

DISCOVERING THE PAST THROUGH ARCHAEOLOGY

A Classroom Simulation

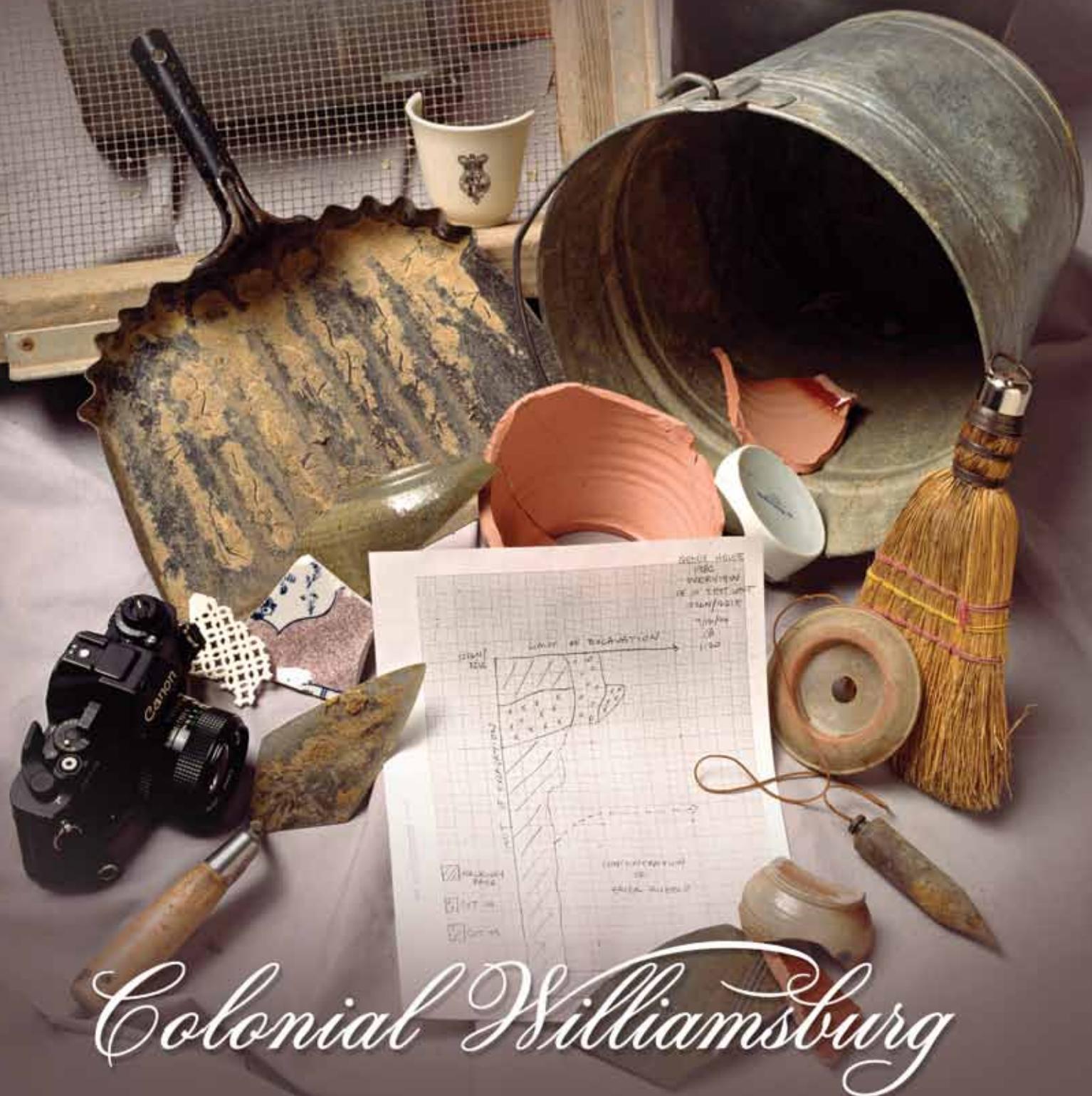


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INTRODUCTION

Discovering the Past Through Archaeology is a teacher-led activity that challenges students to solve an archaeological “problem.” Students attempt to identify the site, when it was occupied, and who lived there. The simulated excavation gives students a taste of the concepts, experiences, and problems encountered by archaeologists. Additional classroom activities included in the kit help students continue their investigation of archaeology and history.

Discovering the Past Through Archaeology gives students the opportunity to become historical researchers and exercise their critical thinking skills. Students are active learners as they discuss historical concepts and work cooperatively to draw conclusions. Students write “field notes,” record information about artifacts, read literature about archaeology, read and analyze primary sources, and employ math skills to measure and map artifacts on a site map. Working in cooperative groups, students analyze, identify, and classify artifacts. They also determine how artifacts were used and draw conclusions about the people who lived and worked on the site.

Teachers who have been teaching about archaeology and research methods will find *Discovering the Past Through Archaeology* a valuable addition to their existing lessons and activities; however, this kit is more than an archaeology activity. Teachers seeking literacy, history, social studies, math, and science activities will also find this classroom tool to be useful and exciting.

LIST OF MATERIALS

Included in this *Discovering the Past Through Archaeology* kit is an assortment of reproduction artifacts. The wide array of artifacts represents items that were present in the colony of Virginia during the third quarter of the eighteenth century. They include:

- pieces of brick
- 1 pewter button
- 1 coin
- 1 wig curler
- earthenware and other ceramic shards
- 1 piece of flint
- 1 piece of leather
- 1 marble
- oyster or clamshell pieces
- 1 pipe bowl
- 1 pipe stem
- 1 piece of ribbon
- 1 seal
- 1 thimble

(Note: Teachers may add additional artifacts. See Suggestions for Enhancing the Kit on page 26 for ideas of other artifacts to further enhance the simulated archaeology dig site.)

This kit also includes a CD-ROM containing the following files:

- a Site Cards file, to be printed on card stock (set of 16)
- a Discovering the Past Through Archaeology Site Plan file, to be printed on overhead transparency or projected
- a printable Teacher Guide with complete directions for using the archaeological simulation, including many primary source documents and images.

WARNING!!

Exercise caution when handling the objects! Shards are broken pieces of pottery and have sharp edges. Thimbles, flints, and shell pieces may also have sharp edges. Advise students to be extremely careful when examining the artifacts. Please carefully monitor their use of these materials!

INTERPRETING PRIMARY SOURCE DOCUMENTS

Some students may not be accustomed to working with primary source materials. These activities are designed to help them become familiar with primary sources.

The term "primary source" refers to any original document (i.e. letter, journal, newspaper, public notice, will, inventory, or legal document), artifact, or other material created by individuals who participated in or witnessed past events. Works that analyze or describe these primary sources are called secondary sources. Secondary sources include history books, magazine articles, and other similar materials written many years after the events they describe.

When using primary source documents, it is important for students to read the materials critically and to determine their reliability. The following questions should be asked about each primary source document:

- What is the source of the material?
- What is the possible bias of the author(s)?
- What point of view is the author presenting or imposing?
- What information in the document is fact?
- What information in the document is opinion?
- What values are stated or implied?
- How might the reader be affected by the document?

After analyzing each source, students can draw conclusions about how useful that source might be to their archaeological investigation.

Teachers may use the selection from Philip Vickers Fithian's journal (see the Philip Vickers Fithian Journal Entry) to help students better understand primary source documents. Read Fithian's description of Nomini Hall, the family home of Robert Carter, and then ask students the questions listed above. Record their observations on the board, flipchart, or a piece of butcher paper. The following paragraph can be used to introduce this activity:

Philip Vickers Fithian was a young man attending college at Princeton, New Jersey. Upon completing his studies, he traveled to Virginia and took a position as tutor for the children of Robert Carter of Nomini Hall. Fithian kept a detailed descriptive record of his life with the Carters, one of the wealthiest families in Virginia. His journal entries provide historians with an "outsider's" look at a fascinating family during the years just before the Revolutionary War.

Do students think the journal entry could yield valuable information about the Carter family and their life in eighteenth-century Virginia? If so, teachers can ask the next set of questions:

- What factual information did Fithian record?
- What did Fithian think about Mr. Carter?
- What did Fithian think about the colony of Virginia?
- What did Fithian think about living on a plantation?

The following activities are designed to help students better understand primary sources—what they are and how they can be used to discover information about the past.

ACTIVITY ONE

1. Instruct students to use the information from Fithian's journal entry to draw a floor plan of the Carter house, Nomini Hall.
2. Have students draw a plan of the Nomini Hall property showing the position of the house, kitchen, schoolhouse, and other support buildings.
3. Teachers can extend this exercise by having students construct cardboard models of the Nomini Hall plantation buildings described by Fithian.

ACTIVITY TWO

1. Have students measure the dimensions of their classroom or building, noting details such as the number of doors and windows, construction materials, and paint colors.
2. Have students describe the school in a journal entry, as Philip Fithian did, and prepare the journal for "discovery" in the twenty-third century.
3. Teachers can extend this activity by having a class from a different school (maybe the students of a friend or colleague) produce a drawing of the classroom or building based solely on the students' written description. Ask students to evaluate the accuracy of the drawing.

DISCOVERING THE PAST THROUGH ARCHAEOLOGY

SIMULATION

Classroom teachers can present *Discovering the Past Through Archaeology* in many different ways. The following pages contain some strategies that teachers have found successful. Remember, these are only suggestions. Teachers and students can also create new ways to use these materials and explore the excitement of archaeology and history.

STEP 1—INTRODUCING DISCOVERING THE PAST THROUGH ARCHAEOLOGY

Teachers may wish to introduce the simulation by using one or more of the following teaching strategies:

ACTIVITY ONE:

Brainstorming Session—Introduce the simulation with a general discussion about archaeology, artifacts, and history.

- A. Ask students: “We know we are not the first people to live in this city (or in this area, or to attend this school, etc.), but how do we know this? How do we know about the people who lived here before us?”
- B. Help students develop a list of “evidence” and sources about the people who used to live in the area. Possible sources include movies and videotapes, books written by them or about them, encyclopedias, diaries, etc.
- C. Change the direction of the discussion and ask, “How do we get information about people who and cultures that did not leave written records, videotapes, movies, etc.? Or information that cannot be found in written records?, videotapes, movies, etc.?”
- D. Help students make a list of objects that can provide information about cultures that did not leave written records, or about which questions remain that cannot be answered by written records. How do we get information about people who and cultures that did not leave written records, videotapes, movies, etc.? Or information that cannot be found in written records? Be certain to include buildings and other materials not often thought of as being artifacts.
- E. Explain that every culture creates or builds ordinary objects for everyday use. Ask, “What happens to those everyday, ordinary objects when people are finished with them?”
- F. Guide students to the idea that these objects are often discarded. The following questions may be useful.
 - Where do we discard our items?
 - Where did people in the past discard their items? (Student responses may include the observations that we throw objects in the trash, recycle them, bury them in landfills, etc.)
 - What type of items might have been discarded?
- G. Again, guide the discussion back to the habits of people from the past. Students are often interested to learn that in the past trash removal was much less organized than it is today. In fact, in most areas there was no trash removal at all. Explain that in the past most people disposed of trash close to where they lived—they threw trash outside their houses, into streams, and even into abandoned wells. Students may be surprised to learn that pollution is not unique to the twenty-first century!

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- H. Ask students to think about what might happen to “trashed” objects. Help them understand that the condition of a trashed object often depends on what it is made of and where it was discarded. Brainstorm how different objects would age, depending on their composition and location.
- I. Ask students, “What do we call people who study people and cultures from the past through their objects?” Continue the discussion until students use the word archaeologist or archaeology. Share the definition of “artifact” with the class (see the Glossary of Terms). This is a good time to make a vocabulary shift from “things” and “objects” to the more archaeologically correct term “artifacts.”

ACTIVITY Two:

Photographs and a General Discussion of Archaeology—Discussing the photographs in the kit helps students gain a greater understanding of the delicate processes involved in an archaeological exploration. The photograph “Careful Excavation” shows the slow pace of the work of an archaeologist, and “Mapping an Excavation Site” shows the need for documentation, mapping, and detailing of a site.

Refer to the photographs of the archaeologists at work (see the photographs “Careful Excavation” and “Mapping an Excavation Site”). Ask leading questions about the photographs, emphasizing the slow and careful nature of archaeological field and lab work. Example questions include:

- What tools are the archaeologists using? (Students may suggest a small paintbrush, trowel, string for the grid, rulers, paper, pencil, etc.)
- What other tools might they use? (Students may suggest shovels, picks, containers, wheelbarrows, screens, etc.)
- Why do they use these tools? (Students may talk about how tools are used to unearth buried artifacts, keep records about artifacts, understand how artifacts came to be in their locations, etc.)
- What do these tools suggest about the speed and care with which archaeologists work? (Students may respond that archaeologists work slowly because they do not want to break anything, they need to know exactly where artifacts are found, etc.)
- What work do you see the archaeologists doing? (Student answers may include digging, brushing, mapping, recording, etc.)
- Why are the archaeologists keeping such a careful record? (Students may talk about keeping track of where artifacts are found; however, they also often answer this question with “I don’t know.” Help them by comparing an archaeological site to a book whose pages disappear immediately after they have been read. Since a site is destroyed as it is excavated, archaeologists need to keep very careful, accurate notes about what they have discovered in order to preserve information about the site for the future.)
- How do archaeologists keep track of the thousands of artifacts they find? (Students may indicate that archaeologists record and number the artifacts they find, keep files, etc.)

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- How do people store massive amounts of information today? (Students may list books, catalogues, computers, etc.)
 - How could archaeologists use computers? (Students may talk about tracking artifacts, organizing information, etc.)

ACTIVITY THREE:

Artifact Activity—This activity helps students gain a greater understanding of artifacts and the information they can reveal about the people who used them.

- A. Select a personal object such as a pencil, piece of jewelry, or an item from your desk. Ask students to pretend they are aliens from another planet who have never seen such an object. Ask them to describe the object in every way they can (color, composition, size, markings, etc.), without naming it.
- B. List student descriptors on the board or flipchart.
- C. Ask students:
 - What is this object? (Note: Students should not use the name of the object but should use some characteristic to describe it.)
 - How do you think the object is used?
 - Why is this object important to the person who uses it?Have students write down their answers and be prepared to defend them.
- D. Remind students of the definition of the word “artifact.” Explain to them that they have just analyzed a modern-day artifact. Stress the fact that artifacts are not always old or found in the ground.

ACTIVITY FOUR:

Grab Bag Archaeology—Playing “Grab Bag Archaeology” helps students gain experience discussing the topic of archaeology and helps them learn the process of artifact analysis and interpretation.

- A. Obtain a collection of contemporary objects that may or may not be readily identified. Choose unusual items such as a nutmeg grater or garlic press. Be creative.
- B. Place the “artifacts” in a large box or other container.
- C. Have each student select a modern artifact from this “grab bag.”
- D. Have students use their powers of observation to analyze the item. (This may have been modeled in the previous section “Artifact Activity”).
- E. Have students write (or verbalize) an interpretation of their artifact that includes a physical description, possible function, and an explanation of why the artifact is important to humans today.
- F. Have students present and defend their artifact interpretations.

STEP 2—PREPARING FOR DISCOVERING THE PAST THROUGH ARCHAEOLOGY

Story: “Mystery of the Lost Coin”—Teachers may introduce the general concepts of archaeology by reading chapter one of “The Mystery of the Lost Coin.”

- A. Discuss the chapter. Ask students general questions designed to focus their thinking on the story, such as:
 - Why was the farmer so interested in the coin?
 - Why did the coin appear when it did and not another time?
 - How did the farmer happen to see the coin?
 - Why might this coin be valuable?
 - To whom might this coin be valuable?
 - Why didn’t the museum have any instant answers for the farmer?
 - What do you think might happen next?
 - What are the farmer’s choices?
- B. Read and discuss chapter two of “The Mystery of the Lost Coin.”
- C. Assemble the simulation. Begin by assembling the site. First, print the Site Cards (set of 16) on card stock. (Note: We recommend laminating the site cards before use. Lamination will protect the cards from soiling.) Using the Site Plan Diagram, assemble the site by arranging the sections of cardstock (labeled A, B, C, etc.) in their correct order. The sections may be placed on a large table, on the floor, or at individual work spaces.
- D. Place the artifacts in the squares. (See the Site Plan Diagram for complete placement directions.) Before placing the artifacts in front of the students, tell them they are not to touch the artifacts until instructed to do so.

STEP 3: PLAYING DISCOVERING THE PAST THROUGH ARCHAEOLOGY

1. Place students around the site. One to two students per square is optimal. Teachers may wish to introduce the simulation by saying, “By some great stroke of luck, the professor needed to hire additional archaeologists for the site, and she has chosen the ladies and gentlemen in this class. You are currently in the farmer’s field, looking at the work that was done by previous archaeologists. As the new archaeologists on this site, your mission is to map, retrieve, record, and analyze the features and artifacts in order to study the excavation and the people who once used this site.”
2. At this time, teachers may wish to provide each student with a Field Catalog Sheet. Instruct them to fill in the information at the top of the sheet.
3. Ask students to make an educated guess about their features and artifact(s). Without touching the artifacts, students should make a preliminary guess about each feature’s or artifact’s name or intended purpose or use and record them on the Field Catalog Sheet. In addition, have students write a description of the features and objects.
4. Assure students that there are no wrong answers and that they will not be penalized for not knowing the “right” answer. At this stage, they are not expected to know much about the artifacts. Even students who are certain they have identified the artifact(s) have no solid proof. Everyone’s guesses are valid at this point.

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5. Have students measure the size of their squares.
 6. Have students identify the location of each feature and artifact in their squares by measuring the distance from each edge of the square to the artifact. They may wish to create a site map of their square by drawing the square on a sheet of paper and outlining the artifact within that square.
 7. Students should record each artifact's location, etc. on the Field Catalog Sheet. It is generally helpful to model the mapping skills for the class.
 8. Discuss stratigraphy and the concept of "first in, last out" (see the Glossary of Terms). Archaeology is based on the concept that artifacts lie within layers of the earth. Stratigraphy is the study of those layers.
 9. Students often have trouble understanding the movement and layering of the earth. To help students, consider asking:
 - How old is the soil we walk on today?
 - Is the soil you walked on today the same soil you walked on when you were younger?
 - What happens to soil?
 - Where is the soil George Washington walked on? Where did it go?

Students may observe that decaying matter creates new soil. Types of erosion such as wind, rain, and rivers also move soil. In addition, they may also observe that humans dig up soil, turn it over, and place earlier soil deposits on top of the current layer.

 10. Have students pick up their artifacts. Instruct them to describe each artifact in every way they can—size, shape, color, weight, and possible function are all valuable bits of information. (Teachers may wish to refer to Step 1, #3 "Artifact Activity" and #4 "Grab Bag Archaeology.")
 11. After describing the features and artifacts completely, each student should record "guess number" "guess number two" (guess number one was in Step 4) on their Field Catalog Sheets. This guess may be the same as the first guess, or they can make a new guess about the identity of their artifacts based on what they have observed and learned.
 12. Teachers may wish to read chapter three of "The Mystery of the Lost Coin" to the class.
 13. Expand the scope of the students' task. Until now, students have been working in one square. Now, combine squares A and B, C and D, E and F, G and H, I and J, K and L, M and N, and O and P.
 14. Ask student teams to examine and compare the artifacts. Direct them to look for possible relationships between the artifacts in both squares.
 15. Introduce the concept of "crossmending"—a mend between two features or units.
Occasionally, crossmending helps with the identification of an artifact. More commonly, crossmending helps establish connections between parts of a site.
 16. Students should see if it is possible to combine two artifacts into one larger one (i.e., a pipe stem and a pipe bowl, or two pieces of a broken dish).
 17. Discuss why archaeologists use crossmending. Lead the discussion by asking:
 - What similarities and differences can you find among the artifacts?
 - Do any of the artifacts fit together?
 - Do the artifacts fit together to form a larger part of an artifact or do they fit together to form a complete artifact?

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- Does this give you any new information about your artifacts?
 - Have your ideas about the artifacts changed?
 - How have your ideas changed?
 - Why have your ideas changed?
18. Give students the opportunity to record this information on their Field Catalog Sheets. Some students may wish to make a new guess about the identity and use of their artifacts. Ask students if they think they have correctly identified the artifacts. Some students may be sure they know what their artifacts are, and others may be unsure.
19. Ask students how they can be sure about the identification of the artifacts. What do archaeologists do when they cannot positively identify an artifact? Help students to understand that archaeologists do not instantly have all the answers. Like the students, archaeologists often have to search for the names or uses of the artifacts they find.
- A Remind students that they are studying a site from a specific time period. They may have identified the artifacts correctly, but they should also be conscious of the time period from which they come. If they have identified an artifact as a wristwatch, but you are studying the eighteenth century, there is a problem. There were no wristwatches in the eighteenth century. Students need to find the name or use of their artifact as well as evidence that it belongs on the site.
 - B. Introduce students to the concept of primary and secondary sources. (Teachers may wish to refer to "Interpreting Primary Source Documents" for suggestions.)
 - C. Ask students to give examples of primary and secondary sources. For primary sources, students might list newspapers, letters, journals, diaries, inventories, wills, etc. Examples of secondary sources might include textbooks, encyclopedias, etc.
 - D. Ask students, "How do archaeologists use these documents to discover more about the past?" Help students understand that archaeologists often turn to primary and secondary sources for information about artifacts.
20. Copy and distribute all of the primary sources found in the Primary Sources section to each group of students. Inform students that proof about the name, use, or character of the artifacts can be found within the primary sources. Remind them that one picture or section of text may have references to more than one artifact. After students have had a chance to examine the source materials, have them record their last entry on the Field Catalog Sheets.
21. Organize students into one large group for the final analysis. Have each small group report on the artifacts they found on their section of the site. Use the board or a flip chart to list the artifacts.
22. Direct students to categorize the artifacts. Students may use categories such as food, shelter, clothing, work, leisure, etc.
23. Have students identify what groups of people used the artifacts. Students may list men, women, children, slaves, farmers, lower-sort, middling-sort, wealthy, etc.
24. Have students make inferences about the people who used the site. What can they guess about the people who may have used these artifacts? Students must defend their inferences using data collected from the artifacts, documentary sources, etc. Encourage

students to think about social hierarchy and cultural diversity using the broad categories they identified in the previous step to form their opinions. Accept any reasonable, well-defended interpretation of the site. To help students, consider asking:

- How was the site used?
- When was the site used?
- Who used the site?
- What general statement can be made about the people who lived on the site?

The detailed Site Plan Diagram and the Site Plan Interpretation Reference provide background information to help students work through their inferences about the site and the people who occupied it.

STEP 4—EVALUATING AND EXTENDING THE SIMULATION

1. Read the last chapter of “The Mystery of the Lost Coin” to the class.
2. Review the process students used to arrive at a general conclusion about the site. Have them compare their initial concept of archaeology to what they now know. Example questions include: “How have your opinions about archaeology changed?” and “Why is archaeology important?” (Students might discuss how archaeology reveals information about how people lived in the past—the food they ate, the clothing they wore, the kind of work they did, their entertainment, the types of homes they lived in, etc.)
3. Have students pretend they are archaeologists from two hundred years in the future who discover their twenty-first-century classroom. It is their mission to excavate the classroom. Prepare the “site” with masking tape squares, and require students to map, analyze, record data, and interpret the site from the perspective of futuristic archaeologists.
4. Students must present their findings in writing.

NOTE: Teachers may wish to tell students that the site included in the kit is fictional, but that it is based on evidence found in Virginia by archaeologists excavating eighteenth-century sites.

PHOTOGRAPH: CAREFUL EXCAVATION



Source: The Colonial Williamsburg Foundation Department of Archaeology.

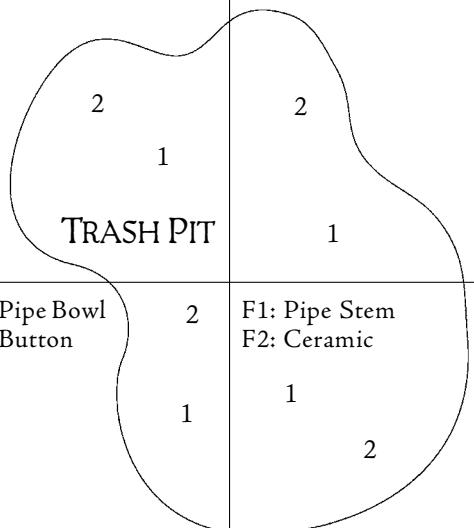
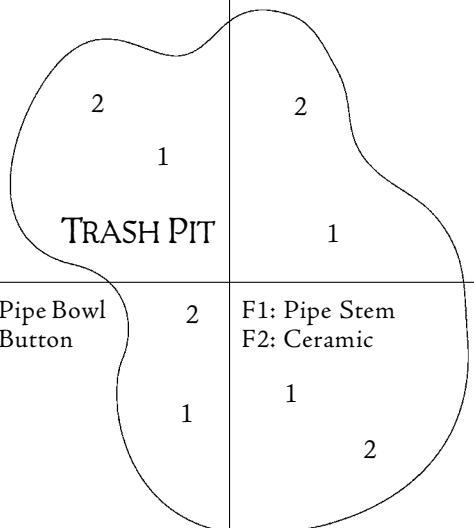
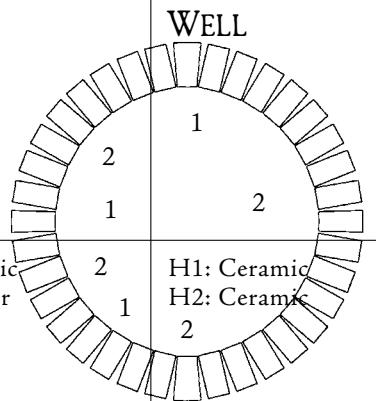
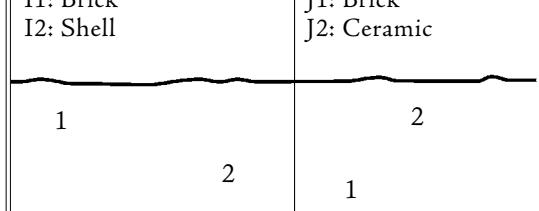
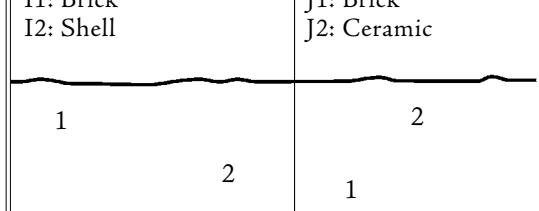
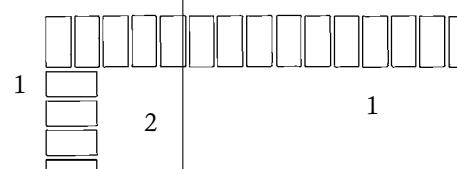
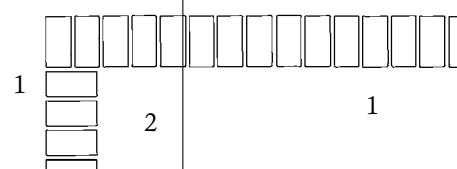
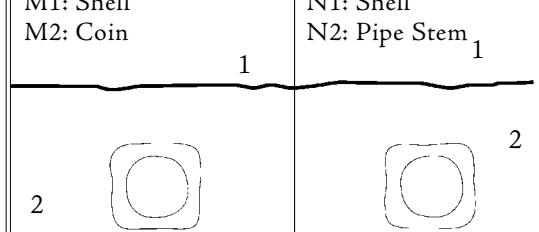
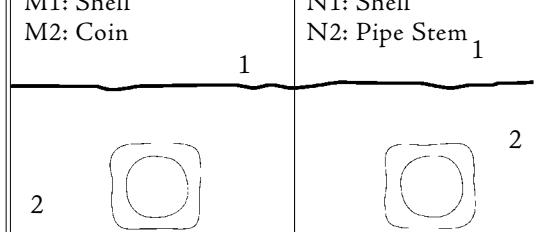
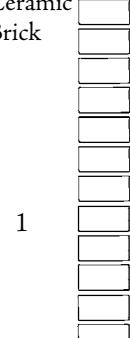
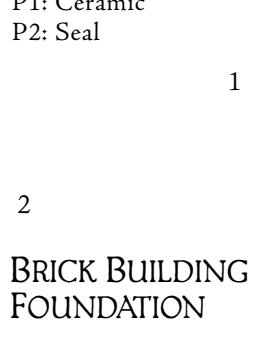
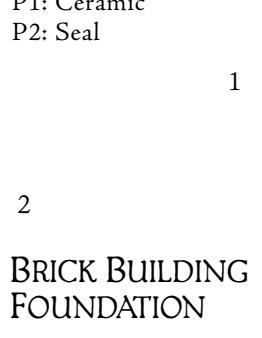
PHOTOGRAPH: MAPPING AN EXCAVATION SITE



Source: Meredith Poole, the Colonial Williamsburg Foundation Department of Archaeology.

SITE PLAN DIAGRAM

DISCOVERING THE PAST THROUGH ARCHAEOLOGY SITE PLAN

A1: Wig Curler A2: Flint	B1: Wig Curler B2: Ceramic	C1: Ceramic C2: Ceramic	D1: Ceramic D2: Ribbon
			
E1: Pipe Bowl E2: Button	F1: Pipe Stem F2: Ceramic	G1: Ceramic G2: Leather	H1: Ceramic H2: Ceramic
			
I1: Brick I2: Shell	J1: Brick J2: Ceramic	K1: Ceramic K2: Thimble	L1: Ceramic L2: Marble
			
M1: Shell M2: Coin	N1: Shell N2: Pipe Stem	O1: Ceramic O2: Brick	P1: Ceramic P2: Seal
			
POSTHOLES			BRICK BUILDING FOUNDATION

FIELD CATALOG SHEET

SITE PLAN EXPLAINED BY FEATURE AND ASSOCIATED ARTIFACTS

NORTHWEST QUADRANT (SECTIONS A/B AND E/F)

A

FEATURE—The northwest edge of a trash pit. The soil is dark brown, darker than the surrounding area.

ARTIFACTS—Flint, wig curler.

INTERPRETATION—(See Trash Pit, Flint, and Wig Curler in the Site Artifacts and Features Reference section.)

PRIMARY SOURCE EVIDENCE

WIG CURLER

1. Wig curlers are referred to as “curling-pipes” in the William Peake *Virginia Gazette* Advertisement.
2. The Diderot *Encyclopédie* illustration “Wigmaker” shows wig curlers (figures 4, 5, and 6) and wig curlers wrapped in strands of hair (figure 14).

FLINT

1. The journal entry from The James Smith Journal Entry mentions flint among the items given to James Smith during his Indian adoption ceremony.
2. The William Craghead *Virginia Gazette* Auction Notice lists gun flints for sale.
3. The Diderot *Encyclopédie* illustration “Small Arms” shows a flint in a gunlock assembly (figures 1 and 2).

POSSIBLE FUNCTION

WIG CURLER—Clothing (a well dressed man preferred to never be seen in public without his wig), work (wigmaker/barber).

FLINT—Work (military), leisure (hunting), food (starting a fire).

CROSSMEND—Wig Curler in square B.

B

FEATURE—The northeast edge of a trash pit.

ARTIFACTS—Wig curler, ceramic.

INTERPRETATION—(See Trash Pit, Wig Curler, and Ceramic in the Site Artifacts and Features Reference section.)

PRIMARY SOURCE EVIDENCE

WIG CURLER

1. Wig curlers are referred to as “curling-pipes” in the William Peake *Virginia Gazette* Advertisement.
2. The Diderot *Encyclopédie* illustration “Wigmaker” shows wig curlers (figures 4, 5, and 6) and wig curlers wrapped in strands of hair (figure 14).

CERAMIC

1. The print “Christmas in the Country” shows various types of ceramic vessels.
2. The print “Morning” shows various types of ceramic vessels used for tea.
3. The Inventory of the Estate of Mary Reade lists a variety of ceramic items.
4. The John Greenhow Store *Virginia Gazette* Advertisement lists several types of ceramics for sale.

POSSIBLE FUNCTION

WIG CURLER—Clothing (a well dressed man preferred to never be seen in public without his wig), work (wigmaker/barber).

CERAMIC—Food (consumption, storage), work (food preparation).

CROSSMEND—Wig Curler in square A.

E

FEATURE—The southwest edge of a trash pit.

ARTIFACTS—Pipe bowl, button.

INTERPRETATION—(See Trash Pit, Pipe Bowl/Pipe Stem, and Button in the Site Artifacts and Features Reference section.)

PRIMARY SOURCE EVIDENCE

PIPE

1. The print “Smithfield Sharpers or The Countrymen Defrauded” shows several men playing cards. One man is drinking punch and smoking a pipe.
2. The print “Mr. Garrick in the Farmer’s Return” shows a man smoking a pipe.

BUTTON

1. The print “Mr. Garrick in the Farmer’s Return” shows a man with buttons on his coat and waistcoat.
2. The print “Smithfield Sharpers or The Countrymen Defrauded” shows several men with buttons on their coats and waistcoats.
3. The John Greenhow Store *Virginia Gazette* Advertisement lists buttons for sale.

POSSIBLE FUNCTION

PIPE—Leisure (smoking), work (growing tobacco).

BUTTON—Clothing, work (tailoring/repairing/sewing).

CROSSMEND—Pipe stem in square E.

F

FEATURE—Southeast section of a trash pit.

ARTIFACTS—Pipe stem, ceramic.

INTERPRETATION—(See Trash Pit, Pipe Bowl/Pipe Stem, and Ceramic in the Site Artifacts and Features Reference section.)

PRIMARY SOURCE EVIDENCE

PIPE

1. The print “Smithfield Sharpers or The Countrymen Defrauded” shows several men playing cards. One man is drinking punch and smoking a pipe.
2. The print “Mr. Garrick in the Farmer’s Return” shows a man smoking a pipe.

CERAMIC

1. The print “Christmas in the Country” shows various types of ceramic vessels.
2. The print “Morning” shows various types of ceramic vessels used for tea.
3. The Inventory of the Estate of Mary Reade lists a variety of ceramic items.
4. The John Greenhow Store *Virginia Gazette* Advertisement lists several types of ceramics for sale.

POSSIBLE FUNCTION

PIPE—Leisure (smoking), work (growing tobacco).

CERAMIC—Food (consumption, storage), work (food preparation).

CROSSMEND—Pipe bowl in square F.

SITE PLAN EXPLAINED BY FEATURE AND ASSOCIATED ARTIFACTS

NORTHWEST QUADRANT (SECTIONS C/D AND G/H)

<p>C</p> <p>FEATURE—Northwest section of a brick-lined well.</p> <p>ARTIFACTS—Ceramic, ceramic.</p> <p>INTERPRETATION—(See Well and Ceramic in the Site Artifacts and Features Reference section.)</p> <p>PRIMARY SOURCE EVIDENCE</p> <p>CERAMIC</p> <ol style="list-style-type: none"> 1. The print “Christmas in the Country” shows various types of ceramic vessels. 2. The print “Morning” shows various types of ceramic vessels. 3. The Inventory of the Estate of Mary Reade lists a variety of ceramic items. 4. The John Greenhow Store <i>Virginia Gazette</i> Advertisement lists several types of ceramics for sale. <p>Possible Function</p> <p>CERAMIC—Food (consumption, storage), work (food preparation).</p> <p>CROSSMEND—Ceramic in square D.</p>	<p>D</p> <p>FEATURE—Northeast section of a brick-lined well.</p> <p>ARTIFACTS—Ceramic, ribbon.</p> <p>INTERPRETATION—(See Well, Ceramic, and Ribbon in the Site Artifacts and Features Reference section.)</p> <p>PRIMARY SOURCE EVIDENCE</p> <p>RIBBON</p> <ol style="list-style-type: none"> 1. The print “Mamma Giving Toys” shows two women and a girl wearing ribbon. 2. The William Peake <i>Virginia Gazette</i> Advertisement lists “ribands” for sale. 3. The John Greenhow Store <i>Virginia Gazette</i> Advertisement lists a variety of “ribands” for sale. <p>CERAMIC</p> <ol style="list-style-type: none"> 1. The print “Christmas in the Country” shows various types of ceramic vessels. 2. The print “Morning” shows various types of ceramic vessels used for tea. 3. The Inventory of the Estate of Mary Reade lists a variety of ceramic items. 4. The John Greenhow Store <i>Virginia Gazette</i> Advertisement lists several types of ceramics for sale. <p>Possible Function</p> <p>CERAMIC—Food (consumption, storage), work (food preparation).</p> <p>RIBBON—Clothing, fashion accessories.</p> <p>CROSSMEND—Ceramic in square C.</p>
<p>G</p> <p>FEATURE—Southwest section of a brick-lined well. The well is filled with fine black silt.</p> <p>ARTIFACTS—Ceramic, leather.</p> <p>INTERPRETATION—(See Well, Ceramic, and Leather in the Site Artifacts and Features Reference section.)</p> <p>PRIMARY SOURCE EVIDENCE</p> <p>CERAMIC</p> <ol style="list-style-type: none"> 1. The print “Christmas in the Country” shows various types of ceramic vessels. 2. The print “Morning” shows various types of ceramic vessels used for tea. 3. The Inventory of the Estate of Mary Reade lists a variety of ceramic items. 4. The John Greenhow Store <i>Virginia Gazette</i> Advertisement lists several types of ceramics for sale. <p>LEATHER</p> <ol style="list-style-type: none"> 1. The Diderot <i>Encyclopédie</i> illustration “Harnessmaker” shows horses wearing leather harness. 2. The John Greenhow Store <i>Virginia Gazette</i> Advertisement lists leather for sale. <p>Possible Function</p> <p>CERAMIC—Food (consumption, storage), work (food preparation).</p> <p>LEATHER—Shoes, clothing, harness, work, leisure.</p> <p>CROSSMEND—Ceramic in square H.</p>	<p>H</p> <p>FEATURE—Southeast section of a brick-lined well. The well is filled with fine black silt.</p> <p>ARTIFACTS—Ceramic, ceramic.</p> <p>INTERPRETATION—(See Well and Ceramic in the Site Artifacts and Features Reference section.)</p> <p>PRIMARY SOURCE EVIDENCE</p> <p>CERAMIC</p> <ol style="list-style-type: none"> 1. The print “Christmas in the Country” shows various types of ceramic vessels. 2. The print “Morning” shows various types of ceramic vessels used for tea. 3. The Inventory of the Estate of Mary Reade lists a variety of ceramic items. 4. The John Greenhow Store <i>Virginia Gazette</i> Advertisement lists several types of ceramics for sale. <p>Possible Function</p> <p>CERAMIC—Food (consumption, storage), work (food preparation).</p> <p>CROSSMEND—Ceramic in square G.</p>

SITE PLAN EXPLAINED BY FEATURE AND ASSOCIATED ARTIFACTS

NORTHWEST QUADRANT (SECTIONS I/J AND M/N)

<p>I</p> <p>FEATURE—Northwest part of a path paved with brick fragments and shell.</p> <p>ARTIFACTS—Brick, shell.</p> <p>INTERPRETATION—(See Brick and Shell in the Site Artifacts and Features Reference section.)</p> <p>PRIMARY SOURCE EVIDENCE</p> <p>BRICK</p> <ol style="list-style-type: none">1. The Philip Vickers Fithian Journal Entry mentions brick used as building and paving material. <p>SHELL</p> <ol style="list-style-type: none">1. The Diderot <i>Encyclopédie</i> illustration “Natural History, Shell Fossils” shows a variety of shells, including an oyster shell (figure 3).2. The Philip Vickers Fithian Journal Entry mentions burnt oyster shells used as a paving material. <p>Possible Function</p> <p>BRICK—Shelter.</p> <p>SHELL—Shelter, food.</p> <p>CROSSMEND—Brick in square J.</p>	<p>J</p> <p>FEATURE—Northeast portion of a path paved with brick fragments and shell.</p> <p>ARTIFACTS—Brick, ceramic.</p> <p>INTERPRETATION—(See Brick and Ceramic in the Site Artifacts and Features Reference section.)</p> <p>PRIMARY SOURCE EVIDENCE</p> <p>BRICK</p> <ol style="list-style-type: none">1. The Philip Vickers Fithian Journal Entry mentions brick used as building and paving material. <p>CERAMIC</p> <ol style="list-style-type: none">1. The print “Christmas in the Country” shows various types of ceramic vessels.2. The print “Morning” shows various types of ceramic vessels used for tea.3. The Inventory of the Estate of Mary Reade lists a variety of ceramic items.4. The John Greenhow Store <i>Virginia Gazette</i> Advertisement lists several types of ceramics for sale. <p>Possible Function</p> <p>BRICK—Shelter.</p> <p>CERAMIC—Food (consumption, storage), work (food preparation).</p> <p>CROSSMEND—Brick in square I.</p>
<p>M</p> <p>FEATURE—Southwest portion of a pathway paved with brick fragments and shell. There is a brown, circular, stained area measuring about a foot in diameter.</p> <p>ARTIFACTS—Shell, coin.</p> <p>INTERPRETATION—(See Posthole/Fence, Shell, and Coin in the Site Artifacts and Features Reference.)</p> <p>PRIMARY SOURCE EVIDENCE</p> <p>COIN</p> <ol style="list-style-type: none">1. The print “Smithfield Sharpers or The Country Men Defrauded” shows coins on the table.2. The Diderot <i>Encyclopédie</i> illustration “Coining” shows a variety of coins. <p>SHELL</p> <ol style="list-style-type: none">1. The Diderot <i>Encyclopédie</i> illustration “Natural History, Shell Fossils” shows a variety of shells, including an oyster shell (figure 3).2. The Philip Vickers Fithian Journal Entry mentions burnt oyster shells used as a paving material. <p>Possible Function</p> <p>COIN—Work (wages), leisure (gambling).</p> <p>SHELL—Shelter, food.</p> <p>CROSSMEND—Shell in square N.</p>	<p>N</p> <p>FEATURE—Southeast portion of a pathway paved with brick fragments and shell. There is a brown, circular, stained area measuring about a foot in diameter.</p> <p>ARTIFACTS—Shell, pipe stem.</p> <p>INTERPRETATION—(See Posthole/Fence, Shell and Pipe Bowl/Pipe Stem in the Site Artifacts and Features Reference section.)</p> <p>PRIMARY SOURCE EVIDENCE</p> <p>PIPE</p> <ol style="list-style-type: none">1. The print “Smithfield Sharpers or The Countrymen Defrauded” shows several men playing cards. One man is drinking punch and smoking a pipe.2. The print “Mr. Garrick in the Farmer’s Return” shows a man smoking a pipe. <p>SHELL</p> <ol style="list-style-type: none">1. The Diderot <i>Encyclopédie</i> illustration “Natural History, Shell Fossils” shows a variety of shells, including an oyster shell (figure 3).2. The Philip Vickers Fithian Journal Entry mentions burnt oyster shells used as a paving material. <p>Possible Function</p> <p>SHELL—Shelter, food.</p> <p>PIPE—Leisure (smoking), work (growing tobacco).</p> <p>CROSSMEND—Shell in square M.</p>

SITE PLAN EXPLAINED BY FEATURE AND ASSOCIATED ARTIFACTS

NORTHWEST QUADRANT (SECTIONS K/L AND O/P)

K

FEATURE—The northwest corner of a brick building foundation.

ARTIFACTS—Ceramic, thimble.

INTERPRETATION—(See Foundation, Ceramic, and Thimble in the Site Artifacts and Features Reference section.)

PRIMARY SOURCE EVIDENCE

CERAMIC

1. The print "Christmas in the Country" shows various types of ceramic vessels.
2. The print "Morning" shows various types of ceramic vessels used for tea.
3. The Inventory of the Estate of Mary Reade lists a variety of ceramic items.
4. The John Greenhow Store *Virginia Gazette* Advertisement lists several types of ceramics for sale.

THIMBLE

1. The James Geddy *Virginia Gazette* Advertisement lists thimbles.
2. The Diderot *Encyclopédie* illustration "Embroiderer" shows a thimble (figure 8).
3. The John Greenhow Store *Virginia Gazette* Advertisement lists silver thimbles for sale.

POSSIBLE FUNCTION

CERAMIC—Food (consumption, storage), work (food preparation).

THIMBLE—Work (sewing), clothing (construction or repair), leisure (fine sewing done as recreation).

CROSSMEND—Ceramic in square L.

L

FEATURE—The northern section of a brick building foundation. Beside the foundation there is evidence of a trench that was dug when the brick was laid. The soil from the trench area is of a slightly different composition and texture than the surrounding soil.

ARTIFACTS—Ceramic, marble.

INTERPRETATION—(See Foundation, Ceramic, and Marble in the Site Artifacts and Features Reference section.)

PRIMARY SOURCE EVIDENCE

CERAMIC

1. The print "Christmas in the Country" shows various types of ceramic vessels.
2. The print "Morning" shows various types of ceramic vessels used for tea.
3. The Inventory of the Estate of Mary Reade lists a variety of ceramic items.
4. The John Greenhow Store *Virginia Gazette* Advertisement lists several types of ceramics for sale.

MARBLE

1. The textile fragment shows boys playing marbles.

POSSIBLE FUNCTION

CERAMIC—Food (consumption, storage), work (food preparation).

MARBLE—Leisure (game).

CROSSMEND—Ceramic in square K.

O

FEATURE—Section of a brick foundation laid north to south. A section of the interior portion of the building is in the eastern section of the square.

ARTIFACTS—Ceramic, brick.

INTERPRETATION—The ceramic shard is located in the interior section of the building, indicating it may have been used there, or perhaps was deposited after the building was no longer in use. The brick bit may have been thrown into the builder's trench before it was filled in. The brick foundation was laid in an English bond pattern. (See Foundation, Ceramic, and Brick in the Site Artifacts and Features Reference section.)

PRIMARY SOURCE EVIDENCE

CERAMIC

1. The print "Christmas in the Country" shows various types of ceramic vessels.
2. The print "Morning" shows various types of ceramic vessels used for tea.
3. The Inventory of the Estate of Mary Reade lists a variety of ceramic items.
4. The John Greenhow Store *Virginia Gazette* Advertisement lists several types of ceramics for sale.

BRICK

1. The Philip Vickers Fithian Journal Entry mentions brick used as building and paving material.

POSSIBLE FUNCTION

BRICK—Shelter.

CERAMIC—Food (consumption, storage), work, (food preparation), leisure (consumption).

CROSSMEND—Ceramic in square P.

P

FEATURE—Interior of a brick foundation. The floor may have been dirt, since no paving materials have been uncovered yet.

ARTIFACTS—Ceramic, seal.

INTERPRETATION—Depending on the type of vessel the shard may suggest the site was used for food storage, preparation, or consumption. (See Foundation, Ceramic and Seal in the Site Artifacts and Features Reference section.)

PRIMARY SOURCE EVIDENCE

CERAMIC

1. The print "Christmas in the Country" shows various types of ceramic vessels.
2. The print "Morning" shows various types of ceramic vessels used for tea.
3. The Inventory of the Estate of Mary Reade lists a variety of ceramic items.
4. The John Greenhow Store *Virginia Gazette* Advertisement lists several types of ceramics for sale.

SEAL

1. The James Geddy *Virginia Gazette* Advertisement lists seals.
2. The John Greenhow Store *Virginia Gazette* Advertisement lists seals and sealing wax for sale.

POSSIBLE FUNCTION

CERAMIC—Food (consumption, storage), work, (food preparation).

SEAL—Work (business, record keeping, occupation such as a clerk), leisure (corresponding with others).

CROSSMEND—Ceramic in square O.

SITE ARTIFACTS AND FEATURES REFERENCE

The following information will help teachers interpret the various site features and the artifacts provided with this kit. All artifacts are listed in alphabetical order.

BRICK

Sometimes the pathways or work areas of more substantial dwellings were paved with brick. Broken or inferior bricks that could not be used for building were often used to pave pathways or work areas. Brick paving provided a flat surface that was less muddy than one made from shell or marl. Some brick-paved areas have been found in Williamsburg.

Bricks were hand made in a variety of sizes and shapes. First, the clay was prepared by soaking it in water in a large pit. It was then mixed with the feet and impurities (such as grass, stones, or straw) were removed by hand. A wooden mold was dusted with sand to keep the clay from sticking to the sides, and a quantity of prepared clay was thrown into the mold. The bricks were removed from the mold and placed in the sun to dry for approximately seven days. They spent another seven weeks in a covered shed until there were enough bricks to build a kiln. The bricks were fired in the kiln for seven days and nights, during which time the brickmakers constantly maintained the fires. When the kiln was cool enough, workers unstacked the bricks and inspected them for cracks or breakage.

The finished appearance of the bricks depended on their position in the kiln. The bricks near the fire turned a rich plum red. The bricks closest to the heat had a hard, glassy, gray surface called glaze. These bricks were used in construction to produce a decorative effect that was popular throughout the eighteenth century. Sometimes bricks were rubbed together until they turned a lighter salmon color; these bricks were often used to highlight windows.

BUTTON

Eighteenth-century buttons were made of a variety of materials. The least expensive were leather and bone buttons; pewter and brass buttons were more expensive. Buttons were primarily used to fasten men's clothing such as breeches (pants), shirts, waistcoats (vests), and coats. Women used pins or strings to tie their clothes together.

CERAMICS

Plates, mugs, storage jars, teapots, and chamber pots are all examples of artifacts that archaeologists classify as "ceramics." Ceramics are made from special types of clay that are fired in a kiln. They are among the most common of all archaeological artifacts, since they are used frequently and break easily. Interestingly, once they are in the ground as broken pieces, ceramic "sherds" are very durable and survive well.

Archaeologists can find thousands of ceramic sherds on a site. Their forms (shapes) can tell us about activities on a site. Some ceramic forms were used in the kitchen (for example, storage jars, mixing bowls, or baking dishes); others were used at the table (plates, serving dishes); and some were used at tea (tea pots, sugar bowls, "slop bowls"). Still other ceramics were used for non-food-related purposes. Chamber pots served the function of today's toilets. Delft tiles were used to decorate colonial fireplaces, and ointment jars were used to hold salves and other potions concocted by apothecaries.

In addition to suggesting human activities, ceramic sherds are extremely useful for dating a site. Different ceramic ware types, forms, and styles were available at different times.

By consulting surviving records and ceramics collections, archaeologists can use the presence of certain ceramic types to date soil layers or features on a site. For instance, if Josiah Wedgwood's popular Queen's ware (a type of creamware) were found in a site, the site would be dated after 1762, when that immensely popular style was first created.

Ceramics can be indicators of status as well. There are three varieties of ceramic, defined by different clays and increasing firing temperatures: earthenware, stoneware, and porcelain. Earthenware clay was the most common and made the cheapest, fairly porous ceramics. Stoneware was sturdier and thicker than earthenware, and was often used for storing liquids. Porcelain, the most expensive, was made from the most unusual clay. Porcelain is thin and delicate and was often imported from China. Any ceramic that was highly decorated was also more expensive. The presence of many decorated porcelain sherds at a site, for example, would indicate wealth.

Colonial Virginians made few of their own ceramic vessels. Most ceramics came to the colonies from other countries, such as England, Germany, Holland, and China. England produced a range of earthenware for utilitarian and decorative use. Earthenware generally has shiny lead-based glazes, although tin-glazed ceramics (e.g. delftware)—used for punch bowls, tiles, plates and ointment pots—have a matte finish.

COIN

The coin in the kit was probably dropped on the ground sometime after it was minted in 1688. It is called a guinea and is worth a pound and a shilling (21 shillings). It was most likely pushed into the soil when a fence post was set in the ground. Because the English admired classical societies, the writing on the coin is in Latin. William and Mary, King and Queen of England during the last decade of the seventeenth century, are depicted on the front of coin.

Because England did not want coinage leaving the mother country in bulk, there were laws regulating the importation of British coins into the colonies. Sometimes coins from foreign countries, such as Holland and Spain, were used. A set of scales and a conversion chart were used to determine the silver or gold content of foreign coins in order to determine their value.

FLINT

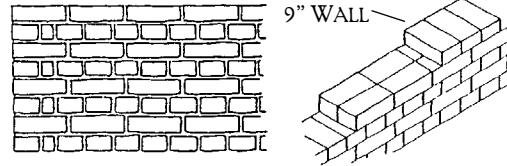
Flint is an especially hard form of quartz. It was used to ignite gunpowder and start fires by striking the sharp edge with a fire steel (striker). Flint was generally imported from Europe. By the eighteenth century, even Eastern Woodland Indians were using European trade goods such as flint.

FOUNDATION

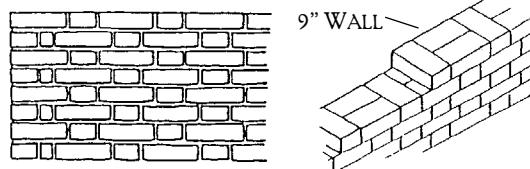
A brick building foundation indicates that the building was intended to be strong and permanent. Brick buildings may have been used as storehouses or dwellings. The building on this site was most likely of timber and frame construction on a brick foundation. Many wealthy Virginians lived in such homes. In Williamsburg, Peyton Randolph's home is an example of a timber and frame gentry home with a brick foundation.

FOUNDATION BRICK PATTERNS:

English Bond—A pattern of brickwork laid in alternating courses, or rows, of headers (bricks laid with the long sides exposed to view) and stretchers (bricks laid with the ends exposed to view). The overlapping of the length of the bricks was believed to be stronger than the Flemish bond. Most building foundations in colonial Virginia were laid in English bond. The use of English bond above the foundation is usually indicative of a seventeenth-century structure.



Flemish Bond—A pattern of brickwork laid in courses consisting of alternating headers and stretchers. Each course is laid with the header centered over the stretchers in the course below. Flemish bond was regarded as a more ornamental pattern, was rarely used for foundations, and was used throughout the seventeenth and eighteenth centuries.



LEATHER

Leather often survives if it is immersed in the wet black silt of a well. In the eighteenth century, leather was used to make a number of practical items such as harnesses, fire buckets, saddles, and shoes. Shoe leather is often found in and around Williamsburg. Eighteenth-century shoes were made out of fabric or leather and were buckled or tied. Buckled shoes were considered more stylish than tied ones, and it was fashionable to wear straight lasted shoes (having no specific left or right), although shoes built as "lefts" and "rights" could also be purchased. Like today, there were brand name shoes available for the fashion conscious. George Washington purchased shoes from "Didsbury's." Shoes were either purchased from a local shoemaker or imported from Britain. Adult slaves generally wore rough shoes with a finish similar to suede.

MARBLE

Finding a marble on a site suggests that someone in the family or group using the site had some leisure time. Many children and adults played games with marbles. Types of marble games and their rules varied. Marbles could be homemade using clay (the marble in this kit is made of clay), or they could be imported from Great Britain and sold in a store. Marbles usually belonged to boys, although it is possible that girls also had marbles. Young boys, especially of the upper, or gentry, class or the upwardly mobile middle class, or middling sort, had more leisure time than did young girls. Play was generally gender specific. Boys were encouraged to engage in much more physical activity than young ladies, who were encouraged to be quiet, restrained, and demure. There are known exceptions to this general rule for female behavior, though, as evidenced by Philip Vickers Fithian's account (see the Philip Vickers Fithian Journal Entry) of a fight over a hairbrush between two sisters in the Carter household.

PIPE BOWL/PIPE STEM

Clay pipe fragments are common artifacts on colonial archaeological sites. In the eighteenth century, pipes were abundant, inexpensive, and fragile. They also underwent many style changes over time and can be dated according to bowl shape, stem length, and the diameter of the hole running through the stem. Manufactured in England, and shipped and sold by the dozens, clay pipes were readily available in the colonies and were used by Europeans, Africans, and Indians. Pipe stem pieces are more common on archaeological sites than bowl fragments, because the long (sometimes up to one foot long) slender stems were extremely fragile.

Tobacco was Virginia's cash crop. The tobacco smoked in pipes was first cultivated in Virginia in 1612 by John Rolfe, using seeds gathered somewhere in the Caribbean. Tobacco was grown, dried, stripped from the stalks, packed, inspected, and shipped to England for processing into pipe tobacco and snuff.

All levels of society—black, white, Native American, gentry, middling sort, poor, free and enslaved—used tobacco. It was a very fashionable habit in Europe and a profitable export commodity for Virginia. Tobacco is mentioned in many European medicinal recipes (called receipts in colonial times), and some Native Americans used tobacco for healing as well as for religious rituals.

POSTHOLE/FENCE

On the Site Map Diagram, note the position and relationship of the posthole to the path and brick foundation. The posthole may be from a decorative fence. Logs used for postholes were usually a dense, heavy wood such as black locust. Fences were used to keep livestock out, rather than to pen them in. In many areas animals ran loose, so fencing gardens and fields to protect crops was necessary. Three-quarters of the way through the eighteenth century, many of the fences were post and rail fences, which consisted of posts set in the ground linked by rails running from post to post.

RIBBON

The fine, wet, black silt in wells effectively seals out oxygen and preserves delicate artifacts such as leather, fabric, and silk ribbon. In colonial Virginia, ribbon was used by both genders to fasten and adorn jewelry, clothes, and hair. Men wore ribbon, ruffles, and even lace as a sign of wealth and good fashion. Instead of buying a new gown, ladies often updated their wardrobes by changing the ribbon, lace, or ruffle "trimmings" on older gowns. Slaves who earned money often bought small luxuries, such as ribbon.

SEAL

A seal is a brass instrument bearing a design, such as a rose or thistle, which is used to create an impression on a patch of softened wax. Wax seals were used to seal letters or were affixed to official documents as proof of the document's authenticity.

SHELL

Walking paths in eastern Virginia are frequently paved with shell, because oyster and clam-shells are plentiful in tidal areas of Virginia. Sometimes, shells on a pathway were underlaid

with brick; this provided a more formal walking surface and helped reduce the amount of mud during inclement weather. Plantation owners looking for profit sometimes advertised shells for sale, as evidenced by oyster shell advertisements in the *Virginia Gazette*. Clamshells are occasionally found mixed in with the oyster shells.

The local rivers of Virginia contain enough saltwater to promote the growth of oysters and other shellfish. Archaeologists can tell whether oysters came from salty or fresh water by the appearance of the shells; shells that have been in very salty water often have surface pits and a generally eroded surface. Shells found in Williamsburg probably came from the York or the James Rivers.

THIMBLE

Thimbles found on a site may or may not indicate the presence of females. Because there was much sewing to be done to keep up with necessary repairs and hems, thimbles were often used by males. Linen towels, sheets, tablecloths, napkins, diapers, and clothes were hemmed to prevent the cloth from unraveling at the edges. With so much sewing to be done, families without a lot of females may have needed to enlist help from the males. Children were taught to sew from an early age. Soldiers and sailors also learned to sew, as did many tradesmen (harnessmakers, shoemakers, upholsterers, etc.), as a necessary skill for their jobs.

Shifts, the primary undergarment for women, were sewn with as many as twenty tiny stitches to the inch to allow for heavy wear, tear, and laundering. Gowns, however, often had as few as six stitches to the inch in order to allow for reuse of the material. Young ladies sometimes showed off their domestic sewing skills by displaying fine needlework for aspiring suitors.

TRASH PIT

Because there was no formal trash removal in the eighteenth century, people deposited trash on their own property. Trash was often thrown in low-lying areas such as ditches or ravines or dumped in contaminated or dried-up wells.

WELL

Brick-lined wells are a common feature in coastal Virginia archaeological sites from the colonial period. When wells dried up or became contaminated, they were often used for trash disposal. Because oxygen is not present for aerobic bacteria to survive, organic materials are often preserved when submerged in the anaerobic environment created by the wet silt of wells. Several wells have been excavated in Williamsburg's Historic Area. Some of those wells even contained preserved plant materials.

WIG CURLER

Clay wig curlers are sometimes referred to as curling pipes in inventories of the colonial period. A wig curler found on a site indicates the use of wigs, which were common in Virginia from about 1660 until the American Revolution. Most gentlemen wore full wigs. Ladies usually wore hairpieces rather than full wigs; they may not have wanted to shave their heads, which was necessary to ensure a snug wig fit. Because there was no elastic, wigs had to be fitted as close to the head as possible.

Sometimes passed down in wills, wigs could be worn by members of all levels of society. The cost reflected the quality of materials. Human hair was most expensive. Goat, yak, and horsehair were also available. The cost of a wig was also reflected in the number of rows of hair. A "big wig" with more rows of hair was more expensive than one with fewer rows of hair. As today, fashion was important; creating a good impression was vital for social and business purposes. Some slaves wore wigs and livery to show off their owner's wealth. Wigs came in various colors, and the color of the wig was significant. Brown wigs were used for daywear, gray for business, and white for formal occasions. Wig styles were significant as well. For example, there were military, clerical, and business styles for wigs.

SUGGESTIONS FOR ENHANCING THE KIT

ADDITIONAL ARTIFACTS

Many kinds of artifacts were found in archaeological excavations across Virginia. Teachers may add additional artifacts to the kit such as peach pits (as referenced in "The Mystery of the Lost Coin"), whole coffee beans, beef ribs, or poultry wing and leg bones. Organic artifacts, such as those listed above, are artifacts made of plant or animal materials. They deteriorate unless preserved under special conditions (for example, under water). They can be evidence of dress, diet, or any number of attributes of the former inhabitants of a site. For example, bones thrown in the trash may show evidence of a protein source. The survival of peach pits, coffee beans, and other organic materials is only possible if destructive oxygen-dependent bacteria have been sealed out. The silt found in wells would provide such an environment.

TO ANTIQUE ARTIFACTS

Begin by removing all fruit pulp from the peach pit and all meat from the bones. A stiff vegetable or nailbrush and cool tap water can be used to scrub the pits and bones clean. The coffee beans do not need to be scrubbed. Boil the bones and peach pits (together or separately) in a pan with plenty of water for one or two hours. The coffee beans only need to be boiled a few minutes.

Lay the boiled bones and/or peach pits on several sheets of paper towels. Gently press the bones, pits, and coffee beans with a pad of several towels to absorb excess water, and let them dry undisturbed overnight.

To quickly achieve a dirty appearance, use a dark furniture stain. Soak the bones and pits in the stain for several minutes and then place them on a pad of paper towels and let them dry overnight.

PLACING ADDITIONAL ARTIFACTS ON THE SITE

The coffee beans and peach pit should be placed in either square C or D. These squares represent the northwest section of a brick-lined well. Coffee was imported on British ships from the Caribbean and was available in stores in Virginia. Peaches were first brought to the New World by the Spanish and became naturalized in the colonial period. If conditions were right, for example wet silted soil, it is possible to find organic remains in excavation sites.

The bones should be placed in square E, which represents the southwest edge of a trash pit. (Note: Zooarchaeologists study bones to determine human dietary habits, the age of an animal at butchering, etc.)

REGIONALIZING THE KIT

Teachers may also wish to tailor the kit to represent the local area. By substituting artifacts, the *Discovering the Past Through Archaeology* simulation can be altered to tell a story about people in the region. Adobe bricks and Spanish artifacts are regionally appropriate for the American Southwest; French artifacts, plaster, or wrought iron are appropriate for colonial New Orleans, etc. If artifacts are added to the kit, please be sure to also add the appropriate primary source documentation. Artifacts included in the kit can be altered to accurately reflect region-specific building and paving materials. Check with the state archaeologist, a local museum, or a local library for appropriate types of artifacts to use in the region.

Consider the time period of known archaeological sites in the region. Make sure the artifacts and features are both temporally and materially appropriate. Remember that organic artifacts survived because of their immersion in silt in a well, so do not place organic artifacts in any other place.

SUGGESTED PLACEMENT FOR ADDITIONAL ARTIFACTS

- In the northwest quadrant, add bones (from a fish, fowl, or other regionally available protein source) and/or pottery (locally made or the enclosed pottery shards).
- In the northeast quadrant, add plant remains (a pit from a locally grown fruit, twigs from a local shrub or tree, etc.), textile remnants (fragments of locally worn textile), and/or pottery.
- In the southwest quadrant, add paving materials (locally obtained shell or stone, bricks made from local clay or stone, etc.), buttons or other metal fasteners, adornments, and/or coins of local origin.
- In the southeast quadrant, add building material, hardware (a metal nail, key escutcheon, hinge, etc.), and/or ammunition (locally used type of ammunition, lead, stone, etc.).

“THE MYSTERY OF THE LOST COIN”

INTRODUCTION

“The Mystery of the Lost Coin” by Michal Howden is a fictional story* that illustrates some basic archaeological concepts and processes. The story is presented in sections, so teachers may pause and discuss concepts with students to increase their understanding of the material. The sections are referenced in the teacher instructions found in the *Discovery the Past Through Archaeology Simulation* section. Linking those referenced sections of the story to the appropriate *Discovering the Past* activity will help students better understand the concepts and processes of archaeology. This story may be printed and read in class, or distributed to students for them to read on their own.

The following are some suggested activities to help teachers introduce and expand the upon the story “The Mystery of the Lost Coin.”

1. After each reading, review and discuss the material. Make certain students understand the archaeological concepts and processes described.
2. Ask students to predict the outcome of “The Mystery of the Lost Coin” by asking questions such as:
 - ♦ What decisions does the farmer make?
 - ♦ Why do you think he made those decisions?
 - ♦ Does his wife agree with his decisions?
 - ♦ Do you agree with his decisions?
 - ♦ What will be the outcome of the farmer’s decisions?
3. Have students work in cooperative groups to gather information about current archaeological excavations from newspapers, magazines, or other sources. Ask students the following questions:
 - ♦ What do these events have in common with those described in “The Mystery of the Lost Coin?”
 - ♦ What is different?
 - ♦ What people, historical time periods, types of features, and artifacts are mentioned in the information about the current excavations?Students may wish to draw, write a description, or make a model of the site described in the newspaper or magazine.
4. Have students present a “reader’s theater” depicting some of the events in the story.
5. Have students assume the roles of the farmer, his wife, or the professor and write a letter to a relative in which they describe their perspective of the events described in the story.
6. Have a group of students draft a letter to the state historical society to see if there are any active archaeological excavations in your area.
7. Consider inviting an archaeologist to visit the school to talk about archaeological sites in the area, or ask an archaeologist to send information that will encourage students and their families to visit nearby sites. Students who are able to visit the sites can make a presentation to the class about their visit.
8. Have students design a poster to advertise a museum exhibit that might be created from the artifacts and investigation of the farmer’s field.

* “The Mystery of the Lost Coin” is fictional. Any resemblances to persons, living or dead, are purely coincidental.

“THE MYSTERY OF THE LOST COIN”



By Michal Howden

CHAPTER I

“Not a bad morning’s work,” the farmer thought as he walked across his newly plowed field. He smiled at the rich scent of freshly turned earth. The spring sun warmed his back. The sky was a rich, bright blue. A few lazy clouds drifted overhead.

He loved this time of year. The early spring—a time for new beginnings, new plantings, and discovering new things. Who knew what would happen this year?

His feet sank in the dirt as he stepped through the furrows. Small clumps of moist earth fell from his boots as he walked. He had turned the field extra deeply this year to take advantage of the winter weather. Now, he walked across that spongy field, pleased with his morning’s work.

“I’ve earned a lunch break,” he said aloud. “It’s gotta be near noon.” He could have checked his watch, but that was too easy. He enjoyed the game of guessing the time. He took a setting on the bright sun, high above his head. “Yep,” he agreed nodding, “it’s gotta be near noon.” He walked on toward the farmhouse.

As he walked, the spring wind stirred. A quiet poof of warm air lifted the hat from his head. It bounced a few feet ahead of him and he quickened his pace to catch it. As he reached to capture his tumbling hat, a small flash of sunlight on metal caught the corner of his eye. Hat firmly in hand, the farmer straightened up, glancing around for the reflecting object.

He found it almost immediately.

“Humph,” he grunted as he leaned for it, “a quarter. Not quite a day’s pay, certainly, but it’s welcome all the same!” He placed the coin on his thumbnail and flipped it through the air. The coin glistened in the sun as it arched against the blue sky. The farmer snapped the spinning coin from the air, catching it neatly as it fell. Walking on, he idly repositioned the coin on his thumbnail for another toss.

“Hey,” he said, stopping suddenly. “That’s not George Washington!” He stared down at the coin, fully expecting, of course, to see George Washington. Instead, two unfamiliar faces stared out at him. A very surprised farmer stared back at the coin. “Who are you?” he asked, “and what are you doing on my quarter?” He peered more closely at the coin. “And what language is this? These words aren’t English!” He sounded out the mysterious words. “GULIELMUS ET MARIA DEI GRATIA? Now what in the world does that mean? And what are these words doing on my coin?” Thoroughly confused, he turned the coin over, hoping for more information.

There was another picture and possibly some words, but the back of the coin was even more weathered and tarnished than the front. If there was a date the farmer couldn’t read it. “Well, however old it is, it must have been here a long time. I’ve been working these fields for over thirty years and I don’t know anything about it!”

Silver crown, 1691, Great Britain. The Colonial Williamsburg Foundation. Gift of the Lasser family.

Stymied, the farmer continued walking toward home. "Now this is a mystery! It isn't a United States coin—at least not like one I've ever seen—so it must be from some other country! But from which country and how did it get here? And how old is this thing?" He began looking at the coin with new respect. He turned it over and over in his hands but there was nothing else he could decipher.

Puzzled, but strangely pleased, he resumed his walk toward the farmhouse and his now forgotten lunch. Approaching the screen door, he called to his wife, "Hey, sweetheart, you won't believe what I found this morning!"

As the farmer continued the day's work, the coin stayed in his pocket. He concentrated on his plowing, but every once in a while he found his mind returning to the coin. "Where's it from? How long has it been here? And how did it get here? Where's my coin's real home?" Already he was calling it his coin.

The farmer had plenty of questions, but he couldn't find any answers. Each time he thought of the coin, he could feel its weight in his pocket. Without really realizing it, the farmer increased the pace of his work. "If I can get this work done before the museum closes," he thought, "I may be able to find some answers." The museum in town had a great staff, people who were experts on the past. Perhaps they could provide some answers.

And so it wasn't too surprising that, a few hours later, the farmer found himself driving toward the museum, hoping for some information and some answers.

CHAPTER 2

"This could be quite a find! Yes sir, you may well have stumbled onto something big—something very big! Of course," she added quickly, in a cautious tone, "I can't really be sure yet. You can never tell this early in the process. But, still, this could be something...." The words drifted off behind her as she continued her walk across the field.

It was hard to tell who was the most excited: the farmer, his wife, or their guest, the Professor of Archaeology from State University. All three were anxiously apprehensive on this fine spring day. The professor walked purposefully around the farmer's field, talking to herself, nodding, and writing notes. The farmer and his wife stood anxiously by, shifting quietly from foot to foot, waiting for the professor's evaluation. What would the professor tell them?

Even as he watched her work, the farmer could scarcely believe she was really here—a famous archaeologist working on his land—who would have believed it? Why, his family had been on this land for generations and this was the most exciting thing to happen to the farm, since... well... since electricity came!

And to think this all happened because the wind blew his hat from his head. If the hat hadn't gone, he wouldn't have leaned down. If he hadn't leaned down, he would have never seen the coin. If he hadn't seen the coin... hmm... it's strange how things happen.

And things were most definitely happening—and happening quickly! Events may have gotten off to a slow start, but they were zooming along now!

The day he'd found the coin, he'd hurried to the museum, hoping to receive some instant answers. He knew he probably wouldn't find any, but he was hoping for them just the same. As he pulled the museum door open, he noted unhappily that it was almost time for the museum to close. He quickened his pace toward the main desk. A sympathetic volunteer welcomed him, and then listened to his tale. Unfortunately, however, it was as the farmer had feared. No instant answers were available this evening.

"I'm sorry I can't help you, sir," the volunteer had said. "But there's no one else available right now and we're almost ready to close. If you'd like to make an appointment and come back another time, I'm sure someone could help you then." An unhappy look clouded the farmer's face, but before he could speak, the volunteer offered another choice. "Or, if you'd prefer," he continued, "you could leave the coin here for evaluation and we'll report back to you as soon as possible."

"Hmmmph!" the farmer said, unconsciously bouncing the coin in his cupped hand. Neither option really pleased him, but what other choice did he have? He knew the fastest way to get information about his coin would be to leave it, but he was strangely hesitant to do that. It wasn't that he didn't trust the museum, but to leave his coin? He thought hard for a moment. Deciding he wanted to find out about the coin as quickly as possible, the farmer reluctantly held the coin out to the volunteer.

"Wow," the volunteer said, gently taking the artifact, "this does look old. I can sure see why you're so interested." He turned the coin over, gazing intently at the two staring faces. "Not anything I've ever seen before." Whistling appreciatively, the volunteer placed the coin in a padded plastic bag, deftly sealed it, and handed the farmer a receipt for the coin. "Don't worry," he said reassuringly. "You brought your coin to the right place. I'm sure someone here can give you some help!" As he walked the farmer out the door, the volunteer smiled and promised, "Someone will get back to you as soon as they can."

Not really satisfied, but not really unhappy either, the farmer thanked the volunteer and got back in his truck. As he drove, he found it hard not to think about the coin. "How long will I have to wait," he wondered, "and will they really have any answers? Did I do the right thing in leaving my coin? Or am I just wasting my time on a wild goose chase?" The questions turned round in his head.

Once home, the farmer explained the situation to his wife. She quickly agreed that he had made the right decision. "The only thing we can do now is wait," she counseled, "and we have plenty of things to keep us occupied while we wait." And, as usual, she was right. There is a huge amount of work involved in moving a farm from winter to summer, and it wasn't very long before everyday events had pushed the coin to the back of the farmer's mind.

Life quickly returned to its normal, hectic pace. The family worked hard to prepare the farm for summer. Things became so busy in fact, that when his wife called him to the phone one day with the message, "It's the museum," the farmer was momentarily puzzled. But suddenly an image of his coin flashed through his mind and he hurried to the phone, calling back over his shoulder, "They must have news about the coin!"

He was right. The museum did have news, and the news was exciting. In fact, it was the director of the museum himself who was on the phone.

"I'm sorry I didn't contact you earlier," he began, "but I didn't want to get your hopes up until I was sure. I hope you understand."

"Of course," the farmer politely answered, not really understanding anything at all.

"When the coin was given to me for evaluation," the director explained, "I felt fairly sure it was an important find, but I wanted to be sure. So I invited a colleague from the University to examine it, and it turns out she agreed with my evaluation. She said it was a wonderful find. In fact, she became so excited that she wanted to come down immediately to meet you and your wife. And of course," the director continued, "she wants to see exactly where you found that valuable coin."

"Goodness," the farmer said in surprise, "the coin is valuable?"

"Well yes..." said the director, "And no. It's valuable in an archaeological sense. But..." the director paused and his voice dropped to a sympathetic tone, "in terms of money, I'm sorry to say,

it's not worth very much. But remember," he continued with his voice rising back to a cheerier tone, "in terms of artifacts, it's a real find! You, my friend, have an important coin on your hands."

"Goodness!" the farmer said again, a bit dazed by the news. "What do we do next? I mean, what can we do next? I mean, what should we do next?"

The museum director responded with a friendly laugh. "Well, if it's okay with you, the professor would love to come down to your farm."

"That would be fine," answered the farmer, still unsure of what to expect.

"Could she come tomorrow?" asked the museum director. "I don't want to rush you, but she is extremely excited about your find. She's willing to come as soon as possible."

The farmer stammered, "Uh, sure, I guess so. Umm, sure, tomorrow's fine."

"Are you sure?" the director asked. "We don't want to impose, but my friend is very excited."

"Of course," replied the farmer, settling back down a bit. "She's very welcome. We'll be pleased to see her. In fact, my wife and I are excited, too. We want to know more about our coin."

"Fine, it's settled then," the director concluded. "She'll be by tomorrow."

"We'll be expecting her," the farmer promised, hanging up the phone.

And that's how it came to be that the farmer and his wife waited anxiously in their field, as a professor from the State University carefully examined their property.

* * * * *

It seemed (at least to them) as if she had been pacing forever. But it really had been only a few short moments. And then, suddenly she snapped her notebook shut and began walking toward the waiting pair.

"This is a wonderful opportunity," the professor started, "a remarkable chance to learn more about the people who lived on this land."

"Do you really think so?" asked the farmer. "Is this, ah... ah... what do you call it... a site of significance? Is this important? Is it valuable? What else is here, what else might we find?"

"Whoa, whoa, whoa!" the professor laughingly protested. Her arms shot out from her sides, forming a "stop right there!" barrier between the farmer and herself.

"Let's slow down and take these questions one at a time. First of all, I did not say it was a valuable site in terms of dollars and cents. Archaeologists rarely find long lost treasure chests filled with gold and silver. No, I said it was a wonderful opportunity to learn. And I think it might well be. And for right now, that's about all we really know." She paused for a minute with a mischievous grin creeping onto her face. "Well, I know one other thing. I know I am impressed that someone here has done some homework. 'Site of significance,' huh?"

"We've both done a bit of that," he said, nodding toward his wife. "But about the site—is it worth digging?"

The professor paused a minute, running a hand through her hair. "Before I answer that, let me ask you a few questions. How long have you lived here?"

"All my life," he quickly answered.

"So your family has been here for some time?"

"Professor, my family has been farming this land for at least six generations. My great, great, great, grandfather started this farm. He came here after the American Revolution and my family has been here ever since!" The farmer was clearly proud of his family's history.

"Wonderful!" she responded. "That makes things a great deal easier. Is there a family history, perhaps, of finding lots of things around the farm? Or is there a collection of old things gathering dust on some shelf somewhere?"

It was the farmer's turn to pause. "Gosh, not really," he answered after a moment's thought.

"There's nothing really like that that I can think of."

The professor tried again. "Have you ever seen any other things out of the ordinary? Have you ever found any other artifacts?"

"Goodness no!" the farmer emphatically answered. "If we had, we would have immediately rushed them to the museum."

"I can certainly attest to that!" his wife teasingly agreed. "You should have seen how excited he got about finding just one single coin. I'm not sure how he would have acted had we found more!" The farmer smiled self-consciously.

"So no real history of activity here, huh? Hmmph. Well, let's keep trying. You found the coin in an area you had plowed before. Is that correct? And you plowed that area a little bit differently this year. Is that correct as well?"

"Yes, ma'am," the farmer answered. "We were taking advantage of this winter's weather." He stopped and then hesitantly continued, "And I'm sorry, but I really didn't see another thing."

The professor made a quiet "hmmm" as she wrote in her notebook. "It is possible," she said, almost to herself, "that this is just a solitary coin, dropped by a single person... nothing more than someone walking through a field with a hole in their pocket. This may be nothing at all."

Listening to her, the farmer's spirits began to sink. Was there only a single coin—nothing more? Was his dig about to disappear before it even got started? Had he gotten all worked up over nothing? He realized with a start that he had been hoping his find would really mean something. But now it was looking as if it might mean nothing at all!

"But," the professor said as she looked up from her notebook, "before we leap to that conclusion, let's do a bit of detective work. There may be other evidence that's been seen... but not seen." The professor gave the farmer's wife a mysterious wink.

"Excuse me?" asked the farmer.

"You may have seen other evidence," the professor explained, "and just not recognized it." The farmer still had a confused look about him.

"Remember," she continued, "you weren't aware of the coin before you picked it up. There may be other hidden treasures lurking in your fields. Let me give you a couple of examples. Over the years, have you by chance seen any small pieces of, say, shell, glass, metal or brick out in the fields? Have you noticed any slight depressions in the land that are constant, year after year? Are any parts of your field consistently greener than the surrounding areas? Or perhaps even better yet, are there any areas of the field that you don't plow because they might be a bit tougher or harder to plow?"

The farmer gave her a strange look. How did she know that? In fact, the area where he'd found the coin was often skipped because it tended to nick up the blades. "You're exactly describing the place where I found the coin," he said a little bit slowly. "That's exactly what happened there. It hasn't been worth it to nick my plow just to get in a few extra rows, but this year's weather changed that."

"Nicks on the plow blade, huh?" the professor scribbled some notes in her book. "Could you please show me the precise area you're talking about?" She stressed the word "precise."

The farmer's wife led them to the spot. As they walked, the professor began doing a curious thing. Occasionally, she would reach into her bag and pull out a small, black wire topped with a red plastic flag. Without saying a word, she would plunge the flag into the ground and walk on.

After they'd walked approximately 70 meters, the professor suddenly spun around pointing back the way they'd come. "See those flags?"

The farmer and his wife nodded. It was virtually impossible to miss them. The little red flags bobbed in the spring wind.

"It is my belief, lady and gentleman, that each one of those flags stands next to a potential artifact." The professor looked them straight in the eyes. "Yes, I think you have a site worth digging. And yes, I believe you have a valuable site!" She smiled again. "What was it you said—a site of significance? That's what we may have! Yes sir, you just may well have a site of significance on your hands!" A large smile lit the professor's face. "Congratulations!" she said excitedly. "Congratulations to you both!"

The farmer stood motionless, slightly shocked by the news. "Goodness!" he said softly. The word escaped with a small rush of air. The professor's report had literally taken his breath away. He didn't know what else to say. His wife reached out and gave his hand a small squeeze. She knew how much this had come to mean to him.

For a few short seconds the trio stood quietly, each with his own thoughts. The birds sang in the hedgerow... a farmer plowed a neighboring field... the warm spring wind moved across the farm... and somewhere in the distance a dog barked.

For the farmer and his wife, the welcome news brought a load of questions. What did this news mean? What did it mean to have a site of significance? What did it mean to have a dig created on your land? How would this affect their lives?

Luckily, the person with the answers they wanted was standing right next to them. Driven by the same thought, both the farmer and his wife turned to the professor at the same instant and said in perfect unison, "Umm, professor..." Laughing, they both stopped, and turned toward each other.

The farmer gave a small bow to his wife and she started again. "Professor, what does this mean? What does it mean to have a site of significance on our hands?"

The professor smiled. "Great question!" she said. "It can mean many things. Actually, the most important question is, 'What do you want it to mean?' You are totally in charge and since you are in charge, you have some decisions to make."

"Such as?" the farmer asked.

"Let me give you some options. You can ignore this information or you can act on it. That's your first, most basic decision. Should you decide to act on it, you can act on it in a limited way or you can become very involved. It really depends on you. In fact, at this juncture, this whole process is up to you."

"Hmmmph," said the farmer. "I understand the choice is ours, but I still don't know exactly what those choices are. What exactly do you mean?"

The professor nodded again. "Let me clearly spell out your choices. Choice number one is whether or not you want someone to work in your field. It's a big decision to turn your land into a site. I know it's an exciting prospect, but you also need to remember you will be giving up the use of your land for the duration of the dig. I'm all too aware that that means we're asking you to give up any profits from the crops you could grow. So that's the first, most important decision you have to make. Then if you decide to go ahead with the site, other choices follow."

"For the moment," the farmer answered, "let's assume that we want to go ahead with the dig. What would happen next?"

"Well," the professor started, "from our viewpoint, a dig takes place in three stages or steps. Actually, we have already started the first phase. The first step in creating a site is making a decision as to whether the site is really worth the time and effort involved in digging. We'll walk the prospective site, look for potential artifacts, and make a decision as to whether or not the site is worth pursuing. If it is, and as I've said, I believe this site is, we move on to step two."

"Which is?" asked the farmer's wife.

"Step two is the actual beginnings of the creation of the site. The crew will walk the site,

just as I've done here. They'll place the flags next to all prospective artifacts or spots of interest. They won't pick anything up; they'll just walk through the entire field. Then we'll look back at the flags and see what we can see. The flags help us determine the size and boundaries of the site. The flags are often in a very distinct pattern, which tells us a lot about the potential site."

"I'm afraid you're losing me," interrupted the farmer.

"It's hard to envision sometimes," answered the professor. "Here's what will happen. The crew will slowly walk along the field, looking for artifacts...."

"You mean like my coin?" interrupted the farmer.

"Yes, like the coin. That was a great find! But they'll also look for other more subtle clues. They'll look for places like the circular depression we talked about, or places in the fields where the crops are greener. These are hints that something interesting may be under the ground. They will also look for less obvious artifacts—things like broken pieces of brick, for instance. There is a lot in a dig site that might not seem valuable to the untrained eye."

"And every time they find a feature or an artifact, they place a flag—correct?" asked the farmer.

"Correct!" responded the professor. "You've got the idea! When all the flags are placed, we look back and evaluate the site. There may be a large clump of flags in one area, which would be a good clue to dig there. The flags may be clumped in two or three different spots. Or, there may be only a few flags and that may be a warning that we could be wasting our time. These steps can really tell us a great deal about a prospective site."

"Okay," said the farmer. "I think I have the picture. What happens next?"

"If the flags give us the clue that the site may be worthwhile, we'd next set up the boundaries of the site. We would create a grid or an outline over the site and we'd start to make some guesses about the function of the site."

"Guesses about the function?" asked the farmer's wife.

"You know, guesses like was this a farm or a house, or both? Might this have been an industrial site? Guesses such as those," answered the professor.

"You can tell all of this without even digging?" asked the farmer's wife.

"Amazing, isn't it?" answered the professor. "Of course, we don't really know all those answers, we're just making educated guesses. But it's often very surprising how close our guesses turn out to be... once we have all the facts. As we build our grid, we'll also look closely for any features such as house foundations, walkways, or wells. We'll also be looking closely for stains."

"Stains?" asked the farmer's wife.

"As in spills on clothing?" asked the farmer.

The professor laughed. "Not exactly like that, although it's close. Stains are discolorations in the soil. They can be from bricks falling apart, or from wells, or even from postholes from a fence. If the ground is colored differently from the ground around it, we look for a reason. Oftentimes there is an archaeological reason and that's good for us."

"When would the actual digging start?" asked the farmer's wife.

"That's the third stage. It's also the expensive stage. That's why we try to do so much work before we start the dig. Most people are surprised to learn how much it costs to run a dig. We have to pay salaries for our people, pay for equipment, pay for the subsequent research... pay for a great many things. Unfortunately, the costs of running a dig mount up very quickly. So we do as much work as we can before we actually start to dig. For instance, we know we can't dig up this entire farm, so we'll use our education and experience to help us find the best possible places to dig. Once that's determined, we work as carefully as possible so we don't miss anything. And after all, we only get one chance to dig."

"Why?" asked the farmer, "If it were on my property, I would let you dig more than once."

The professor laughed and said, "And you, sir, are very kind. But it's not the owner of the land that only allows one chance, it's the dig itself."

A puzzled took crossed the farmer's face. "I'm afraid you've lost me again," he said.

"Remember that once we've touched an item, we've changed it. You only get one chance to find that item for the first time, evaluate it, and record the information. Once you've touched it, that original information is changed. And unless you've recorded it, the information is lost forever. You can never, ever go out again and look at that item in its original state. In our minds, it's like reading a book and tearing each page out as soon as you've read it. One chance to read the original version of the book—one chance to see an artifact in its original state."

"I'd never thought of that," said the farmer's wife, "but it makes sense. It would seem like that would put a lot of pressure on you, though!"

"It does," said the professor, "but that's why we're so careful, work so slowly, and record so much information. That way at least we always have the information."

"I never knew there was so much involved in a dig!" exclaimed the farmer.

"Oh and this is only the short tour!" laughed the professor. "There is a great deal more I didn't tell you. But this does give you an overview. You have the very basic ideas about what's involved in creating a dig. So, having told you all that, what else can I tell you? What other questions do you have?"

The farmer and his wife stood thinking. The farmer looked at his wife, who shook her head. "None right now," she said. "You've done a great job of explaining things."

"I agree!" said the farmer. "I don't have any more questions—at least for now."

The professor nodded. "Well," she said, "if that's the case, I think I've done all the damage I can do. I've told you my thoughts. Now it's time for me to hear yours." She turned back toward the small flags and swung her arm toward the field. "Now, it's your turn. The decisions fall to you!" She turned back around to face the expectant couple. "And now it's time for the first decision. It's deceptively simple, but it's one of the hardest decisions you'll face. Simply stated, would you or would you not like to proceed with this site?"

The professor's words seemed to hang suspended in the air. As the words drifted away, the quiet returned to the field. The farmer stood looking at his wife, each thinking hard about the professor's question. Then the professor continued. "Now, I know this isn't a decision to be made lightly... and I know there needs to be a lot of discussion... so I'll just wait until you've had a chance to talk and decide...."

"Hold it right there, professor," the farmer interjected. "Don't rush off. We have your answer for you already." His wife firmly nodded her agreement.

"You do?" asked the professor, fearing the worst. If the couple had made their decision that quickly, it might well be bad news for her. They might have decided not to proceed.

"We've made up our minds. I guess I've really known since I found the coin. We talked about it and we agreed. If there's any chance of finding something on our land, we're ready to try. We want you to go ahead with the site!"

The professor was thrilled with the news, but she also did not want the couple to make a hasty decision they would later regret. "Now it's my turn to say 'Hold on!'" the professor started. "I'd advise both of you to take some more time and think on this some more. You don't want to rush into anything. The artifacts aren't going anywhere. Why don't you give it some more thought?" The professor wanted the chance to create the dig, but she also really wanted them to be sure about their decision.

"Professor," the farmer lectured, "you yourself said this was an excellent chance to learn more about the people who lived on this land. Those are my people—my family. I know I'll have to give up the use of the field and that's okay. It's worth it to us to find out about our family and about our history. Besides, it's a way we can give information back to our community. We like that. Professor, our minds are made up. We want to proceed. So, our only question is... are you interested in digging this site?"

"Don't misunderstand me," the professor quickly started, "I'm ecstatic about this dig. I want the chance to create it. I just want to make sure you're certain. It's a big decision."

"It is a big decision," the farmer's wife agreed, "but we feel confident we've made a good one."

The professor looked at each one of them before she spoke again. She looked in their eyes and saw an intensity, a look of conviction. She came to believe they meant what they said.

"Yes, ma'am." the professor answered, "It's a good decision. I truly believe it is!"

"Great!" said the farmer. "When can we get started?"

"If you're really sure," said the professor, trying one last time. "If you're really serious...."

The farmer and his wife once again spoke in unison "We're serious!"

"Well then, folks," said the professor, rubbing her hands together in anticipation, "let's get to work! We don't have time to stand here talking. We've got an archaeological dig to create!"

CHAPTER 3

First it was April, then it was July. The farmer could not believe how quickly the summer was passing. Why it seemed like just yesterday, he'd been welcoming spring! He'd just begun his plowing, the air was beginning to warm and he had just removed his coin from the warm, spring earth. Now, the crops were filling the fields, the summer heat was shimmering down upon them and a full blown archaeological excavation was taking place on his land. The farmer shook his head in astonishment. It was all so hard to believe.

It was also hard to believe how quickly the dig had developed. Why, it had grown as quickly as his crops! It had taken the professor virtually no time at all to bring in her crew, start her work and turn that field into a full time dig. And that dig fascinated the farmer. In fact, it was all he could do to keep his mind on his own work. He wished he could have spent every waking moment at the site, but he knew he couldn't.

There were several good reasons he could not show up every day. First of all, he had his own work to do. He was running a working farm, after all. No one was stepping up to do his work while he took time off to visit the site. And secondly, he knew enough about archaeology to know the professor did not need a clumsy, untrained amateur poking around the site. Even though the professor and her crew made him feel very welcome, he knew he was not trained to do the work. He understood the professor's point about getting one chance to dig—one chance to read the book. He certainly did not want to make some inadvertent blunder and ruin something.

And there was another good reason to keep away as well. The farmer realized that, in one very real sense, it was as if he didn't own that field any more. For the moment, it wasn't his land. That field now 'belonged' to the professor and her crew. They were in charge on the dig—he was just a visitor. He knew he was an important, interested, welcome visitor, but he was a visitor all the same. So he bided his time and waited patiently for an invitation to visit the site.

When the professor did call the farmer, of course, he didn't need much of an invitation. He jumped at the chance to visit, and the professor seemed to appreciate that. She'd called last night and before the professor could say any more than "Good evening," the farmer had quickly responded with "Good evening professor, how are things going on the dig?"

"Very well, thank you, sir," she'd answered, smiling to herself. She enjoyed the farmer's enthusiasm. "In fact, that's the reason for my call. I was calling to see if either you and your wife would be interested in paying us a little visit anytime soon. It's been a while since you visited and things are changing daily. Is there a chance you could break free soon and come see for yourself?"

"Of course, we can get free!" answered the farmer enthusiastically. "When would you like us?"

"How about tomorrow?"

"Hold on a moment, please." He quickly checked with his wife, and returned to the phone. "We'd love to come tomorrow! What time would be convenient?" he asked.

"Anytime is good with me," she said. "Is ten o'clock a good time for you?"

"Ten o'clock will be great!" the farmer quickly answered. "We're looking forward to it!" And the professor knew that he was.

By 9:45 the next morning, the farmer was already at the site. He knew he was early, but he was so excited he couldn't wait any longer. His curiosity had the best of him. What new things did the professor have to share? What new things had they uncovered? What was he about to learn? His wife was a bit calmer, but he knew she was excited as well.

As they climbed down from the truck, they saw the professor on the opposite side of the site. She gave them a wave and started heading in their direction. But before she'd made much progress, her journey was interrupted by the sharp cry of a worker. "Professor!" a young lady excitedly called out, "I think you'd better come over here! I think you'll want to see this!" The professor instantly reversed her course and spun back toward the worker. As she knelt down toward the young lady, she beckoned for the farmer and his wife to join them.

"What do we have here?" the professor asked the worker.

"If I'm right," the worker cautiously answered, "I believe we've found an item of importance!"

"Well then" the professor said, "we'd better see if you're right!" The worker moved aside to let the professor get a closer look. By this time, the farmer and his wife had arrived. The farmer's view was blocked by the professor, and he couldn't see clearly. But he could clearly hear. He had heard the young lady call it "an item of importance" and he was excited! What might it be? Another coin? Something even more rare? This was truly great! How lucky they just happened to be here today!

The professor peered closely at the item. "What steps have been completed?" she tersely asked.

"I've mapped it, sketched it, measured it, and written a description," answered the worker.

"Excellent," replied the professor, relaxing a bit. "Then, young lady, the honor is yours. Let's get it out and take a look at it."

The worker cautiously moved past the professor and began to gingerly brush dirt away. After a few more minutes of careful work, she gently removed the item. Another worker produced a small tray and the artifact was carefully placed on it.

"Outstanding!" the professor replied. "This is an important find! Congratulations, that was great work!" The young worker blushed with the praise.

"How fortunate you were here," said the professor, turning to her guests, "This is a truly exciting, important find. Take a look!"

The farmer and his wife both leaned in, moving closer to take a look at... at... at a small, mud-covered... peach pit? The surprised farmer inadvertently pulled away from the item, as if he thought it might sting him. "That can't be right!" the astonished farmer thought to himself. He gave his wife a sideways glance. A peach pit? "I must be missing something!" he thought. "Why on earth would anyone get so excited about a common, ordinary peach pit?"

"Wonderful, isn't it?" asked the professor, moving the tray toward them for their inspection.

Her voice was bubbling with excitement.

At first the farmer thought the professor might be playing a joke on them. But she wouldn't do that, would she? Could it be that an ordinary peach pit was really important? He was a bit confused, a bit disappointed and the professor was standing there, waiting for his reaction. He had to say something. "Umm, it's wonderful," echoed the farmer. "Only, to be honest, I'm not exactly sure what I'm seeing. Is that a peach pit?"

"Yes sir, it is!" the professor proudly answered.

"Oh," said the farmer, noncommittally. So he'd been right. A common everyday peach pit. And he still didn't understand. He had absolutely no idea why a mud-covered peach pit would be considered so all-fired important.

"Umm, I'm sorry to be dense," started the farmer, "but I thought the young lady said this was something valuable. A peach pit is valuable?"

The professor laughed. "Remember now, you've got to think like an archaeologist. No, a peach pit is not valuable in terms of dollars and cents. Try and sell it and I'd be surprised if you could get one red cent. But as a valuable clue from the past, as a source of great information, and as important evidence, this peach pit is very valuable. Valuable, that is, to an archaeologist."

Feeling slightly embarrassed and chagrined, the farmer tried to offer support. "Well, that's great, professor. Congratulations."

"Now I know how you feel," she sympathetically responded. "Don't feel bad. I know finding a peach pit may not be the most exciting thing to watch and it certainly doesn't fit the image that Hollywood builds for us. It would be great to find something as exciting as King Tut's tomb every time, but that's really not what archaeology is all about. Remember, we're looking for information about the people of the past, not treasure chests of riches. And even if we found piles of treasures, they'd still be valuable to us in terms of the information they'd give us. We sure wouldn't sell them!"

"And so," she concluded, "as strange as it might seem, in terms of our search, this pit is extremely valuable. I know it may not seem that way at first glance, but it is. Put on your detective hat with me again, and let me tell you what I mean."

The farmer smiled at the professor, and said, "Our hats are on professor. Lead away and let's solve the mystery of this mud-covered peach pit!"

"Great!" she said. "Okay, let's take it from the beginning. This pit was found several feet in the ground, so we have reason to believe it could be old. Of course, we know that someone could have dropped it from yesterday's lunch, but we don't think that happened. At least," she said turning and looking at her workers, "it better not have happened. If it did, someone around here will be in real trouble!" The workers responded with a slightly nervous laugh.

"So," the professor continued, "our first thought is that this peach pit is old. If that theory is correct, and I believe it is, then the peach pit helps us determine the age of the site."

"The peach pit helps us in another way as well. For this peach pit to be here, one of two things must have happened. Either a peach tree grew nearby and this peach simply fell from the tree or, as a second choice, someone ate a peach near here and threw the pit away. So how do we find out which choice is the right one? And why is it important?"

"Well, for our first bit of information, we examine the area as it exists today. Are peach trees growing around here now? That could be a strong clue that they may have been growing here back then as well."

"But if no peach trees are growing around here now, they may not have been growing here then. So we check with an expert on plants and vegetation. And luckily for us, it just so happens

that today, we have such an expert right on site." She gave the farmer a small bow, and asked, "Do peach trees grow around here today?"

The farmer grinned, pleased to be able to take part in the process. "I see where you're going with this. No, actually peach trees don't do real well around here. We are a little out of their natural territory. Oh, we could make them grow, giving them lots of special help and special attention, but they really don't grow here naturally."

"Then that gives us one great clue," the professor said. "We would probably lean away from the peach tree theory and concentrate on our other option. Could this have been dropped by someone long ago? That answer would be yes—that is, if the people who lived around here had peaches. So the next step in unraveling our mystery becomes finding out; did the people who lived here have access to peaches? Were peaches something that could have been part of their lives?"

"And how would we find that out, professor?" inquired the farmer's wife. "Knowing that would seem to be a key to solving our mystery."

"And you are exactly right, ma'am," answered the professor. "You see, I'd guess that people ate peaches back then, but my guess isn't worth very much. To really know, we need to find proof. So what we will do is to look for evidence that proves people who lived here had the chance to eat peaches."

"What sort of evidence could we find, professor?" asked the farmer. "I wouldn't think there'd be a lot of evidence lying around."

"You might be surprised, sir," answered the professor. "Actually, there may be a great deal of evidence. Our evidence might be a newspaper ad, advertising peaches for sale. Or it might be a newspaper story about peaches arriving for the season. Or it could be that someone writing a letter might mention eating peaches for lunch. Or we may even find a menu that lists peaches as a selection! It's very surprising how much evidence there actually is!"

"Professor, you're making this sound like you may already have the answer," chided the farmer. "Did people from this area have the chance to eat peaches?"

"You're right. I haven't shared everything. As we've worked on other digs around this area, we have occasionally found peach pits. So we've already gone back and checked the evidence."

"And?" the farmer asked.

"And," the professor replied smiling, "the evidence shows that the people who lived in this area had the chance to enjoy peaches."

"Great!" said the farmer, getting caught up in the excitement. He was beginning to see that the finding of a peach pit just might be important.

"Just one second, please," cautioned the farmer's wife. "There's one thing that very much bothers me about this peach pit." She paused for a minute, gathering her thoughts. "As we all well know, peaches and peach pits are plants. We also know plants and food items will rot if they're left outside. So if a person ate this peach so many years ago, why didn't the pit rot and disappear? It would seem that it would be long gone. In fact, it would seem to me that it shouldn't even be here at all!"

"You are exactly right!" the professor excitedly agreed. "That is exactly what would happen, and that's another reason why this is such a valuable artifact."

The farmer crinkled his forehead as he tried to make sense of the professor's comment. "I'm not sure I'm following you."

"Okay," the professor started, "Let's lay our facts out on the table. If this peach pit is from the period we're studying, it should have rotted away. It should not be here. So either it isn't old, or it shouldn't be here unless—"

"Unless it was preserved somehow!" interrupted the farmer's wife. "Unless it was packed, preserved or somehow covered up." She smiled and began to look around the dirt at their feet.

"What are you doing?" her husband asked.

"I'm looking for clues to support my theory," she replied. She peered intently at the ground around them. "I'm looking for some kind of container that might have preserved the peach pit."

The farmer's wife continued to search but she found no container. She learned the lesson that all archaeologists eventually learn—sometimes the evidence is just not there. Or if it is there, it's awfully hard to find! Finally, she disappointedly admitted "But I don't see any container! So much for that theory." She paused for a minute, "And I thought we might be on to something."

"Now, don't throw that theory away so quickly," the professor advised. "Just because you don't see it now, doesn't mean it wasn't there. The theory is still good. In fact, it's better than you know. Why, once we were working on a site near here, when we found over thirty glass jars and bottles buried in the ground. When we opened them up, we were amazed to find they were filled with cherries. We never did figure out why, but for some reason, somebody filled those jars with cherries, buried them and then left them alone. They sat there undisturbed for over two hundred years. And when we dug them out, two hundred years later, the cherries were still in the jars! That was a strange find!" The professor shook her head as she remembered that dig.

"So you see," the professor continued, "you could have been right. But in this case, though the pit was preserved, I don't believe we'll find a container."

"What?" asked the farmer.

"How can that be?" asked his wife.

The professor again became a master teacher, quizzing her students. "Well, not a container, like a jar or a bottle. I believe you are essentially correct," she said to the farmer's wife. "The pit is old and it must have been preserved. But if it was not placed in a container, how else might this peach pit have been preserved all these years?"

A puzzled look filled the farmers wife's face. And then suddenly, it gave way to a bright smile of understanding.

"By being covered in water!" the farmer's wife quickly answered. "By being covered in water! The peach pit survived because it was covered in water!" Like a prize student checking with a teacher, she looked to the professor for a reaction.

"Exactly!" complimented the professor. "That's exactly what I think happened. You did an excellent job of putting together the pieces of the puzzle. And you also now know why I think I have the most exciting job in the world. Isn't it great when those pieces come together?"

"It is exciting," the farmer's wife agreed.

"But wait," said the farmer in a slightly disbelieving voice. "I'm sorry to throw 'cold water' on this theory (excuse the pun), but I don't see any water around here. And as long as I've lived here, there hasn't been any water standing in this field. Your theory only works if we find that water. Because, if I'm right, once the pit was out of water, it would start to rot. So professor, I'm sorry to say, your theory may not 'hold water.'" The farmer smiled at them, pleased with his two small jokes.

But his wife and the professor were less charitable. They both groaned at his bad puns. "Boy, were those bad puns," the professor said, shaking her head, "but I have to admit it's a great question! So let me turn the tables on you. Keep on your detective hat, and add your archaeologist's hat. Now let me ask you to look at the ground carefully. I'll tell you in advance, this is one of those less obvious clues I told you about. Now if our theory is correct and this is pit was dropped by someone, and if it were dropped in water and if there is no water now, and if we

look at the shape of the land....”

As she spoke, she moved her hand in a small circular motion. “And if we look closely at the stains and the little pieces of brick around, we might believe that we are looking at—”

“A well!” the farmer interjected. “Are you saying there used to be a well here?” He sounded incredulous.

“I’m saying there may ‘well’ have been one.” This time it was the farmer who groaned at the pun. The professor smiled. “You’re not the only one who can do bad puns.”

“You win. Your puns are bad, too,” said the farmer. “But returning to the subject, I’ve never heard of a well in this field. I’ve lived here a long time and I don’t ever remember anyone ever mentioning a well.”

“And that’s valuable information,” the professor said, “but we also need to remember how wells have changed over the years. Long ago, wells would either go dry or become contaminated and the people would close them down and dig new ones. In those days, wells did not always last as long as they do today.”

“But what does that have to do with our peach pit?”

“After the residents decided they were giving up on their well, that well went from being a positive to a negative. They suddenly had a big hole in their yard. Now they didn’t want to fall into it, or have small children fall into it, so they usually filled it in. They filled it in with what they had on hand. And people always have trash on hand, so... into the well it went.”

“Wait, are you telling me people put trash in their wells?”

“No, no, not when they were still drinking from them. But after the well was no longer used, yes, people did put trash in their wells. That’s why a well is so often a great source of information to an archaeologist. It’s amazing what people will throw away. And what they throw away, of course, tells us a great deal about them.”

“Now I see why you were so happy to see the preserved peach pit.” said the farmers wife. “It was a great indication that a well was here.”

“Exactly!” said the professor. “And there are other valuable clues as well. We know that settlers often lined their wells with brick and we have found pieces of brick within this area. We have also identified that this area had once been turned over in a circular pattern, just as a well would have been. The dirt is slightly darker than the surrounding dirt. Now, taken by themselves, none of these clues proves a well was here. Taken together, they provide strong evidence for our theory.”

“So now we’ve proven a well was here, huh?” asked the farmer.

“No,” came the professor’s quick response. And then she laughed at the look on the farmer’s face.

“But I thought you just said...” asked the farmer.

“I know, I know. This is going to seem like one of those trick answers, but we still haven’t proven there is a well here. We have found evidence that leads us in that direction, but I’m not yet ready to say, ‘Yes there is a well here.’ We will have to do more work before we can say that.”

“But if all the evidence points that way...” countered the farmer. He stopped and then tried again. “Let me put it another way. There’s a saying we have around here; if it walks like a duck and talks like a duck and swims like a duck, chances are it is a duck!”

The professor laughed and said, “I’ve heard that saying before. But we have a saying as well—you can never be too sure. Don’t jump to conclusions. Make sure you have proof. Don’t be too hasty. Work carefully. Document everything.”

“That’s not one saying,” charged the farmer, “that’s an armful!”

“True,” she responded, “but they’re all very important to an archaeologist. We have to remember,” she continued ruefully, “that one of the great dangers of our job is to jump to a conclusion or an

interpretation. It is far too easy to find things you want to find and miss those you don't expect to see."

"What do you mean, professor?" asked the farmer's wife. "If you've found things, haven't you found them?"

"You both are going to think I'm avoiding your questions, but I'm not. You see, we have to work with so many unknowns, and fit so many small pieces of the puzzle together, it's easy to jump to conclusions. And having conclusions before you have proof can be deadly.

"For instance, if I walk here thinking this is a farm site, chances are I'll try to force all my evidence to fit my theory. It may not be a farm at all. It may be a house, or even something completely different like a blacksmith's shop. I may find horseshoes, nails and tools and think 'These must have belonged to the farmer,' when in reality I was missing the real purpose and character of the site. It's something we have to be very aware of." She looked at each of her guests, "Does that make sense?"

"Sure does," answered the farmer. "It's just like when you found the pit and I heard the words 'item of importance,' I assumed you'd found a coin or something even more rare. I would have missed the peach pit altogether. And then I would have missed a great piece of evidence. And because I did not personally know about the well, I would have ignored evidence that pointed toward it."

"It is complex," said the farmer's wife. "I had certainly not thought about it that way!"

"It's one reason why we work so slowly," said the professor "and it's a reason you will rarely have an archaeologist say 'I know this with 100% certainty.' In our profession, there's so much we have to interpret, we get in the habit of being 'pretty sure.'"

"For instance," she continued, "let me show you a few other features that we are 'pretty sure' about. Our experience and common sense tells us that usually people place their wells as near to their homes as they can. So once we thought we had a well, we started looking for a house. And after some additional digging, we are pretty sure we've found one."

"You did find one?" the farmer excitedly asked.

"No," the farmer's wife replied. "She is pretty sure they have!"

The professor laughed and said, "Now you've got the hang of it. We are pretty sure we have found the corner of the foundation of a house. We're also pretty sure we've found a pathway leading away from the house. We believe we've found a trash pit near the house and a few feet away we believe we've found post holes from a fence—or at least they may be from a fence!"

"Goodness," the farmer said. "You have been busy. I can't wait to see these things!"

"Well then," replied the professor, "walk this way and I'll let you make the decision as to what you see! You can be the judge of how sure we should be!" And so saying, she led her guests off for their tour of the site.

CHAPTER 4

"A little more hot chocolate, professor?"

"Oh no, sir, I couldn't," the professor contentedly answered.

"Then how about one more apple muffin?" asked the farmer's wife. "They're still warm!"

"No, ma'am I couldn't do that, either. They're wonderful, but if I consume one more calorie, I just might pop! As it is, I'm afraid I'm already too full to work." The professor leaned back in her chair and gazed wistfully over toward the fireplace. The orange flames crackled merrily as they warmed the kitchen. The cold winds may be blowing outside, but inside, everyone was warm and cozy. "I'm tempted to plop right down in that rocking chair," the professor threatened,

nodding toward the chair, "and rock myself to sleep!"

"Oh no you won't!" the farmer firmly asserted, "We won't let that happen. We'll keep you awake. You promised to provide us with some information and we're holding you to your promise!"

"And indeed you should!" the professor responded heartily, rousing herself. "I promised you some answers, and I'm here to deliver. So, enough of this wonderful comfort," she said grinning. "On to the work!" She opened her briefcase and began pulling out stacks of paper. As the farmer and his wife removed their plates and cups from the round kitchen table, the professor began covering it with sheets of paper.

"This is a site map," the professor started. "Or at least it will be when I get it assembled. Each one of these pieces of paper represents a piece of the site. Notice that each page is labeled with a letter. Page A, Page B and so on. When we put these pages together," she said busily moving the sheets of paper around, "we have a complete map of our site."

She slid the last few pages together, and stepped back to inspect her handiwork. The pages formed a large rectangle. Page A was in the upper left, Page B to its right, Page C next to it, etc. "As you can see," the professor said, "when we fit them all together, we have an aerial view of the site. The letters and numbers show where we found artifacts, and the lines represent the features we believe we've found."

"Believe we've found?" kidded the farmer. "Believe we've found? Professor, I'm starting to worry if, after all these months, you still don't know." The farmer smiled as he joked with the professor. It had become a standing joke between them that the professor was hesitant to positively identify anything. The farmer understood, but he couldn't pass up the chance to tease the professor.

"We're still working on that," said the professor, playing along with the joke. "There's still work to be done before we'll know for sure."

"Then what are we waiting for?" asked the farmer. "Let's get back to work." He pretended to rise out of his chair. "Back to the fields we go!" At that exact moment, the wind chose to howl shrilly, rattling the windowpanes as it raced across the fields. All three turned toward the windows as they listened to the sound.

Grinning broadly, the professor gave the farmer a small wave, inviting him out to the field.

"After you, sir," she said.

The farmer put his hand on his chin, tilted his head as if he were thinking about it and then politely declined with a quiet, "Perhaps not today."

"Great choice!" his wife heartily responded. "If you go out that door, you go out alone!" She patted the farmer gently on his shoulder, as if to say, "I love you but I'm not going out there!"

The wind shook the windowpanes again. Though the kitchen was warm and cheery, just the sound of the wind made the professor shudder. It was not a proper day outside for man or beast—or for archaeologists for that matter! It was the type of day that made you sincerely appreciate being indoors.

"Well," the professor continued, "if you don't want to work outside today, that's okay. There's plenty of work we can do indoors." She stopped for a moment. "You know, people are often surprised how much work an archaeologist actually performs inside."

"Inside work?" asked the farmer's wife with surprise in her voice. "Like what?"

"Like studying the material we found this summer," she answered. "When we found the artifacts this summer, we did a lot of work with them, but we really didn't study them. We photographed them, catalogued them and made notes about them, but we really didn't carefully analyze them. We wanted to use our summer time working on the dig. But now that winter's here, it's time to turn

our full attention to our artifacts. It's time to study them and see what story they have to tell." She looked at her hosts. "Let me show you what I mean."

She directed their attention back to the site map. "First of all, let's take a look at the overall site." She motioned at the pieces of paper spread out on the table. "I think you'll remember this feature," she said smiling at the couple. Her hand rested on the pages labeled C, D, G, and H.

"Our well!" the farmer's wife happily remembered.

"Yes, the home of our famous peach pit. As we said at the time, we are reasonably sure that this was a well."

"Better be careful, professor, you're sounding pretty positive," kidded the farmer. He couldn't resist giving the professor a hard time.

"Now, be nice!" the farmer's wife warned, shaking her finger at her troublemaking husband. "Let the professor explain."

"I apologize," he said contritely. He bowed his head pretending to be ashamed. Unfortunately, the twinkle in his eye gave him away, and his two companions laughed at him.

"Thank you for the warning," the professor said, winking at the farmer. "Yes," she continued, "we think this is a well. It was regular in shape, had brick-lined walls and the artifacts found in the feature are artifacts that might have survived in a well, like our peach pit. So," she firmly finished, "we think it was a well."

"As soon as we made that determination," the professor continued, "we started searching for a house. Most people liked to place their wells near their homes, so it was logical to search for a foundation. But remember, there are no guarantees. The house didn't have to be near, or it may have been just outside our site boundaries. But this time we got lucky. As we moved just a few feet south, we found what we believe is the corner of a foundation."

She pointed her finger at squares K, L, O, and P. "We believe those two lines were the brick walls of a house!"

"And I'm still amazed by that!" said the farmer, shaking his head in disbelief. "All my years of living here and I'd never heard a word about a house being out here!"

"Well, remember the house is quite old! This house could have been lived in, moved out of, destroyed and plowed under years and years before you were even born."

"That's hard to imagine," the farmer's wife said quietly.

"It is hard," the professor agreed. "Sometimes we forget how quickly things can change! We're tempted to measure things according to our lifetimes. When we don't see the changes from day to day, it's easy to forget just how much things change. And it's easy to forget just how old some of these artifacts are!" The room fell silent as the three thought about the professor's words.

The fire crackled softly, while outside, the wind continued to aggressively throw raindrops against the farmhouse.

Finally, the professor broke the spell. "Well, let me show you what else we think we found." She drew their attention over to squares A, B, E, and F. "We believe this irregular shape was the family's trash pit. Notice that compared to the well, it's not round and it was not lined with brick. And while we did find artifacts in it, there were no organic materials or things that would be found only in a well. The peach pit, remember, survived because it was covered in the silt and moist soil from the well. There were no such artifacts in this feature. And it makes sense that people would have their trash pit reasonably close to, but not right next to their house."

"That does make sense," agreed the farmer's wife. "But what do these dotted lines represent?" She pointed at the lines running across squares I, J, M, and N.

"Ah, yes," said the professor. "We believe," she started, stressing the word 'believe,' "that those

lines represent a path running to the house. We don't know where it started or where it went, but we're reasonably sure it's a path. And the same holds true for these circles. We believe they are either postholes from a fence connecting something to the house, or they are the postholes from a small building that existed next to the house. We can't be sure unless we do some more digging."

"But not today?" kidded the farmer.

"But not today!" she fervently agreed. "And that does bring us to an important question. There is a great deal more work that will be done before we ever turn over another particle of dirt. We need to study all the artifacts we removed this summer, to wash them, catalog them and try to recreate their original forms wherever possible. Our archaeological team has a great deal of work to do. And so do the historians, computer experts, artists, etc. This project will make use of a whole array of people. And then finally, we'll write a report and send it to the state archaeologist. And then after all that work, we come to another major fork in the road. We have yet another important decision to make."

"What do you mean?" asked the farmer. His puzzled look had returned.

"Simply put," she started, "we have to decide... no, I'm sorry, you have to decide... what is to happen next with this dig? Do you want to continue this excavation? Or is it time to end this project? Are you ready to give up your field for one more year? Or are you ready to talk about expanding the dig? Should we save this dig for future study? Can we find the funding we need to work for another year? Do we think the site is worth spending another year on? As you can see, we really have some important decisions to make." The professor finished her small speech and gazed steadily at her hosts. "Or more accurately, you really have some important decisions to make."

"I can certainly see that!" said the farmer. He turned to his wife, "What do you think, dear?"

His wife paused for a minute, resting her hand on the site map. She thought back to the summer's events. It certainly had been hectic, and the site had most certainly disrupted their lives. It had also been one of the most exciting things to happen on the farm in a while. She enjoyed having the archaeological crew around. She loved the excitement involved in uncovering clues about the past. And she loved learning about the people who had lived on this land before her.

But the excavation had also been a hassle. It had cost the family money to let the field sit idle for a growing season and other unanticipated costs had popped up as the project progressed. It would cost them more money next year, if they should choose to let it sit idle again. She thought quietly for a minute more and then shared all these thoughts with her husband.

He listened silently, balancing her thoughts against his own. Like his wife, he was excited about the dig. And he wished that it could continue. He felt pride in being able to help provide information about the past, and after all, it was information about his own family. This was a legacy he could leave his family and his town. But it was not a legacy without costs. Both his wife and the professor raised some very good questions. Money, time, and effort all had to be considered as they made their decision.

"This certainly is not going to be an easy decision," he announced. The professor quietly laughed. "No, you're right," she said. "They're not easy decisions here. But remember, it's not a decision you have to make this minute. We have time to think and consider all our information."

That thought comforted the farmer and his wife, but it didn't ease the toughness of the decision. The farmer leaned back in his chair and turned toward the fireplace. His eyes were drawn to the dancing shadows cast by the flickering flames. The clock on the mantle ticked quietly, but steadily, as if to remind him time was constantly passing. A small cold surge of momentary panic grabbed at him. There were so many factors to consider! Which decision was the best one? But the farmer firmly pushed that feeling aside and turned away from the silent shadows.

It was time to get on with it.

"The decision doesn't have to be made today," he agreed, pulling back up to the table. "But there's no time like the present to start!" He plopped his hands, palms down, on the table and turned to look at each of the ladies. "Let's take this from the top! Let's look at all our options, all the pluses and all the minuses, and then let's decide what to do about this site in our yard. Let's decide what we want to do about this mystery concerning our lost coin!"

And so saying, the three pulled together and began the talk that would decide the future of the site. It was a talk that lasted far into the night.

GLOSSARY OF TERMS

absolute dating—Determining the date of a particular event or artifact with certainty.

archaeology—Digging to uncover information about people from the past; a branch of anthropology concerned with the scientific study of human beings, cultures, and societies from the past. Translated from Greek, “archaeology” literally means “discussing the past.”

artifact—Any object made or used by humans.

bone—A general name for the hard tissues of the skeleton. Domestic animal bones such as beef, chicken, or pig bones are usually found on colonial Virginia sites. Depending on the surrounding soil color, bones may be of various colors, ranging from orange to black. The alkalinity or acidity of the soil affects whether or not bones survive, but as a rule, the thicker the bone the more likely it is to survive.

button—A small knob fastener or stud, usually about one half inch in diameter; often made of metal or bone in the eighteenth century.

ceramic—A vessel or figure made of baked clay, or the baked clay pottery itself. (See earthenware and stoneware.)

chronology—The science or study of the order in which events occur.

coffee—A drink made by infusion of ground coffee beans. Coffee trees originated in Africa, but they became widely cultivated throughout the tropics. The beans are usually between one quarter and one half inch long and are roasted to a deep dark brown color before grinding.

conserve—The process of protecting an artifact against deterioration.

context—The relationship of artifacts and other cultural remains to each other, the surrounding soil deposits, and other existing environmental conditions.

coordinates—An ordered set of numbers that give the location of a point on a line, plane, surface, or in space.

cross dating—A method of dating artifacts by comparing them. An archaeologist uses dated artifacts to determine the age of similar artifacts found in another location. This technique assumes that artifacts with shared traits are of similar age.

crossmending—Putting fragments of pottery or glass back together.

culture—The beliefs, customs, practices, and social behaviors shared by a group of people.

date—To determine the age of an artifact.

diagnostic—A distinctive mark or characteristic that permits assigning an artifact to a particular time or culture.

earthenware—Ceramic vessels made from baked clay fired at lower temperatures than stoneware. Common earthenware glazes are tin (delftware) and lead. The body, or the clay underneath the glaze, is of a slightly rough, chalky texture. Archaeologists have discovered colonial earthenware in many styles, forms, and colors. Gaily painted punch bowls, statues, and dinnerware as well as artifacts made of creamy white pottery called creamware, or Queen's ware, are common.

elevation—Height above or below sea level.

excavation—The process of digging an archaeological site in a systematic manner. Artifacts and features are carefully recorded to ensure their relationships and locations are fully documented for future examination.

feature—Physical evidence in the soil of an event in the past.

flint—Hard stone (quartz), usually a gray color, that produces a spark when struck by steel. Sometimes flint is found on archaeological sites as small, rectangular shaped pieces that were used to make a fire or to fire a musket.

first in, last out—A principle that states that the last deposited layer is the first layer excavated.

grid—A system of squares placed over a site that helps archaeologists keep track of where artifacts are found.

ground scatter—Artifacts found on the surface of the ground.

historical archaeology—The archaeology of people who have left written records such as wills, deeds, letters, and diaries.

history—A narrative of events; a chronological record of the life or development of a people.

infusion—To steep in liquid (as water) without boiling so as to extract the soluble elements.

intrusion—Anything that disturbs stratigraphy, such as plowing, erosion, animal burrows, etc.

in situ—A Latin phrase meaning “in the original place or location.”

leather—Tanned animal skin. During the tanning process, skins are immersed in astringents to preserve their characteristics. Leather is produced in various sizes and colors. In the eighteenth century, thick leather was used to make harnesses or shoe soles, and thinner leather was used for shoe uppers, book covers, bags, and pouches.

level—A practically horizontal surface or area (as of land) parallel with the plane of the horizon; even or unvarying in height.

marbles—Small balls often used in children’s games. In the eighteenth century, marbles were usually made of clay (baked or unbaked) and are usually shades of brown, but some have been found in other colors such as green and blue.

midden—A refuse or trash pile.

Munsell soil color chart—A chart used to consistently identify soil color for recording purposes.

oyster shell—The calcified casing of an oyster. Colonial Virginians ate oysters and used the shells for a variety of purposes. For example, the calcium in the shells was used to make whitewash and mortar, and to raise the alkalinity of the soil.

marl—Loose or crumbling earthy deposit of compressed fossil shell, high in calcium carbonate. Layers of marl are common in tidewater Virginia. Colonial Virginians dug marl from the ground and used it on roads and paths to combat the ever-present mud.

peach pit—A seed of a fruit from a tree that originated in Asia but was introduced to the Americas by the Spanish. Native Americans were cultivating peach trees when British explorers arrived. Pit ridges may be worn and caked with dirt, which usually causes discoloration.

pipe—A baked white clay instrument used to convey tobacco smoke from a smoldering wad of tobacco to a smoker’s mouth. Eighteenth-century pipes were about a foot long when new, but the long slender stems were easily broken.

plotting—The act of mapping a site. Features are usually recorded in three dimensions, enabling archaeologists to later replicate their locations on a model or drawing.

primary source—An artifact or written material such as a letter, journal, personal document, official document, or newspaper from a particular time period that can be used to learn more about that time period.

provenience—Origin or source.

seal—A device, about one inch long, that can be impressed on a piece of wax to close a document or mark it as official or authentic. Most seals were made of metal, such as brass, and bore an illustration, such as a rose, thistle, or coat of arms, that was imprinted into the wax.

secondary source—A work, such as a history book or magazine article, that was written many years after the events it describes and analyzes or interprets primary sources.

shard—A fragment or piece of glass, ceramic, or other brittle material. Sometimes spelled sherd.

site—A location that contains evidence of human activity.

site plan—A map of an excavation site.

sterile soil—Subsoil; a naturally deposited layer of soil that has not been disturbed by human activity.

stoneware—Ceramics made from siliceous clay (clay with large quantities of flint or sand) that is hard, dense, vitrified, and impervious to liquids. The body, or the clay underneath the glaze, is almost like stone and nearly as hard as the exterior glaze coating the pottery. The flint or sand, along with higher baking temperatures, produces this stone-like ceramic. The glaze is produced by adding salt to the kiln during the firing process.

stratigraphy—The study of soil layers and what they represent. Also refers to the layers of a specific site.

survey—The process by which archaeological sites are located.

terminus ante quem—A Latin phrase meaning “date before which.”

terminus post quem—A Latin phrase meaning “date after which.” Archaeologists date soil layers or features by using the date of the most modern artifact found in the layer or feature.

test trench—A limited excavation used to observe local stratigraphy.

theodolite—A device to measure horizontal and vertical angles, distances, levels, and lines.

thimble—A bell-shaped piece of metal, usually made of pewter, brass, or silver. Thimbles are worn on the end of the fingertip and are used to push needles through cloth while sewing; small indentations, the diameter of a pinhead, grip the end of the needle. Thimbles come in a range of sizes from child to adult.

wig curler—A chalky-white baked clay dowel, two or three inches long and between one quarter and one half inch thick, used in the eighteenth century to curl the hair on a wig.

PRIMARY SOURCES

PHILIP VICKERS FITHIAN JOURNAL ENTRY

March 18, 1774

Mr Carter now possesses 60000 Acres of Land; & about 600 Negroes—But his Estate is much divided, & lies in almost every country in this Colony; He has Lands in the neighbourhood of Williamsburg, & an elegant & Spacious House in that City—He owns a great part of the well know Iron-Works near Baltimore in Maryland—And he has one or more considerable Farms not far from Anopolis. He has some large tracts of Land far to the West, at a place call'd "Bull Run," & the "Great Meadows" among the mountains. He owns Lands near Dumfries on the Potowmack; & large Tracts in this & the neighbouring Counties.—Out of these Lands, which are situated so remote from each other in various parts of these two large Provinces, Virginia, & Maryland, Mr Carter has chosen for the place of his habitation a high spot of Ground in Westmoreland County at the Head of the Navigation of the River Nomini, where he has erected a large Elegant House, at a vast expense, which commonly goes by the name of Nomini-Hall. This House is built with Brick, but the bricks have been covered with strong lime Mortar; so that the building is now perfectly white; It is seventy-six Feet long from East to west; & forty-four wide from North to South, two Stories high; the Pitch of the lower story seventeen Feet, & the upper Story twelve—

It has five Stacks of Chimneys, tho two of these serve only for ornament. These is a beautiful Jutt, on the South side, eighteen feet long, & eight Feet deep from the wall which is supported by three tall pillars—On the South side, or front, in the upper story are four Windows each having twenty-four Lights of Glass. In the lower story are two Windows each having forty-two Lights of Glass, & two Doors each having Sixteen Lights—At the East end the upper story has three Windows each with eighteen Lights; & below two Windows both with eighteen Lights & a door with nine—

The North side I think is most beautiful of all; In the upper Story in a Row of seven Windows with eighteen Lights a piece; and below six windows, with the like number of lights; besides a large Portico in the middle, at the sides of which are two Windows each with eighteen Lights.—At the West end are no Windows—The Number of Lights in all is five hundred, & forty nine—There are four Rooms on a Floor, disposed of in the following manner. Below is a dining Room where we usually sit; the second is a dining-Room for the Children; the third is Mr Carters study; & the fourth is a Ball-Room thirty Feet long—Above stairs, one Room is for Mr & Mrs Carter; the second for the young Ladies; & the other two for occasional Company—As this House is large, & stands on a high piece of land it may be seen a con-

siderable distance; I have seen it at the Distance of six Miles—At equal Distances from each corner of this Building stand four other considerable Houses, which I shall next a little describe. First, at the North East corner, & at 100 yards Distance stands the School-House; At the North-West Corner, & at the same Distance stands the stable; At the South-West Corner, & at the same Distance, stands the Coach-House; And lastly, at the South-East corner, & at an equal distance stands the Work-House. These four Houses are the corner of a Square of which the Great-House is the Center—First the School-House is forty five feet long, from East to West, & twenty-seven from North to South; It has five well-finished convenient Rooms, three below stairs, & two above; It is built with Brick a Story & a half high with Dormant Windows; In each Room is a fire; In the large Room below-Stairs we keep our School; the other two Rooms below which are smaller are allowed to Mr Randolph the Clerk; The Room above the School-Room Ben and I live in; & the other Room above Stairs belongs to Harry & Bob. Five of us live in this House with great Neatness, & convenience; each one has a Bed to himself—And we are call'd by the Bell to the Great-House to Breakfast &c—The Wash-House is built in the same form, & is of the same Size of the School-House—From the front yard of the Great House, to the Wash-House is a curious Terrace, covered finely with Green turf, & about five foot high with a slope of eight feet, which appears exceeding well to persons coming to the front of the House—This Terrace is produced along the Front of the House, and ends by the Kitchen; but before the Front-Doors is a broad flight of steps of the same Height, & slope of the Terrace.

The Stable & coach-House are of the same Length & Breadth as the School- and Wash-House, only they are higher pitched to be convenient for holding Hay & Fodder.

Due East of the Great House are two Rows of tall, flourishing, beautiful, Poplars, beginning on a Line drawn from the School to the Wash-House; these Rows are something wider than the House, & are about 300 yards Long, at the Eastermost end of which is the great Road leading through Westmorland to Richmond. These Rows of Poplars form an extremely pleasant avenue, & at the Road, through them, the House appears most romantic, at the same time that it does truly elegant—The Area of the Triangle made by the Wash-House, Stable, & School-House is perfectly levil, & designed for a bowling-Green, laid out in rectangular Walks which are paved with Brick, & covered over with burnt Oyster-Shells—In the other Triangle, made by the Wash-House, Stable, & Coach House is the Kitchen, a well-built House, as large as the School-House, Bake-House, Diary; Store-House

& several other small Houses; all which stand due West, & at a small distance from the great house, & form a little handsome Street. These Building stand about a quarter of a mile from a Fork of the River Nomini, one Branch of which runs on the East of us, on which are two Mills; one of them belongs to Mr Turburville, the other to Mr Washington, both within a mile—another branch of the River runs on the West of us, on which and at a small distance above the House stands Mr Carters Merchant Mill, which I have in other places described; to go to the mill from the House we descent I imagine above 100 Feet; the Dam is so broad that two carriages may pass conveniently on it; & the Pond from twelve to Eighteen Foot water—at the fork Mr Carter has a Granary, where he lands his Wheat, for the mill Iron from the Works &c—

In the Evening Mr Carter sent for Ben & I to play over the Sonata which we have lately learn'd; we performed it, & had not only Mr Stadleys Approbation, but his praise; he did me the honour to say that "I play a good Flute." He took a flute also and play'd;—We play'd till ten, and separated, I gave to Miss Harriot, for saying a good lesson, half a Bit—

WILLIAM PEAKE VIRGINIA GAZETTE ADVERTISEMENT

Just IMPORTED from BRITAIN,
A CHOICE Assortment of the best Hairs, and all other Materials proper for Wig-making, prepared by the best Hands, likewise several good Workmen. All Gentlemen that are pleased to favour me with their Orders, may depend on being faithfully and expeditiously served after the newest and neatest Fashions, at my Shop, in *York-Town*; where likewise all Peruke-makers may be completely served with every Article now made Use of in Wig-making, such as all Sorts of Live human Hair, ready curled by the best approved Hands in *London*, for Tye-wigs, Bobs, or Naturals, and warranted to be the first Rate in Quality, all Sorts of fine Horse Hair, Goat, and Mohair stain'd, to a Variety of Colours, with bleached Hairs, for Tyes or Crowns, Horse Hair, Cropp'd or Round-about, great Choice of Ribands, cauls, sewing and weaving Silk, mounting Thread, Frame Sticks and Screws, fine polished Steel and Iron Cards, and Brushes, and drawing Cards, pinching Tongs, and Topee Irons, Wig Springs, hollow Blocks, made by the best Hands in *London*, Block-pins, Curling-pipes, Vices, Scissars, Razors, Hones, and Straps, Powder Machines, Combs, Peruke Bags and Roses, &c. as cheap as from *London*, by

WILLIAM PEAKE.

JAMES SMITH JOURNAL ENTRY

These young women then led me up to the council house, where some of the tribe were ready with new clothes for me. They gave me a new ruffled shirt, which I put on, also a pair of leggins done off with ribbons and beads, likewise a pair of mockasons, and garters dressed with beads, Porcupine-quills, and redhair—also a tinsel laced cappo. They again painted my head and face with various colors, and tied a bunch of red feathers to one of these locks they had left on the crown of my head, which stood up five or six inches. They seated me on a bear skin, and gave me a pipe, tomahawk, and polecat skin pouch, which had been skinned pocket fashion, and contained tobacco, killegenico, or dry sumach leaves, which they mix with their tobacco,—also spunk, flint, and steel.

Source: *Scoouwa: James Smith's Indian Captivity Narrative* (Columbus, Oh.: Columbus Historical Society, 1992), p. 30.

WILLIAM CRAGHEAD VIRGINIA GAZETTE AUCTION NOTICE

August 13, 1776.

PURSUANT to an order of the committee of *Hanover*, will be sold to the highest bidders, for ready money, on *Thursday* the 5th of *September*, at the courthouse of the said county, 300 wt. of GUNPOWDER, 17 do. of LEAD, and 4 or 500 FLINTS. The powder, &c. will be sold in small quantities, to suit purchasers.

William Craghead.

Ben: Anderson

INVENTORY OF THE ESTATE OF MARY READE

1 ditto	0..1..3
12 Pewter Dishes	2..10..0
5 Basons and 4 Plates 15/ 12 Plates 20/	11..15..0
1 Gallon Pott	0..7..6
1 Tin Pan 1/ 5 Brass Candlesticks 7/6	0..8..6
1 pr Small hand Irons	0..2..6
3 old Glasses 1 Glass Salt	0..1..6
4 old Cups and 3 Saucers	0..1..0
3 Earthen Plates and 3 Tart Pans	0..2..0
1 China Bowl	0..10..0
1 Teapot Sugar ditto &c	0..1..6
1 Stone Jug and small Butter Pott	0..3..0
1 Case and 3 Bottles	0..5..0
a Mahogany Waiter and 7 Bristol Bottles	0..2..0
4 old Table Matts	0..0..4
1 pair Hand Irons	0..5..0
1 old Bible Prayer Book and Sermon ditto	0..10..0
1 pr Stilyards	0..3..0
1 pr Grocers Scales &c	0..2..6
1 Frow 1/3 1 Bell mettle Skillet 20/	1..1..3
1 large Mortar and Pestle	0..5..0
1 Tea Kettle Trivet and old Bell Mettle Skillet	0..2..0
1 Copper Kettle	3..0..0
1 Box Iron Heaters and 2 flatt Irons	0..1..3
1 old Chest 1/6 7 Reaphooks 5/	0..6..6
1 Claw Hammer and Corking Iron	0..1..6
1 Warming Pan	0..5..0
1 pr. fire Tongs and Shovel	0..2..0
1 pr. Money Scales and weights & 2 old Pocket Books	0..1..0
4 Iron Potts	0..15..0
1 Frying Pan and Spit	0..5..0
2 pr. Pott Racks	0..10..0
1 pr. large Hand Irons	0..10..0
1 Tubb Pail & Piggins	0..5..0
1 Iron Pestle and 2 Wedges	0..10..0
1 Grind Stone	0..2..0
1 old Riding Chair &c.	2..0..0
3 old Poplar Tables	0..2..6
5 old Cask	0..4..6
Knives & 4 Forks	0..2..0
1 Red Rugg	0..7..6
1 new Diaper Table Cloth	1..5..0
1 old ditto 15/. 1 ditto 7/6	1..2..6
2 old Small ditto	0..5..0
5 Towells	0..5..0
2 Pillow Cases	0..2..0
1 old Saddle, Grid iron, and some old Iron	0..3..0

The appraisement of the Estate of Mary Reade decd. agreeable to an order of York Court bearing date the 15th day of March 1773.

Negroes	
Jack	75..00..0
York Dick	20..0..0
Paul	70..0..0
Will	35..0..0
Lettice	50..0..0
old Sarah	15..0..0
old Joan	1..0..0
Esther	35..0..0
Nell	30..0..0
Gain	30..0..0
Cloe	25..0..0
Billy	15..0..0
one Silver Tankard	4..8..4
one dozen Table Spoons	9..0..0
Six Tea Spoons	1..0..0
one Steer	5..0..0
four Cows and Calves	12..0..0
one ditto with Calf	3..0..0
one Cow	2..10..0
two Heifers	4..0..0
one Yearling	0..15..0
Two Yoke of Oxen	15..0..0
Two Ox Chains and Yokes	0..15..0
one large Walnut Table	1..0..0
one dozen Leather Chairs	4..4..0
5 old ditto	0..7..6
6 flagg'd ditto	0..12..0
one old Arm'd Chair ditto &c	0..7..6
one old Walnut Desk	0..15..0
1 large old looking Glass	0..7..6
1 pier Glass	2..0..0
1 small Walnut Table	0..10..0
1 Maple ditto	0..7..6
6 old Chests	1..10..0
2 large Trunks	1..0..0
1 Feather Bed and furniture	4..0..0
1 ditto and ditto	3..10..0
1 ditto	3..10..0
1 ditto	5..0..0
1 old Bedstead	0..0..6
1 old Wier Sive	0..0..6
4 Stone Butter Potts	0..12..0
4 ditto Fatt Potts	0..12..0

2 pr. Cotton Cards	0..1..0
1 pr Garden Sheers	0..1..3
1 pr Small Hand Irons	0..2..6
1 Sirch and Sifter	0..1..6
Memorandum the above Inventory'd before to the Estate of M. Samuel Reade deced	
3 Bushels of Wheat	0..15..0
3 New Blankets	2..0..2
2 Bushels Peas	0..6..0
a Small Quantity of Fatt & Butter	0..12..6
5 China Cups and 4 Saucers &c.	0..6..0
1 Small China Bowl and 1 small ditto	0..2..0
6 Queens China Plates	0..3..0
1 Cart and pr. Wheels	2..10..0
1 new Walnut Table	1..10..0
1 Broad & 2 Narrow Axes	0..5..0
4 old Hoes	0..4..0
1 Small Plough and 1 Fluke	0..7..6
210 lb. Bacon at 7 1/2 pr. lb.	6..11..3
1 Still, Cap &c.	1..11..3
2 Stone Potts	0..6..0
1 New Bed Quilt	1..10..0
Barrels Corn at 12/6 pr. Barrel	
1 Stone Chamber Pott	0..1..3
1 Sow and 8 Shoats	3..0..0
1 Barrow	0..10..0
2 Young Sows and 7 Piggs	1..8..9
8 Geese at 1/3	0..10..0
4 Ducks 3/. 14 Dunghill Fowls 8/9	0..11..9
Cash	3..15..9
340 lb. transfer Tobacco @	
	£ 539..10..4

Edw. Wright
William Moss
Robert Howard

Returned into York County Court the 17th day of May 1773 and
ordered to be Recorded.

Examd. Teste
Thos: Everard Cl: Cur:

JOHN GREENHOW STORE VIRGINIA GAZETTE ADVERTISEMENT

Just Imported from *LONDON*

And to be sold by

JOHN GREENHOW, at his Store near the Church in *Williamsburg*
for ready money only,

VIZ.

WHITE Callico
Irish Linnens
Blue Cotton
Red ditto
Stuff of different Kinds for
womens gowns
Cruels and Marking Canvas
Handkerchiefs, blue
Handkerchiefs, red
Blankets of all sorts & sizes
Wool cloaks
Ready made shirts
Fine mens stockings, blue
Ditto, brown
Ditto, red
Ditto, white
Haberdahery
Single and double Bed Blankets
Fashionable mens and boys hats
Low priced Hats
Fine Night Caps
Feathers for Ladies Hats
Blue feathers
White feathers
Ostrich feathers
Latest fashion aprons, plain
Ditto, check'd
A very complete affortment of caps,
in the newest taste
Steel Scissars
Scissar snuffers
Laces of all Kinds
Livery lace
Variety of figured ribands
Variety of plain ditto
Trimming for Ladies gowns
Shirt and Waist Coat Buttons
Gilt and several other sorts of
fashionable Buttons
A very fancy affortment of
paper boxes
Baskets
Wool cards
Smoothing irons
Milliners common needles
Fine Needles and Pins
Needle cases
Silver Thimbles
Superfine Hyfon, Darjeeling,
and Oolong Teas
Genuine fresh drugs
Sugar, refined
Cinnamon, Cloves, and Nutmegs
Figs
Confectionary of all sorts
Mixed sweetmeats
Brown Sugar Candy
White Sugar Candy
Black Pepper, Ginger, Fennel
Almonds
Pontefract cakes
Fine Chocolate
Candied Almonds
Licorice

Raifins of the sun
All Sorts of Spiceries
A considerable affortment of
flower roots
Mixed tulip roots
Anemoni
Fine large hyacinths
Double polyanthus narcissus
Crocus, blue and yellow
Beft London Calf Leather
Leather of all kinds
Pigtail and cut Tobacco
Plain combs of all Sorts
Horn combs
Plain fans
All sorts of wedding fans
Mortars and Pestles
Elegent snuff boxes
House bells
Candlesticks
Bras desk furniture
Candles, dipped
Ditto, mould
Myrtle wax
Toys of various sorts
Dice and Boxes
Undressed Dolls
Dressed Dolls
Babies of all prices
Variety of Queen's china for
children, sets complete
Whistles for Children
Instructions for the Tin Whistle
Blank Books unruled of all sizes
Memorandum books
A variety of children's books
Various other books and stationery
Slates and pencils
Paper of all sorts & sizes
Fine Prints by Bowles
Fine Prints by Hogarth
Playing Cards
Ink-Powder
Pencils
Inkstands
Dutch Quills
Sealing Wax
Seals of all kinds
Fishing hooks
Powder flasks
Borax
Brooms
Most sorts of nails
Pumice and rotten stone
Emery
Files of all sorts and sizes
Chizells
Pewter, all kinds
Hardware, large affortment
Tin sheets
Wire
Pewter plates, dishes, basons,
and spoons of hard and common
metal

Small and large tin Funnels
Wooden handled knives
Empty canisters
Woodenware
Hard metal plates and dishes
Tinware
Coffee-pots
Lanthorns
Mugs
Tinder-boxes
Iron kettles
Iron backs and dogs
Polishing powders
Silversmiths cutting Sand
Great variety of glaſs, tin
and stoneware
Crates of earthenware
All sorts of China Ware
Large, noble and rich Chinese Bowls
Delf Wares of most sorts
China tea cups and saucers
Stoneware fauce boats
Mugs
Bowls of all fizes
Coffee
Seeds
Globe amaranth, viola tricolor,
and dianthus
caraway, dill, fennel,
marjoram, basil, savory
Spice boxes
Split peafe
Oats
Coarse salt in bags
Large Quantity of the best Flour
Few cases of preserv'd fruits
Rice
Pickling Jars of all Sorts
for Family Use
Sponges
Glaſs Bottles
Bottle Corks
Wash balls
Soap
Beft painted floor cloths
Tools of almost every occupation
Garden tools
Wooden garden rakes
Bird bottles
Window glaſs of all fizes
Hand Lanthorns
Looking glasses of all fizes
All sorts of cast iron
Iron of all kinds
Trivets
Shutter dogs
Hooks
Pipe Kilns
Skewer Racks and skewers
Coopers, Carpenters, Smiths
and mafons Tools of all Kinds
Most sorts of materials for
tradesmen and many hundred
other useful articles

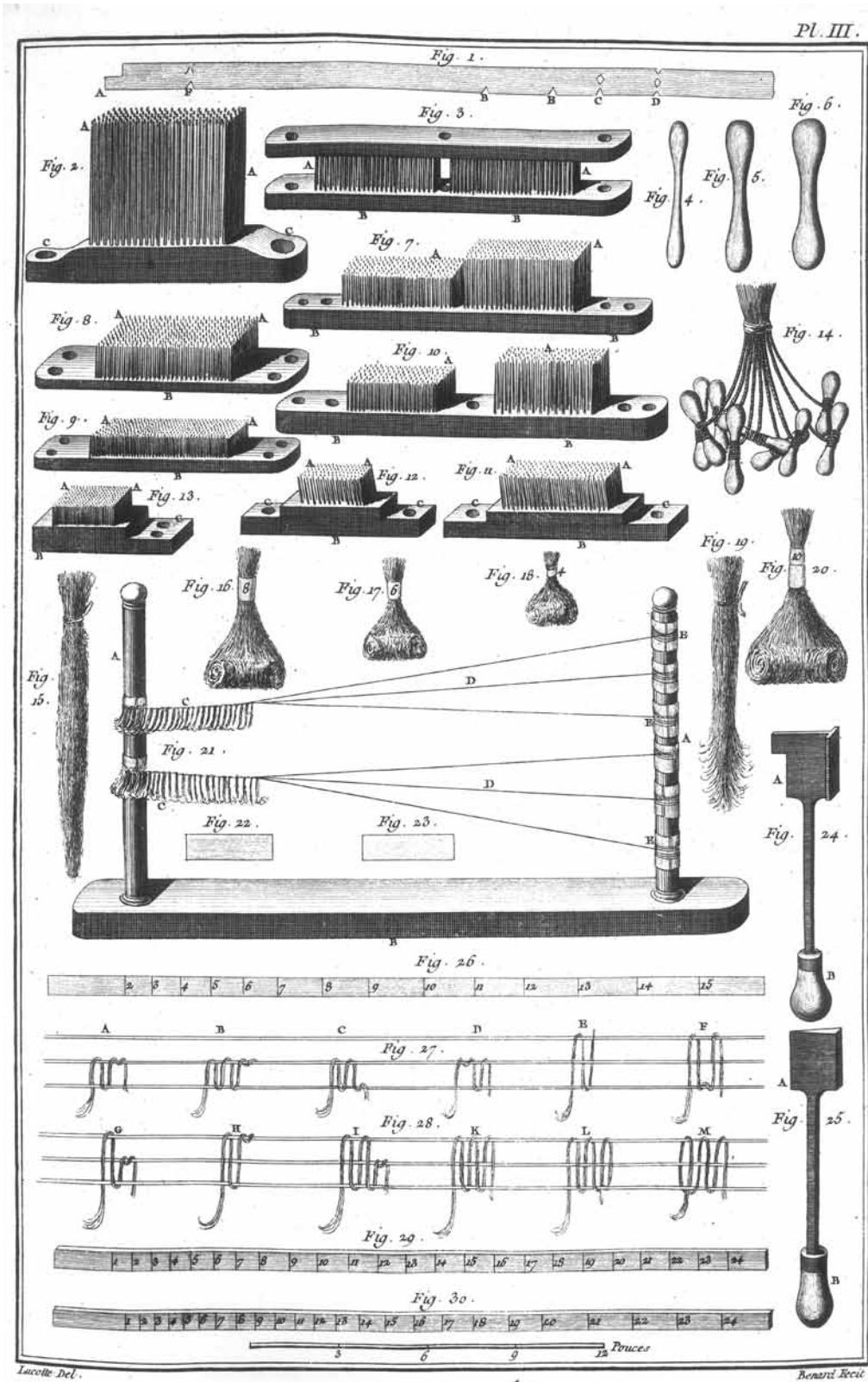
JAMES GEDDY VIRGINIA GAZETTE ADVERTISEMENT

*Just imported in the last ship from London, and to be sold at a low advance, by
the subscriber, next door to the Post Office, Williamsburg,*

A NEAT assortment of JEWELLERY, consisting of the following articles *viz.*,
Stone and paste shoe, knee, and stock buckles, stone & plain gold brooches, hair
sprigs, pins, crescents, and earrings, stone sleeve buttons and rings of all sorts, silver
and pinchbeck buckles, tureene and punch ladles, thimbles, plated spurs, silver
and steel watch chains and seals, &c. &c. &c.

JAMES GEDDY.

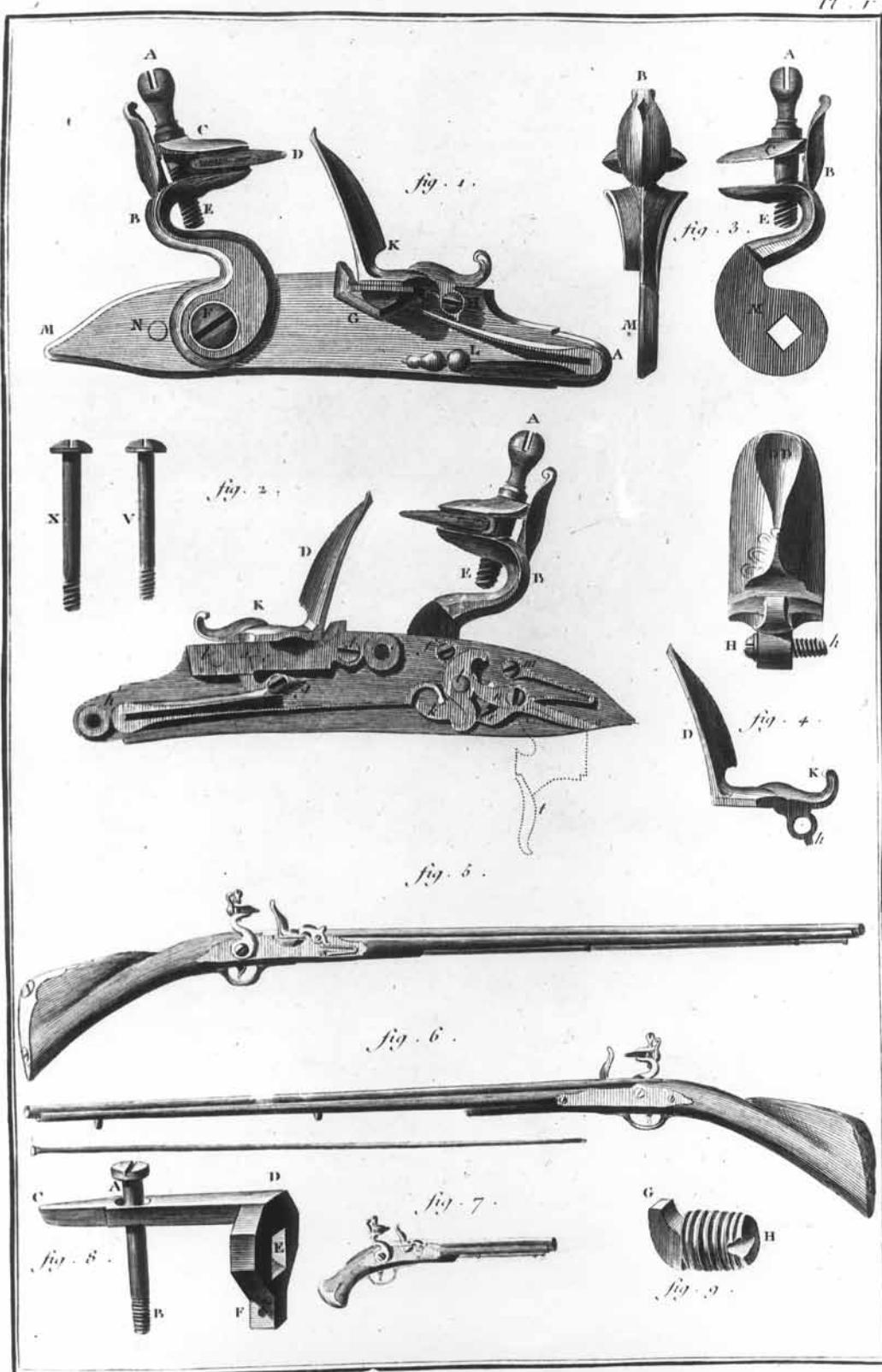
DIDEROT ENCYCLOPÉDIE ILLUSTRATION: “WIGMAKER”



Perruquier barbier, Tresses.

Source: “Wigmaker,” vol. 8, plate 3, Denis Diderot, *Encyclopédie, ou, Dictionnaire des sciences, des arts et des métiers*, 1768.

DIDEROT ENCYCLOPÉDIE ILLUSTRATION:
“SMALL ARMS”



Source: "Small Arms," vol. 1, plate 5, in Denis Diderot, *Encyclopédie, ou, Dictionnaire des sciences, des arts et des métiers*, 1768, v. 1, p. 487

PRINT: "CHRISTMAS IN THE COUNTRY"



CHRISTMAS IN THE COUNTRY

Source: "Christmas in the Country," engraved by Barlow after a drawing by Collings, London, 1791. The Colonial Williamsburg Foundation.

PRINT: "MORNING"



Source: "Morning," engraved by Richard Houston, London, 1758. The Colonial Williamsburg Foundation.

PRINT: "MAMMA GIVING TOYS"



C. Eisen Pinxit
Not Children only take Delight
In Trifles when expos'd to View

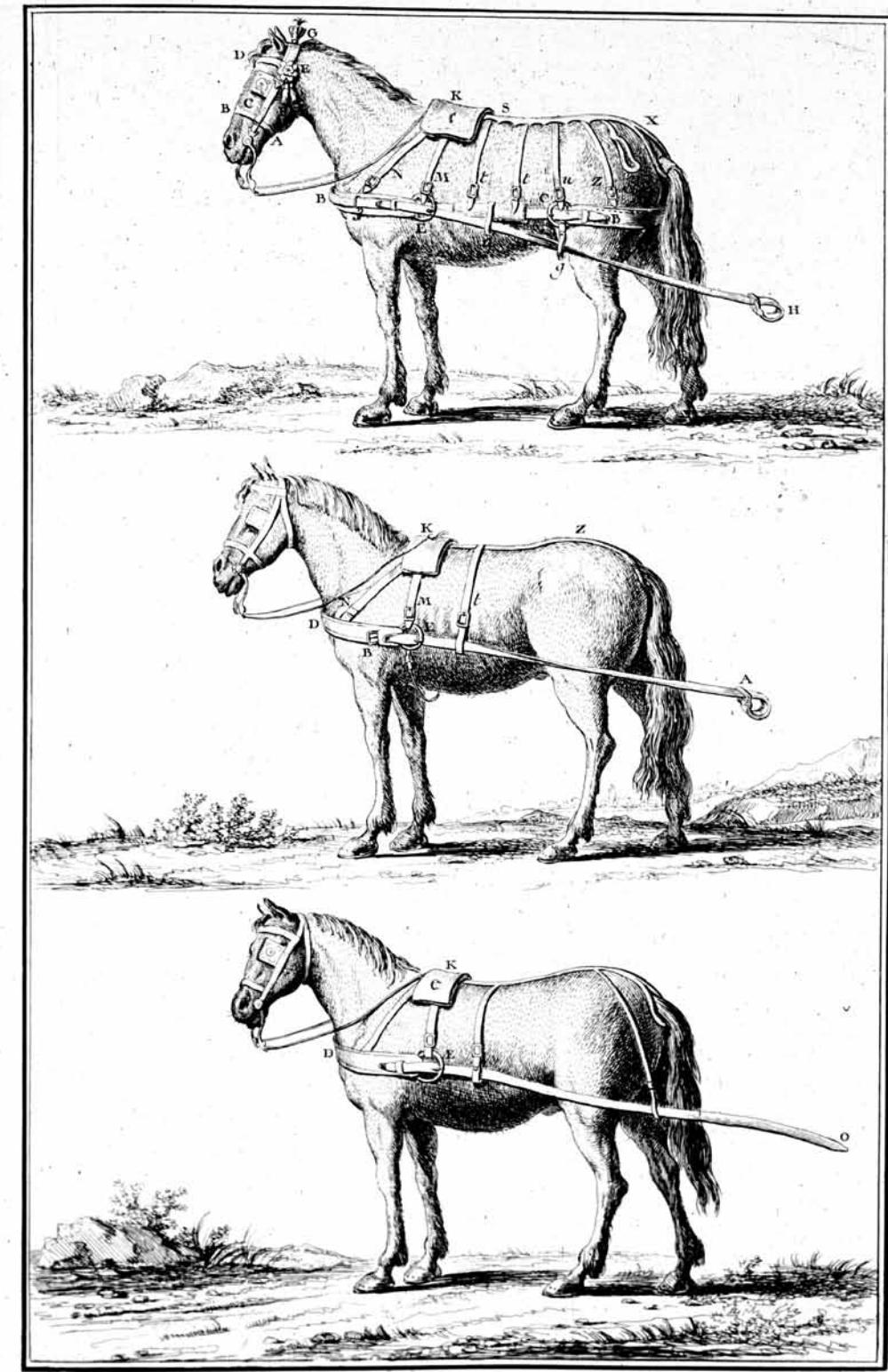
Mamma
Giving Toys.

With equal Gust in riper Life
Mortals as very Toys pursue?

Printed for John Bowles & Son at the Black Horse in Cornhill.

Source: "Mamma Giving Toys," by C. Eisen, London, ca. 1760 -1765. The Colonial Williamsburg Foundation.

DIDEROT ENCYCLOPÉDIE ILLUSTRATION: “HARNESSMAKER”



Source: “Harnessmaker,” vol. 2, plate 4, in Denis Diderot, *Encyclopédie, ou, Dictionnaire des sciences, des arts et des métiers*, 1768.

DIDEROT ENCYCLOPÉDIE ILLUSTRATION: "NATURAL HISTORY, SHELL FOSSILS"



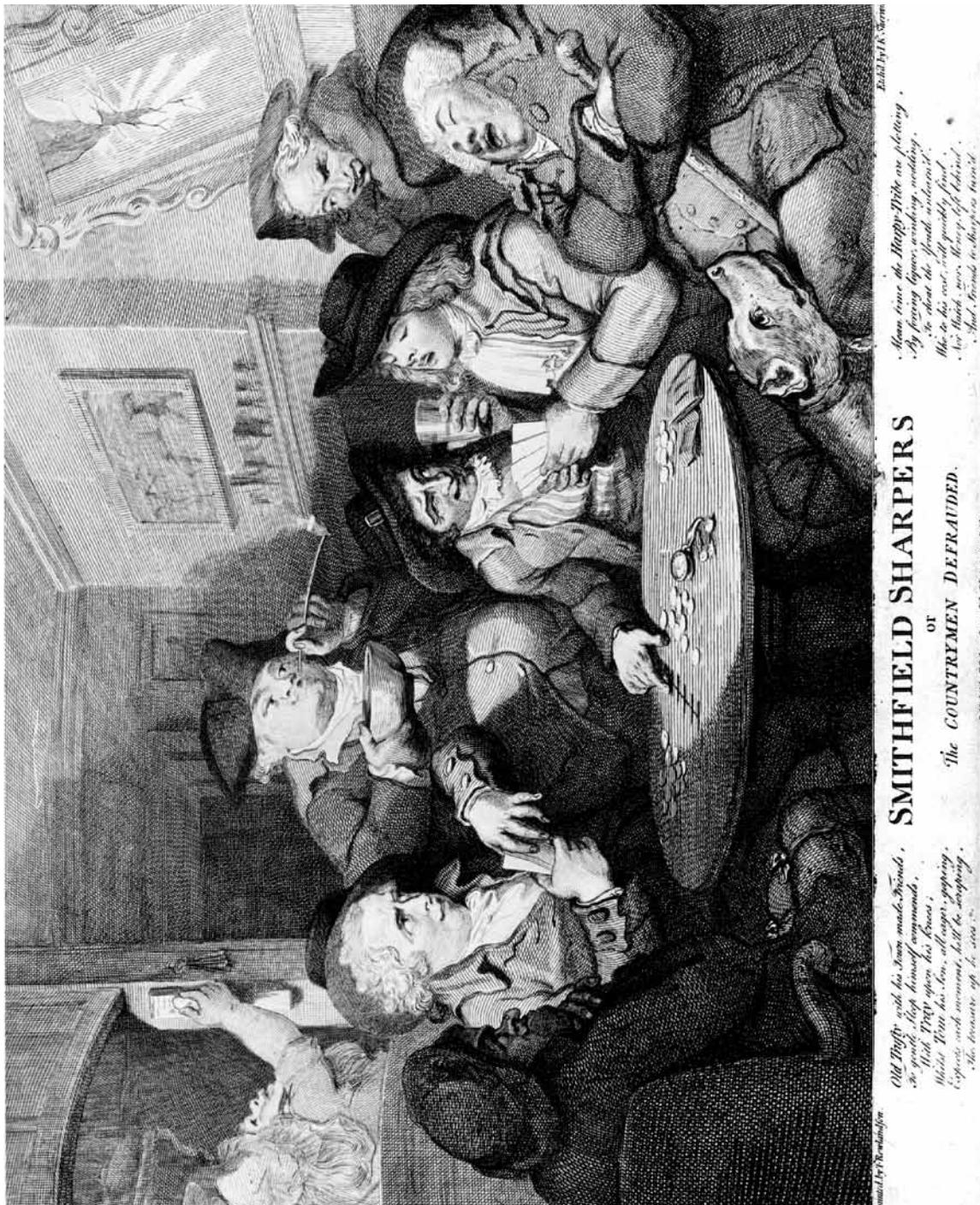
Source: "Natural History, Shell Fossils," vol. 6, plate 1, in Denis Diderot, *Encyclopédie, ou, Dictionnaire des sciences, des arts et des métiers*, 1768.

PRINT: “MR. GARRICK IN THE FARMERS RETURN”



Source: "Mr. Garrick in the Farmer's Return," by John Boydell, London, eighteenth century.

PRINT: "SMITHFIELD SHARPERS OR THE COUNTRYMEN DEFRAUDED"



Source: "Smithfield Sharpers or the Countrymen Defrauded," engraved by I. K. Sherwin London, ca. 1788. The Colonial Williamsburg Foundation.

DIDEROT ENCYCLOPÉDIE ILLUSTRATION: "COINING"

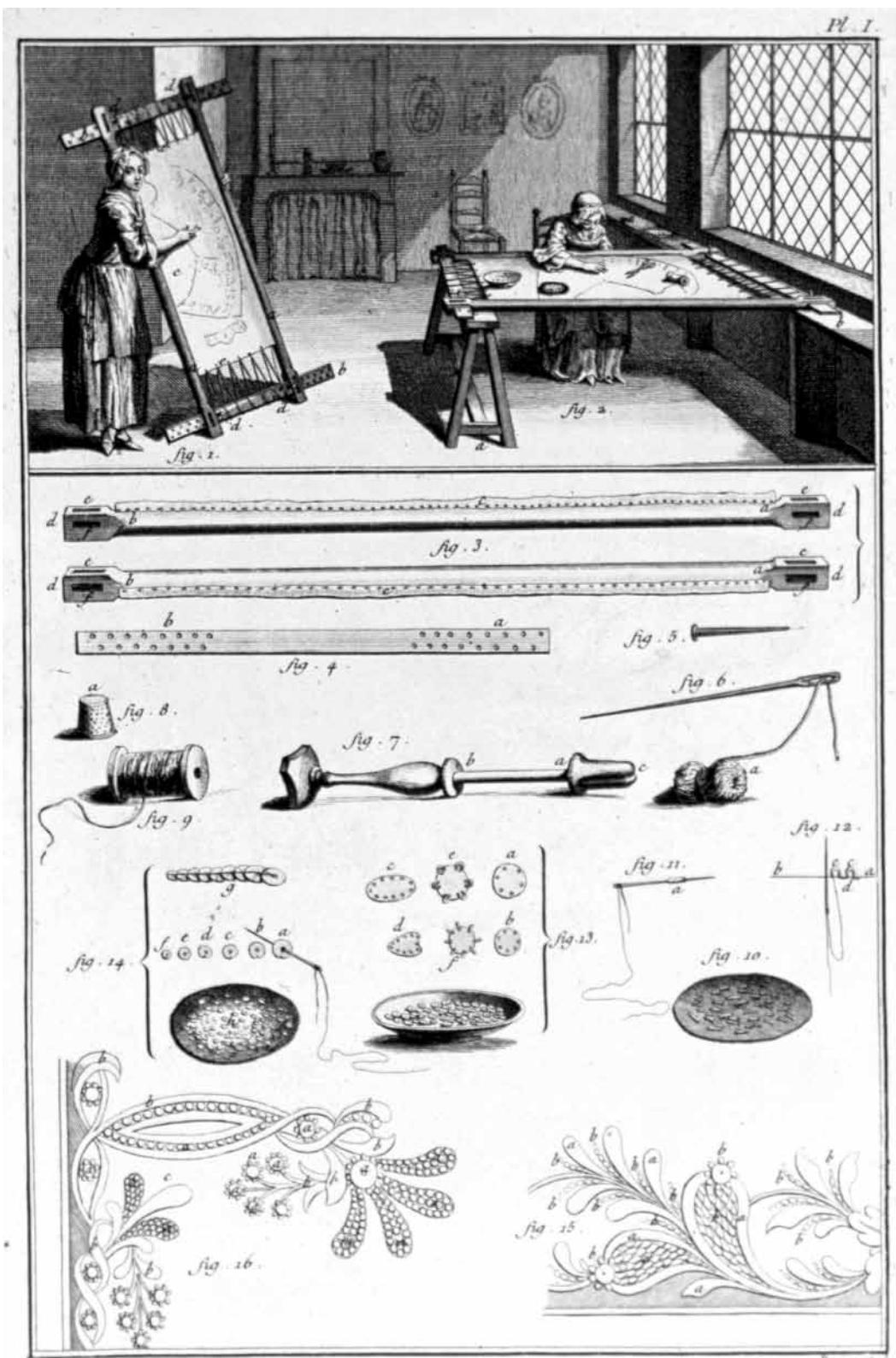
Pl. XVIII



Monnoyage, Monnoyes des principales Villes de l'Europe.

Source: "Coining," vol. 8, plate 18, in Denis Diderot, *Encyclopédie, ou, Dictionnaire des sciences, des arts et des métiers*, 1768.

DIDEROT ENCYCLOPÉDIE ILLUSTRATION: “EMBROIDERER”



Brodeur.

Source: “Embroiderer,” vol. 2, plate 1, in Denis Diderot, *Encyclopédie, ou, Dictionnaire des sciences, des arts et des métiers*, 1768.

TEXTILE FRAGMENT: “BOYS PLAYING MARBLES”



Source: Textile fragment, copperplate print, England, ca. 1780-1790. The Colonial Williamsburg Foundation.

ACKNOWLEDGMENTS

The *Discovering the Past Through Archaeology* simulation started in 1989 as an on-site program for student groups visiting Colonial Williamsburg. In 1993, the concept was refined, revised, and produced as a classroom kit. An extraordinary success, the kit has been refined again in 2002, and again in 2012. It is the result of the time, effort, and expertise of many individuals.

COLONIAL WILLIAMSBURG FOUNDATION

ARCHAEOLOGICAL RESEARCH: Meredith Poole, David Ribblett, and Patricia Samford.

EDUCATION OUTREACH: Tab Broyles, Jodi Norman, William E. White, Ph.D., and special thanks also to intern Shalee Hansen.

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Historic Trades staff provided leather and handmade brick.

Products and Historic Area Stores provided reproduction artifacts.

HISTORY! ALIVE!

Michal Howden, Betsy Howden, Alexandra Howden, Christopher Howden, Carol Roberts Howden, Diane Oler, Judy Pottenger, and Dwight Pottenger.

OTHERS

Students from Matthew Whaley Elementary School in Williamsburg, Virginia, helped test the on-site program. Countless students groups from across the United States and Colonial Williamsburg Teacher Institute attendees who participated in the on-site program have also provided valuable feedback for adapting the content for classroom use.

2012 EDITION

José Barcita, Gina DeAngelis, Claire Gould, and Meredith Poole.