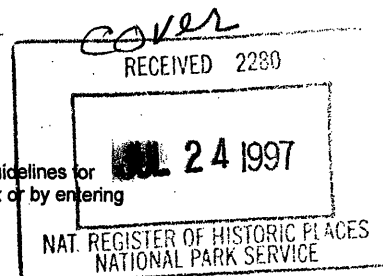


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National Register of Historic Places
Multiple Property Documentation Form

This form is for use in documenting multiple property groups relating to one or several historic contexts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. For additional space use continuation sheets (Form 10-900-a). Type all entries.



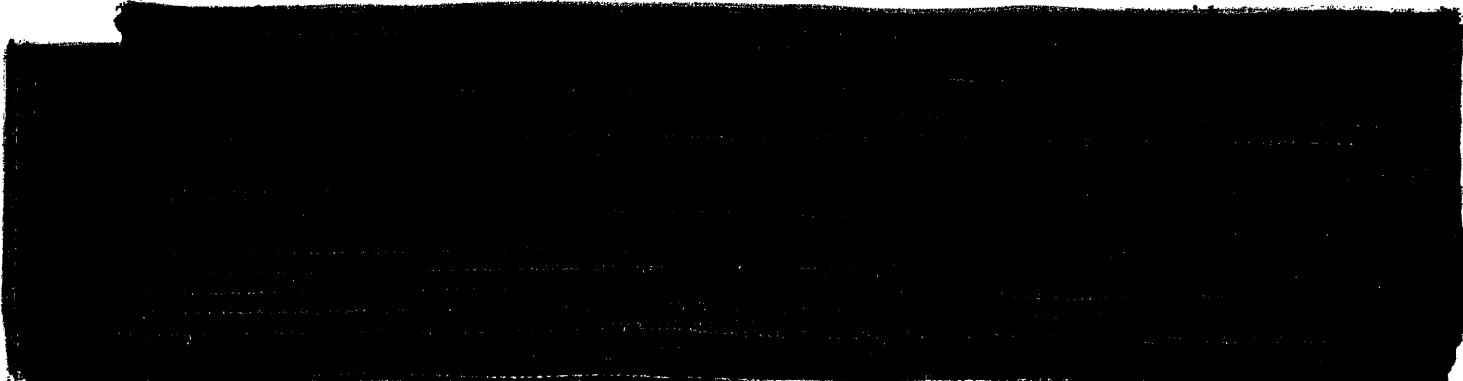
A. Name of Multiple Property Listing

Native American Petroglyphs and Pictographs in Maine

B. Associated Historic Contexts

Native American Petroglyphs and Pictographs in Maine: 1000 B.C. - 1900 A.D.

C. Geographical Data



☐ See Continuation Sheet

D. Certification

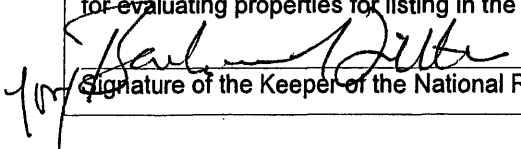
As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards for Planning and Evaluation.


Signature of certifying official

6/16/97
Date

Maine Historic Preservation Commission
State or Federal agency and bureau

I, hereby, certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating properties for listing in the National Register.


Signature of the Keeper of the National Register

9/15/97
Date

E. Statement of Historic Contexts

Discuss each historic context listed in Section B.

NATIVE AMERICAN PETROGLYPHS AND PICTOGRAPHS IN MAINE: 1000 B.C. - 1900 A.D.

Throughout prehistory and the Early Contact period, Maine's Native American population supported themselves primarily by hunting and gathering. Sociopolitical organization was relatively simple compared with some other area of North America. There was no construction of monumental architecture. Life included a varying mix of sedentism and travel and was primarily focussed on waterways and shorelines. Craft specialization was relatively low-level, and craft activities occurred in and around habitation areas. Religious practices did not involve elaborate paraphernalia or structures. The making of small petroglyphs on natural rock exposures did not alter the natural landscape.

Religious ideas were based on a concept of a life force invested in all perceived phenomena. Specific configurations of this life force were endowed with the potential to enhance or detract one's own life energy and success. The forms of religious expression in Maine during the period before European contact were simple and idiosyncratic within broadly defined traditional parameters. Religious activities involved person-centered exhibitions of spiritually derived powers for purposes of healing (restoring the life energy of the sick), aiding the search for game for the needy individual or communal body (locating game by spirit-assisted powers of vision, hearing and attraction), protecting the community or individual from enemies (by similar supernatural means), training neophytes in traditional lore for spirit encounters and the preparation of chants and talismans designed to protect, enhance and testify to the spiritual powers of the person bearing the talisman or making the chant. Special spiritual powers, obtained through training (spirit quests) and through guidance by a recognized medicine-man or shaman, were attributed to the leaders of the religious activities. Possible talismans in the form of engraved images on slate, soapstone or other easily worked stone, are extremely rare in the inventory of late prehistoric cultural objects from Maine. The few that have survived show images that correspond closely to the prehistoric petroglyphs and pictographs of Maine on the one hand, and, on the other, to an arcane tradition of mnemonic signs and ideographs that survived into the 19th Century among other Algonkian-speaking language groups (Ojibwa and Chippewa around the Great Lakes).

Nineteenth century ethnographic accounts referring to the Ojibwa and Chippewa (Schoolcraft 1851, Mallery 1893) indicate that memorized chants and associated sets of signs and ideographs relate to esoteric traditions taught by shamans in secret to their neophytes. The signs and ideographs used by the shamans, called "ke-kee-no-win" by the Ojibwa, were different in detail and content from signs and ideographs used for ordinary purposes of communication, such as messages and maps drawn on birchbark, called "ke-kee-win". "Ke-kee-win" and "ke-kee-no-win" share forms, concepts and manner of expression with each other and with North American prehistoric rock art traditions generally and are linked to sign language concepts shared by North American natives who spoke mutually unintelligible languages. These shared concepts enabled Native American groups to communicate by gestures (Clark 1885). Knowledge of these gestures enables the rock art analyst to make reasonable interpretations of many petroglyphs in which the gestures appear (Patterson-Rudolph 1993). In the territories occupied by groups speaking Algonkian related languages from Manitoba to Labrador (specifically Ojibway, Chippewa and Cree), a comparative study of written references to shamanistic practice by 19th century traders, ethnographers and Native Americans indicates that standardized signs were used over a wide area (Rajnovich 1994:65). Moreover, petroglyphs on rocks along river courses in historic Ojibway territory were called "ke-kee-no-win" and were considered dangerous to the uninitiated passers-by (Schoolcraft 1851). These accounts and the close parallels in form and content between Maine petroglyphs and pictographs and the "ke-kee-no-win" of various Algonkian groups around the Great Lakes make the case for relating the Maine petroglyphs to "ke-kee-no-win" elsewhere in the Northeast. The Maine petroglyphs and pictographs, in effect, represent a regional development of ideographs and mnemonic signs associated with a shamanistic tradition found generally among prehistoric Algonkian-language groups of Northeastern America. Equally important, the ideology and form were parts of a learned tradition handed down in secret to initiates by older specialists (shamans).

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Within the broader Algonkian tradition, petroglyphs and pictographs commemorate an event or instance of the transmission of assistance or "power" to the petitioner (the dreamer or shaman) from spirits whose abode or "house" was believed to exist within a sacred place whose exterior surface is rock, such as a portable stone, the rock of a shoreline outcrop or that of a mountain. Among the Cree, for example, in an early 19th century account by George Nelson, the rock abodes were "so mysteriously constructed that no soul whatever, besides ..(a shaman)..can open them." The journey of the shamans to the abode of the spirits was through dreaming after fasting and "keeping their minds as free as possible from any other thought whatever." The sacred place (rock) may be marked by red ochre applied as a "wash" or as specific figures (Rajnovich 1994:66-67).

In the next sections we develop the chronological framework that indicates relatively great time depths for Maine petroglyphs (and pictographs), relate the forms and contents to concepts derived from Algonkian ethnographic sources and discuss their relevance to the various significance themes cited in the State Plan.

Criteria and Procedure for Dating the Styles

The dating of rock art is generally considered to be one of the most recalcitrant areas of research in prehistory. There is, however, some question as to whether this reputation is truly deserved or is more the result of professional avoidance on the grounds that if the images meant something to their makers that "meaning" is inaccessible to us (i.e. cannot be "read"). Because the rock art sites, with certain exceptions (cf. Newcomb, 1962) are physically separate from habitation contexts, the proximity of a dateable habitation area is usually not, *a priori*, a convincing basis for establishing a time period for the designs. Without organic material directly associated with the designs certain objective means such as radiocarbon dating, so important in establishing time periods for buried sites, were not considered to be applicable to petroglyphs. This conclusion has changed radically in the past decade with the AMS dating of micro-samples of carbonaceous matter that had become trapped in silica skins that form naturally over many exposed rock surfaces (cf. Dorn 1995; Watchman 1993, 1995, 1996). The usefulness of this technique to the study of Maine rock art on vertical cliff faces has been tested on silica coated painted surfaces overlooking a lake at site 21.28 (Watchman 1995, 1996). This technique, however, is not applicable to regularly flooded or tide-washed ledges where all of the Maine petroglyphs (pecked or incised designs) so far identified as of Native American origin are located.

The procedure for dating the petroglyphs in Machias Bay, Maine is based on well-established observations that 1) over time, for whatever reason, forms of human expression do change and 2) that petroglyph sites, in general, and often specific panels at a site, are reused. This means that later designs may overlie earlier designs (superimposition), or later designs will show less weathering (differential patination), or later designs may be placed in less central locations to avoid impinging on earlier designs (differential positioning). Using standard archaeological procedures of observation and measurement, definition of temporally limited sets of formal attributes, types or styles are set up. Then the temporal relationships between each style at a given petroglyph site are examined, based on a) superimposition, b) differential patination, and c) differential positioning. The order of styles that develops out of this procedure can then be compared with whatever (usually very limited) inventory of portable decorated objects may be available from a given area for clues on the relationship of a specific style to a specific cultural period. The results of this procedure, summarized elsewhere (Section F II), are developed in some detail below.

Sea Level Rise Related to the Sequence of Petroglyph Styles

Changes in the pattern of sea-level rise over the past 5000 years in Passamaquoddy Bay has been related to archaeologically defined cultural sequences in the area (Sanger and Kellogg 1989) and has provided an additional set of chronological clues by which to relate the stylistic sequence in petroglyph styles to cultural periods defined by other material evidence. We shall review first the current assessment of prehistoric sea-level changes in the Passamaquoddy Bay and then

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apply that sequence to the neighboring Machias Bay region.

On the basis of 42 reliable radiocarbon dates from high salt marsh peat, Belknap et al (1989) have inferred that sea-level rose along the Maine coast at a rate of ca. 1.44mm/yr from 5000-1500 yrs BP. After 1500 yrs BP, the sea level rise slowed to 0.5mm/yr until the last century. This rate follows for four primary coring locations along the coast from Wells to Addison, Maine. However, there are consistent differences in sea-level data between the area from Addison, Maine south and the area to the north around the Bay of Fundy, including Passamaquoddy Bay and, to a lesser extent, Machias Bay. The variation in the rate of sea-level rise between Passamaquoddy Bay and the area south of Addison is attributed to a combination of differential growth in amplitude of tidal range through the Late Holocene and/or localized crustal warping. This discrepancy is consistent with the contrast between 2500 yrs BP for the earliest surviving prehistoric archaeological sites located on the present coastline in Passamaquoddy Bay and 5000 yrs BP for coastal sites in from Penobscot Bay southward and from Newfoundland northward (Sanger and Kellogg 1989, Fig.1). Limited sub-surface archaeological testing along the present shoreline in Machias Bay by Robert MacKay in 1973 and David Sanger in 1978 indicates that "there are no Susquehanna components (surviving) in any of the existing (habitation) sites" (Sanger and Kellogg 1989:122).

In sum, the rate of sea-level rise from 5000 yrs BP to 1500 yrs BP of 1.44mm/yr found generally along the Maine Coast applied specifically to Machias Bay with an undefined increment due to coastal warping and/or other factors. In Machias Bay that increment was probably somewhat less than the increment experienced in Passamaquoddy Bay but still sufficient to erode habitation areas occupied before 3000 years BP.

The effect of this sea-level rise was to wash away deposits of glacial till ranging from 1 to 5 meters thick from sloping surfaces of bedrock that were later used for making petroglyphs. The only evidence left of the prior deposits of glacial till were the scatter of large boulders too heavy to be moved by breaking waves or winter ice floes. The limitation of designs bearing early stylistic traits (Style 1) to the lowest surfaces on which petroglyphs appear suggested to us that the use of higher surfaces was inhibited either 1) by a cultural factor which required use only of regularly water-washed surfaces or 2) some natural barrier such as glacial till. As there seemed to be no requirement that later petroglyphs be limited to rock surfaces that were regularly submerged by the tides, the cultural factor hypothesis seemed unwarranted. The limitation of Style 1 to low lying surfaces, therefore, is most likely the effect of glacial till that still covered higher surfaces. This conclusion is also supported by the continued erosion of the glacial till from some 1 to 6 meters beyond the last surfaces utilized for petroglyphs more than 300 years ago. We conclude that there has been both a vertical and horizontal displacement of glacial till from the vicinity of Style 1 surfaces. At site 62.1, the estimated mass of eroded till ranges from 3 vertical meters by a minimum of 70 horizontal meters to the nearest presently eroding face of glacial till. At site 62.8, approximately 7 vertical meters by 10 horizontal meters have eroded from the face of glacial till. At Hog Island Site 62.24 approximately 3 vertical meters by 40 horizontal meters of till have eroded away since the earliest petroglyphs were made.

Cores into salt marsh peat have provided a record of the rate of sea-level rise along the Gulf of Maine Coast from Massachusetts to the Bay of Fundy over a 5000 year period (Belknap et al 1989:100). A rate of sea-level rise of 1.91m/1000 yr from 5000 to 2500 years ago is followed by a drop to 0.71m /1000 years until very recently. These averages are expressed in graphs that imply a continuous decrease in the rate of sea-level rise that apparently lasted nearly 2500 years and ended around 125 years ago. Tidal records in the Machias area indicate a resumption of sea-level rise beginning around 1871 and continuing presently at a rate of about 0.68m/100yr.

By a minimum of 1500 yrs BP, the rate of sea-level rise had slowed by 0.67 to ca. 0.5mm/yr along the coast from Addison south. On the basis of site material from identifiable prehistoric cultural periods, Sanger and Kellogg (1989) feel the effects of this slowdown in sea level rise were evident somewhat earlier (2500 years \pm 500 yrs BP) in the Passamaquoddy and Machias Bay region. The degree to which the effective slowdown in sea-level rise in the Passamaquoddy-Machias Bay area can be attributed to a preceding or concurrent remission in crustal warping, to a stabilization of tidal amplitudes in the Bay of Fundy and/or to other factors remains to be determined.

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The slowdown in the erosional effects of sea-level rise is perceptible in the distributional pattern of petroglyphs from Style 3 onward. At sites 62.1, 62.8 and 62.24, the distribution of Style 3 designs range from the middle to the highest *seaward* exposures of bedrock that were utilized for petroglyphs. Inland exposures of bedrock of lesser, equal, or slightly higher elevations than the seaward exposures do not show Style 3 petroglyphs. Apparently, during the period Style 3 petroglyphs were being made, these inshore ledges were still covered by glacial till. A generalized profile and plans of the three major sites in Machias Bay illustrates a conjectural reconstruction of the sequence of bedrock exposure based on the distributional pattern of the various styles. The distributional patterns only indicate the furthest instance of a style inland and highest instance in elevation. Once the bedrock was exposed during a specific style period, the surface could be utilized and reutilized during any later period and this happened on a number of surfaces.

In the section below we review the various styles in detail, circumstantial evidence and comparative stylistic data for their interpretation, and attribution to specific Maine Native American cultural periods.

Relating the Petroglyph Styles to Ethnographic Algonkian Concepts

The earliest form, **Style 1**, is defined as a rectanguloid anthropomorph, generally executed with precise thin lines and often found in pairs. Several paired examples are distinguished by one figure with head features holding hands with a nearly identical but headless figure to his left. This has been interpreted, in the light of what is known of Algonkian concepts from historic accounts (Hedden 1989), as a representation of a shaman (with head features) who acts as a speaker for a spirit figure (shown headless). Such paired figures appear centrally located on the lowest tidewashed surfaces bearing petroglyphs.

Style 2 is a transitional anthropomorphic form of figures which share a common feature of doubled legs issuing from a single torso with a single head. The torso outline may be rectangular (62.24, Panel 9) or tapered from broad shoulders with a center line (62.24, Panel 8(J)). This is interpreted (Hedden 1989) as a variant or preliminary development to Style 3 in which the tutelary spirit is now represented as invested in the body of the shaman who conveys his message to the people. Style 2, so far, has only been found at site 62.24. It is located on surfaces higher than, and closer to the uneroded shore than Style 1. Style 2 is located lower in elevation and further from the uneroded shore than most examples of Style 3.

Style 3 incorporates a motif in the form of an open ended hourglass shape with excurvate sides into the body of an anthropomorph. The excurvate sides are sometimes connected by a horizontal median line. The hourglass shape appears as an isolated abstraction in petroglyphs at Safe Harbor, Pa (Cadzow 1934), at Peterborough, Ontario (Vastokas and Vastokas 1973).

The hourglass motif, incorporated into the body of an anthropomorph, comprises one of the most distinctive and abundant anthropomorphic forms of prehistoric Machias Bay petroglyphs. 30 examples of the hourglass as anthropomorph (Style 3) have been recorded at 4 site locations. These include one complete example and three fragmentary ones.

A small open-ended single line version of the Style 3 anthropomorph appears at [redacted] and a painted songboard form was recorded by Schoolcraft (1854:364, Fig 16). Schoolcraft reported the songboard figure with excurvate sides and V-shaped head as a mnemonic sign used by initiates to the Ojibway Mediawewin Society.

The Style 3 configuration has been related to one of the most basic concepts of Ojibwa religious cosmology (Hedden 1984) in which the shaman and other seekers after spiritual powers conceive of themselves as open receptacles to be filled or invested by the spirits. The prophesying shamans reported in historic accounts among all the Algonkian-speaking groups

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from the Abenaki of Maine to the Cree of Hudson's Bay used small one-person tubular enclosures, open at the top and bottom, known as "shaking tents". The shaman, known as *Jesukas* among the Ojibwa, entered the enclosures when performing their public communications with spirits. The open-ended "hour-glass" form that first appears in Style 3 figures is interpreted to express as an ideogram the visionary shaman's tent structure, open at the top and bottom. The Style 3 anthropomorphs are consistently weathered. Many of the lower examples on steeper seaward surfaces of utilized ledges at Machias Bay are often badly spalled. The weathering pattern suggests that Style 3 petroglyphs were executed on surfaces that remained close to the mean high water (MHW) for many centuries after they were made. These surfaces would be vulnerable to ice floe damage. This may explain some of the extensive battering and spalling of petroglyphs on some steeper surfaces with Style 3 petroglyphs-

By present estimates (cf. Sanger and Kellogg 1989) the slowing of sea level rise began about 2500 years ago. Data tables in Belknap et al.(1989) indicate that a reduction in sea level rise from nearly 2m per 1000 yrs at 5000 BP to less than half a meter per 1000 yrs had been reached by 1500 years ago. Given the number of examples, high quality of execution and stylistic consistency of examples at the Machias Bay sites, we suspect most of the Style 3 anthropomorphs were executed during the early part of the Middle Ceramic period ca. 2200 to 1800 years ago.

Style 4 anthropomorphs are frontally oriented, distinguished by thin elongated torsos with broad shoulders slightly tapered towards the midsection and expanded again towards the crotch. The inner torso areas may be marked by lateral crosslines, giving a ladder like appearance, or by solid or partial dinting. The arms and legs are short in relation to the long body. The legs may be joined at the feet by a thick crossline. The arms extend obliquely down from each shoulder. Five examples of Style 4 anthropomorphs on 52.24:Panel 8(lower left), Panel 15, Panel 20 and Panel 22) feature a unique headdress, consisting of the H-shaped motif with excurvate sides joined to the torso by a perpendicular neckline from the midpoint of the "H". All of these have solidly dinted torsos. One example (Panel 8, upper center right) has the simple V-shaped headdress found on the earlier types of anthropomorphs as well as an outlined torso with lateral crosslines. This variant is weathered and located on a central portion of Panel 8 while the solidly dinted figure with the "H-shaped" headdress on the same surface is peripherally located, indicating the variant with a V-shaped head is probably earlier in time. The simplest variant of Style 4 (on Panel 5) has a solidly dinted torso which expands to shoulders and crotch from a thin midsection. The head is obscure but a section remaining appears to be the base of a V-shaped headdress.

Two examples of Style 4 anthropomorphs are associated with smaller, apparently contemporary figures with one or more non-human traits or ideographic stylizations. These traits suggest that they represent spirit familiars or assistants to the shaman. The non-human or ideographic traits indicate their normal animal forms or special powers that are beneficial to the people. On Panel 15 there are two located above the larger anthropomorph, both with arms akimbo. On the highest one, the hips/upper legs start out at right angles to the linear torso before angling down again. The linear feet turn in at right angles. The head has a trifurcate split. While both arms are akimbo, the right arm joins the torso while the left extends down to the crotch. A short tail or phallus appears below the crotch. The second (middle) figure has a V-shaped head, arms forming a rounding across the torso and short linear feet oriented to the left. In historic Ojibwa ideographs, a round belly means a full stomach and is interpreted as indicating good luck in the hunt (Schoolcraft 1854). On Panel 8 a similar smaller anthropomorph with arms forming a rounding around a triangular torso appears to the right of the elongated ladder-bodied anthropomorph in the center of the panel. While we cannot be absolutely certain that these proximal designs were contemporary, the fact that they appear in conjunction on two separate panels, and that the several figures show a similar degree of weathering would tend to support such an inference.

Elongated ladder bodied figures with V-shaped heads similar to Style 4 anthropomorphs at Machias Bay are incised on the base of a platform pipe said to have been found at Revere Beach, Mass. during the 19th century (Willoughby 1935:Fig 48e). The platform pipe represents Hopewellian influence, probably dating from the middle of the First Millennium A.D.(Bruce Bourque, personal communication 1990).

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The hieratic Style 4 figures are the first anthropomorphs associated with diminutive anthropomorphic forms having non-human attributes and may represent a significant change in the way the shamans perceived their role. Up to the appearance of Style 4 associated (albeit sometimes "headless") anthropomorphs interpreted as spirit figures are of equal size with anthropomorphs bearing V-shaped heads or headdresses (interpreted as the shaman "speakers").

Style 5 anthropomorphs mark the first appearance of frontally oriented figures with triangular body forms and other details connected with a more specific emphasis on bird attributes along with other ideographic motifs. Arms bent at the elbows and raised outward with 2 to 5 splayed digits, heads shown in profile with beaklike projections, linear feet unidirectionally oriented in a walking mode are new traits found with the earlier Style 5 figures identified on Hog Island.

The execution and specific configurations of Style 5 anthropomorphs are less conventionalized than in any other group. For example, line widths may expand or diminish from wide to thin and joints, legs, arms and interior torso patterns may be developed with unique forms. In general, these changes signal a transition from the inactive frontality of the earlier shaman figures (Styles 1 through 4) toward more active configurations characteristic of the latest prehistoric periods of petroglyph making.

At least 16 highly diverse examples of Style 5 anthropomorphs were recorded at [REDACTED] three on Panels 2, 5 (A), and 7 (A). One was on a surface segment that had broken free of its original matrix and was labeled Panel "6-8" after the nearest intact petroglyph panels in the vicinity of the findspot (The rock fragment bearing this panel could not be relocated after the 1991 season). [REDACTED] style 5 figures with arms angled out were located on Panels 19 and 20. The Panel 20 figure has legs that curve out and up as well, suggesting an aquatic animal.

[REDACTED] show distinctive features which are transitional towards Style 6 anthropomorphs and probably belong to the latter end of the period encompassed by Style 5. One, on Panel 10, has a triangular "arrowhead" at the end of a long linear neck joined to a shield shaped (triangle with expanded sides) torso outline. Similar figures were still being painted on songboards by Ojibwa shamans during the early 19th Century and were associated with chants extolling the hunting prowess of the performer (Schoolcraft 1854). Another anthropomorph on [REDACTED] marked by a solidly dinted triangular torso with similarly expanded sides is headless. The overall configuration is more birdlike than manlike.

At Site 62.1, [REDACTED] at least six Style 5 anthropomorphs are represented. These include a large triangular bodied anthropomorph with a birdlike head with a cluster of 4 smaller chameleon-like creatures on the shoulders and left side, an antlered "Jumping Jack" figure with legs drawn up, merman-like figures with legs that curve out, a squatting figure with elbows resting on knees and hands to his ears, and a large figure with arms akimbo.

There are also obscure forms associated [REDACTED]

[REDACTED] at least five Style 5 figures are evident as deeply dinted less conventionalized forms found along the lower center of the ledge associated with sexual imagery and with canoe forms that may be earlier. These include 2 solidly dinted but slightly irregular triangular torso figures connected by one arm or shoulder to a large "H" sign with their opposite free arms raised, a squatting figure with arms raised, and at least two canoe forms with an occupant distinguished by a triangular torso and wings or other bird attributes.

In prehistoric petroglyphs from outside Maine, Style 5 anthropomorphs bear close ties in specific forms and in general (variable semi-naturalistic) treatment to the earlier segment of a large group of designs dated to between 900 - 1400 AD from Peterborough, Ontario (Vastokas and Vastokas 1973). The Vastokas based their dating on the presence of 7 small grit-tempered ceramic sherds found in crevices of the petroglyph ledge, including one with traces of late Middle Woodland large dentate stamping. There is archeological evidence that the former Algonkian-speaking population in the area had been displaced by 1400 A.D. by Iroquois-speaking groups (Vastokas and Vastokas 1973:24-27). The highly specific sexual imagery and large number of canoe representations correspond to Style 5 designs at Embden. The sexual imagery seems to

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be connected to a body of ideas related to enhancing fertility associated with the adoption of maize/bean horticulture (Hedden 1985). The virtual absence of such imagery from the [REDACTED]

Style 5 figures share in all areas the development of active forms, the introduction of the angled raised arm posture, and a highly variable range of treatments of the torso, limbs and head which can be related, in turn, to a variety of non-human subjects including raptorial birds, chameleons and other small terrestrial animals and marine life. In cases where these non-human subjects are associated with a larger "shaman" they may represent a shaman's spiritual assistants or familiars (Hedden 1984). Where the traits are parts of a single figure, such as the "Jumping Jack" form in Area C of Site 62.1, the figure may represent a specific power of "transformation" asserted by the shaman.

Style 6 anthropomorphs representing entities with spiritual potency are distinguished by triangular torsos, either outlined or solidly dinted, with angular corners (in contrast to the more rounded profiles characteristic of Style 5). These angular figures are frequently represented in active postures with unidirectional linear feet and/or legs bent at the knee to suggest running. Sometimes one arm is bent or straight out, directed towards something and the opposite arm is akimbo (69.4, figure on extreme left). The triangular torso also appears on a number of frontally oriented figures with bird-attributes, e.g. head with beaklike projection turned to one side, outstretched arm/wings with perpendicular lines beneath, etc. These are popularly identified as versions of the "Thunderbird" motif, though they may equally well represent powers of flight associated with a specific shaman.

[REDACTED] Style 6 anthropomorphs with explicit penile erections carry on the overt sexual imagery introduced with Style 5 figures. A number of anthropomorphs associated with Style 6 figures lack the triangular torso, a distinction which may indicate roles as supplicants, the sick or participants in shamanistic performances who have not yet gained spiritual powers.

Style 6 anthropomorphs belong to the last period of prehistoric petroglyphs. [REDACTED] Panel 1 bears the only Style 6 anthropomorph that has been identified at 62.24. The shallowly dinted outlined triangular torso anthropomorph with the torso and linear feet slightly twisted and oriented to the left still shows contrast with the surrounding rock matrix. Patination is incomplete despite the location on a low tide-washed surface.

Solidly dinted triangular torso anthropomorphs are concentrated in [REDACTED] at 62.1, associated with 38 game animal forms, most of which have thick bodies, shoulder humps, and other traits that indicate moose were being represented. One anthropomorph with outstretched arms (indicating the power of flight?) is included as one element in a complicated meander that includes a larger anthropomorph with arms akimbo as well as possible moon signs, moose and a smaller quadruped that may represent a dog or other canine species. No clear examples of angular Style 6 anthropomorphs were located at Holmes Point.

At least 7 anthropomorphs with Style 6 traits appear on the [REDACTED]. All are either partially superimposed on earlier glyphs or are placed in locations that are peripheral to the central concentration of designs. Two frontally oriented bird anthropomorphs in this group are marked by a) an outlined triangular torso, a beaked head oriented to the left and sloped wings which thin out from shoulder to tip or b) a solidly dinted triangular torso, a beaklike head tapered upward from shoulders to tip and arm/wings that extend straight out before angling down at an acute angle, suggesting partly unfolded wings. The remaining 4 anthropomorphs feature shallowly dinted outlined triangular torsos and active postures oriented to the (figure's) left. In one example, located near the lower edge of the surface adjacent to a bird/anthropomorph described above, the right arm is akimbo, bent sharply at the elbow while the left arm is extended out, also bent at the elbow. Both figures were partly superimposed on a large Style 5 disembodied male genitalia. Near the upper edge of the utilized surface another example has the apex of the lower torso outline extending down the right leg. The left leg initiates from a point nearly halfway up the left side of the triangular outline while the left arm extends straight out from the left shoulder. The right arm is akimbo, bent sharply at the elbow and curving slightly towards the waist. This figure is partly superimposed over two canoes with occupants indicated by short perpendicular lines which are attributed to Style 5. The remaining 3

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anthropomorphs in this group are ithyphallic with characteristics as described in the initial paragraph on Style 6.

The peculiar posture of the left arm extended and right arm akimbo which seems to be unique to anthropomorphs in Style 6 may refer to an ability ascribed to shamans and spirits of "killing" by pointing (the left hand). In a Penobscot story retold by Fannie Hardy Eckstorm, a central feature is the ability of the male child of a marriage between a Penobscot woman and the Spirit of Mt. Katahdin to kill by pointing. Killing by pointing or "shooting" with magic substances is an important part of early historic shamanistic performances among the Ojibwa.

Style 6a appears to be a more or less contemporary to other Style 6 anthropomorphic representations but differs significantly in a number of details. Style 6a is found at sites 62.11, 62.1, and 62.24 in [REDACTED]. While expressed in sharp angles, as are other Style 6 forms, the torso of the anthropomorph is hourglass shaped, not triangular, with the upper section slightly larger than the lower. These figures are inactive, frontally oriented, with short perpendicular legs. Unusual details include a T-shaped head, a knob head enclosed in an arc initiating from the shoulders, a knob head beneath a long necked bird profile. The best executed figure appears at 62.11, facing 62.1 across a small cove. Two small abbreviated quadrupeds executed with single front and hind legs flank either side of the midsection of this anthropomorph. The knob head on a short neck is enclosed within an arc initiating from the shoulders. Marion Robertson illustrates one double isosceles triangle figure with a knob head incised at Lake Kejimikoojik, Nova Scotia, which she identifies as the Micmac Kaktoogwak or "Thunder" (Robertson 1973: Fig 1). The arc over the head detail may represent a rainbow, a feature associated with another celestial spirit, Star Husband (See text for Figure 3, Robertson 1973).

The very limited occurrences of Style 6a anthropomorphs in association with the most recent prehistoric petroglyphs in Machias Bay suggests that they could represent an intrusive element from a distinct but closely related Algonkian-speaking group. The anthropomorphic body form found nowhere else in Machias Bay petroglyphs but present in a Nova Scotian petroglyph presumably made by Micmacs is the strongest bit of evidence. Could the Style 6a anthropomorphs represent the work of Micmac shaman(s) accompanying fall (moose?) hunting parties to the Machias River hunting grounds?

Changes in Game Animal Species Represented

While probable game animal forms are associated occasionally with earlier anthropomorphic forms in Machias Bay (Hedden 1984b), the body profiles of the quadrupeds are narrow or tapered towards the forequarters and are often shown in a leaping posture. These features suggest that white-tailed deer were being represented. During the period of Style 6, game animal profiles at 62.1 display standing postures, large, sometimes rectangular bodies with humped shoulders, antlers, and dewlaps characteristic of moose. The moose representations are disproportionately large, sometimes accompanied by small, rudimentary anthropomorphs.

The sudden concentration on elaborate moose forms near the end of the making of aboriginal petroglyphs in Machias Bay (Style 6) correlates with a shift towards colder conditions. As a result of increased upwelling of colder waters in the Gulf of Maine and cooler, more severe winters associated with the Little Ice Age, the spruce forest habitat favored by moose moved southward as well as inland from the Maine coast (Spiess 1993). Thus, moose populations increased and probably displaced deer in the vicinity of Machias Bay.

However, the increased size and detail of the moose forms in the late prehistoric petroglyphs may signal not abundance but a period of stress for the makers of the designs. Campbell Grant (1967, Grant et al. 1968) noted something similar for hunters who made petroglyphs of mountain sheep in the Coso Mountains of eastern California. As the mountain sheep populations declined from over hunting (following the replacement of darts cast with atlatls by the more efficient bow and arrow) coupled with increasingly dry conditions in the Coso Mountains, the desperate Shoshone hunters seem to have drawn larger and more elaborate images of their intended prey. The moose in Maine were not declining, but their importance as a food source during more severe winters probably increased and with it, the need to focus more energy on successful hunts.

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An Historic Aboriginal Petroglyph Style in Maine

Styles 6 and 6a end the narrative of identifiable Native American designs in the petroglyphs of Machias Bay and on the Kennebec River ledge at Embden. In both areas, pecked Christian crosses, possibly executed by Christian converts to the teachings of Jesuit missionaries, mark a terminus to the old shamanistic traditions. However, following the massacre of Father Rasles and many of his followers at Norridgewock and the increasingly relentless expansion of English settlers in Maine, a revival of the shamanistic leadership roles is reported to have occurred among some refugee native groups in central and Down East sections of Maine. Fanny Hardy Eckstorm has recounted in her work (Eckstorm 1948) the names, biographies and exploits attributed to some of these reputed shamans among both the Penobscot and Passamaquoddy into the latter half of the 19th Century. The recent discovery of a petroglyph site with Native American incised designs at Grand Lake Stream, Washington County, on the southern edge of the present Passamaquoddy Reservation provides concrete evidence that the making of petroglyphs continued, probably as a part of a viable shamanistic tradition, up until the middle of the 19th Century.

The definition of **Style 7** was based initially on a very limited sample of 5 incised designs, with 3 found in a maze of overdrawn modern Euro-American initials, dates and other graffiti. Subsequent searches by the original reporter, Walter Elliott, uncovered another surface with 10 additional designs, all but one incised with a sharp pointed tool. The single exception, a curved snakelike glyph, was dented in the traditional manner.

The attribution of **Style 7** glyphs to Native practitioners is based on 1) the use of motifs known to have been used in shamanistic ideographs by other Algonkian speaking groups (Hedden 1989), and 2) the consistency of the stylistic traits with contemporary Native American drawing trends of the middle of the 19th Century both to the east (in Nova Scotia) and west (Great Lakes to Great Plains).

Significant Algonkian shamanistic ideographs found at Grand Lake Stream include; the practice of running an oblique or slashed line through a game animal subject to indicate the animal represented is a spirit; a bisected oval with radiant lines among Ojibwa defined as a Mide initiate surrounded by shamans but here, possibly, representing a vagina along lines found in secular drawings by Micmacs in Nova Scotia (Robertson 1972); an elongated bipointed oval intersecting a rectangular outline (Ojibwa sign for otter entering the Mide lodge); a human figure with a heart-shaped head; a linear anthropomorph with an outlined head marked by two simple eyedots and radiating lines from the head; a simple head outline with simple eyedots (all Ojibwa Mide spirit figures) and a "Thunderbird" image with body and wings forming an equilateral cross.

Not all the incised images at Grand Lake Stream are Native American or necessarily come from the shamanistic tradition. Some may be secular, representing the work of Native glyph makers who had not been initiated into the esoteric tradition, or they may be the work of Euroamerican imitators. An example of imagery which is not characteristic of shamanistic ideographs is a curious tableau showing three human figures on a common horizontal plane. The figure to the viewer's left is clearly a woman and stands behind a central male figure holding a staff. The central male figure is oriented to another male figure in a suppliant's posture on hands and knees. The tableau suggests a suitor pleading for the man's daughter.

Tableau arrangements represent a significant change. Tableaus are horizontal arrangements of contemporary figures meant to be seen as a visual unit. This is of a different order from sequences of mnemonic signs which are meant to remind the performer of the order of words or chant phrases, as in the Ojibwa songboards. Tableaus are explicit and do appear on secular birch bark records meant to be understood by someone who passed by. Mnemonic signs are implicit and may require instruction to be understood.

As is characteristic of mid-19th century Native American drawings from Nova Scotia to the Great Plains, a strong tendency towards naturalism emerges in the Grand Lake Stream petroglyphs. A deer and horse show fine naturalistic expression in the curves of body, head and legs. The arms and legs of one human figure are developed to suggest volume rather than simply left as linear attachments to the torso. Two other anthropomorphs at Grand Lake Stream, however, retain the older angular body configuration of torso lines coming to a point at the crotch but substitute shoulder lines sloping from

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the head for the old linear neck and straight shoulder line.

Pictographs in Southwestern Maine

In the recorded pictographs of Southwestern Maine, at least 4 anthropomorphs can be clearly distinguished among the 10 design units identified at the two pictograph sites. Three are generalized simple linear silhouettes with arms raised and knoblike heads. Two were identified at site 21.26 and another at site 12.28.

A fifth possible anthropomorphic unit is a fragmentary design at site 21.26 with a possible triangular torso beneath a straight shoulder line (Style 6) suggested by the remaining lines. However, spalling of the original yellow surface patina around surviving elements of the red painted design indicate a loss of parts of the design. The lost parts could lead to an entirely different interpretation.

Chameleon-like forms, fragments of possible game animal representations, and the two human figures with raised arms at Site 21.26 are elements typical of late prehistoric or early historic Canadian Shield pictographs generally. Neither pictograph site can be clearly related to the sequence of anthropomorphic stylistic units established for the petroglyphs of Maine, but both can be related to other prehistoric paintings recorded from the Canadian Shield.

Petroglyph Styles Related to Prehistoric Cultural Periods in Maine

The 7 stylistic units in anthropomorphic configurations and associated traits outlined above for petroglyph sites in Maine, and the painted elements at two pictograph sites in SW Maine, offer a relative chronology of style changes that can be related in a general way to established prehistoric archaeological phases. We discuss these relationships below in more detail.

Style 1 paired rectangular to trapezoidal anthropomorphs were being made while sea-level was still rising at a rapid rate in the Machias Bay area, and bedrock which would be subsequently used for later petroglyphs apparently still lay buried under 10 to 70 linear meters of glacial till overburden. This would place Style 1 anthropomorphs in a range dating minimally from the Early Ceramic period (3000 to 2200 yrs BP) to a maximum beginning date during the Late Archaic Susquehanna tradition (3900 to 3000 yrs BP). On stylistic grounds, based on the occurrence of similar rectanguloid figures in Late Archaic contexts from the Great Lakes westward (Steinbring 1993, Steinbring and Simpson 1986, Steinbring and Iwacha 1982), a date at the end of the Late Archaic or beginning of the Ceramic period for Style 1 would be acceptable.

The vertical and horizontal separation of surfaces with Style 1 petroglyphs from the nearest surfaces with Style 3 petroglyphs averages about 0.60 to 1.0 vertical meters and 6 to 10 horizontal meters (based on measurements from the Outer Ledge at Site 62.1, south or seaward ledge at Site 62.8 and from Panels 6 to 13 at Site 62.24). The mix of variables that would influence the rate of glacial till erosion (rate of sea-level rise and/or local coastal subsidence, frequency and intensity of storms, exposure of utilized surfaces, density of rock in till, etc.) remains unknown; but, given the consistency in the amount of erosion between the various Machias Bay sites, the erosion rate was probably not significantly different. The estimated average rate of sea-level rise of 1.44m per 1000 years at 2500 yrs BP dropping to 0.5m per 1000 years at 1500 yrs BP, would suggest that the lapse of time between the beginning of petroglyph making in Machias Bay (Style 1) and the Style 3 climax is not likely to exceed 1000 years or be less than 500 years. This would be consistent with the beginning of petroglyph production at the inception of the Early Ceramic period in Maine at about 3000 yrs BP.

There is no evidence of earlier petroglyph activity. At low tide, large exposures of bedrock suitable for making petroglyphs are visible today. However, careful examination of bedrock exposures lying below the levels of Style 1 anthropomorphs in Machias Bay have failed to yield any traces of earlier petroglyphs of any kind and only one example, on a lower surface, of a petroglyph in a later style on Hog Island (Panel 1, Style 6). The practice of making dinted or pecked petroglyphs on shoreline rock exposures apparently began with Style 1 in Machias Bay.

We point out that while no rock art examples directly related to Machias Bay Style 1 anthropomorphs have been found closer than Western Ontario and neighboring Manitoba, no petroglyph site of possible Late Archaic or greater age has yet

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been identified between Ontario and Maine.

Style 2 anthropomorphs with doubled legs appear on surfaces intermediate between the lower surfaces to which Style 1 is restricted and the highest surfaces occupied by Style 3 anthropomorphs. Presumably sea levels were still rising and glacial till overburden eroding to expose new surfaces during the time Style 2 anthropomorphs were being made. This would place Style 2 between 2000 and 3000 years ago, anywhere between the terminus of the Late Archaic and the beginning of the Middle Ceramic period. An Early Ceramic period attribution for Style 2 is reasonable.

Style 3 "hour-glass" anthropomorphs represent the most abundant single form of anthropomorph recorded among the

The making of Style 3 anthropomorphs seems to have occurred when sea-level rise in Machias Bay had entered a period of stabilization. This seems consistent with a Middle Ceramic period date centering about 2000 years ago.

The known examples of elongated Style 4 anthropomorphs were recorded on middle and upper level surfaces (62.24). Fragmentary examples may be present. The similarity of the style to incised figures on a Hopewellian style platform pipe from Revere Beach, Massachusetts has already been mentioned above (Willoughby 1935). These are attributed to a later phase of the Middle Ceramic period.

The rounded, variegated Style 5 anthropomorphs are concentrated in

As noted earlier, Style 5 anthropomorphs share a number of traits in common with anthropomorphs at the Embden ledge (69.4) and at the Peterborough, Ontario petroglyph site dated to about 900 AD (Vastokas and Vastokas 1973). This would locate Style 5 in the early part of the Late Ceramic Period (ca. 900-1200 AD). No Style 5 anthropomorphs on portable objects are known.

The triangular forms of Style 6 and 6a are limited to the a single example at 62.11, a single isolated example that had not completely patinated, and to the most recent prehistoric designs on the. Style 6 anthropomorphs appear as an incised slate figure recovered in 1964 from an eroding shell heap and on a cord-wrapped stick impressed potsherd from Martha's Vineyard recovered in 1912 and are represented in late prehistoric to early historic anthropomorphic drawings associated with Algonkian speaking groups from Maine to Manitoba (Mallery 1893). In Machias Bay, freshly exposed areas of bedrock with no petroglyphs augment other evidence that land subsidence and sea level rise has resumed with a vengeance in recent years.

Contribution of Maine Petroglyphs and Pictographs to Cultural Significance Themes

Next we suggest the contribution of Maine petroglyphs and pictographs to significance themes developed for Maine prehistoric archaeology.

Theme 12: Cultural Boundaries

As intellectual properties, the distribution of petroglyphs and pictographs is less likely than other material archaeological remains to be restricted to cultural boundaries based on ecological or environmental constraints or niches. The specific association of petroglyphs and pictographs in Maine with the activities of shamans adds another element of variability. Shamans were the spiritual leaders of their bands, but individual shamans had reputations that extended well beyond the territorial limits of their home bands (Eckstorm 1945). Scattered references in the ethnographic literature (Mooney 1888) indicate that young and mature men who were "dreamers" might spend a year or more away from their home territory in order to learn from an established elder shaman. These extra-territorial contacts provide a mechanism for understanding how new ideas may be introduced into a local graphic tradition without necessarily being associated with visible changes in other aspects of material culture.

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Nonetheless, certain subjects and stylistic traits described for the petroglyphs and pictographs of Maine tend to cluster into 3 broad geographic divisions which correspond to linguistic boundaries present early in the Contact period (ca. 1600 A.D.). Specifically, the Machias Bay complex of sites lies roughly at the geographic center of the Etchemin (modern day Passamaquoddy) bands who occupied the coast from the mouth of the Kennebec River north-easterly well into New Brunswick, Canada. The Embden site (69.4), in territory occupied historically by Norridgewock (Eastern Abenaki) bands based on the middle and upper Kennebec River valley, marks a probable fishing area and jump-off point for travelers ranging north from horticultural villages at the confluences of the Sandy and Sebasticook Rivers. The pictograph sites in Southwestern Maine (Sites 21.26 and 12.28) are on prominent rock formations overlooking lakes in territory occupied by western Abenaki bands. While a recent radio-carbon date from carbonaceous matter overlying traces of red ochre on the basal rock surface indicates that site 21.26 was in use ca. 3000 years ago (Alan Watchman, personal communication 1996), these original paintings are completely obscured by silica deposits. Stylistic traits on paintings still visible belong, as described, only to the latest stylistic periods (Styles 5? and 6). Similarly, traits characteristic of Style 5 appears to mark the first use of the Embden ledge site. Thus, the subject and style *clustering* in territories occupied historically by *distinct* Algonkian dialect groups in Maine cannot be traced back further than about 1000 to 1500 years before present.

Themes 6 and 11: Social and Political Organization and Non-Mortuary Religious Practices

The petroglyphs and pictographs of Maine, as the work of the spiritual leaders of Algonkian bands, represent the most concentrated available body of evidence in the state relating to prehistoric non-mortuary religious practices during the Woodland (Ceramic) period of Maine. The designs can be convincingly interpreted within the context of religious ideas documented by historic and ethnographic accounts of Algonkian groups from Nova Scotia to Manitoba. Changes in the subjects and manner of representation over time indicate shifts in focus that can be related to new challenges to the shamans in each stylistic period and territory.

Specifically, the nature of the designs at Machias Bay are consistent with a continued primary concern with hunting success throughout, while subject details and manner of representation indicate a movement from an initial one to one (equal sized) relationship with the spirit entity (as to a brother) towards variations in size that suggest a superior relationship (large vs. small) for shaman and spirit familiar(s) during the middle period (Styles 4 and 5). There is also a change, from (1) generic inactive, frontally oriented, hollow-bodied shaman/spirit figures that seem to be associated with isolated ecstatic spiritual journeys, to (2) highly varied, solidly dented, active figures with feature or gesture details that indicate some special trait such as extraordinary hearing, the ability to fly, or to kill by pointing. Hedden (1996 and *in press*) has suggested elsewhere that the more recent, solidly dented, active shaman forms represent demonstrations of skill carried on at public performances of a sort historically documented for Algonkian groups around the Great Lakes (Schoolcraft 1854; Hoffman 1891, 1896). Speck (1920) recorded a memory that gatherings for demonstrations of shamanistic skills had taken place in Maine. Thus, these changes also suggest social and political changes from rather isolated small bands towards larger aggregations.

F. Associated Property Types

I. Name of Property Type Petroglyph or Pictograph Site

II. Description

Maine petroglyph sites are located on accessible low-lying ledges near habitation sites frequented during the Susquehanna, Ceramic and Contact Periods. All designs on prehistoric petroglyph sites were executed by pecking or dinting out the design with the aid of a hammerstone or a harder rock material. On one historic Native American site at Grand Lake Stream, just south of the present Passamaquoddy Reservation, nearly all designs were made by incising, probably with a hard pointed tool such as an iron or steel knife.

III. Significance

Native American rock art sites in Maine offer a data base currently totaling more than 300 designs. This is the largest available collection of recorded rock art in the Northeast east of the Great Lakes. Beginning with the earliest professional observation by Garrick Mallery (1893), stylistic analysis has consistently supported attribution to the work of Algonkian-speaking cultural groups. Recent studies (Hedden 1989, 1996) have concluded that recorded Maine petroglyphs include, as well, a culturally homogenous continuous sample with a minimum time depth of 3000 years. Specific correlations to an arcane tradition of ideographs associated with Algonkian shamanism and used only in connection with shamanistic activities on the historic level have led to the conclusion that the Maine petroglyphs represent a palimpsest of the prehistory of Algonkian shamanism in the Northeast that continued until after European contact.

The Maine petroglyph and pictograph sites represent a unique source of information to many of the Research Significance Themes outlined in the State Plan, including topics of culture history, settlement patterns, subsistence patterns, transportation, travel, trade and commerce, social and political organization, and, most important, non-mortuary religious practices. Further detail is presented in the Historic Contexts in this document, and in significance discussions in individual site nomination papers.

IV. Registration Requirements

The 13 Native American petroglyph and pictograph sites identified and described so far in Maine include the Hodgdon or 69.4 site (NR 10/19/1990), and the following sites: 12.28, 21.26, 62.1, 62.6, 62.8, 62.11, 62.23, 62.24, 62.25, 62.29, 94.32 and 94.34. (Of the latter, all but 94.34 are being nominated with this Multiple Property form.) These sites share consistent traits of 1) accessibility to canoe-based travel, 2) use of metamorphosed sedimentary or igneous rock outcrops, and 3) stylistic traits that can be related to the work of Algonkian speaking language groups elsewhere in northeastern North America. Unless specifically excluded by virtue of excessive disturbance from the manufacture of graffiti (Euro-American initials, dates and general vandalism), or unless found to be eroded to the point of obscurity, all prehistoric, Contact period or Historic Native American petroglyphs or pictographs sharing these traits are significant, by virtue of the fact that they can contribute information to culture history (distribution of styles with motifs identified through ethnography) and to non-mortuary religious ideas (presence or absence of shamanistic motifs). However, the entire extent of any uninterrupted rock outcrop on which authentic petroglyphs or pictographs occur would, following Native American tradition, be considered an area specially endowed with spiritual potency. Unless areas of contiguous rock surface on a site are specifically excluded in the individual site nomination form as not significant, the entire rock outcrop or landscape feature is considered significant. Attention should be directed towards preserving its natural setting as far as possible, but it is the rock outcrop itself which constituted the physical place of supernatural power.

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☐ See continuation sheet for additional property types

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Only parts of certain ledge exposures may be utilized. Factors which may have influenced what surfaces were used include 1) exposure to the first light (sunrise), 2) degree of red coloration from natural stains on the surface, and 3) extent of surface cleared of glacial till at the time the petroglyphs were made. When originally made, the difference between the pecked designs and the weathered rock surface would have made the designs stand out in marked contrast. Even now, after the lapse of a minimum of four centuries, the development of new patina over the pecked lines, in some cases, is still not complete. Thus, we may infer that native glyph makers were generally able to see and to avoid intruding on all but the oldest previously made designs.

Each prehistoric design is an entity which may combine several attributes with distinct significance. Several designs may be combined on occasion. Contemporary arrangements of several distinct motifs is sometimes indicated by connecting lines. These suggest the mnemonic or story-telling function of the glyphs, like beads on a rosary string. Other contemporary arrangements may be inferred from a combination of proximity, similar methods of manufacture and similar development of patina. Tableau arrangements of several distinct figures arranged on a common horizontal plane (and not otherwise connected) are restricted to post-Contact petroglyphs at one site (Grand Lake Stream). On rising surfaces, a consistent sense of verticality is maintained. On horizontal surfaces, successive (non-contemporary) designs may be haphazard, with no consistent verticality. Variations in motif, methods of manufacture, and apparent weathering at each of the various petroglyph and pictograph sites considered in this nomination indicate repeated visits by more than one native practitioner over periods of time ranging from a generation or two (Grand Lake Stream) to many centuries (Embden) or a few millennia (Machias Bay).

Based on various stylistic and relative dating criteria (described in Section E), a typology was established of 7 basic configurations of the most frequently encountered design form, the anthropomorphic figure. The earliest form, **Style 1**, is characterized by rectangular to trapezoidal outlined torso anthropomorphs (human-like figures), usually presented in pairs holding hands, with the left hand figure headless. The lefthand headless figure, in accordance with historic Ojibwa interpretation (Schoolcraft 1856; Snow, 1976), is a spirit for whom the shaman, the right-hand figure endowed with a V-shaped head form, acts as speaker. Circumstantial evidence and stylistic parallels with Late Archaic petroglyphs in western United States are consistent with the conclusion that Style 1 forms are the earliest petroglyphs in Machias Bay. In Maine, they are no earlier than the Susquehanna tradition, dating to between 3800 and 3000 years ago and no later than the early Ceramic (Woodland) period (3000 to 2200 years ago). **Style 2** represents a variety of transitional forms in which the spirit(s) and shaman are combined in a single figure. These are assigned to the Early Ceramic Period. **Style 3** marks a climax in exquisite formal integrity with the development of the "hourglass" anthropomorph which may express multiple concepts in its body shape 1) the shaman's seance lodge or "shaking tent", 2) the (Algonkian) concept of making one's self "empty" to receive the spirit (also implicit in the "box" torso form of Styles 1 and 2), 3) a cosmological scheme or structure designed to allow passages for spirits to descend from the heavens above and the deeps below to the plane of the earth (i.e. to the shaman & his people), and 4) the investment of the shaman with one or more spirits simultaneously. Style 3 designs are consistently well weathered and located on both high and low surfaces used for petroglyphs, a fact which places them no earlier than the end of a period of continuous sea level rise in Machias Bay and Passamaquoddy Bay. That pause is estimated to have begun between 2000 and 3000 years ago (Sanger and Kellogg 1989). Style 3 is attributed to the Middle Ceramic period between 2200 and 1500 years ago. **Style 4** is distinguished by elongated and elaborated constricted waist anthropomorphs with much smaller spirit forms

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associated. The "hourglass" sign often appears as a headdress. The greater emphasis given the shaman and the smaller size of associated spirit forms suggests that the shaman's role has achieved a more exalted social status, possibly reflecting changes associated with Hopewellian influence from the west. A Hopewellian style platform pipe found on Revere Beach, MA., during the 19th Century (Willoughby 1935:Figure 49e) bears incised figures similar to Style 4 on the bottom. Style 4 is attributed to the end of the Middle Ceramic period, around 500 AD and probably ends by 900 AD. **Style 5** marks another period of flux and experimentation with a wide variety of anthropomorphic forms which share a general trend towards rounded birdlike body silhouettes tapered acutely towards the crotch. Other attributes associated with these anthropomorphs include angled arms, wings, and birdlike heads in both Machias Bay and on the Kennebec River ledge at Embden. Embden also features the initial appearance of explicitly sexual forms. Style 5 anthropomorphs generally and in specific details can be related to the Peterborough petroglyphs of Ontario, Canada which have been dated to about 900 AD. In Maine Style 5 is attributed to the Late Ceramic Period between ca. 900 and 1100 AD. **Style 6** represents the last prehistoric period and is marked by the triangular torso anthropomorphs identified with Algonkian-speaking ethnic groups from Maine to Manitoba during the Contact period. The figures are sometimes depicted in active postures that include a distinctive right arm akimbo and left arm extended gesture associated, in accounts by historic observers, with the shaman's "killing" of an opponent. **Style 7** appears only at the Grand Lake Stream site. Designs are incised with a metal tool rather than pecked. Anthropomorphs vary from diverse linear forms to semi-naturalistic outlined figures which share a general tendency towards more rounded shapes. Algonkian shamanistic motifs continue to appear, including long strokes across the neck or body of game animals, figures with radiant heads and only eye dots for facial features, "Thunderbirds", and abstract signs. However, some secular designs bearing no resemblance to shamanistic ideograms were noted, including a tableau scene involving three distinct figures which may represent a suitor pleading to the father for the hand of his daughter. Style 7 is attributed to a period between the Revolutionary War and the settlement of the interior of Washington County after the Civil War and indicates the *sub rosa* continuation of native shamanistic traditions among local groups, such as the Passamaquoddy, well into the 19th Century.

The stylistic features of four visible and more or less complete anthropomorphic figures recorded at the pictograph sites are specifically similar to anthropomorphs with raised arms found in the pictographs of the Canadian Shield and are broadly similar to Late Prehistoric anthropomorphs found in the petroglyphs of Maine. Nine designs or design fragments showed sufficient detail to allow some determination of the range of variation in style and application of paint. These variations, as well as the fragments of painted areas from which clear delineation of designs have weathered out, suggest that these surfaces were used for more than one episode of painting over an indeterminate period of time by more than one person. Thin overlays of silica containing carbonaceous matter were sampled at site 21.26 by Alan Watchman, a geologist specializing in radiocarbon dating of very small quantities of carbon. Dates of 3000 ± 212 yrs and 1126 ± 200 yrs were obtained on 2 distinct layers of silica, the first covering red ochre on the bare rock, and the second overlying a red ochre painting fragment under a middle layer. No stylistic features are visible for either layer. These dates indicate that paintings were made on Maine's rock surfaces during the same range of time estimated for the making of prehistoric petroglyphs (Watchman 1996 *personal communication*).

Consequently, for this Multiple Resource Nomination, at this time, we present one prehistoric property type: a generally defined rock art site that includes pecked, incised or painted marks or designs.

G. Summary of Identification and Evaluation Methods

Discuss the methods used in developing the multiple property listing.

The first professional notice of Maine petroglyphs appears as a discussion of the Main Ledge of site 62.1 at Machiasport in Mallery's monumental "Picture Writing of the American Indian" (1893:81-83), accompanied by an inaccurate illustration of the most recent (and best preserved) petroglyphs on the ledge. Nonetheless, Mallery, who personally visited the site in 1888, recognized the stylistic similarity between the later anthropomorphic figures and associated designs on the Main Ledge and the drawings found among Algonkian-speaking groups west of the Great Lakes (1893:676f). Mallery accomplished two major objectives in his work: 1) he made it clear that the petroglyphs and pictographs of North America were the work of Native Americans and 2) that the designs were related to sign language but could not be satisfactorily "read" as a form of writing that used a standardized set of abstract symbols. This last conclusion may have had the unintentioned effect of turning professional attention away from the study of Native American petroglyphs for more than 60 years. Eckstorm (1978:217), for example, was only voicing an all-too-common attitude when she visited site 62.1 in 1931 and dismissed the designs as "doodlebugs".

Mallery's work, however, may have inspired some non-professional attention in areas where petroglyphs and pictographs were found. Local citizens E.W.Moore of Embden (Hedden 1988) photographed the Kennebec River ledge at 69.4 in 1894, and Edward Brown of Machiasport photographed a section of the Main Ledge at 62.1 in 1922, both using chalk to "highlight" the designs. Lahti (1976) published a brief note on 62.1 for the Maine Archaeological Society Bulletin where he refers to an archaeological test of the area west of the petroglyphs by Robert MacKay with a University of Maine at Orono crew.

☒ See continuation sheet

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☒ See continuation sheet

Primary location of additional documentation:

- ☒ State historic preservation office
☐ Other State agency
☐ Federal agency

- ☐ Local government
☐ University
☐ Other

Specify repository:

I. Form Prepared By

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Native American Petroglyphs and Pictographs in Maine (Multiple Property)
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Serious professional attention to the Maine petroglyphs began in the 1970's. Dean Snow paid a visit to 69.4 on the Kennebec River, made an extensive photographic record of the site and noted a number of details that indicated a connection with Algonkian shamanism (Snow 1976). In 1977, Mark Hedden began systematic recording of the entire known corpus of petroglyph imagery in Maine for the Maine State Museum, using a technique of "surface printing" on cloth and paper developed previously for western petroglyphs he had surveyed (Hedden 1958). During his initial 1977 survey of site 62.1 Hedden located a pair of rectangular anthropomorphic forms (Style 1) limited to the lowest tide-washed surface on which petroglyphs could be discerned. These forms were markedly different in detail from the forms (Style 6) on higher surfaces Mallery had recognized as typical of Algonkian pictography. The style of these low lying anthropomorphs was very close to pictographs and petroglyphs of Late Archaic age found in western North America (Lothson 1976, Newcomb 1961 and Schaafsma 1971). This recognition of a cultural time depth extending back possibly 2 or 3 millennia led Hedden to a long term analysis of the Maine petroglyphs. The results of the study have been published, step by step, as a series of articles between 1983 and 1991 (Hedden, various).

Research has centered on several goals which have been pursued concurrently, including:

1) the complete recording of all design material from all known sites using a variety of techniques including "surface prints", scale drawings and photography in black and white and color; 2) field surveys for new sites that would expand the data base of designs and styles; 3) the development of objective criteria and data for a relative chronology of petroglyphs and petroglyph design styles; 4) comparative research on the significance of petroglyphs to Native Americans in Maine and in neighboring areas, particularly among Algonkian-speaking language groups.

Field visits were made to Machias Bay in 1977 (initial recording of sites 62.1 and 62.11 by "surface prints" for the Maine State Museum), 1981 (a dozen sections of plaster casts of selected designs for the Maine State Museum, scale drawings and mapping of site 62.1, first visit to sites 62.23, 62.24 and 62.25 on Hog Island. [Hedden 1987]), 1988 (2nd visit to Hog Island, additional designs recorded and basic data gathered for a chronology of styles [Hedden 1989b]), 1990 (first visit to sites 62.6 and 62.8 on Holmes Point and "surface prints" of additional designs), and 1991 (mapping of 62.8 on Holmes Point and 62.23 on Hog Island and the discovery of several additional surfaces with designs). Two other visits to Hog Island in August, 1993 and August, 1995 led to the discovery of site 62.29 as well as previously unidentified panels in Site 62.24.

Field visits made by Hedden to the Grand Lake Stream site, 94.32, in 1988 and 1991, led to the recording of more than a dozen incised Native American petroglyphs (by "surface prints", polyvinyl resin casts and photography [Hedden 1989a] among many more initials and dates of Euroamerican origin. In the spring of 1991, a visit to site 21.26 verified the presence of Native American pictographs. A second visit in the fall enabled additional photography and mapping of the site. Site 12.28 with 2 identifiable painted anthropomorphs was located by Sharon Townsend, verified and photographed by Hedden in September, 1994.

These 12 regular field surveys were supplemented by shorter private visits to Machias Bay and to the Embden site on the Kennebec River, which was officially recorded by "surface printing" in 1977 and mapped in 1981.

Beginning in the spring of 1993, Hedden made a series of presentations of his research on Maine petroglyphs and pictographs at regional, national and international conferences, culminating, in 1996, in an Eastern States Rock Art Conference convened at Machias, Maine. This last conference allowed professionals from other areas of United States and Canada to visit and comment on the Machias Bay sites personally.

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Continuation SheetSection H Page 2Native American Petroglyphs and Pictographs in Maine (Multiple Property)
name of property

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Section H Page 3 Native American Petroglyphs and Pictographs in Maine (Multiple Property)
name of property
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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number:

Date Listed: 9/05/97

N/A
Property NameVarious
CountyME
StateNative American Petroglyphs and Pictographs in Maine
Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Barbara J. Little
Signature of the Keeper

9/5/97
Date of Action

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Amended Items in Nomination:**F.IV Registration Requirements**

Registration requirements for nominations submitted under this cover consider only eligibility under Criterion D. Registration requirements indicate that "unless found to be eroded to the point of obscurity" the rock art sites meeting specifications are significant. The idea of obscurity expressed here is subjective and should be further clarified, particularly in each individual nomination submitted under this cover documentation. Because much rock art is damaged, especially through natural processes, some latitude is reasonable when defining site integrity. Ideally a rock art site should contain at least one complete, recognizable or potentially recognizable (through photographic or computer enhancement) design elements or figures. Partial representations may be eligible under criterion D if it is clear that they can contribute important information as defined in Section F. That is, they must be sufficiently intact to yield information.

This information was confirmed with Arthur Spiess of the Maine Historic Preservation Commission.

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DISTRIBUTION:

National Register property file

Nominating Authority (without nomination attachment)