



**North Carolina
Archaeological Society**

N e w s l e t t e r

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Research Laboratories of Archaeology, Campus Box 3120, University of North Carolina, Chapel Hill, NC 27599-3120

Society Website: <http://www.rla.unc.edu/ncas/index.html>

AN OPEN LETTER

Michelle Lanier (Director, North Carolina Division of State Historic Sites and Properties)

I have begun this letter more times than I can count.

And I am afraid that this will be quite long, because I must take my time. And because this is personal for me.

This is personal for all of us.

Louder and louder, we hear a crying out of the names George Floyd, Breonna Taylor, and Ahmaud Arbery, along with the words “Black Lives Matter,” and “Say Their Names.”

What is this moment to the keepers of memory? Do we begin to prepare an archive for George Floyd, born in Fayetteville?

How are we called to act? Do we open up our common spaces as wailing walls for grief and outrage and gathering grounds for healing and reflection?

Yes.

This and much, much more.

For guidance and inspiration, I have turned to many sources of late.

I have sought out, again, my own sense of self in the woods that surround Historic Stagville, one of my ancestral touchstones, where I reflect upon, mourn, and marvel at the enslaved lives of my people.

I have also sought wisdom in the words of peacefully enraged (yes it is possible) protesters, who currently gather in the midst of monuments they both decry, yet imbue, by their presence, new meaning, new declarations of equity and human equality.

I have also sought words of resonance from Harriet Jacobs, John Hope Franklin, David Walker, and Pauli Murray.

And lastly, I have also sought out the oral histories of my own family.

One particular story keeps calling to me, beckoning me to lean in. A story some of you have heard before.

Allow me to share it again.

In the summer of 1946, my maternal grandfather, Gustave Hamilton Caution, Jr. (yes this is his real name) had just turned 16 years old. At this time, he and his mother lived in Philadelphia, though born in Wilmington and Fayetteville, respectively.

Nearly six weeks after my grandfather's birthday, two African American couples (George W. and Mae Murray Dorsey, and Roger and Dorothy Malcom) were brutally, sadistically murdered by a lynch mob, near Moore's Ford Bridge in Georgia.

One of the two women was pregnant. (I will spare you the details, in this moment, but encourage your own deeper exploration of the unborn baby's fate.)

One of the men was a recently returned veteran, in the Pacific Theater of WWII.

Gus, my grandfather, would have perhaps heard about this horror, from his father who served as a Chaplain in North Africa during the same war, or perhaps from the black-owned "Pittsburgh Courier" newspaper, which boasted a national audience.

The brutality of the Moore's Ford Bridge lynching had inspired President Truman to create a Committee on Civil Rights and to implore Congress to pass an antilynching bill.

In the autumn, Gus returned to Central High School, an all-male, predominantly white school in Philadelphia.

December of that year, "The Pittsburgh Courier" pondered with its readership why Congress had not yet acted.

My grandfather appeared to have posted the Courier's article, in solidarity, on a bulletin board at his predominantly white school.

The principal demanded that my grandfather remove the article.

My grandfather refused.

This was Gus's peaceful protest.

He was permanently expelled.

Dr. Charlotte Hawkins Brown reluctantly welcomed Gus to the alma mater of two of his aunts, Palmer Memorial Institute, an all-black boarding school and now home to one of our State Historic Sites, the Charlotte Hawkins Brown Museum, in Sedalia, North Carolina.

Gus transferred one more time, to another black boarding school, Mary Potter Academy, in Oxford, North Carolina, which would in 1970 see its own highly protested, racial murder of Henry Dortress "Dickie" Marrow, Jr.

My grandfather never lived to see Congress pass an antilynching bill, nor did my mother, who died young.

As I prepare this letter, I am reading news coverage that the Emmett Till Antilynching Act is stalled in Congress even now, in 2020, as our world rises in uproar over racial violence, during a pandemic, which is disproportionately killing black people.

These are cataclysmic and historic times, indeed.

What do I make of our roles, historians, scribes, and witnesses, in the midst of all this?

What am I learning and relearning?

Lesson 1: One of the greatest acts of racial violence is the erasure of a people through silence.

Lesson 2: One of the most significant acts of antiracist public history work, is to amplify the silenced narratives and declare, with specificity and care, the lives of traditionally marginalized people. (I am including here, American Indian lives as well.)

As the first African American director of the Division of State Historic Sites and Properties, and a public humanities professional committed to dismantling racism, it is my daily call to seek more ways to achieve “True Inclusion.”

We are far from where we need to be.

While our staff does not come close to reflecting the demographics of our communities of color, we have recently made history with several, African American public historians joining our ranks, in roles of leadership and influence.

We also have a multiracial coalition of colleagues increasingly committed to antiracist and inclusive programming, interpretation, and engagement. Some of our colleagues have been in this particular vineyard for years at places like Somerset and the State Capitol, and more recently at places like President James K. Polk Historic Site and several of our Civil War-era sites, where staff have been seeking new ways to connect with African American histories and communities.

We collectively understand that failure, in this endeavor, is not even remotely an option.

In the days and months to come, you will see and hear more of our commitment to “True Inclusion.”

We will say the names that reveal the impact of black lives on our soil, louder and more frequently.

We will commit to sharing more narratives that reveal the histories of racism in our state and beyond.

This work has already begun, with the purchase of the Golden Frinks Freedom House in Edenton. (Golden Frinks led many social justice movements, one of them the protest of the murder of Henry Marrow, Jr.)

We are also restoring two more Civil Rights-era structures, the Tea House at the Charlotte Hawkins Brown Museum, and the Southern Railways Train Car Number 1211 (at the North Carolina Transportation Museum), a formerly, legally segregated space, which was desegregated through generations of protest.

We are not there yet, but I am committed, now more than ever to moving us forward.

Because Black Lives do Matter, so do black histories, so do black audiences, so do black landscapes, and so do black lay and academic scholars.

In this spirit, again, it is imperative that we say the names of the African Americans whose lives intersect or intersected with the places and stories we are charged to steward.

Lesson 3: It is also critical that we be intentional about working with African American communities, scholars, institutions, organizations, artists, and vendors.

Once we achieve some of these goals, I pray we all remember one of the most critical lessons history teaches us about racial injustice, and that is this:

Lesson 4: Progress is false comfort without the lifelong, daily vigilance against oppression in any and every form.

In humble witness and steadfast commitment to True Inclusion,

Michelle Lanier

Director, North Carolina Division of State Historic Sites and Properties
Department of Natural and Cultural Resources

Talking About Race Matters: Join the Conversation – Given recent events covered in the news, the Dyckman Farmhouse Museum has put together a series of talks with experts, each looking at the topic of race from a different perspective. Our hope is that we can all come together, learn from one another, and continue the conversation. Register at: <https://www.dyckmanfarmhouse.org> or https://www.flipcause.com/secure/cause_pdetails/ODk5Nzg..



UPDATE ON SEAC ANNUAL MEETING

With Dr. Levy's permission, I have chosen again to include excerpts of her update regarding the Southeastern Archaeological Conference (SEAC) Annual Meeting for those of you who may not be members of SEAC but may have had interest in attending a local archaeology conference.

June 1, 2020

Dear Members of the Southeastern Archaeological Conference:

As was announced about two weeks ago, the SEAC Executive Committee ("the board") decided to postpone this year's annual meeting, scheduled for Durham, NC, during October 28-31, 2020, because of the uncertainties and safety issues caused by the COVID-19 pandemic. I am happy to announce that contracts have been finalized to hold the next SEAC annual meeting at the Durham Convention Center during October 24-27, 2021. This is a Sunday-Wednesday block, which is non-traditional for SEAC, but allows us to avoid complications due to possible Duke University football games. We will use the same hotels as had been planned for 2020. This development is due to cooperation from the hotels and the Convention Center and a great deal of hard work by the organizing committee, especially Dr. Heather Lapham of the Research Laboratories of Archaeology at UNC Chapel Hill.

There will be information about the city of Durham, NC, posted soon on the Meetings page of the (*SEAC*) website. We will develop some kind of online business meeting to be held around the time of the previously scheduled meeting. Most reports by officers and committees, memorial and honorary resolutions, and other material will be posted on the SEAC web site in advance. Almost all SEAC awards (except for the Student Paper Prize) will be made this year, announced online, and also honored next year in Durham.

By the time we meet in Durham in 2021, Dr. Maureen Meyers will have taken over as president of SEAC. However, I look forward to seeing as many members as possible there. In the meantime, I hope you and your families stay safe and well.

Janet E. Levy
President, Southeastern Archaeological Conference



Digital Spotlight: "Diggin' In Speaker Series"

Part of the missions of both the R.S. Peabody Institute and the [Massachusetts Archaeological Society](#) is to engage and connect with all who are interested in archaeology. Since we are unable to do this in person, both institutions are excited to announce a joint digital speaker series: Diggin' In. This series showcases live presentations with archaeologists from across the United States who will take questions directly from *you*! Different topics will be covered during each 30-min episode, which starts live at 1:30 pm (EST) every other Wednesday and then will be posted to their [YouTube playlist](#) afterwards. Sign up through the following emails to get on the ZOOM invitation list: rspeabody@andover.edu or info@massarchaeology.org.

Previous episodes in this series covered: Paleolithic Cave Painting (Dr. Margaret Conkey), Strawberry Banke (Dr. Alix Martin), Community and Resilience (Dr. Kristina Douglass), LiDAR and Archaeology (Dr. Katharine Johnson), and Archaeobotany (Dr. William Farley). Upcoming episodes will cover the following topics: Archaeogeology (Dr. Suanna Selby Crowley, September 9th), pXRF Studies of Glass (Grace Bello, September 23rd), National Parks (Dania Jordan, October 7th), Underwater Archaeology (David Robinson, October 21st), and Bull Brook (Jennifer Ort, November 11th).



Grant-in-Aid Program

The North Carolina Archaeological Society (NCAS) invites applications for The Whitey Graham Award (WGA) in support of research pertaining to North Carolina archaeology. The WGA is underwritten by the NCAS Endowment Fund, which was established in 2001 from the proceeds of the sale of the “Blue Banks” property near Greenville. The sale took place largely through the efforts of then-president Robert Graham. We owe him our thanks for making these grants possible!

Applicants must be members of the North Carolina Archaeological Society (exemptions for public educators, as defined below, will be considered) and must also meet one or more of the following criteria:

1. An applicant must be: (a) a graduate or undergraduate student actively pursuing a degree in archaeology or a related field; (b) an individual enrolled in an internship program with a museum, a state historic site, an archaeological park, or a Native American group (with state or federal recognition); (c) an avocational archaeologist who is a member of the North Carolina Archaeological Society and has over time demonstrated a concern for the protection or study of archaeological resources within the state (including working under the direction of professional archaeologists); or (d) a public educator (e.g., school teacher or museum personnel). Collaborations between educators are encouraged.
2. An individual must apply for the award with a proposal that states how the grant will aid in the individual's research relevant to North Carolina archaeology. Each proposal must include: (a) a statement of research design (up to 2 pages long), (b) a budget showing how grant funds will be spent in pursuing this research, (c) a curriculum vitae, and (d) a letter of support from a professional archaeological mentor or advisor. The advisor is expected to take an active role in overseeing and/or guiding the research to completion and should explicitly indicate a willingness to do so in the letter. Public educator applications include all of the above but can substitute the following for the research design statement above: (a) an explanation of the educational goals and methods or activities used to promote public awareness of archaeology in North Carolina (up to 2 pages long).
3. Each grant award will not exceed \$500. The budget may include any direct expense in support of the proposed research, except for wages paid to the grant's recipient. Examples of allowable expenses include travel (fares, mileage, and per diem), supplies, and fees for specialized services (photography, radiocarbon dating, drafting, etc.). Grant funds may not be used for indirect costs or institutional overhead.
4. Selection criteria shall include, but need not be limited to: (a) the quality of the proposed research, (b) the likelihood that the research can be successfully carried out in a timely manner, (c) the individual's promise as a professional or avocational archaeologist, and (d) the degree to which the individual has contributed to the programs of the North Carolina Archaeological Society. Note that the committee reserves the right to make no award in any given year.
5. Normally, the term of the grant shall be for one year, subject to extension for an additional year. The recipient shall submit interim reports of progress and expenditures to the Committee's chair at six-month intervals from the initial date of the grant. A final report is due within six months after the grant's term ends. This final report must include a description of the project's research results as well as a detailed summary of expenditures made under the grant. If asked, the recipient of the grant will present the results of his or her research at a meeting of the North Carolina Archaeological Society. Each recipient is also required to submit an article on the grant-supported research to the NCAS Newsletter or to the Society's journal, ***North Carolina Archaeology***. Grant recipients should acknowledge the North Carolina Archaeological Society in any printed, electronic, or graphic material produced through the grant and in announcements at any public meetings, classes, or events to which the grant gives rise, as follows: *This (publication, project, etc.) was produced in part by a grant from the North Carolina Archaeological Society.*

The next deadline for receipt of proposals is **November 1, 2020**. Awards will be announced by December 31, 2020. Email all materials to NCAS Grant-in-Aid Program co-chairs, Dr. Randy Daniel (danieli@ecu.edu) and Dr. David Moore (dmoore@warren-wilson.edu).

DID YOU KNOW?

Old Salem Museums & Gardens has begun a groundbreaking initiative called the Hidden Town Project to research and reveal the history of a community of enslaved and free Africans and African Americans who once lived in Salem, North Carolina. These histories involve the complicated use of slavery and enslaved people to build the town and their contribution to the mercantile prosperity of Salem. The Hidden Town Project will track the effects and legacy of enslaved people from the inception of Salem itself in 1766 through the Jim Crow Era and into the 21st century.

NCAS Merchandise – Feeling the heat this summer? Stay cool with one of our new hats or newly designed shirts. Visit our website at:
<http://www.raa.unc.edu/ncas/Merchandise/index.htm>

NCAS Officers

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NCAS Newsletter Publication Schedule

All NCAS members should submit articles and news items to Paul J. Mohler (pjmohler@ncdot.gov) for inclusion in the Newsletter. Please use the following cut-off dates as guides for your submissions:

Winter Issue – January 31	Summer Issue – July 31
Spring Issue – April 30	Fall Issue – October 31

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