were a number of important sites in there, There all published though. They are in the reports. Course we visited the

Singer mounds at that time on Pataula Creek, and we visited the Rood Plantation site and both of those are now protected, at least publicly owned.

Marilyn Pennington - Frank keeps an eye on them.

Arthur Kelly - Yes.

Marilyn Pennington - Okay then, after you finished with Walter George...

Arthur Kelly - Well,...

Marilyn Pennington - That would have been what, '62 or...

Arthur Kelly - Well, in the meantime, about that time, I had another excavation that had to be carried along simultaneously, and that was up here at Tugalo, and I had Bill Edwards up there in the village at Tugalo.

Marilyn Pennington - Was he in South Carolina?

Arthur Kelly - He is, he was later, he left South Carolina and he went out to Colorado somewhere, and that was the last we had seen of Bill. Bill, in a way, was another Gordon Midgette. He had psychological problems, not the same kind of psychological problems. He was under tremendous tension. I don't know what his problems were. He was under such, he was such a tense individual that when he shook hands with you his hands were cold and clammy. If you touched him he was perspiring. Can't imagine anyone being that tense!

Marilyn Pennington - Lets see Tugalo is on the...on the Tugalo River right before, right after...

Arthur Kelly - Right out of Toccoa, on the road to South Carolina.

Marilyn Pennington - Lets see the Chattooga comes down and...

Arthur Kelly - Tugalo is the border, its the boundary line between South Carolina and Georgia.

Marilyn Pennington - Yes.

Arthur Kelly - About...its in Stephens County. You go about a few miles out of Tugalo and you come to Estatoe. We did work there too. That's been published. And across the river in South Carolina, at Chauga, and that has been published. C-H-A-U-G-A.

Marilyn Pennington - Yes, I have seen those. Joe, did Joe work at Chauga?

Arthur Kelly - No, I worked there with Neitzel.

Marilyn Pennington - And Joe was working at...?

Arthur Kelly - I worked at Estatoe with DeBaillou.

Marilyn Pennington - Okay. Tugalo has not been reported then.

Arthur Kelly - Joe Caldwell went there later for the Smithsonian. He did the mound.

Marilyn Pennington - Yes that's what I was thinking.

Arthur Kelly - And he found earth lodges in the mound, and Tugalo was submitted to the Smithsonian, but they never published it, and I think Joe has requested it back, and they let him have it, and he is going to publish it. Its about ready to go.

Marilyn Pennington - Tugalo was quite late?

Arthur Kelly - No. Tugalo was a very large and important Cherokee site in the eighteenth century. We got a very large collection of trade beads from there, and we got those analyzed, and there are trade beads all the way from the sixteenth century to the nineteenth. But if you made a chart and worked out the median, with percentages, it is by far the great bulk of the types fall in the first half of the eighteenth century. And undoubtedly that was the period of just before the Revolution.

Marilyn Pennington - That's on the upper Creek, upper Cherokee trading path.

Arthur Kelly - Yes. Its a very important site, and its very important report which we will get out, but which...

Marilyn Pennington - What did you do there?

Arthur Kelly- When I was there, and I started the work off, I just worked in the village. Now I was busy at, I believe at that time I was at Etowah. And I was under pressure to do something there so I sent Edwards there. And he did a...he put out trenches, slot trenches about every 50 feet and expanded them. He found evidences of the burned buildings, cabins. Enormous, a lot of burials, and a lot of trade materials. Trouble was he never ex...he never sat down on it, the way I would have if I had been there, and uncovered each cabin site as a unit. He just, he just got a lot of data out of his slot, took portions of these cabins, but he...ideally it would have been nice to have uncovered the

whole village if we had had time and money, which we didn't have. We had a very much the same sort of problem that David [*Hally*] there has with his village site in which he has been exploring with his excavation units. I'd rather have seen him get a few cabin sites out complete, completely recorded, rather than just have a lot of generalized data, from a sampling point of view. And I worked some at the mound, around the mound. Joe Caldwell worked on top of it and I found some burials around the base of the mound just as Joe Caldwell, just as Larson found around the base of the mound at Etowah. And these burials were rather interesting because they were in shallow graves, but evidently had been wrapped in skins, cause you could see where the cloth or skins had formed a sort of a dark line, line round just ringing the bodies.

Marilyn Pennington - Were they, were they flexed?

Arthur Kelly - Some sort of shroud, yes they were flexed. One of them was what I called a shaman burial. He was semi-flexed. Magnificent male specimen. He must have been I figured 40 or 50 years old. On a little shelf by his side there was a discolored triangular area about as big as that thing there, and there was a little pile of bird bones that had been tied together.

Marilyn Pennington - Bird bones?

Arthur Kelly - Yes, in other words this was a bag, his medicine bag, which had been buried with him. Now these were shaman burials, and he was a...I was talking about that, and I had this fellow Wilbanks who was one of the cracker workers up there, he was very good. Wilbanks was working there, and this portion of the mound still stuck up about 6 or 7 feet on the side of it. And we had uncovered this shaman burial and photographed it and drawn it, sketched it, and we were going to lift it out and make a permanent deposit of it at the up at the [*Jarrett*] Manor house, and while Wilbanks working in there and I had gone into quite a discourse about this Shaman, but I think Wilbanks was a little bit superstitious, and he was more so when the mound caved in on him, while he was trying to get the burial out. He just barely kept from being buried. Later, we went back and uncovered the shaman burial and got him out again and he is on exhibit up at the cabin behind...

Marilyn Pennington - Okay. Somebody at the office was asking me about this the other day.

Arthur Kelly - Well, that's it - he's a shaman burial. And I found other shaman burials at Sixtoe, very similar, opposite from Bell Field.

Marilyn Pennington - What would be the time relations between...?

Arthur Kelly - Well, this shaman burial was earlier you see, in the mound occupation. It was earlier than the village, which was historic. I found no historic materials in the mound, neither did Joe Caldwell. That even, that even goes back to those log tomb burials and buildings will equate with those up at Bell Field and those at Pisgah in North Carolina.

Marilyn Pennington - Were the shaman burials from Tugalo anywhere near the same time period of those at Sixtoe?

Arthur Kelly - They could be.

Marilyn Pennington - That's what I was trying to ask. Were they similar?

Arthur Kelly - Yes, very similar. At Tugalo I found burials very similar, flexed, semiflexed in graves with little raised platforms on the side with something that looked like it might have been a medicine bag.

Marilyn Pennington - They were platforms that were just left as the graves were dug out?

Arthur Kelly - Well, they just look like they dug the grave out, and then they'd sort of scrape out a little place...

Marilyn Pennington - Shelf?

Arthur Kelly - ...shelf on the side, and they put the bag there.

Marilyn Pennington - Was there anything besides bones...?

Arthur Kelly - Oh yes, we found a little pile of rock maybe, might have been in a rattle. Things like that, enough to indicate that there had been some sort of a skin bag or container of some kind with some of his special conjuring tools in there.

Marilyn Pennington - Did you uncover any houses at Tugalo?

Arthur Kelly - We had these cabin sites. You see, Tugalo was burned in the French Revolution, I mean the American Revolution by Rutherford.

Marilyn Pennington - Okay, in the work you did though, I don't mean what Edwards did, but specifically what you were doing?

Arthur Kelly - Well, Joe Caldwell just worked in the mound.

Marilyn Pennington - How much work did you do there personally?

Arthur Kelly - I didn't do any work there in person. I was directing the work, and I went there to see how things were going on.

Marilyn Pennington - You were working primarily at Etowah?

Arthur Kelly - Oh yes, that's where I spent my time. But as I say, all the time I'm talking about working at a site, I'm also usually carrying on other work at other places. For example when I was working at, when I was working at Bell Field, I had Butch [Smith] over at Plant Hammond. Georgia Power wanted this job done. It had to be done right away, and I couldn't be in two places so I sent Butch over there.

Marilyn Pennington - Lets see now, you were at Etowah in '54 and '55 right?

Arthur Kelly - I was at Etowah, oh, 4 or 5 years, altogether.

Marilyn Pennington - Okay, this would have predated a good part of your River Basin.

Arthur Kelly - It predated the time I went to Mandeville and George.

Marilyn Pennington - It was after Jim Woodruff then?

Arthur Kelly - Oh yes, it was after Jim Woodruff. This was the phase there at Columbia Dam, the Fort Gaines dam.

Marilyn Pennington - And before?

Arthur Kelly - That was before '50, '60 on in there.

Marilyn Pennington - Lets see you were at Etowah then...

Arthur Kelly - Now, I spent one season before we did the work on the Etowah Mound B, I spent one season before that, and just before I went to, even earlier in the '50s just before I went...this also was before I went to south Georgia at Pine Log.

Marilyn Pennington - Oh.

Arthur Kelly - And there, the summer was spent in exploring caves with their special sealed entrances, and Margaret was with me on that deal. And these pothunters had...were going into these sealed caves and finding pottery and one hole and two hole bar gorgets and things like that, nothing very lavish, but from the information I got it

must be something tied up with, oh, the sort of things that [William] Webb was getting with his Copena culture. So they were going in these caves and trying to find some that hadn't been opened...

Marilyn Pennington - Let' pause here.

End of Side 4 of New Tape

Arthur Kelly - ...Corra Harris' lodge.

Marilyn Pennington - And you were looking for caves that had not been opened.

Arthur Kelly - Yes.

Marilyn Pennington - How were they sealed?

Arthur Kelly - Very artfully sealed with special stones, which were arranged in there in a very natural manner, so if you walked along you would never suspect anything. The first one was discovered about the time I came to Georgia, '47, '45 along there [*actually in the 1920s*]. Some hunters out with dogs up there in Allatoona outside of Cartersville came along this bluff and the dog disappeared into a narrow hole, and they could hear him barking back inside. All they could see was just apparently some stone rubble there along the trail side, but they realized that it had to be a cave, so they all got excited, every time, you find a cave or something, they think about things being like Ali Baba and the forty thieves and the gold and all this business. So they rip out all these stone and get back in there and have a frenzied gold hunting expedition. They throw all the, threw out some twenty odd burials. They dumped them out in front. And they came up with a number of artifacts, one of them was a copper reel, you know. And another one, they found a little cosmetics pot, and they thought sure it was gonna be full of gold. It wasn't. They found one or two points, of the Copena type. They found some copper beads. They found some polished celts. A nice...Corra Harris learned about this and she chided them, and told them they weren't going to find any gold, and they were just destroying a valuable site, and they shouldn't do that. So they are now, they realized they had done all this work and done all this damage, and there was no gold inside, and they were a little bit sheepish about it. So they gave her the collection. So, we went to Pine Log and we were doing this Pine Log work, that's the reason we went there. We went back into this cave and all the cave was dome shaped and about 20 by 30. We found a few more burials back in the narrow shelving part of the cave where it pinched out. No one could get there. I had one little girl named Mary Kellogg who was a graduate of Michigan, who was my technician. She was about 95 pounds and about 5 feet. She could get back there and just reach in and pull these bones out. She found some more copper beads. Well, this whole setup was evidently some sort of

special sealed in burial, cave burial with burials and associations, which are very much like the sort of thing that Webb got up in Kentucky on the TVA and his Copena sand mounds. Only he had little clay sealed burials with similar copper and lead objects, that's where Copena comes in, galena ore. Here in north Georgia, it seems instead of having sand mounds, you got sealed in burial caves. Then I had this whole season, we had explored every cave that was recorded, and I was trying to get a clue as to, every one had been entered already ahead of us. And Margaret was with me. Well, that was the first of them, there were two parts of the story. The first one I was there with Pine Log, then I went back more recently with Margaret and a small crew, and we were trying...this was really part of an extension of Sixtoe and the Bell Field. There was even a cave on Bell Field, not on Bell Field, but on Trotts...Potts Landing tract.

Marilyn Pennington - Yes I think Don [*Smith*] was over there.

Arthur Kelly - Well, Margaret tried to make something out of that, put a trench in but we couldn't find anything. Well, the interesting thing about this is, all of the stories pick up at a later stage. For example, when I went up to see Dr. Joe Johnson and to look into this north Georgia situation that Joe [*Caldwell*] is taking over. Dr. Joe and I were taken by the local pothunters to see some more caves and these, apparently, are sealed, have sealed entrances, the same sort of deal we had found 70 miles away on the other side of the mountains in Allatoona. So I think they are going to find some more sealed caves up around Trenton.

Marilyn Pennington - Are they in Georgia or are they in Tennessee?

Arthur Kelly - Well, they will be in both, but the ones I am talking about are in Georgia. Course things getting right up close to the line up there, and your within...Dr. Joe can leave his house on the east route and got down to Trenton in 20 minutes.

Marilyn Pennington - How near are these caves to wa...to creeks?

Arthur Kelly - Well, the caves I am talking about I saw are on Lookout Creek and Lookout Creek starts up in the east brow of the Lookout and flows down into Georgia. Has to be within 10 miles of Lookout Mountain. And you got stone mounds too, see, along there too overlooking Lookout. This particular site that we are going to work on is one of them and there are others.

Marilyn Pennington - What else did you do at Pine Log? You checked all the caves around, lets see...?

Arthur Kelly - Well, we did a site on a farm site there. The caretaker, the people who have the Corra Harris lodge now, Corra Harris' grave is there, people by the name of

Smith, have forgotten their first names. Very nice people who were very friendly and they loaned us Corra Harris' lodge where she did her writing. We did a large Cartersville period village site.

Marilyn Pennington - On their property?

Arthur Kelly - On Pine Log Creek.

Marilyn Pennington - Pine Log Creek.

Arthur Kelly - Got a lot of Cartersville Period pottery and a lot of dark flint, which is...bridges the Late Archaic and Cartersville, and that material has never been analyzed, but its a tremendous site. That site has not been covered its still there.

Marilyn Pennington - Where is the material? Is it here?

Arthur Kelly - It's here.

Marilyn Pennington - What was the site called?

Arthur Kelly - Well, its a field that had been cultivated by the Smith's, and its within...there on the hill overlooking it, as you go down around the hill and cross the road got down there in the field. It's on Pine Log Creek. Pine Log makes a sort of a big bend around it.

Marilyn Pennington - This is right down, downhill then from Corra Harris' house?

Arthur Kelly - Yes.

Marilyn Pennington - Okay. What kind of pottery...Cartersville pottery was it?

Arthur Kelly - Well, it's Cartersville Checked and Simple Stamped, and Plain. We got tetrapods.

Marilyn Pennington - Pretty early then in Cartersville?

Arthur Kelly - Oh yes. Wauchope has a lot of these sites of this kind, very similar, all through north, north-central Georgia.

Marilyn Pennington - How large was this site?

Arthur Kelly - This was a pretty big site. This site would have covered I'd say 3 or 4

acres, one of the largest Cartersville period sites I have seen. And if I was going to do a Cartersville period major site, I think it'd be one I would be interested in going back and doing more extensively.

Marilyn Pennington - How deep was the midden?

Arthur Kelly - I'd say it was at least 20 inches. 18-20 inches.

Marilyn Pennington - Lets see. Somebody told me that in...that they thought in this period along there that a cave was found and a sandal or something woven, which was preserved in it, which was not ordinary at all.

Arthur Kelly - Well, that would probably would have been up on some of the rock shelters on Lookout Mountain. I also...during this period I was working up there, when I was working at earlier period at Bell Field. I sent another little side expedition up to a dude ranch on the edge of Lookout Mountain on the Georgia side. Operated by some wealthy cowboy from Miami by the name of Jack Jones, I think his name was. And Dr. Joe's daughter was there one summer. It was a typical dude ranch where you ride horses and do various things, just a summer camp. Sort of a society deal. And this Jack Jones had a foreman who had grown up around Lookout Mountain. And this fella had systematically exploited those rock shelters all around, not only in Georgia, but also extending into Tennessee and even over into Alabama. And he had a huge collection, he had some weird idea that he was going to sell this collection and write a big story for the Georgia...for the *National Geographic*. But he just didn't have the writing skills or the background to really do it. His ambitions were way ahead of him. He was a little resentful because he couldn't get proper recognition. So he was a little bit standoffish. I could never see his material. He still had them boxed up what came out of these caves. He had materials like those sandals probably. This is probably where your story originated.

Marilyn Pennington - Well, let's see now, then after you did your summer at Pine Log...

Arthur Kelly - Well, I told you about this, this dude camp. There were stone mounds on it.

Marilyn Pennington - Oh, were there?

Arthur Kelly - ...and there were one or two little, there was one little cave, a round cave that I sent Helen Reck? into. She's now married to a geologist there at Georgia State. She was my illustrator up there. And she had been one of Larson's students at Etowah. And Helen was my assistant in the camp, and they gave her, made her a camp

counselor and she did some archaeology on the side with some of the students. See did one or two rock mounds, but we couldn't find anything. And she did this cave and it had a few pictographs in it. Petroglyphs.

Marilyn Pennington - And that was at the dude ranch. How many stone mounds were there?

Arthur Kelly - Nine or 10. They were cairns.

Marilyn Pennington - How high were they?

Arthur Kelly - Some of them were different types of cairns though. One or two of them looked like they had a sheathing of stones built up and then filled in the top, sort of rect..., sort of a column, about 5 or 6 feet. You know I never saw anything like that before. I'd liked to have pursued that further. This Jack Jones owned the property all the way down the Georgia side of the Little River up there, the Georgia part of the Sand Mountain. And in the cliffs overlooking, he said he had a whole string of caves, shelters, for 6 or 7 miles. And I never got to see those, but I was just too busy. I mean after all, here was a whole new world of exploration, I could spend rest of my life doing.

Marilyn Pennington - Was there any...

Arthur Kelly - But I know that he told me that they were there, and I am sure they are. I have heard from other people that they were there.

Marilyn Pennington - Was there any patterning to the cairns?

Arthur Kelly - What?

Marilyn Pennington - Was there any pattern in the layout of the stone mounds, the cairns?

Arthur Kelly - None that you could see with the naked eye. They were just piles of stone. You see this, well, you could find them within a few miles of Athens, very similar.

Marilyn Pennington - You can?

Arthur Kelly - Yes, there's a place out there within a mile of where I live where they had stone mounds high as this table or higher and 8-10 feet, several of them in a wood lot. No one knows how they got there.

Marilyn Pennington - What creek was that on?

Arthur Kelly - Oh, I don't know. Some of those creeks are small and obscure, they don't even have names. *[laughs]*. But this is on the property that, a few years back, was owned by the Coldwell?? University.

Marilyn Pennington - Yes.

Arthur Kelly - I went out and looked at them and we moved one or two of them and they're still there, I presume. The gas company went through there with their pipeline, I think dislocated one or two. I always thought that they were close by and...

Marilyn Pennington - And be there.

Arthur Kelly - I guess I..

Marilyn Pennington - Had time to go out and take a look.

Arthur Kelly - Had time and don't feel like ranging as far as I have at present, I could maybe go out there. *[laughs]*

Marilyn Pennington - Which direction from your house are they?

Arthur Kelly - Well, you have to remember that Jackson and Oconee and Clarke corner right there, and these are within a mile of the house, and they would be north and east within a mile and a half I would say. You go on out Fowler Mill and turn right and you come up on this property.

Marilyn Pennington - You go out Fowler Mill away from Bogart?

Arthur Kelly - Where we are, just further on out and turn over left and...

Marilyn Pennington - What county are they in?

Arthur Kelly - I'm not...I think they're probably in, probably in Jackson County. As I say all three counties corner right there.

Marilyn Pennington - Let's see, what did you do then after...where the dude ranch was, where was that. I lost track?

Arthur Kelly - It's on the side of the mountain.

Marilyn Pennington - What county?

Arthur Kelly - It'd be in Dade County, I suppose. I believe its in Georgia, but just barely. See, part of Lookout Mountain is in Georgia.

Marilyn Pennington - Yes, that's right, its on Lookout Mountain. Okay, what did you do after the summer at Pine Log?

Arthur Kelly - Well, we went to...I believe that's about the time we went about went down to Walter F. George to start work.

Marilyn Pennington - Let's see then, after you finished at George, that would have been about '65 or '64.

Arthur Kelly - Well, I started up at Sixtoe in '62.

Marilyn Pennington - You had a lot of things overlapping.

Arthur Kelly - '62, '63, and '64. Well, they are overlapping because I worked at more than one place some part of this time. And then I was, let's see I was at Sixtoe '62, '63, or '64, and there's a report on that. Then I was at, I started at Bell Field in '65. '65, '66, '67, and '68. '69 I was at FU14. I come back in '70 and '71. That's six field seasons. And I was there last summer of '72, that's seven. Now I am going back for maybe four weeks to close, get a little more done? Everything has been written up there except last summer, which I will combine with whatever we do this year.

Marilyn Pennington - When are you going to write FU14?

Arthur Kelly - Well, that's a good question. I had a deal on with Great Southwest, and they had agreed to give us the money for publication when they folded. So now, I don't know. Larry says he thinks Fulton County is interested in FU14.

Marilyn Pennington - Does he, he has most of the material?

Arthur Kelly - Yes, well, most part of the material is in my barn, gradually disintegrating all the sacks and stuff.

Marilyn Pennington - All the soils stuff...

Arthur Kelly - We're gonna have to do something about that, but we have the problem of getting analysis. And...Larry has been trying to sell Fulton County on the idea of paying for the report and getting the materials for some sort of a museum that they

hope to have. Well, I don't know. I haven't talked to them. Larry says that they are interested in doing it, and I think they probably must have given him some encouragement, but you know how these people are. They think its a good idea, and they say invariably, well, okay we'll do that. But then they have their own problems, and they don't have as much money, and they try to get a little bit more cautious, and they don't ever say well, just forget it, but then on the other hand they don't deliver either. *[laughs]* You know how that goes. *[laughs]*

Marilyn Pennington - Let's see now, you mentioned, but didn't go beyond that.

Arthur Kelly - But theoretically, that's our best chance. Now of course, Joe Caldwell says well, all the work we did with the Great Southwest, they gave the money to the University of Georgia, and its our material. Well, that's all real well, if the University of Georgia wants to do it, but its going to take several thousand dollars to analyze that material, and got all those soil samples to run. They are just now getting around to making the installations here downstairs *[in Baldwin Hall]*. I mean for soil analysis.

Marilyn Pennington - If those bags aren't attended to, there won't be anything left to worry about.

Arthur Kelly - There won't be anything left to worry about, that's true.

Marilyn Pennington - You mentioned, but didn't go further than that working with Stu Neitzel at Chauga?

Arthur Kelly - Yes.

Marilyn Pennington - And also with DeBaillou at...

Arthur Kelly - Estatoe.

Marilyn Pennington - Estatoe.

Arthur Kelly - I also worked on the village at Tugalo with Edwards as my assistant. Now, somewhere in between there in the early days, I had done a couple of other pieces of work, of course. I did the work, I had this call of distress from South Carolina before they had any archaeologists, that from Bill Williams who owns the plantation there on the Wateree. He is a big multi-millionaire oilman, and his wife's, his mother's people apparently were South Carolinians, and they had owned this property, and this is the famous McDougal Mound, Chestnut Mound, Taylor Mound. It's mentioned in back in the early nineteenth century, it first enters into the records. Famous site, but it's on this big cotton and indigo plantation and has suffered off and on. The Wateree has been

chewing away the mound. So I went there and spent a summer. That's that site is being published. George Stewart was a high school student then, finishing up in Camden, and he was my assistant, and I did the mound, at least I cut the mound profile on the river side and recorded it and got the data and did some work on the burial site about a hundred yards from the mound, which was washing away. Joe Caldwell did the pottery. George Stewart provided some beautiful illustrations. He is one of the best in the business, professionally. That is the reason he is in charge of the work at [*National*] Geographic. So that publication's coming out.

Marilyn Pennington - What period...

Arthur Kelly - South Carolina.

Marilyn Pennington - ...what period is this? George Stewart's working on that, isn't he?

Arthur Kelly - It's a Pee Dee site pottery. Well, George Stewart wrote up the historic ethnohistory and the relationship of this site to others in the area. There are other important mound sites there, and it is Pee Dee, which means it's a sort of a South Carolina variant related to Lamar.

Marilyn Pennington - Tell me again where this is.

Arthur Kelly - Camden, South Carolina.

Marilyn Pennington - Camden, okay. Okay, what else have you looked at?

Arthur Kelly - Oh, I don't know. I have given you several previous incarnations. I don't know whether I have touched on all of them or not. [*laughs*] I sometimes feel like Merlin.

Marilyn Pennington - Did you publish your work with the Cherokees?

Arthur Kelly - No, you mean when, no, I resigned that after about four months. I did the analysis and was all ready to publish it, but then I went to Illinois and got wrapped up in archaeology. And never did it, never finished it, and I didn't because you know historically, the whole methods of physical anthropology have changed. This was back in the old days when you did anthropometry and came out with your racial indices, and they don't do that anymore. It would have been of some interest just to know how tall these Cherokees were when compared to Creeks, and what sort of head form they had, but our physical anthropologist here now, he wouldn't bother with the data, even if he had it, and a lot of it. So while I feel guilty in not publishing it, after all, I did

resign the fellowship, National Research Council fellowship after about four months, and I still have the data.

Marilyn Pennington - You still have it?

Arthur Kelly - But if you can't, I'd have to do it, a biological job in terms of genetics, which I was competent to do. I had genetics.

New tape is blank for ca. 4 seconds

Arthur Kelly - ...was the best geneticist in the country. I just after I left Harvard and went to Illinois, I just went into a new, I became an archaeologist, and I never did any more physical anthropology.

Marilyn Pennington - Where was it that the site, I had forgotten what you were doing, but to get to work you had to go out in a rowboat. And you had to row your way there, and it was very cold.

Arthur Kelly - Oh, well, that was Deer Island, that was when I was a graduate student at Harvard, and I was doing criminal anthropology for Hooton and the Deer Island prison was out in Boston Harbor. And I went out to this little New England village right on the spit of land opposite Deer Island. I have forgotten whether it was Pawtucket or Nantasket...it had an Indian name, but I know it had a little two? wheel trolley and you rode along that till it didn't go any further, and then you got out and you walked along this shingle or gravel out a few hundred yards to a spit of land, and then you got right up opposite the island. You could just see the island in the haze. And there was a what they call a race, the water ran between the island and the spit of land very rapidly, and the water or spray went up 10-12 feet, and this was along in December. And the water it was sort of a blue green, and you pushed a little button on a little wood station out there, and they'd bring over a row boat from the island. And four of these Norseman would come over in the rowboat. There was one Swede, two Norwegian, and the other one as I recall was a he might have been a Dutchman. All four of them from northern Europe. They were real Norseman, modern version and they were all prisoners, trustees, and they would take me over to Deer Island, and before I got over there, I'd be encrusted with frozen spray. *[laughs]* And I'd practically freeze to death before we ever got over to pick me up. And I will never forget that, that was when I decided I would never do any Eskimo archaeology or ethnology *{laughs}*.

Marilyn Pennington - Well, I think we have done about enough for today. I think what I would probably like to do is to do...

Arthur Kelly - Well, I think you have got a lot of reminiscences and...

Marilyn Pennington - Now we will get down to details the next time. [*laughs*]

Arthur Kelly - If you want the details, most of the stuff has really been recorded in one form or another. A lot of it has, quite a bit of it has. We have the material here.

Marilyn Pennington - I guess the thing to do would be to talk about some of the stuff that has not been written about.

Arthur Kelly - Yes, well I told you about the Pine Log caves for example. I think that chapter is going to be resumed in a new setting about 70 miles away.

Marilyn Pennington - Oh,...

Arthur Kelly - And I am sure there are still caves. There just the other day, for example, this past week, sitting down there on Bell Field with Greg Paulk, you look up toward the hills there, and you can see little patches of haze. Now those little patches of haze are condensations over the mouths of entrances to these caves, but you got a whole mountain up there, and you got to have some method of locating these things down below and getting someone to go up there and directing him and telling him when he is right at the spot. Maybe some sort of walkie-talkie would do it.

Marilyn Pennington - When you started up at Bell Field, or Sixtoe, was there a survey of the area done?

Arthur Kelly - Yes, I surveyed Sixtoe.

Marilyn Pennington - How broad, did you survey the whole basin area?

Arthur Kelly - No, no. If I started off, I was supposed to work behind the, first grant I had was to work behind the dam, but there's hardly a field or a site back there big enough for the Indians to have any village site on. The rock shelters are...its crystalline rocks, which break off and they make very sharp shelters. We investigated a number of those. And I did find some places back there where I found a few stone mounds for example. And there was one collapsed shelter, which some loggers had reported a few years before that we tried very desperately to get into with Don Smith and some of my smaller girls, because the little entrances was just so big, but they got back in there where all that stuff collapsed and had fallen in, and they couldn't uncover the passage, you had to pass the stuff out in bags up front. We tried, but then it got to be dangerous after you took some of that stuff out. It was always the possibility the darn thing would collapse. Well, I didn't see how we could ever do that site unless I deliberately dynamited it and collapsed it and then removed the stones and got down on it.

Marilyn Pennington - That wouldn't do a great deal of good.

Arthur Kelly - Well, we tried, because it had been one of these sites.

Marilyn Pennington - Were there many Cherokee houses in that area then?

Arthur Kelly - There was still the early, the settlers said that they had four or five. Now this is something that Pat [*Garrow*] was interested in.

Marilyn Pennington - Are there any now?

Arthur Kelly - No. If there are, they have been sealed up inside of some of the later buildings, just like Corra Harris did. She started off with one log cabin and built a two story building around it. And her studio was the original cabin, Cherokee cabin.

Marilyn Pennington - I think we are going to...