



## SCENE GUIDE

### List of Scenes in the Traveling Exhibit

“**The Great Valley**” as the heartland of a remarkable ancient culture, hidden beneath and behind its modern roles in recreation, commerce, industry, and transportation. Leads to links for all the tributaries, along which the earthworks and other sites may be discovered:

#### NAVIGATION:

**The program** consists of many video scenes, most less than a minute long. At the end of each scene you may select another scene to view. Make the selection in one of three ways: choose a scene from the handful featured at the end of the video; or click on “Sites” to move to another earthwork location; or click on “Culture” to select a scene about ways of life and ongoing culture-related issues.

At the bottom of the kiosk screen are buttons for viewing a scene again; for skipping to the end of a scene; for going back through your “path” in the program; and for returning to the Introduction selection screen.

When the exhibit is not being viewed, a loop of photography with music runs. Touch the screen to begin the program with the introduction.

**The Great Valley** introduces the remarkable ancient civilization which thrived in the valley of the Ohio River about 2,000 years ago. At the end, you can go to major earthwork sites and to tributaries where more earthworks are located.

#### SITE SCENES:

**Anderson**, where Adena and Hopewell traditions seem to merge in unique structures; considered along with related sites along these tributaries, including **New Castle**.

**Cincinnati**, where a large Ohio River terrace has enabled the monumental constructions of the ancients and those dominating the modern and particularly architecture-conscious city of today; emphasizing the continuity of the landscape, and the similarity of basic human motives.

**Mt Horeb**, a beautifully preserved and prototypical Adena ditch and ring near Lexington, in proximity to a large enclosure and settlement site. At two other locations in northern and central Kentucky, exceptionally well-documented (but now destroyed) Adena burial mounds are presented.

**Milford**, presenting the vivid juxtaposition of long-destroyed geometric earthen figures, with modern suburban development and recreation venues.

**Turner**, presenting some of the richest artifact finds from any Hopewell site, and complex underground fire chambers, located within interconnected geometric figures long ago destroyed by gravel mining.

**Stubbs**, presenting one of the earliest cases of destruction and loss, one of the richest known varieties of timber buildings, and the huge circular woodhenge discovered in 1998.

**Fort Ancient**, presenting the largest and best preserved of the Hopewell hilltop enclosures, with many stories to tell about its complex architecture (water, gateways, ramps, mounds), its astronomical alignments, and its uses and settlement patterns over time.

**Pollock**, presenting the most concentrated and extensive archaeological investigations of any Hopewell hilltop, which has uncovered the story of a wooden stockade, and a great fire – a rare glimpse of the possibility of conflict in the region.

**The Great Serpent Mound**, telling the stories of this, the Ohio Valley's most famous ancient site: new evidence of its date, its astronomical properties, the meanings of serpents in Native lore, and the significance it holds today for Native and other groups.

**Circleville**, where the perfect geometric figures of antiquity gave form and name to the new settlement, before being destroyed in the name of real estate efficiency.

**Portsmouth**, conveying the scope and complexity of this long-vanished complex, which dominated the region's largest confluence with roadways, rings, mounds, and various geometric figures. A nearby settlement gives the best evidence of continuous habitation from ancient down to contact times.

**High Bank**, a circle-and-octagon combination apparently tied to that at Newark, which it resembles and complements through an exact 90-degree shift in orientation. New excavations reveal features at the "observation point" of its main axis.

**Mound City**, presenting one of the Hopewell's pre-eminent (and possibly first) ceremonial center, where much evidence of cultural practices can be described, and where the designs and uses of a variety of elaborate timber building designs, left under memorial mounds, is discussed.

**Hopeton**, presenting, directly across the river from Mound City, a geometric enclosure where recent work by the National Park Service is revealing details about its construction, use, and modern agricultural degradation.

**Seip**, presenting most thoroughly the three-part geometric type of earthwork, and its relation to its other variants. The restored central mound at Seip, has many stories to tell about its Great House (almost identical to Liberty-Harness) and its elaborate tombs.

**The Hopewell Mound Group**, presenting the "type site" for the Hopewell Culture, with its rich array of mounds, large and small, precious material deposits, spectacular artifacts, unique "hybrid" architecture combining both geometric and hilltop features, and its visual proximity and relations to nearby Mound City.

**Marietta**, presenting the well-preserved ancient features, standing among the town's streets and institutions, that reflect the town founders' (Washington's "Society of the Cincinnati") idealism about establishing a more enlightened civic order in this, the Western Territories' first White settlement.

**Newark**, far up the Muskingum watershed, the Hopewell's most spectacular geometric complex and the largest ever built anywhere in the world. The Octagon presents archaeoastronomy at its most precise; the Great Circle the ditch-and-bank enclosure idea at its most monumental. The "Great Hopewell Road" theory is treated here, speculating about a perfectly straight, monumental highway to Chillicothe, sixty miles away.

**Alligator Mound**, an effigy mound recently dated to Fort Ancient times, with information about its possible connections to Eastern Woodland stories. Barbara Mann relates the creature with the opossum.

**Grave Creek Mound**, presenting the largest Adena burial mound, now a park in modern Moundsville, West Virginia.

## **CULTURE SCENES:**

**Ancient Observatories.** A narrator points out that many of the first human monumental constructions mark important positions of the sun, moon or stars; archaeoastronomer Anthony Aveni comments on the importance of these “hinges in time” for connecting the earth with the heavens for ancient peoples.

**Moon.** A Lenape moon origin tale is followed by an interview with Delaware Grand Council Chief Linda Poolaw about the ongoing meaning of the moon for her tribe and herself.

**The Earth-Diver.** Shawnee Storyteller Neeake (Fred Shaw) tells the creation story of the earth-diver, thought by many scholars to be connected to earthwork symbolism.

**Bear.** Shawnee Storyteller Neeake (Fred Shaw) tells the story of a great fight between a man and a bear, and how the bear came to have special meaning for his people.

**Sacred Circles.** Characteristics of sacred circles which apply equally to those of the Ohio earthworks and sacred circles around the world.

**Gardening.** Which plants were domesticated by the Hopewell, how they were grown, and how gardening may have affected the landscape: a scene filmed at the reconstructed garden at Fort Ancient.

**Ceremonial Gatherings.** A synthesis of the ways the geometric earthworks may have been used: gatherings there were probably multi-purposed.

**A Hopewell Settlement.** Two houses surround a yard in which objects from a spear to a sack of hickory nuts introduce topics about the daily life and subsistence of the earthwork builders.

**Inside a House.** How the ancient Native Americans built houses and lived in them through the Midwestern seasons.

**Fire.** The role of fire in the builders’ treatments of deposited items, burials, and the burning down of buildings before earthen memorials were raised.

**Hopewell Hilltops.** The nature of Hopewell hilltop enclosures, telling how they were built and offering some possible reasons for them.

**Burning Things.** Comparative religion scholar David Cave discusses the meaning of community burning of meaningful objects in Valencia and other cultures.

**Geometry and Culture.** How societies mark and measure the earth, and create large shapes, to define who they are and what they think is important.

**Precious Materials.** A narrator presents an overview of the precious materials used in making artifacts associated with the earthworks: copper, obsidian, mica, pearls, flint; and Seneca artist Patti Shinn talks about the kind of trade that may have brought them to the Ohio Valley.

**Preservation.** Ohio State University archaeologist William Dancy explains how the state of Ohio holds some of the nation’s most exciting ancient ruins, yet very little is being done to preserve them.

**Water.** Lists aspects of water that hold deep meaning in many cultures, and suggests that these may have influenced the water engineering of the Adena/Hopewell.

**Native Preservation.** Miami tribal official Julie Olds gives her view of the need to preserve earthwork sites for native people, and for all people.

**Earth, Soil.** Architect and project director John Hancock discusses the meaning of using the earth itself as an architectural element.

**Effigies.** Exploration of the Great Serpent Mound and other effigies now attributed to the Fort Ancient people, compared with effigies from elsewhere in the Americas.

**Forests.** All the Ohio Valley was once covered with dense forest, the background to the enormous impact created by the large clearings artificially created for the earthworks.

**New Archaeology.** How new tools and means of visualization are permitting new discoveries at old sites; demonstration by Jarrod Burke, curator at Hopewell Culture National Historical Park.

**World Renewal.** Archaeologist Dee Anne Wymer explains why some Hopewell ceremonies suggest the tradition of world renewal celebrated by many Native American tribes through history.

**NAGPRA and Respect.** Miami Tribe official Julie Olds distinguishes the aspects of burials which are federally mandated to belong to the tribe; and discusses the still open questions of what ancient things should be let alone and which shown as part of Native patrimony.

**Textiles.** An explanation of the variety and complexity of Hopewell textiles, with a demonstration by Dr. Kathryn Jakes of how plant fibers were obtained from stems.

**Music.** Ethnomusicologist Robert Templeman discusses the kind of music the builders of the earthworks might have made, using panpipes, flutes, drums, rattles, rasps, and voices; and he emphasizes a different purpose for that music from what we know..

**Order of the Cincinnati.** Historian Roger Kennedy describes the arrival of Revolutionary War officers in the Ohio Valley, where they found architecture of an ancient order and decided to build anew in its midst.

**Sacred Landscape.** Archaeologist Mark Seeman discusses the relation between the hills and valleys of the Ohio River landscape and the formations of the earthworks and mounds.

**Reincarnation.** Archaeologist James A. Brown explains how the earthworks may have been scenes of ritual adoption and spiritual reincarnation of revered ancestors.

**The Cosmological Plan.** Archaeologist James A. Brown introduces the idea that some geometric earthworks may symbolically reproduce the cosmos on earth, thus allowing potential enemies to meet in common grounds: the cosmos shared by all.

**Naming These Cultures.** Historian Geoffrey Plank describes why there are problems with using the common terms like "Adena" and "Hopewell" for these ancient cultures.

**Ten Thousand Mounds.** Chief Hawk Pope of the Shawnee United Remnant Band describes how the multiplication of mounds across the landscape made it more sacred.

**Hopewell Interaction Sphere.** Archaeologist Robert Hall describes the cultural networks along which practices and influences were shared in American antiquity.

**Light and Shadow.** Archaeologist Gwynne Henderson muses on the visual imaginations and intentions of the ancient architects, in building with earth.

**Making Fire.** Mark Welsh, of Dakota heritage tells a traditional story about the origins of fire at Ohio's Flint Ridge.

**Circle of Life.** Shawnee chief Frank Wilson describes the idea that people walk a "medicine wheel" of life, encountering important moments at the gates of the four directions.