The Legend of Jump Mountain: Narrative Dispossession of the Monacan in Postcolonial Virginia

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In north central Virginia there is a romantic local tale manifesting what may be termed "the legend of Jump Mountain" that purports to explain the origins of the Hayes Creek Indian Burial Mound. This story tends to immortalize postcolonial intertribal warfare of the early nineteenth century while ignoring both the antiquity of the mound and the local descendants of its actual aboriginal creators. It is not at all uncommon to find such romantic tales in Indian country in landscapes where significant tribal artifacts remain but the Native people have become invisible. However, this story's claims to authenticity remain a matter of significant concern.

Addressing the need for an indigenous critique of literary romances about Indians, I examine this romantic nineteenth century literary legend in relation to the ancient Indian burial mound at Hayes Creek and the popular notion of an Indian "lover's leap" at Jump Mountain. Following a historical discussion and literary presentation, I assess the text's effectiveness concerning Indian origins, local history, and tribal heritages, as well as the implicit stereotypes and romantic illusions that it may generate in the popular imagination.

Situated near the base of Jump Mountain, the Hayes Creek Mound occupies a site on a large twenty-five-acre floodplain. The mound is itself located on the south bank of Hayes Creek, some one hundred yards below its

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northerly confluence with Walker's Creek. From this juncture, Walker's Creek flows southward some two-plus miles into the Maury River, formerly known as the North River, near Rockbridge Baths in Rockbridge County. Generally flowing southward, the Maury River passes through Lexington, Buena Vista, and southern Rockbridge County, joining the James River near Glasgow, which is about twenty miles south of the Hayes Creek Mound.[1]



Figure 1. *Jump Mountain. Photo by Maria Sturm, 2011.*

Dating to the late Woodland period (circa 1000–1350 AD), the Hayes Creek Indian burial mound is a site of considerable antiquity reaching back well beyond the nineteenth-century literary origins of the Jump Mountain legend. In fact, the mound reflects an aboriginal period when the Siouan-speaking Monacan Alliance, acknowledged mound builders, inhabited the region. For example, following seventeenth-century English ethnographical references to the "Land called the Monscane," archaeologist David Bushnell attributes the interior Virginia piedmont and mountain valley province to the Monacan Alliance.[2] During the 1930s other excavators subsequently visited the mound and continued this thesis of Monacan origin, including Edward P. Valentine of Richmond.[3] In 1996 Gary Dunham assessed the composite archaeological findings in a detailed and careful analysis that discusses the collective history and complex archaeological dimensions of the mound. Reporting a calculated estimate of some twelve hundred individuals interred within the original site, Dunham dates the Hayes Creek Mound to be from the Late Woodland period (circa 1000–1350 AD), when the Siouan-speaking Monacan Alliance inhabited the region. Hence, both the origin and construction of the mound is attributed to these Indians.[4]

After revisiting the question of the mound's central Virginia Monacan origins, a team including Dunham, Debra L. Gold and Jeffrey L. Hantman affirmed this viewpoint.[5] However, Clifford Boyd suggests that their hypothesis lacks sufficient proof to affirm the Monacan claim. Boyd's argument that an absence of data regarding Monacan mound building is a substantive concern asserts three problems. First, he charges that there are not enough

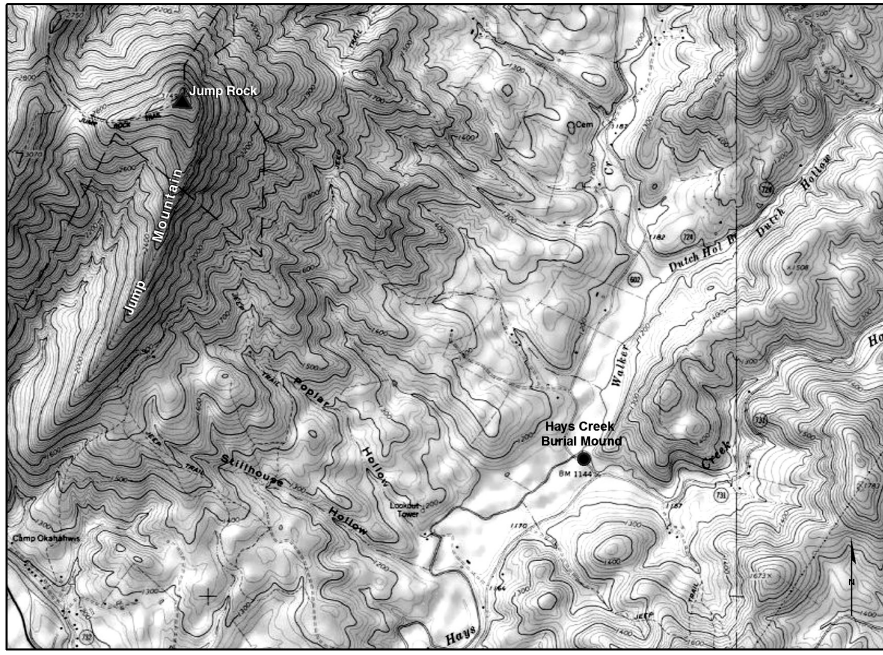


Figure 2. *Map showing location of Jump Mountain and Hayes Creek Indian Mound. Map prepared by Nathan Phillippi, University of North Carolina–Pembroke Geology/Geography Department, 2012.*

"good" radiocarbon dates to support the mound's use within the sixteenth and seventeenth centuries, when colonial European sources initially noted that the Monacan inhabited the region. Second, Boyd asserts an absence of European artifacts in the mounds. Third, he cites a void in the historic tribal memory of mound use among the contemporary Monacan Indian Nation.[6]

In response, the Dunham, Gold, and Hantman team addressed Boyd's criticisms and generally put them to rest. Addressing the issue of radiocarbon dating, the team notes that the dates "cannot depict the precise era of mound construction but they can and do convey that the mounds had a constancy of use and reuse that spanned centuries." In this context, they cite a continuity and consistency to the mounds "in terms of village locations, ceremonies, and diagnostic projectile points" that extends both before and after 1607. Furthermore, they point out that the John Smith map gives the Monacan a presence in the Piedmont and Blue Ridge Mountains of central Virginia in 1608 and that this tends to affirm Monacan territory as "generally congruent with the locations of the mountains while they [the mounds] were in use."[7] While both English and Spanish observers during the late sixteenth and early seventeenth centuries mention a long-standing enmity between the Monacans

and the Powhatans, because there was no recent evidence of territorial intrusion, the Monacan Alliance appears to have been stably rooted in the mound's territory in central Virginia.

Hantman, et al. also express surprise at Boyd's assertion that an absence of Monacan historic or contemporary memory of secondary burial practices constitutes a lack of evidence that their ancestors had constructed the mounds. They remark, "the loss in the colonial era of ritual knowledge and practice, or the reluctance of Indian people then and now to share ritual knowledge with outsiders, is understandable. We cannot allow the absence of such information to deny a people their history as the 'myths of the moundbuilders' did for this very same reason two centuries ago."[8]

Indeed, surviving local Indians continued to visit and venerate the mounds during the period when the local legends first emerged. For example, during the early nineteenth century a Colonel Adam Dickinson, who owned land containing a mound in neighboring Bath County, witnessed an Indian lament at the site. He related that while sitting on his porch one afternoon, his meditations were arrested when he observed a company of strange-looking men who came up the bottomlands along the Cowpasture River. "They seemed to be in quest of something, when, all at once, they made a sudden angle, and went straight to the mound. I saw them walking over it and round and round, seeming to be engaged in earnest talk."[9] In this reference to the Cow Pasture Indian Mound,[10] Colonel Dickenson affirms that the ancestors of these contemporary ritualists likely constructed the mound and their surviving descendants continued to live within the area. This observation is a matter of considerable importance since the legend presumes to illuminate the significance of such mounds and their creators. He further notes that many old-timers remembered the Hayes Creek Mound as being some thirty to forty feet high.[11] In 1787 Thomas Jefferson reported similar Indian religious practices at the Rivanna Mound occurring some thirty years before.[12]

In Monacan accounts of the mounds, oral traditions and ritual visitations to the Hico burial mounds survived in my own family. In an article some twenty years ago, I reported two such mounds atop the Blue Ridge at Hico—the Buzzard Rock—a location that overlaps with present day Robinson Gap. The term *hico*, used by my family to reference the original home place, derives from the Saponi term for turkey buzzard; indeed, in English we commonly referred to the mound site as "the Buzzard Rock," thereby referencing one of our oral narratives and the buzzard's traditional association with the dead.[13] In fact, the Hico reference was identified with our community in an 1894 obituary of Charles Vest, and manifests the sole surviving Siouan place-name in all of central Virginia.[14]

Furthermore, the continuity of the historic Saponi-Monacan and Manakin-Monacan with elements of the contemporary Monacan tribe has been affirmed. A series of articles tracks the tribal heritage to the 1713 Fort Christanna Reservation near Lawrenceville, Virginia, and to the old Manakin community of Manakintown, referenced by Bushnell and others as located some twenty-two miles west of Richmond. Informed by historical and genealogical sources, these studies affirm an unbroken temporal continuity between the original Monacan Alliance and the contemporary Monacan Indian Nation.[15] Accordingly, the tribe ought not be dismissed on the basis of a lack of oral tradition or an insufficient historical pedigree.

In addition to this significant evidence linking local Indians to the mound, there remain several archaeological findings of significance that affirm a Monacan origin. In the first case, the interment of eight dogs was reported in the 1901 excavation.[16] Dogs hold an important place in the Monacan ethos; John Lederer reported in the 1670s that the dog symbolized loyalty and fidelity among these tribes.[17] As expressed in Saponi tribal pictographs, the image of the dog conveyed the intrinsic virtues of loyalty and fidelity that characterize its natural disposition. In this context, the deceased was most likely a person of high standing who commanded and affirmed these associated virtues. The discovery of these canine remains, therefore, serves to affirm Dunham's conclusion that the mound's cultural origin was the Monacan Alliance. The second instance is the 1880 finding of an "immense" skeleton by W. A. Mackey.[18] The colonial record affirms an "immense" size as characteristic of the Tutelo tribe, members of the Monacan Alliance. Reporting on his 1709 visit among the Saponi, including the Tutelo, John Lawson noted that some of these Natives were seven feet tall.[19] Thus, the skeletal remains for this burial are congruent with Lawson's personal observations of the Monacan allied tribes.

The third ethnographic observation is given by Jefferson in his reference to a traditional Native lament at the Rivanna Mound.[20] This traditional religious practice is subsequently affirmed in the nineteenth century by Colonel Dickinson's report of "strange-looking" Indian men who went directly to the mound and engaged in earnest talk, which suggests a ritual lament.[21] It is almost certain that the descendants of those persons interred within the mound would conduct such a ritual lament. Accordingly, this observation serves to affirm both the survival of the Monacan people and their continuance of rituals associated with the sacred mound. It is well known that these Monacan nation survivors faced many prejudices and discriminatory insults during this period of the nineteenth century, a time when apartheid dictated the cultural exclusion of Virginia's Indians while a "historical genocide" was carried out on paper.[22] In one example, complete disrespect of Monacan ancestors surfaced when an anonymous local historian "Vee" mentioned that

the bones of the deceased would make "good fertilizer."[23] Collectively, these archaeological observations, derived from historical reports, affirm the mound's Monacan origin and provide evidence of the racist environment that obscured the fact of Monacan survival in central Virginia.

Several locals believe that the earliest reference to the Hayes Creek Indian burial mound derives from an early legend that was then retold by word of mouth during the nineteenth and early twentieth centuries. According to these legends, the origin of the mound was a matter of dispute between the landowner, John Hayes, who served in the American Revolution, and his neighbors. While details of the debate are vague, it apparently centered on religious ideology and questioned whether Indians could have been the mound builders, a popular disbelief during the period.[24] Similar questions revolved around a mound located on Thomas Jefferson's Monticello estate, where Jefferson used a pioneering archaeological approach to decide its origin.[25] In the process of dissecting the mound with a cross-sectional trench to examine the layering effect and consider it through time, he found Indian remains and artifacts. Jefferson concluded that since Indian remains and their artifacts were found in the mound, they were likely built by the Indians to inter their dead ceremonially.

In the case of the John Hayes legend, local debaters eschew Jefferson's scientific method, instead relying on Christian faith. The legend fails to sketch out the position of those involved, except to suggest that all questions will be answered in a final judgment day. The disputants requested that Hayes's remains be interred on the "westward hill facing the mound" where he might "rise on the Resurrection Morning" to learn the "truth" of these Christian-centered claims to an afterlife.[26] Nearby, at the west base of Jump Mountain where the Maury River cuts through a mountain gorge, is a pass of exceptional beauty. Its current name "Goshen Pass" also reflects the Christian ethos encoded in this initial story. Evoking the biblical imagery of Joseph and his brothers living in Egypt under the Pharaoh's invitation and protection, "Goshen" may convey something of the mystery inherent to the burial mound complex, but the symbolism is that of the invading colonials who came to occupy the land and promoted their own "mythic" tradition.[27]

In such secondary applications of Western cultural images, colonial interpretation and appropriation hollows out traditional indigenous culture and deprives it of meaning as the colonists articulate a new "mythology" serving the conquerors. These ethnocentric practices of colonial appropriation have been identified by Edward Said in his well-known critique of Western culture's construction of the "Orient."[28] Indeed, as Roland Barthes has observed, the configuring and reconfiguring of narrative functions to serve the ends of authors and has long manifested itself in the semiology of conquerors.[29]

Despite nearly three hundred years of archaeological investigation by both amateurs and professionals, local folk legends from the nineteenth century remain dominant as a means of explaining the origin of the Hayes Creek Indian Mound, with particular focus on Jump Mountain. The legend devoted to Jump Mountain contains an account of the burial mound's origin involving two warring Cherokee and Shawnee tribes from the early eighteenth century, during the postcolonial period.[30] As these legends emerged during the early twentieth century from the scrapbook collection of a Rockbridge County local historian—despite their romantic vision and ignorance of the area's surviving Indian people—they set the stage for understanding Indian history in central Virginia. In light of the collective archaeological history outlined above, I now turn to examining the Jump Mountain legend as it purports to explain the origin of the Hayes Creek Indian mound. The text of the legend that follows is derived from an anonymous early-twentieth-century account in a Rockbridge County, Virginia newspaper.[31]

The Legend of Jump Mountain

At a distance of about three miles from the Baths, and easy of access, is the Jump, one of the mountains that form the Goshen Pass, gradually rising in height until at the distance of a mile and a half from the river it terminates abruptly, making a depth to the bottom below of two thousand feet, and presents a view as extensive as interesting.

The valleys of the Baths and Walker's Creek were once the favorite 'hunting-ground' of the proud and brave Cherokee, who, driven southward by the advance of civilization, nearly one hundred years afterwards contested with varied fortune, the prowess of the United States' forces amidst the savannas of the South, and at last yielded only with the right to select and remove to other and better hunting-grounds beyond the Mississippi. While out on a hunt on one occasion, the Cherokees ventured in what is now known as the little Calf Pasture, to which their neighbors, the Shawnees across the mountain, claimed an exclusive privilege. They were ordered off, and refusing to go, a fight ensued, which ended in a discomfiture of the Shawnees, who proceeded at once to collect and assemble their braves for another trial at arms. The Cherokees, unwilling to be driven off or to concede a right so very questionable, and being less in numbers than their formidable neighbors, threw up a fortification, still visible on the bank of the Calf Pasture, for their defense and awaited the attack. The Shawnees, with but little delay and a largely increased force conducted the siege vigorously for several days. Finding that the fortifications could not be taken by combined attack, they assembled their warriors in council to see what could be affected by strategy. The Cherokees knowing the limited supply of

deer-meat acquired by their hunt was about exhausted, took advantage of the occasion, under the cover of darkness, to make their escape.

The retreat soon being known, the pursuit was hot, the Cherokees retreating and fighting alternately, as the ground was reached, where they made a stout defense, but were finally driven through what is now known as Goshen Pass, and continued the fight around the base of the mountain only to be renewed in a more sanguinary form on the highlands of Walker's Creek. There the Cherokees organized for the last and final conflict. The Shawnee warriors had concentrated—the onset was made—the war-whoop was sounded, and a defiant shout rang back as a welcome. The arrows whizzed as many winged messengers of death, and the tomahawk whirling through the air, doing its work of blood, was accompanied with a yell of exultation which noted another brave had fallen and another scalp had been taken. Nobly did the Cherokees for some hours answer all the calls of gallantry made upon them by their outnumbering foes. All the savage instinct and passions had been fully aroused, both sides panting for revenge and granting death without hesitation to the fallen foe. One side fighting with that desperation with which an Indian only fights for the home graves of his fathers—the other aroused to the highest deeds of bloody daring by the prospect of revenge, captives and scalps.

Amidst the scene of carnage and death, far above the noise of battle, its savage yells and its death shouts, a wild shriek was heard, and an apparition, with streaming hair and outstretched arms, was seen flying through the air from the mountain summit, only to disappear mysteriously at its base. The warriors below witnessed this strange and super-natural sight. They were awe struck. Their superstition was aroused. The fight ceased. A council was called. The calumet was smoked. The tomahawk was buried. A peace was concluded. Both parties believing that the Great Spirit was angry, and had hid his face under a cloud. From enemies they became friends, and, as a pledge of future reconciliation, collected and buried their braves in one common mound, near the junction of Walker's and Hay's creeks.

The incident which had caused a cessation of hostilities was as tragic as singular. The Cherokees, aware that the fight would be a severe one, had sent all their women and children some distance from the rear, except a pretty Indian maiden, whose interest in a young chief had induced her to climb a mountain acclivity nearby, from which she could witness the stirring scenes below. In the hottest of the fight, beholding her chief, whose war hoop was as well known to her as his warlock, fell by the hand of a fierce Shawnee, in a moment of despairing love, with one wild shriek, leaped from the mountain top into the abyss below, following her favorite chief to better hunting grounds. From this incident the mountain obtained the name of Jump. The Indian mound almost level with the ground, is well remembered by some old persons in the vicinity when it was thirty or forty feet high showing the mortuary list on that occasion of the Cherokees and Shawnees to have been large.

While this legend passed locally as genuine "Indian" lore, it lacks the orality characteristic of traditional Native lore, and intrusive stereotypes significantly betray its non-Native origin. Furthermore, the nineteenth-century literary style exudes the qualities of romance fiction, a genre commonly applied to Native peoples during the era. It would appear that the authors of the legend set out to explain the origin of the Hayes Creek Indian Mound by presupposing bitter warfare, characteristic of the trope of savagism also found in the popular literature of James Fenimore Cooper. Such burial mounds, however, are an established fact of Monacan culture and reflect an enduring civilized mortuary practice.[32]

When considering romance-based literary stories such as the legend of Jump Mountain, it is important to distinguish between a criticism based in a literacy that was secondary, and a Native autocriticism, where the intrinsic worldview of an indigenous heritage remains fresh and distinct. In an example of a man of two worlds, Seneca scholar Arthur Parker (1881–1955) became accomplished in ethnology, folklore, archaeology, and museology, distinguishing himself in American intellectual society.[33] Parker had a Seneca father and grandfather, both of whom married New England missionaries and teachers of English descent. Parker detailed a critical guide addressing the problem of the fanciful usage of Indians for literary accomplishment and pleasure. Accordingly, he provides the beginnings of an indigenous autocritism and a framework for this assessment.[34]

Early in life, Parker readily identified with the Iroquoian culture and its values, but according to the rule of matrilineal descent, he was a political outsider and a non-enrolled Seneca.[35] In his personal appearance and photographs, while he wore well-tailored clothing, Parker looked as Indian as his Seneca ancestors. He had learned the oral traditions of his people by sitting at the feet of the old storyteller Cornplanter, and his spoken English carried an Iroquoian accent. As a result, Parker intellectually occupied a liminal zone between his aboriginal orality and Western-acquired literacy. In the scope of Parker's criticism, initially he is troubled by the literary romances that are passed off as authentic Indian folklore. He suggests that these writers had "so glossed the native themes with poetic and literary interpolations that the material has shrunken in value and can scarcely be considered without many reservations."[36] In his study, Parker recognizes the resident forms of myth, legend, and anecdote characteristic to indigenous oral tradition among the Seneca, and he does so by intuitively acknowledging the gap between primary orality and secondary, literacy-derived legends.[37]

Any traditional Native American paradigm centers on orality. Oral traditions differ significantly from the storytelling of a postliterate society, and we would do well to be aware of these differences in a critique of the legend of

Jump Mountain as associated with the Hayes Creek Indian Burial Mound. Collectively, orality includes the genres of myth, as in sacred narratives, where legend as history is beholden to mythic representation, anecdote conveying news or tidings, as well as the ritual expressions of prayer and song that are collectively present among traditional non-literate peoples. In most respects then, orality is associated with a mythological way of knowing. Herein myth reveals sacred knowledge as derived from dream and vision. It is knowledge molded by nature acting through the subconscious and revealing the organic archetypes of being, a process whereby the body is informed by the energies derived from the biological ground of being. The late mythographer Joseph Campbell calls this the "wisdom body," since the body is nature and speaks to us in dream and vision.[38] Oralists create a sacred narrative or myth by combining these visions with folkways and value motifs encoded with norms such as mores, morals, and ethics. This process constitutes the organic workings of a traditional mythology.

Conversely, much contemporary, postliterate mythology is born of a much different mind-set than that of dream and vision. While literary-based folklore can also be defined by creative intentionality channeling itself through the subconscious, it is in a narrow and distinctly rational manner generated from a literary ideal. While the literary-induced musings of such creative rationalizations is often confused with and presented as myth, the same philosophical ethos presents myth as untrue or as a perpetrator of falsehood.[39] Stories derived from this literary-based process are thus significantly different than those derived from a mind-set centered in orality.

Acknowledging these differences between orality and literacy, there are compelling reasons to distinguish myth in an oral paradigm from that of "myth" in a literate one.[40] Since I contend that postliterary narratives are largely synthetic and occupy a distinctive ethos that is substantially different and oppositional to orality, I propose that the terms *myth*, *mythology*, and *mythological* be reserved for narratives based in orality, and that the terms *syth*, *sythology*, and *sythological* be used to distinguish synthetic mythological narratives inflected by literacy.[41] In so doing, I trust the observation that literary-induced rationality is an entirely different mode from the mimetic logic or analogical reasoning that structures an orality-based mythology. Orality-centered myth is beholden to the organic and ecological interactions manifest in natural interrelationships, whereas literary syth demonstrates abstract concretion and generative ideology in mind-over-matter rationalizations. Acknowledgment of these distinctions will greatly assist in making sense of the liminal paradigm that informs Parker's analyses, and also engages the rationale underpinning this assessment and its methodological analysis.

While this romantic legend passed as genuine "Indian lore," it appears to be merely a colonial legend born of local interest in the Shawnee uprisings along the Virginia frontier during the mid-eighteenth century. The legend appears to have emerged as a creative explanation of the origins of the mound below Jump Mountain that was indebted to the kind of literary romance that Parker eschewed. Moreover, this legend follows a seventeenth-century post-conquest scenario involving the Iroquois, who were pledged to the extinction of the Monacan Alliance tribes.[42]

Initially, the author of this presumed "Indian legend" proclaims the Baths to be the hunting grounds of the "proud and brave Cherokee." Notwithstanding this erroneous presumption, archaeologists and other scholars are in agreement that this region was occupied and inhabited through antiquity by the Monacan (eastern Siouan) tribes.[43] The area was never within the historical homelands or hunting grounds of the Cherokee. In fact, there are few archaeological findings of Cherokee origin north of Lee and Washington counties in present-day Virginia, and certainly none north of the New River.[44] Accordingly, the presumption of "historical" discoveries of the Cherokee near the Baths is at best an act of Cherokee opportunism following the postcolonial disruption of the Monacan, who survived in the area notwithstanding. In this manner, the indigenous Monacan are disinherited by the conjectural romance. By substituting the Cherokee and Shawnee, who were not present within the area, the legend fashions these tribes as opportunists within the original Monacan homelands, and in thus inventing a fictive conflict between the Cherokee and the Shawnee during the early nineteenth century, the surviving Monacan people were all but forgotten.

Not having inhabited the region, there were no Cherokee to be "driven southward by the advance of civilization." This reference, appearing at the beginning of the tale, is a clear example of the "vanishing Indian" stereotype Frederick Jackson Turner identifies in his "frontier" interpretation of US history.[45] More subtle treatments of history have shown that such conceits were produced by the ethnocentric drive characteristic of colonial expansion.[46] Furthermore, in declaring that the Cherokee contested the prowess of US military power, the author creates a sythological illusion with no basis in Virginia history. First, as noted above, the Cherokee never held homelands or hunting grounds within the Baths region, and there were no Indian removals conducted within the historic bounds of Virginia. The author's reference to an armed conflict contesting Cherokee removal from the region generates a fantasy designed to appeal to the reader's sympathies in line with the "noble savage" common to literary romances, but has no historical credibility.

To devise a dramatic plot, the author supplies the "noble" Cherokee with savage adversaries, the adversarial Shawnee Indians from across the Alleghany

Mountains. Once again, the implication that the Shawnee were aboriginal in this region east of the Ohio (present-day western Virginia and West Virginia) is false. In fact, these were the indigenous homelands of the Moneton, members of the Monacan Alliance throughout the Woodland Period into contact times. At best, the Shawnee were colonial opportunists who expanded into Monacan homelands during the course of the French and Indian War, when they attacked Draper's Meadows (present-day Blacksburg) and Kerr's Creek (near Lexington and the Baths area).[47] Using these historical eighteenth-century attacks, the legend's author has produced an historical claim to the Baths region that the Shawnee have not.

As antagonists of the Cherokee, the legend presents the Shawnee as *ignoble* savages who would fight to the death rather than compromise. Once again the plot is designed to create a sythological illusion characteristic of a dogma of savagism.[48] These synthetic presentations of both the Cherokee and the Shawnee generate simulations of the historic tribes and their cultures, serving the sythic intentions of the author but failing to reflect any authentic character of the tribes. As a result, an archaeological site is spuriously characterized as a fortification when there is no evidence to sustain such a speculation.[49] The sythic "fortification" resembles the earthworks of a medieval European castle, lacking any credible Native American history.

When the Shawnee attacked the colonial frontier inhabitants of Draper's Meadows and Kerr's Creek during the French and Indian War, they did not "besiege" the colonists, so here again the author simulates romantic fiction.[50] Also, the author forges an illusory, massive deer hunt that was uncharacteristic of the local tribes in order to motivate dramatically a pseudo-conflict that aligns with Western ideals. The ensuing conflict renders Goshen Pass into a "stronghold" attributable to a medieval European style of warfare. This illusionary presumption permits the author to indulge in a savage romance replete with inappropriate literary embellishments such as "sanguinary form," "final conflict," "war-whoop," "defiant shout," "winged messengers of death" and "tomahawk whirling" reminiscent of the frontier in a Cooper novel. The imagery is purely stereotypical of this fictive savage genre, conveying the common attributes of the ignoble savage bent on exterminating the noble and gallant "Cherokee" of romance.

This romantic model's literary savagism sustains a hierarchy of race manifest through the stilted language of a gilded age. As the "noble" savage, the fictive Cherokee fights for the "home graves of his fathers," while the "ignoble" fictive Shawnee fights merely for domination and possession of place. Both tribes are pawns of the author's imagination, and the surviving indigenous Monacan becomes an incipient memory without a homeland. At best, the

legend is a romantic drama where the "bloody daring" revenge-minded players take captives and scalps to create fictive scenes of carnage and death.

Within this savage drama, the author introduces a "strange supernatural" scene that conveys the essence of the tale's narrative claim upon the land. This sight compels an unbounded superstition that is typical of the generic fictive savage. Here the writer generates a sythologem, an artificial metaphor that arrests the story with its implied message and thus becomes the guiding force of the legend. In this case, an "apparition" leaps from Jump Mountain to bring the sythic conflict to an "awe struck" close, a "dead calm" that invites an appeal to "the Great Spirit" now "angry" with "his face under a cloud." This sythologem commemorates the end of Native "savagery" while it reinforces the author's Western monotheistic beliefs. It implies that the Natives were not fit to hold the land, and that their end is a fitting conclusion due to their inability to settle conflicts peacefully. The "Great Spirit" (the Western monotheistic God by another name) thus sanctions the demise of the vanishing Indian.

Awed by the "supernatural signs," peace ensues. The author employs all the stereotypical signifiers: the "calumet or peace pipe," and the "buried tomahawk," complete with a formulaic journey "to better hunting grounds." These images too are the stuff of sythic fiction, born in romance and having no contextual relation to any historical Native American tradition. In accordance with the form of sythologem, which appears in narrative as a "tragic singular," the author gives no hint as to why the "savage Shawnee" would cease fighting when a "noble Cherokee" leaps to her death to join her favorite fallen "chief." This conclusion can only be sustained with the insertion of a Western theological notion of an expression of "anger of the Great Spirit," by which the narrative pretends to affirm savage superstition. Ultimately, the Indians can only realize themselves through Western ideology while manifesting a savage stereotype, and, accordingly, they must depart as well, thereby serving the "vanishing Indian" motif and giving way to the "superior" White Man.

Furthermore, the place-name "Goshen" creates an analogy to the biblical land of Goshen whereby the colonials may identify themselves with a "chosen people" who dispossess the Natives and inherit a "pagan" land. As such, the aboriginals are simply pretext to the "rightful" heirs of this "promised land." In this manner, the narrative works together with renaming the local landmarks to take over aboriginal domain and birthright. Establishing a geo-lexical birthright is the essential first step in this process of dispossession. When manifestly contemporary features such as Jump Mountain and the Hayes Creek Indian burial mound seemingly link to legend, the illusion of reality is generated. As demonstrated, however, the legend merely simulates the trope of the "vanishing Indian," replete with the dogma of savagism. At the close of the legend, the author resorts to a ruse of authority, citing "some old persons

in the vicinity" who supposedly recall the mound's former size was a massive "thirty or forty feet high." However, this characterization of the mound fails to match the earlier descriptions as given by local people; these descriptions never offered such proportions for the structure, and they exceed the lifetime of any living person.

Thus, outsiders have done much to erase and transform a traditional Monacan burial mound and its heritage to suit their colonial vision of local Indian culture and civilization. While this romanticized legend passed as genuine "Indian" lore, it is merely a local tale born of colonial interest reflected in the Shawnee uprisings along the Virginia frontier during the mid-eighteenth century. At large, the pseudo-oral heritage promoted by these outsiders makes the old Monacan tradition virtually unrecognizable and invisible. Still, some years ago the Monacan Indian Nation managed to recover the remains and have them re-interred into the good earth, although an authentic narrative account of the Hayes Creek Indian mound is lacking.

In conclusion, the Jump Mountain legend deploys a literary colonizing of the aboriginal site and its Native history. It also generates a sythology that gives oral tradition a bad reputation: first as being inaccurate, and second as being stereotypical in nature. However, sythic legends such as this one are not the stuff of a culture grounded in primary orality outside the realm of literacy. In its inaccuracy and sythic treatment, this romanticized legend affirms Parker's skepticism and his thesis regarding Indian traditions that are referenced in literary romance. In many ways, such sythic illusions remain prevalent where they escape the gaze of scholars lacking an intrinsic awareness of Native autocriticism and an accompanying broad interdisciplinary foundation in Native American studies. This type of sythic dementia is particularly evident among those who would make literary axioms foundational to understanding orality. However, if we expose such subservience-based sythology, we reaffirm traditional Native culture and sustain the aboriginal suzerainty of local tribes—in this particular case, the Monacan Alliance.

Uncontested, fictive tales such as the Legend of Jump Mountain continue to serve as a means of undermining aboriginal title and inveighing power within a colonial ethos. Working from generation to generation, these sythic tales serve as moral fiction socializing each successive generation with the rationale of conquest. As such, they manifest a "taking" logic reminiscent of the original conquest and dispossession of Native America. In thus serving the colonial mandate, they reinforce the original fiction of savagism and disinheritance falsely attributed to the indigenous population. Surely the identification and repudiation of these colloquial and fictional accounts is a worthy mandate serving the cultural and legal proprieties of Native American sovereignty.

Notes

1. Gary H. Dunham, "Common Ground, Contesting Visions: The Emergence of Burial Mound Ritual in Late Prehistoric Central Virginia," Ph.D. diss., University of Virginia, 1994), 484–86.

2. David J. Bushnell, Jr., ""The Indian Grave'—A Monacan Site in Albemarle County, Virginia," *The William and Mary Quarterly*, 23, no. 2 (Oct. 1914): 106–112, at 106. The seventeenth century reference to the "Land called the Moscane" was copied in part in *American Anthropologist*, 1907, p. 37 from an MS, *English Historical C.* 4 fol. 3, in Bodleian Library, Oxford.

3. See James W. McClung, "Hayes' Creek Indian Mound 'Indian Bottom Farm'" in the *Historical Significance of Rockbridge County Virginia* (Stanton, VA: McClure Company, Inc., 1939), 26–29.

4. Dunham, "Common Ground," I: 484–500, II: 501–514. Burial population at 511 and dating at 514.

5. See Gary H. Dunham, Debra L. Gold, Jeffrey L. Hantman, "Collective Burial in Late Prehistoric Virginia: Excavation and Analysis of the Rapidan Mound," *American Antiquity* 68, no. 1 (Jan. 2003): 109–128, at 113.

6. C. Clifford Boyd, Jr., "Monacans as Moundbuilders?" *American Antiquity* 69, no. 2 (April 2004): 361–63.

7. Jeffrey L. Hantman, Debra L. Gold. Gary H. Dunham, "Of Parsimony and Archaeological Histories: A Response to Comment by Boyd," *American Antiquity* 69, no. 3 (July 2004): 583–85.

8. Ibid., 584.

9. Montanus. 1850. Virginia Historical Register, Vol. III: 91–92 (cited in David I. Bushnell, Jr., "The Indian Grave—A Monacan Site in Albemarle County, Virginia," William and Mary Quarterly 23, no. 2 (October 1914): 112).

10. Dunham, "Common Ground," I: 303–325.

11. Montanus, 91–92 (cited in Bushnell, "Indian Grave," 112).

12. Thomas Jefferson, *Notes on the State of Virginia*, ed. William Peden (Chapel Hill: University of North Carolina Press, 1982), 100. For a discussion of the Rivanna Mound, see Dunham, "Common Ground," I: 362–376.

13. Jay Hansford C. Vest, "The Buzzard Rock: Saponi-Monacan Traditions from Hico, Virginia," *Lynch's Ferry: A Journal of Local History* 5, no. 1 (Spring/Summer 1992): 26–31.

14. See "Obituary—Charles Vest," *Lexington Gazette*, 1894.

15. Jay Hansford C. Vest, "From Nansemond to Monacan: The Legacy of the Pochick-Nansemond upon the Bear Mountain Monacan," *American Indian Quarterly* 27, no. 3 (Fall 2003): 781–806; Vest, "The Origins of the Johns Surname: A Monacan Ethnogenesis," *Quarterly Bulletin*, Archeological Society of Virginia, 60, no. 1 (March 2005): 1–14; Vest, "Further Considerations in the Ethnogenesis of the Monacan Indian Nation: The Saponi Origins of Selected Families," *Quarterly Bulletin*, Archeological Society of Virginia, 60, no. 3 (September 2005): 133–49; Vest, "Opechancanough and the Monacans: The Legend of Trader Hughes and Princess Nicketti Reconsidered," *Quarterly Bulletin*, Archeological Society of Virginia, 69, no. 4 (December 2005): 198–215; and Vest, "Monacans and Huguenots: Manakin Town and the Ethnogenesis of the Monacan Nation," *Quarterly Bulletin*, Archeological Society of Virginia, 61, no. 1 (March 2006): 7–21.

16. *Rockbridge County News*, September 26, 1901, p. 3, col. 5 (cited in Dunham, "Common Ground," I: 492–93).

17. John Lederer, *The Discoveries of John Lederer* in *The First Exploration of the Trans-Alleghany Region by the Virginians 1650–1674*, ed. Clarence Walworth Alvord and Lee Bidgood (Cleveland: Arthur H. Clark, 1912), 131–71.

18. Fowke, *Archaeologic Investigations*, 16; and Dunham, "Common Ground," I: 489.

19. John Lawson, *A New Voyage to Carolina* [London, 1709] (Chapel Hill: University of North Carolina Press, 1984). According to oral tradition, there were several ancestors of such height, including my grandfather's uncle whose stature was seven feet (these traditions are detailed in Vest, "The Bobtail Stories: Growing Up Saponi-Monacan" (in manuscript).

20. Jefferson, *Notes on the State of Virginia*, 100.

21. Montanus, 91–92 (cited in Bushnell, "Indian Grave," 112).

22. See Helen C. Rountree, "The Indians of Virginia: A Third Race in a Biracial State," in Southeastern Indians Since the Removal Era, ed. Walter L. Williams (Athens: The University of Georgia Press, 1979), 27–48; and Jay Hansford C. Vest, "Native, Aboriginal, Indigenous: Who Counts as Indian in Virginia?" Conference Proceedings of the Mid-Atlantic Conference on the Scholarship of Diversity, Virginia Polytechnic Institute and State University, Blacksburg, VA, April 2004.

23. *Lexington Gazette*, September 3, 1875 at p. 1, col. 5, cited in Dunham, "Common Ground," I: 488–89.

24. Montanus, "Indian Relics," *The Virginia Historical Register and Literary Notebook 3 and 4*: 89–93, 158–160, 214–218 at 91; Oren F. Morton, *A History of Rockbridge County, Virginia* (Staunton, VA: McClure, 1920), 62; Ellen G. Anderson, "Rockbridge County," *Our County Origins*, ed. Sally W. Hamilton, 1940, 31–32 at 32; and Dunham, "Common Ground," I: 487. In regard to the debate surrounding the Native authenticity of the mound builders, see Charles Hudson, *The Southeastern Indians* (Knoxville: University of Tennessee Press, 1976), 34–35.

25. As a result, many credit Jefferson to be the father of American archaeology. See Karl Lehmann-Hartleben, "Thomas Jefferson, Archaeologist," *American Journal of Archaeology* 47, no. 2 (April–June 1943): 161–163; Alexander F. Chamberlain, "Thomas Jefferson's Ethnological Opinions and Activities," *American Anthropologist* 9, no. 3 (July–September 1907): 499–509; David R. Wilcox and Don D. Fowler, "The Beginnings of Anthropological Archaeology in the North American Southwest: From Thomas Jefferson to the Pecos Conference," *Journal of the Southwest* 44, no. 2 (Summer 2002): 121–234; and in general, Roger Kennedy, "Jefferson and the Indians," *Winterthur Portfolio* 27, nos. 2/3 (Summer–Autumn 1992): 105–121; Susan West, "Jefferson as Scientist," *Science News* 119, no. 19 (May 9, 1981): 298–299; and Thomas Jefferson and Joyce Henri Robinson, "Indian Hall at Monticello," *Winterthur Portfolio* 30, no. 1 (Spring 1995): 41–58. In lieu of the mound building controversy, see Cyrus Thomas, *Report on the Mound Explorations of the Bureau of Ethnology* (Washington DC: Smithsonian Institution Press, 1985 [1890]): *Twelfth Annual Report of the Bureau of Ethnology to the Secretary of the Smithsonian Institution, 1890–91*, by J. W. Powell, Director, 3–730. 1894; Brian M. Fagan, *Ancient North America* (New York: Thames & Hudson, 2005); Neil Merton Judd, *The Bureau of American Ethnology: a Partial History* (Norman: University of Oklahoma Press, 1967); and Charles Hudson, *The Southeastern Indians* (Knoxville: The University of Tennessee Press, 1976), 34–35.

26. Montanus, "Indian Relics," 91; Morton, *A History of Rockbridge County*, 62; Anderson, "Rockbridge County," 32; and Dunham, "Common Ground," I: 486.

27. See Genesis 46: 31–34 and Exodus 1: 8.

28. Edward Said, *Orientalism* (New York: Vintage Books, 1978).

29. Roland Barthes, "An Introduction to the Structural Analysis of Narrative," *New Literary History* 6, no. 2 (Winter 1975): 237–272.

30. *County News*, from the Thompson Scrap Book, Archives, Washington and Lee University, Lexington, Virginia.

31. Ibid. An obscure reference to the legend is also given in Morton, "A History of Rockbridge County," 62.

32. Dunham, "Common Ground," II: 514; consider also the preceding conclusions drawn from the Mound's history. Also see Howard A. MacCord, Jr., "A Brief Outline of Saponi and Tutelo (Pre-) History," *Archaeological Society of Virginia Quarterly Bulletin* 50, no. 2: 13–18.

33. Arthur C. Parker, *Seneca Myths and Folk Tales* [1923] (Lincoln: University of Nebraska Press, 1989).

34. Previously, I have explored this notion of Seneca autocriticism in "Myth, Metaphor and Meaning," 41–62.

35. William N. Fenton, "Introduction to the Bison Book Edition" in Parker, *Seneca Myth & Folk Tales*, xi.

36. Ibid., xxiii.

37. Parker, "Foreword," *Seneca Myths and Folk Tales*, xix.

38. Joseph Campbell with Bill Moyers, *The Power of Myth*, ed. Betty Sue Flowers (New York: Doubleday, 1988), 22, 126.

39. Eric A. Havelock, *Preface to Plato* (Cambridge, MA: The Belknap Press of Harvard University Press, 1963), 3–19.

40. Eric A. Havelock, *The Muse Learns to Write. Reflections on Orality and Literacy from Antiquity to the Present* (New Haven, CT: Yale University Press, 1986), 24–29, 63–97.

41. In introducing the term *sythic*, I am seeking to distinguish between narrative bound in origin to mythic oral based paradigm as opposed secondary narrative originating in post literate composition and beholding to creative intentionality. A sythic narrative is bound to literary creativity and represents a synthetic rationale born in creative intentionality. Whereas a mythic narrative is born in orality beholding to primary orality where the logic is mimetic and its mysteries are derived from dream and vision. These differences are discussed in similar studies of the oral tradition as well as in my earlier work on the subject: Vest, "Organcism and Pikuni-Blackfeet Mythology: Paradigms of Mythographical Discourse Analysis," *International Journal of the Humanities* 2 (2006): 1955–1969; and Vest, "Myth, Metaphor and Meaning in 'The Boy Who Could Not Understand': A Study of Seneca Auto-Criticism," *American Indian Culture and Research Journal* 30, no. 4 (2006): 41–62. Hence, I distinguish myth, mythic, mythology and mythological as based in the mimetic reason of an oral narrative paradigm from syth, sythic, sythologic and sythological where narrative is born in the creative intentionality of the literate based mind. In this case, myth is not a lie or falsehood but an act of expressing the sacred beholding to the mysteries of nature and revealed through dream and vision; whereas syth born in a paradigm of literate based rationality is itself subject to the intentionality of its creator and may be true or false depending upon the rationality employed in its creation. Further discussion of this notion will be manifest within this article.

42. With the intention of driving the Monacan "into the Covenant Chain as direct tributaries of the Five Nations rather than through the intermediation of Virginia," the Iroquois at the Treaty of Albany in 1684 "demanded that the Virginians send one of their allied tribes to become an Iroquois tributary." See Francis Jennings, *The Ambiguous Iroquois Empire* (New York: W. W. Norton, 1984), 180, 182. A full manuscript account of the minutes of Lord Howard's treaty of 1684 is archived at the Virginia State Library, Richmond: Colonial Papers, Folder 4, Item 22.

43. MacCord, "A Brief Outline of Saponi and Tutelo (Pre-) History," 13–18.

44. Joffre L. Coe, "Cherokee Archaeology," *Symposium on Cherokee and Iroquois Culture*, ed. William N. Fenton and John Gulick (Washington, DC: US Government Printing Office, 1961).

45. Frederick Jackson Turner, *The Frontier in American History* (New York: Holt, 1921).

46. Robert F. Berkhofer, Jr., *The White Man's Indian: Images of the American Indian, from Columbus to the Present* (New York: Vintage Books, 1979); Frederick W. Turner, *Beyond Geography: The Western Spirit Against the Wilderness* (New York: Viking Press, 1980).

47. Morton, *A History of Rockbridge County*, 61–75.

48. For a study of the savagism dogma, both noble and ignoble as referenced above, see Roy Harvey Pearce, *Savagism and Civilization: A Study of the Indian and the American Mind* (Baltimore, MD: The John Hopkins Press, 1953, 1967). Additional studies investigating this phenomenon include: Bernard Sheehan, *Savagism and Civility: Indians and Englishmen in Colonial Virginia* (Cambridge: Cambridge University Press, 1980, 2008); Charles M. Stineback and David Segal, *Puritans, Indians and Manifest Destiny* (New York: Putnam, 1977); and Berkhofer, *White Man's Indian*.

49. Hudson, *Southeastern Indians*, 57–59, discusses several "fortlike" structures present in the southeast—Tennessee, Georgia, Alabama, Kentucky and Missouri—noting further that their function and purpose is not understood. It is generally thought among most archaeologists that their purpose was not military, but ceremonial, and that they were used seasonally.

50. Morton, *A History of Rockbridge County*, 61–75; James Bennett Griffin, *The Fort Ancient Aspect: its Cultural and Chronological Position in Mississippi Valley Archaeology* (Ann Arbor, MI: University of Michigan, Museum of Anthropology, 1966).