represents the original source of Kroeber's data on Luiseño sweat houses.

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The line drawing (Fig. 3) was done by Robert Pengelley. Comments by the referees are appreciated, and to the degree possible their suggestions have been incorporated into the text. Georgie Waugh and Suzanne Griset read the original draft and made several useful comments.

It was noted by one referee that the use of sweat houses has been revived in some *Ipai* and possibly *Tipai* contexts in the south county and that this practice may by now have spread to the Luiseño territory. This important and interesting information is greatly appreciated.

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A "Battle Scene" Petroglyph Panel in the Coso Range, California

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IN their work, *Rock Drawings of the Coso Range*, Grant et al. (1968:70) described a site in Sheep Canyon (which they called INY-9A [S-151]) containing some 744 drawings. In association with that site, Grant et al. (1968) noted evidence of a sheep corral (which they thought dated to the historic period), a cave site, hunting blinds, and cairns. They further noted (1968:70) that over half of the design elements recorded in Sheep Canyon were of bighorn sheep. That site has been revisited several times, most recently by the senior author in 1985, and is formally recorded as CA-INY-1375 (Fig. 1). Of particular interest is a panel depicting what appear to be 12 opposing bowmen. That panel is described herein and comparisons to other such (rare) occurrences are made.

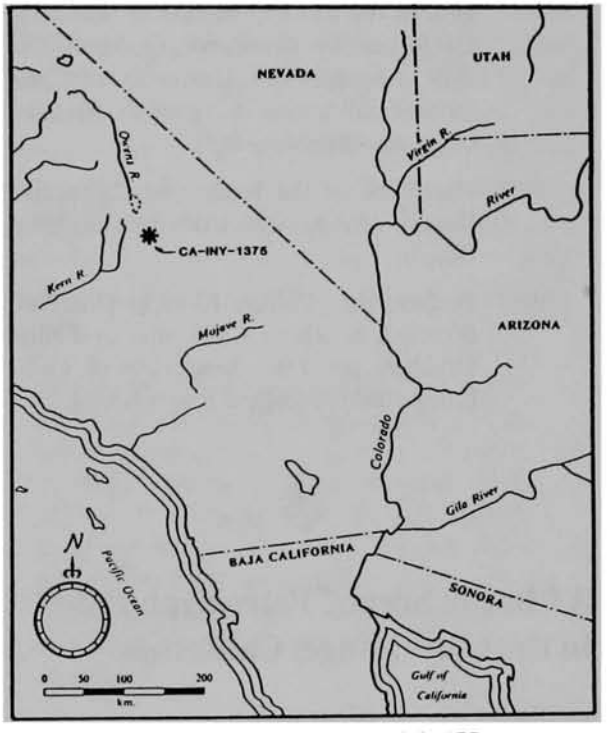

Fig. 1. Location of CA-INY-1375

THE PANEL

The panel is located on an exposed basaltic boulder surface situated at ground level on a bench above and on the north side of Sheep Canyon. The boulder is just west of an area on the bench that is in the form of a small natural amphitheater, the bottom of which is covered with numerous bedrock milling features. The exposed surface of the rock measures approximately 1.5 by 1.5 meters. At least 12 anthropomorphic figures are portrayed on the panel and were made by pecking the darker, varnished exterior of the rock to expose the lighter interior. The exposed portions of the rock within the figures do not appear to have been significantly revarnished, although the figures are fainter than some of the surrounding elements.

The anthropomorphic figures were executed in profile in two distinct groups, seven facing east and five facing west, opposite the seven (Figs. 2 and 3). Each figure appears to be armed with a bow and arrow, represented by a horizontal line (the arm and arrow) extending out from the anthropomorph which is bisected by a short vertical line (the bow) about halfway down its length. The figures of each group appear to be shooting at the individuals of the other group. None of the figures appear to have been wounded or killed as no arrows are represented as protruding from any of the figures.

A number of short horizontally pecked lines are depicted among the anthropomorphs and are interpreted as representing arrows in flight. These elements are quite interesting as none similar are known for the Coso area. Elements interpreted as arrows in other panels are either depicted as still being in the bow or are shown protruding from an animal (almost always sheep). Occasionally, a solid line will connect a bowman and an animal, apparently depicting the line of flight of an arrow.

No great care seems to have been taken by the artist(s) to accurately represent the individual figures. Most of the figures have legs and single protuberances slanting back from the tops of their heads. Three of the figures have double or split designs on their heads. These various designs might represent headdresses of some sort but lack sufficient detail for specific identifications.

COMPARISONS

Grant et al. (1968) reported only one other instance of anthropomorphs in the Coso Range apparently shooting arrows at each other. This example was recorded at CA-INY-281 (his INY-8B [R-25]), located in Renegade Canyon, some three miles southeast of CA-INY-1375. In the CA-INY-281 example (see photo in Grant et al. [1968:80]),

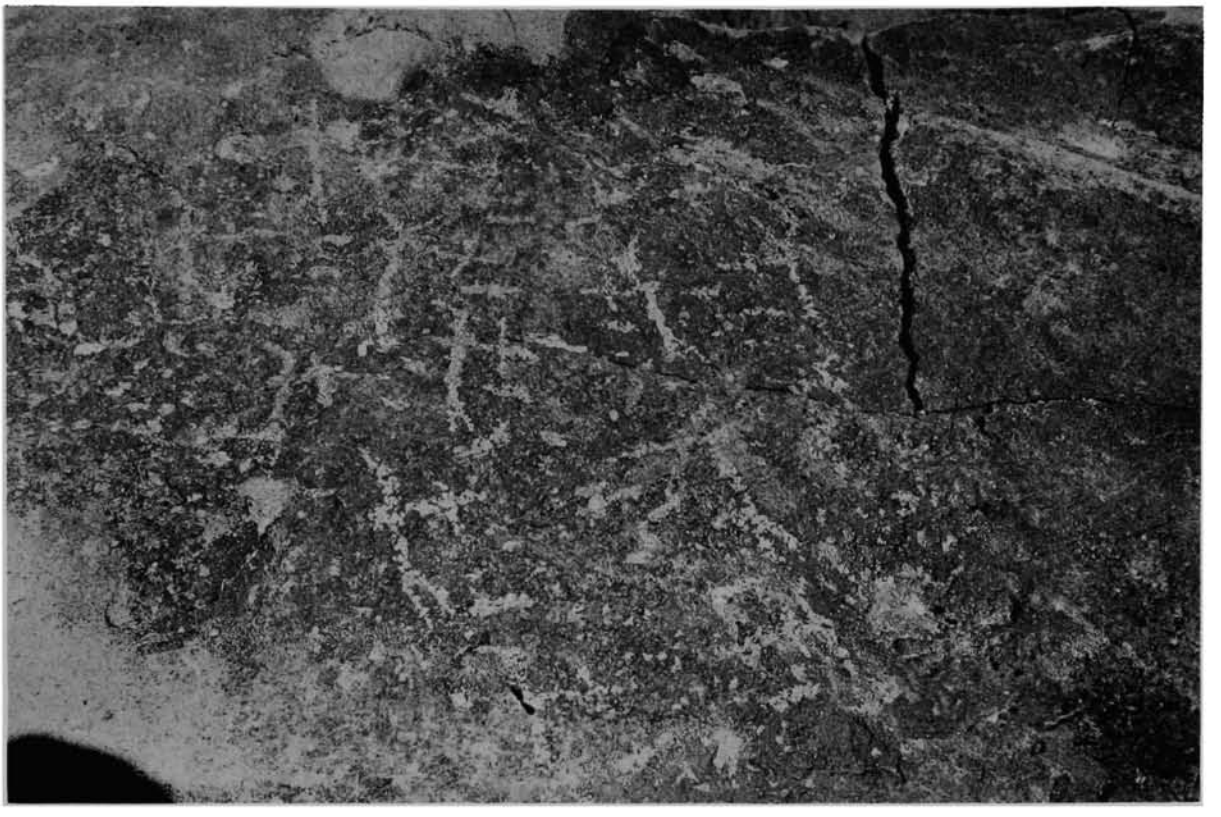

Fig. 2. The panel showing the opposing bowmen.

two individuals armed with bows face each other but no arrows are depicted in flight. The style of the figures is quite different from those at CA-INY-1375, with much greater detail (feet, toes, arms, etc.) being shown (although there is reason to suspect that these figures might be modern). One other example of opposing bowmen in the Cosos was reported at Panamint City (Ritter et al. 1982:12, Fig. II-3f). The Panamint City example depicts two anthropomorphs in close association, but their being opposing bowmen is questionable.

Although anthropomorphs with bows and arrows are not rare in the Coso area, those examples are usually shown in hunting activities. No other examples of opposing bowmen have been reported from the Cosos or the western Great Basin (e.g., Steward 1929; Heizer and Baumhoff 1962; von Werlhof 1965; Heizer and Clewlow 1973; Mundy 1981; Whitley 1982). One other such example is known from Nine Mile Canyon in Utah (Schaafsma 1971:Fig. 32).

DISCUSSION

There are several possible interpretations for this panel, several of which are discussed below. The dating of the panel is uncertain; that the figures are armed with the bow and arrow suggests that it was produced sometime after about 2,000 B.P. when the bow and arrow are believed to have been introduced in the area. The apparent recency of the pecked areas, lacking obvious desert varnish deposition, supports this late estimate.

It is possible that the panel depicts

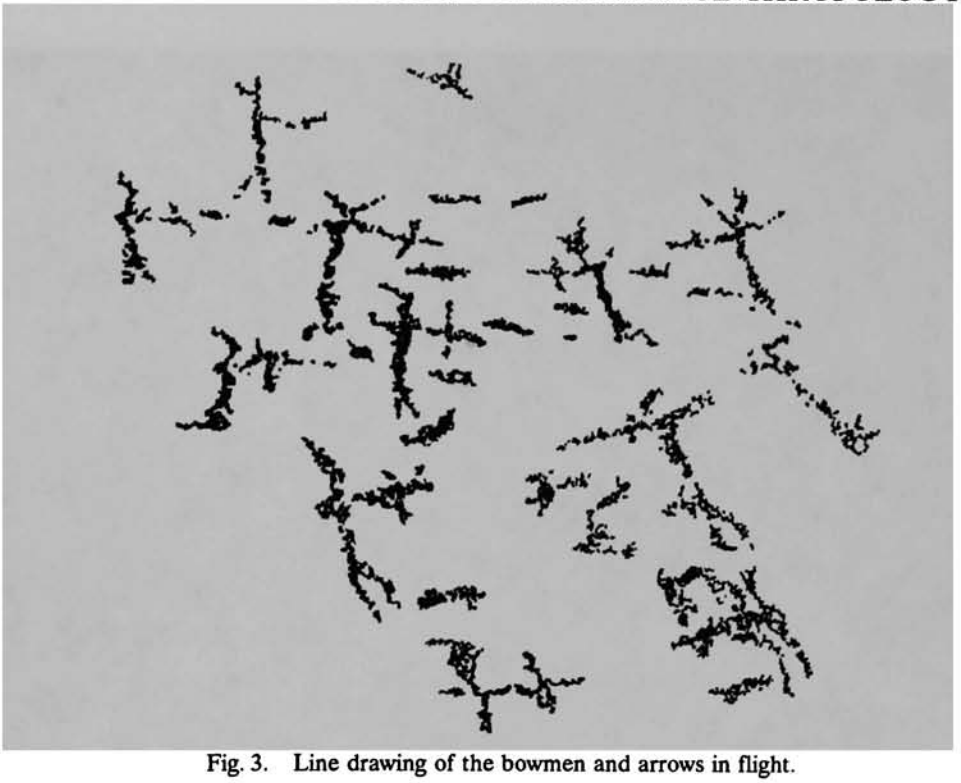

Fig. 3. Line drawing of the bowmen and arrows in flight.

persons engaged in some sort of ritual activity, perhaps a dance line or other ritual activity such as a vision quest (cf. Keyser 1979:43-44). The (apparent) headdresses worn by the participants may support this idea. As much of the art involving bowmen in the Cosos depicts hunting activities, this panel might somehow be related to that activity.

Finally, the panel may depict a battle of some sort, either an actual local event or the representation (perhaps from oral tradition) of an earlier actual event or a mythological event. It has generally been assumed that warfare was unimportant in the Great Basin, at least in the ethnographic period (cf. Steward 1938), with individual conflict being the most common form of hostility noted. This panel appears to represent more than this and may reflect some kind of more organized warfare. While ritual activities could account for the placement of the elements into opposing lines of bowmen, the interpretation of the panel as a battle scene is favored here due to the apparent presence of arrows in flight.

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