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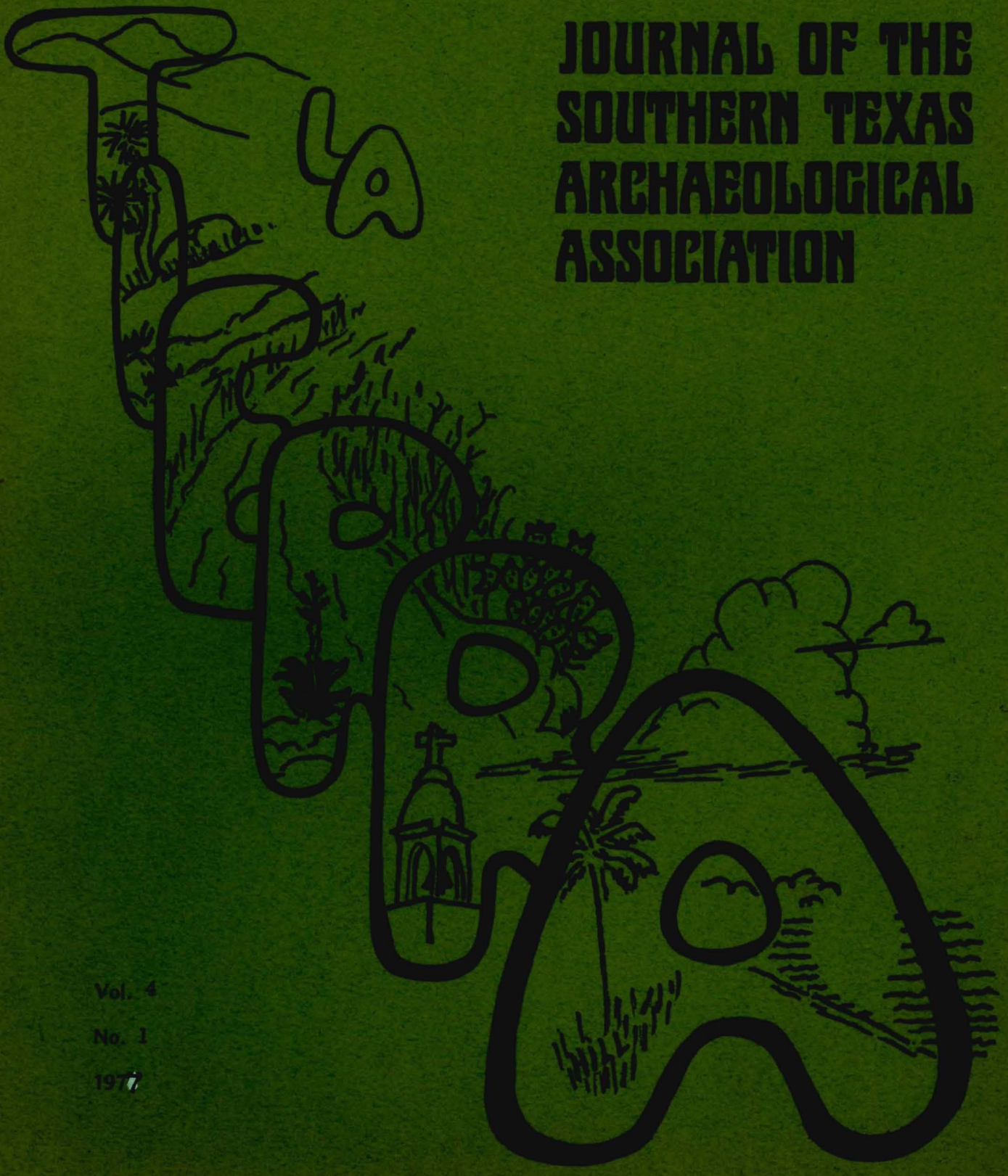

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Journal Editor

CONTRIBUTED PAPERS

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FROM THE EDITOR

No, your mail has not gone astray. Due to numerous circumstances completely beyond the control of all people involved, LA TIERRA is a bit late this time. Ah, the joys of being an editor.

We think you will find this issue interesting, although the emphasis is a bit different from that of past issues. Ed Mokry has agonized over his report, and has come up with some interesting information about the later history of an area we generally think only in terms of prehistoric sites - a gentle reminder not to ignore the 19th century evidence on the surface of a prehistoric site. Fear not that this has become a journal of historic site archaeology. Next issue will find us back to the "stones, bones and arrowheads".

By the way, what has happened to that wonderful stream of articles pouring in last year? We cannot publish what we do not receive, so polish up that site report or artifact study and get it in right away. The sooner you do, the quicker we will get back on schedule.

PRELIMINARY REPORT ON INVESTIGATIONS OF A MULTICOMPONENT ARCHAEOLOGICAL SITE: 41 NU 33

E. R. Mokry, Jr.

INTRODUCTION

Archaeological field work in the Oso Creek area dates back to the 1930's. However, this work was confined primarily to the Oso Bay and the immediate area around the mouth of Oso Creek (Patterson 1974: 7). Further archaeological reconnaissance was conducted by Thomas Hester and James Corbin in 1968 and 1969. In 1973 the Texas Archeological Survey conducted an archaeological reconnaissance of portions of the Oso Creek to locate and assess prehistoric and historic archaeological sites to be affected by proposed land modifications. The survey of the study area revealed 23 new and previously recorded sites (Patterson 1974: 6-8).

One site worthy of attention is a multicomponent site, 41 NU 33.

Surface collections from this site indicate the presence of three distinct components, which include a Late Archaic cemetery, a Neo-American (Late Prehistoric) campsite and refuse from a Spanish/Anglo-American settlement. The presence of the historic material is of particular interest and this paper is presented to provide the history of the area and possibly of the site, and to report and describe the archaeological materials surface-collected over a lengthy period of time.

SITE

41 NU 33 lies in the eastern portion of Nueces County, along the northeastern shore of Oso Creek, a southern extension of Corpus Christi Bay. The site covers an area of approximately 50 yards by 75 yards. It is situated on gullied saline land on the southeast, while occupational material extends northward onto level cultivated Victoria clay, a dominant soil type found in Nueces County. Topographic relief reveals a small rounded peninsula, cut on two sides by eroded gullies which are gradually being filled with topsoil from the adjacent cultivated farmland (Figure 1).

Scattered cultural material on this peninsula consists of numerous land snails, marine shell, burned and unburned bone fragments, baked clay nodules, flint flakes/chipping debris, bifaces, unifaces, worked or modified bone and shell, scattered fragmentary human bone, potsherds, and historic material of earthenware, glass, and discarded metal objects. No structural features remain. The site has been seriously damaged by erosion, brush clearing and land leveling, and its extent will probably never be known.

Site: 41NU33

Plan of Site

and Historical

Component

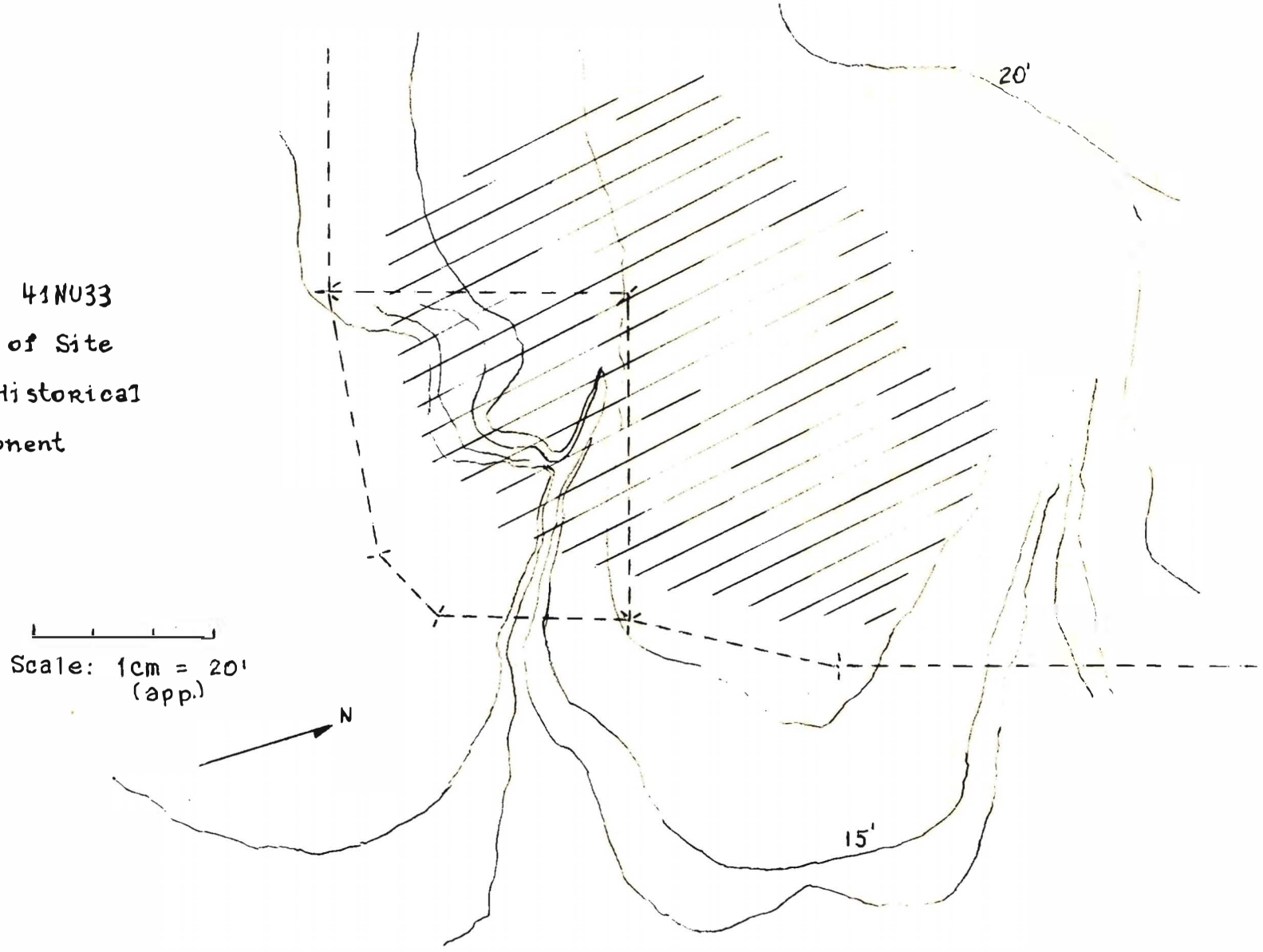

Figure 1.

A brief explanation is presented to describe the three components of the site, as follows:

a) Burial site, possibly representative of the Late Archaic period. None of the burials can be accurately dated, however the presence of bifaces in the burials probably indicates the Middle or Late Archaic Stage. The bifaces are of the Tortugas type, which occurred as a minor type along the Texas Coast (Suhm and Jelks 1962: 249). Burials in this area were very fragmentary and badly disturbed, rested on the left side in a semi-flexed position, with the heads toward the creek in a southeast orientation.

b) Materials of the Neo-American (Late Prehistoric) period stratigraphically overlie that of the Archaic period, except in areas of erosion and wind deflation. Artifacts indicative of the Neo-American period include small arrowpoints, represented by Perdiz and Fresno types, and potsherds, a distinguishing feature of the Neo-American Stage is represented by Rockport Black-on-Gray, Rockport Incised and Rockport Plain.

c) Materials of Historic period, described below.

HISTORIC ARCHAEOLOGICAL MATERIALS

Over a lengthy period of time, 1,478 historic artifacts have been collected from site 41 NU 33. It should be noted that the materials of the Historic period were confined to the north and northwestern portion of the site on cultivated farmland. The accumulation of material covers an area approximately 30 yards by 50 yards (Figure 1). For descriptive purposes, the material is broken down into the following categories: ceramics, glass, and metal.

CERAMICS

The total ceramic collection is divided into three main categories: earthenware, hardpaste; earthenware, softpaste; and stoneware. Numbers at right refer to number of sherds.

EARTHENWARE, HARDPASTE

Edge ware. Also known as "shell edge" or "feather edge" pottery, this is an English ware, which is handpainted along a molded rim, using a single color. The pattern was first manufactured at Staffordshire in the late 1700's and variations were popular throughout the 19th century (Scurlock et al 1976: 199; Fox 1976a: 58).

White paste, rose (red) molded edge under clear glaze.	8
White paste, blue molded edge under clear glaze.	9

Hand Painted. English ware, 1820-1840 carried over to 1850's in Texas (Fox 1976a: 55). Two sherds of this series retained the manufacturer's mark (Figure 2a). The pattern was manufactured by Davenport, makers of general earthenware and porcelain, during the first half of the 19th century. Marks are impressed (Cushion 1959: 83).

White paste, clear glaze, handpainted underglaze floral design in purple, narrow band on interior. 16

White paste, clear glaze, handpainted underglaze polychrome floral design, in shades of green, red, blue, and black, predominantly in green and red 75

White paste, clear glaze, handpainted underglaze polychrome floral design in shades of green, blue, red and black, predominantly in blue and green. 29

White paste, clear glaze, handpainted underglaze floral design in green and gray. 2

White paste, clear glaze, handpainted underglaze floral design in red, narrow band on interior in red. 1

White paste, clear glaze, handpainted underglaze floral design in gray green with red band on interior and exterior of rim. 2

White paste, clear glaze, handpainted underglaze floral design in dark green 1

White paste, clear glaze, handpainted floral design in green, yellow and black underglaze 2

White paste, clear glaze, handpainted underglaze floral design in red and blue. 5

Sponged or Spattered English ware, ca. 1790-1840, found up to Civil War in Texas (Fox 1976a: 55).

White paste, clear glaze, blue sponged or spattered decoration over handpainted red and black floral design, under clear glaze. 58

White paste, clear glaze, blue sponged (heavy) or spattered decoration underglaze, along interior rim and across exterior. 15

Transfer. The method of transfer-printing is characterized by the "transfer" of decoration from engraved copper plates to pottery by means of linen paper. With this "transfer" technique are portrayed various geometric and floral designs and scenic landscapes. (Scurlock et al 1976: 197).

White paste, clear glaze, transfer printed in red underglaze, country scene with woman in ankle length dress. 3

White paste, clear glaze, transfer printed in green underglaze, letters of "...LTH" directly below geometric design. 3

White paste, clear glaze, transfer blue printed pattern of band and connected diamond shapes accented in white. Blue Willow pattern (Fox 1976b: 18). 16

White paste, clear glaze, transfer printed floral design in blue underglaze. 15

Flow Blue. Transfer printed ware known as "flown blue" or "flow blue". Distinctive smudge-like design of blue that "flows" into the background. First manufactured in Staffordshire around 1825 and popular in the mid-Victorian era (Scurlock et al 1976: 198).

White paste, clear glaze, blue "flown" transfer floral design underglaze 19

White paste, clear glaze, white interior, sky blue, gray, cream and dark brown bands on exterior underglaze 103

White paste, clear glaze, polychrome design in blue, pale brown and dark brown bands over white on exterior, with slipped design in the same colors, underglaze. 8

White paste, clear glaze, white interior, gray and brown bands on exterior, polychrome slipped rope design in blue, brown and white on exterior, underglaze. 3

White paste, clear glaze, blue bands underglaze along rim edge. Interior sherds have three bands, exteriors exhibit one band. 12

Undecorated.

White paste, clear glaze, white body, no decoration. 336

Luster Ware. English made, mid-19th century. Popular in United States.

Dark red/brown paste, white interior, brown and white molded design over dark blue on exterior. 18

Banded Slipware. English made, early to mid-19th century (Davis and Corbin 1967: 25).

White paste, clear glaze, blue, gray, cream and dark brown bands 103

Molded Yelloware. Utility wares made in England and United States from the late 19th century on. (Raycraft & Raycraft 1975: Plate 16).

Tan to pink paste, clear glaze, molded rim with single wavy line. 91

Yellow-tan paste, clear glaze, molded bands in blue and white on exterior, underglaze. 34

Tan paste, clear glaze, white band with blue dendritic design on exterior. 5

Miscellaneous unidentified hardpaste wares.

Gray paste, clear glaze, off-white body, angular, molded appearance on exterior of entire body. 48

Gray paste, clear glaze, off-white to gray blue body. 22

EARTHENWARE, SOFTPASTE

Majolica. Developed in Mexico as early as the mid-1500's, by the 1600's it had increased in popularity and was manufactured in a variety of styles in a number of Mexican cities. Preferred ceramic style in Spanish missions and elsewhere in the Spanish borderlands. (Scurlock et al 1976: 196).

Pink paste, white background, red, green, brown and blue floral handpainted design. 6

Pink paste, white background, green, yellow, gold and brown bands on exterior. 1

Pink paste, white body. 1

General Mexican Earthenware.

Orange to gray sandy paste, clear glaze shading to greenish tint. Sandy Paste Utility Ware (Fox 1976a: 64). 51

Orange paste, unglazed exterior, greenish glaze on interior. 6

Orange to gray paste, unglazed exterior, deep vertical grooves inside, under green-tinted glaze (Figure 2B) Molcajete (Fox 1974: 57). 10

STONEWARE

Gray paste, interior and exterior coated with light blue gray, vitreous glaze. Blue handpainted or transfer design on exterior, underglaze.	6
Tan paste, smooth interior and exterior, no glaze.	1
Orange paste, gray slipped, salt glazed	9
Cream paste, smooth, vitreous, tan to yellow glazed exterior, interior coated with dark brown "Albany" slip.	8
Gray paste, tan to cream interior, gray slip on exterior.	4

GLASS

Glass fragments represent various bottle and vessel shapes, colors and sizes. Such items as jars, bottles for beverages, medicine, and possibly food items are included.

Dark green (black glass) wine bottle	57
Olive green wine bottle	170
Clear glass fragments with scabrous exterior	4
Light purple (sun colored)	6
Clear glass	11
Aquamarine fragments with scroll design	6
Dark blue fragments (medicine bottle?)	2
Aquamarine fragments	69
Sheared lip, olive green (Figure 2C)	5
Applied lip, "black glass" (Figure 2D)	4
Applied lip, aquamarine	1

METAL

A small number of metal objects was collected from the site. Included in the metal inventory are items related to building, agricultural hardware, firearm related items, and household or utilitarian items. The inventory includes the following:

IRON OBJECTS

Carriage bolt 1

Chain links 2

The corroded links of chain appear similar to Spanish "S" curved chain links (Fox: Personal Communication).

D-Ring 1

Possibly an item from harness trappings, measurements of 45mm x 52 mm

Hoe 1

Heavily corroded eye hoe. Length of the hoe blade, 12.9 cm. Depth from eye socket to bottom edge is 4 cm. Diameter of eye socket 5.1 cm. Due to the corroded condition of the hoe, speculation as to manufacture is impossible.

BRASS, COPPER AND LEAD OBJECTS

Rimfire cartridge, with "H" headstamp, fired 1

Possibly 38.40 or 44.40 caliber size. Henry Rifle, or 1866 Winchester.

Percussion caps 8

Spherical lead balls (musket shot) 8

Specimens were measured where it appeared no distortion had occurred through firing.
7.5mm (2) maximum diameter
9.5mm (1) maximum diameter

Lead (flattened) 1

Knife scabbard holder? (Lead) 1

Hook and eye (Figure 2F) 1 set

Wire fragment (eye glass frame) 1

Spoon without handle 1

Knife or spoon handle 1

Small chain links (bracelet?) 8

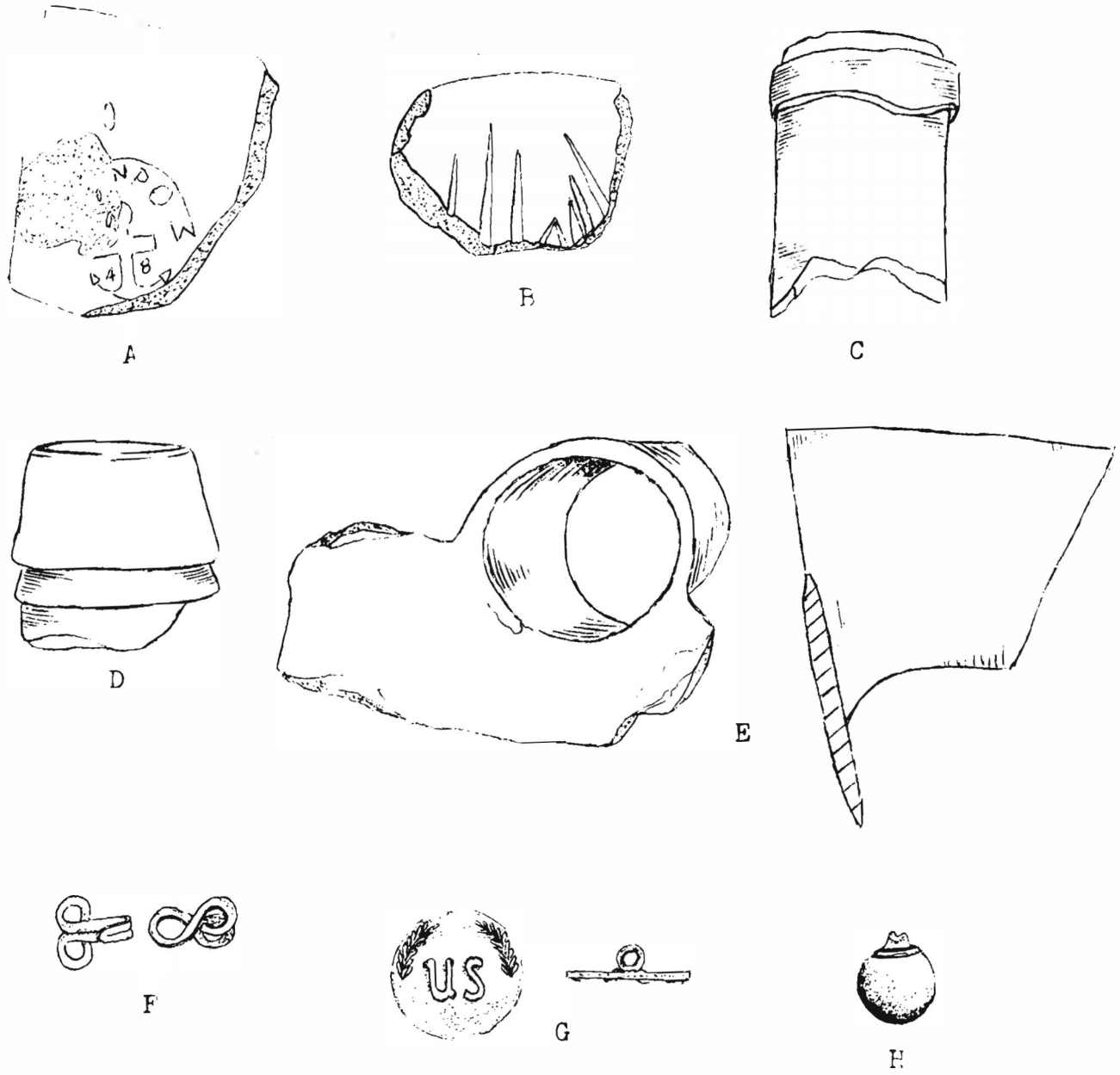

Figure 2. Artifacts from 4INU33.
A, English ware sherd with manufacturers mark; B, Mexican ware with vertical grooves on interior; C, Sheared lip, Olive green wine bottle; D, Applied lip, Black glass wine bottle; E, Eye hoe, front and side view; F, Hook and Eye; G, Military Button (not in collection); H, Copper or Brass spherical button.

Sheet copper fragments	21
Stamped sheet copper	2
Nails, round	1
square	2
Military buttons (not in collection) (Figure 2G)	2
Button	1

Small, copper or brass spherical button, measuring 9mm in maximum diameter and 11 mm in height. Body is spherical with a disc-shaped back to which an eye (missing) was attached (Figure 2H).

Rivet	1

Copper or brass rivet, 11 mm in length and 10 mm in diameter across the head. Shaft is 4 mm in diameter.

HISTORICAL BACKGROUND

Corpus Christi Bay was virtually unknown and unexplored until the beginning of the eighteenth century. Following several abortive attempts to establish a town on Corpus Christi Bay, ranchers from settlements along the lower Rio Grande followed their herds northward to the area in the 1760's (Bolton 1970: 296-301).

Land grants were issued during two periods for the settlement of Nueces County. The first period, from 1805 to 1809 was authorized by the King of Spain for the lands located on the "coast of Santa Gertrudis in the jurisdiction of the Villa of Camargo, Colony of Nuevo Santander". The second period encompassed the years from 1829 to 1836 from the State of Tamaulipas as a part of the Republic of Mexico (Nueces County Historical Society 1972: 30).

During the early nineteenth century, one of the most notable grants made by the State of Tamaulipas was the Rincon del Oso, to Enrique Villareal of Matamoros, Mexico. Villareal occupied the land as early as 1810 and received a grant for it from the King of Spain. However, he lost his title papers in a flood in 1812. In 1814, he stocked his ranch with cattle brought from Guerrero and withstood the Indians until 1817, when he was forced to return to the Rio Grande. He did not return to his grant until 1829, and obtained a title to it in 1831 from the Mexican government (Ibid: 32).

Apparently, Villareal did not reside on his grant, according to the deposition of Cecilo Balero, (Case No. 367 of the District Court of Nueces County), as it reads:

> "Enrique Villareal occupied the lands with ganado mayor de vacas (cattle). On the Oso Creek he had two pens, one large and one small, he had servants, two vaqueros, and a jacal in which he vaqueros lived, I do not know that Villareal ever lived on the land, he came there usually at branding time, and would leave again after branding; the two vaqueros lived there alone a very long time, do not know how long." (Taylor 1934: 11).

In 1836, the Texas Revolution brought an end to the granting of land by Mexico in Nueces County. Conditions during this period temporarily pushed Mexican ranchers back to the river towns on the Rio Grande (Patterson 1974: 21-22).

These lands now unoccupied became prime areas of settlement by land speculators and fortune seekers. One such individual was Henry Lawrence Kinney. In 1838, Kinney travelled to Texas, later to settle at Live Oak Point. There he opened a store to engage in and secure a monopoly in Mexican trade. In 1839 he established a trading post at the present site of Corpus Christi (Nueces County Historical Society 1972: 41-43).

This particular plot of land had been held since 1832 by Villareal, who upon hearing of Kinney's occupation, came to the settlement. After a brief standoff, Villareal apparently became convinced he was dealing with a foe who would not be easily intimidated, and agreed to negotiate Kinney's right to occupy the land. Accordingly, Kinney bought one league of land and took an option on the remaining ten leagues (Ibid: 46).

Land transfers begin with the grant referred to as Villareal's "Rincon del Oso" as mentioned above and with the eventual sale of one sito or league of this tract to Kinney in January 1840. Villareal's remaining nine leagues was purchased by Kinney by agreement on the 24th of November 1847. (Deed records, Nueces County: Vol. G pp 248-250) (Figure 3).

In 1850, Kinney conveyed 7680 acres of the Rincon del Oso to Mary B. Hubbard, the future Mary B. Kinney. This tract of land, as detailed in the Deed Records, and known as Mary Kinney's Oso Ranch, connected the Oso Creek and ran southwardly along the creek for a distance of some four miles. (Deed Records of Nueces County, Book D pp 544-545).

On the 6th of September 1855, Mary B. Kinney and H. L. Kinney (dec'd) sold this rancho (7620 acres more or less) to Samuel W. Fullerton for the sum of $3,000.00. The agreement between the two parties, also documented and filed in the Deed Records, is of particular interest to this report for the statement:

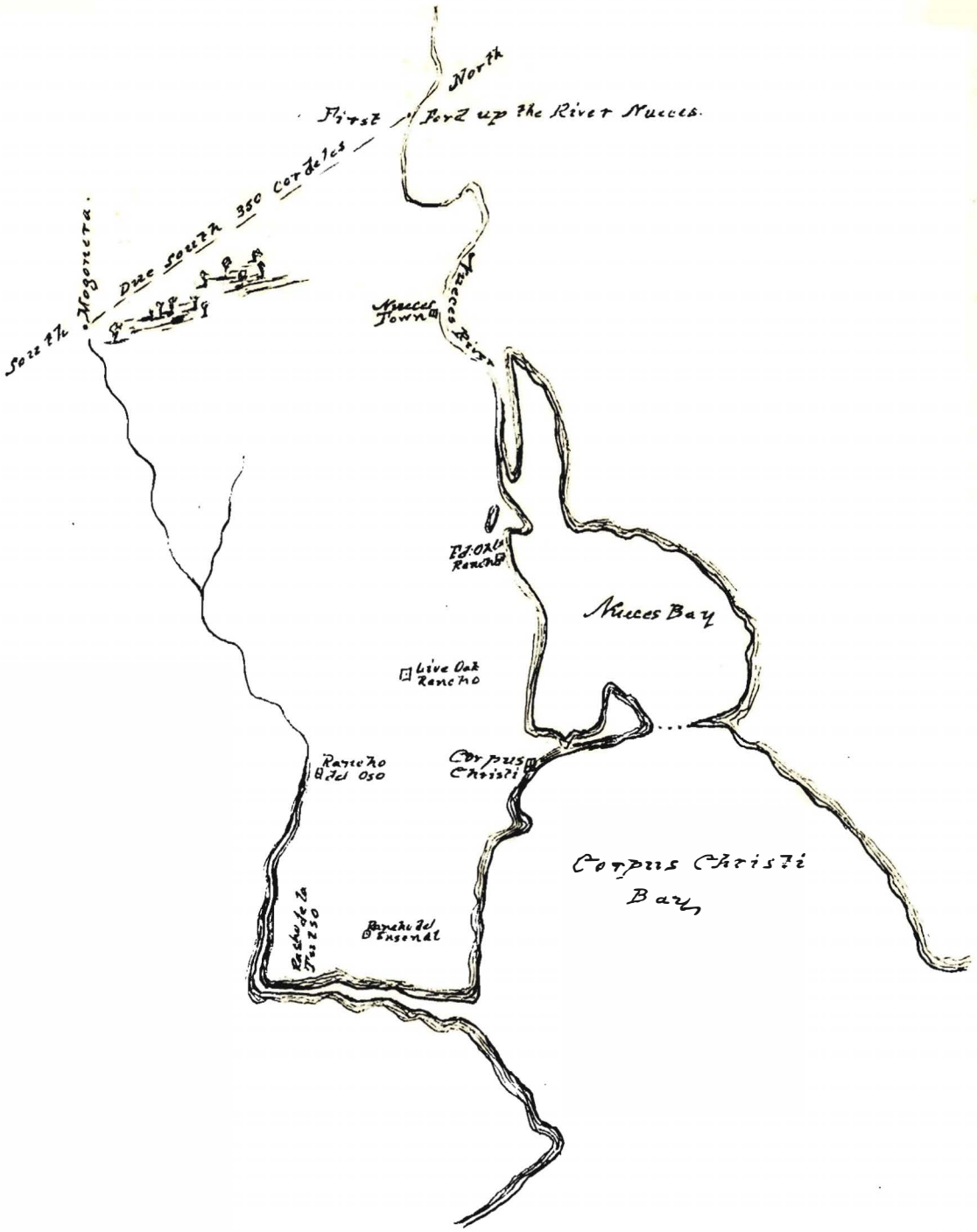

Figure 3. Tracing of Henry L. Kinneys' Estate
(Book D, p. 216, Deed Records of Nueces County, Texas. dtd. November 2, 1849)

> ....embracing the buildings and other improvements within aforesaid limits called the Oso Rancho.....(Deed Records, Book F p| 182).

The property referred to in this report continued to change hands from 1856 to the present owners. To lessen confusion and simplify this report, the list of owners has been omitted. All documents, deeds and leases that verify the line of ownership can be found in the Nueces County Deed Records Office, Nueces County Court House, Corpus Christi, Texas.

DISCUSSION AND CONCLUSION

The surface-collected historic artifacts from site 41 NU 33, in most cases, do not differ from materials previously recorded from 19th century archaeological sites in other areas of Texas.

Specimens of similar manufacture, types of decoration or decorative styles, and probable use have been recorded and described by Fox (1976); Word and Fox (1975); Fox and Lynn (1976) and Scurlock et al (1976).

A great percentage of the artifact total is represented by ceramic sherds, which have been divided into three main categories: earthenware, hardpaste; earthenware, softpaste; and stoneware.

The hardpaste earthenware is characterized by various decorative styles which include: handpainted floral designs; transfer printed geometric, floral and scenic landscapes; and sponged ware. Variations and/or combinations of these decorative styles are represented. The softpaste earthenware, Mexican Majolica, are small and too few in number to correctly identify as to type. The remaining wares exhibit variations in color, wall thickness, and paste. Stoneware sherds are represented by a low grade ceramic ware, glazed with salt or other vitreous materials. In general, the ceramic sherd collection is representative of utilitarian uses.

Glass fragments represent various bottle and vessel shapes, colors and size. Items as containers, jars, bottles for beverages, medicine, and possibly food items are represented.

Artifacts of metal are represented by building hardware, agricultural items (harness trappings, eye hoe, chain links), household articles (spoon, hook and eye, button) and firearm-related items. Materials of iron are heavily corroded, and details as to manufacture are impossible to determine.

In summary, the types of collected materials and their chronological ordering suggest that the historical materials date from the mid-19th century.

The documentary history of the Oso Creek area suggests at least two possible occupation periods. However, a number of questions must be asked:

1) Can the historical component of site 41 NU 33 be attributed to the jacal and pens mentioned in Balero's deposition concerning Villareal's ranch site?

2) Is it possible that this is the location of H. L. Kinney's Rancho del Oso, as presented on the Map of 1849?

3) Can it be assumed that site 41 NU 33 is the location of Mary B. Kinney's Oso Rancho that was sold in 1855?

Interpretation of the material evidence in conjunction with the historic documents suggest that site 41 NU 33 was the scene of a ranch residence, and it is speculated that the historical component of site 41 NU 33 is the site of both H. L. Kinney's Rancho del Oso and Mary B. Kinney's Rancho Oso, occupied during the mid 1800's.

ACKNOWLEDGMENTS

I wish to express my thanks to Anne Fox, for her patience, continuing interest, artifact identification and for editing this paper. Thanks are also due to Dr. Thomas R. Hester and Jack Klatt for their interest and advice.

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BUDGET PHOTOGRAPHY

Howard D. Land

One need not necessarily spend a great deal of money for making those desirable close-up photographs of artifacts and other subjects - as often needed to support a formal publication or for retention as a photographic record. Plate 1 A and B are examples of the quality of results obtained from a camera system costing less than twenty dollars. No special bellows, lighting system, film, or high priced camera and lens system was required. It was even possible to obtain excellent results by using an eighty-five cent magnifying glass for a "close-up lens", as shown in Plate 1 B. The following information is a general description of the method used for close-up photography, as devised by the author:

Basic material and equipment requirements include a simple box camera, magnifying glass, film, tape, scaled ruler, and a means of stabilizing the camera at varying distances above the subject being photographed. Work can be done outside in natural sunlight or the use of high speed film and artificial lighting can be used. The author used a simple Kodak Instamatic camera, size 110 Black & White Print film, and commercial processing; a one and one-half inch diameter magnifying glass; a basic tripod (camera type); natural outdoor lighting. The magnifying glass was secured squarely over the camera lens using masking tape, much as one would hold a glass lens over his eye.

Initially, small wooden blocks were numbered in inches and arranged in such a manner that the camera viewing angle would encompass all blocks at different depths from the lens face, making it possible to determine the appropriate focusing distance as measured from the lens face (See Plate 1 C). The resulting photograph, indicating a focal length of approximately ten inches, is shown in Plate 1 D. Further photographs were made at distances between eight and twelve inches, and a scale was used so that the resulting size could be determined and the clearest results obtained (Plate 1 E). Positioning and alignment of the subject in relation to the viewfinder is also important in that a considerable amount of error is introduced due to "parallax". A certain amount of guessing is necessary resulting in a "hit and miss" situation. A camera having a "through the lens" type of viewfinder solves this problem as well as that of having to measure the focal length. This type of camera is expensive and normally has a close-up attachment anyway - the very features that we are inexpensively duplicating.

A tripod and scaled ruler were found to be most useful in holding the camera steady and properly aligned at the appropriate distance

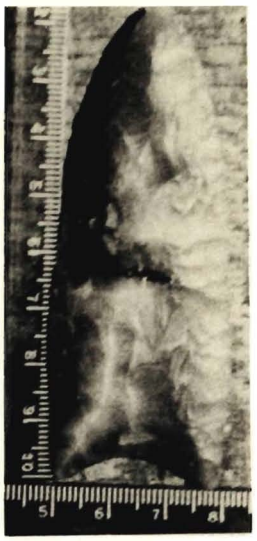
from the object being photographed (Plate 1 F). Use of the 1.5 inch diameter magnifying glass proved to be too close, in that the subject filled the entire frame, causing a standardized (commercially processed) print to be much larger than real life, as shown in Plate 1 B. An inexpensive "portrait lens" was purchased from a camera shop and was found to be better suited for photographing artifacts that do not exceed five inches in length. The final printed results had an actual size-to-print ratio of .75 to 1.0 as shown in Plate 1 A. A change in lens size or print size can result in photographs that approximate the actual size of the subject. Slide photographs are also acceptable, though a larger size than 110 is preferable.

Use of natural lighting works well, especially when working under sunlight at certain times of the day when shadows can be minimized. Trial and error methods in the use of light sources will be necessary unless a lightmeter is used and the camera used has light settings, an added expense. What normally seems comfortable to the human eye, without excessive glare, is good to use with regular film. Too much light or multiple light sources from several directions will tend to "washout" shadows, resulting in poorly defined photographs. The use of a shadow box (diffused lighting from below the subject as well as above) will diminish edge shadow. Artifacts having a glossy sheen (obsidian) can be bathed in water-soluble ink so that reflection and glare are reduced. Subject background is also important. Light-colored felt, rug, or cloth works well with dark-colored artifacts, and vice versa.

A bit of experimentation is needed to determine the proper configurations for distance, centering, alignment, background, focus, and lighting. There also exists a time lag factor between development of film rolls, unless one has use of a darkroom. Use of a Poloroid camera can also result in a good product. A bit of preplanning and consolidating projects and steps can reduce the time factor. Note-taking and planning are all important, as is the comparative analysis of results, accumulation of experience, and an approach by methodical sequence.

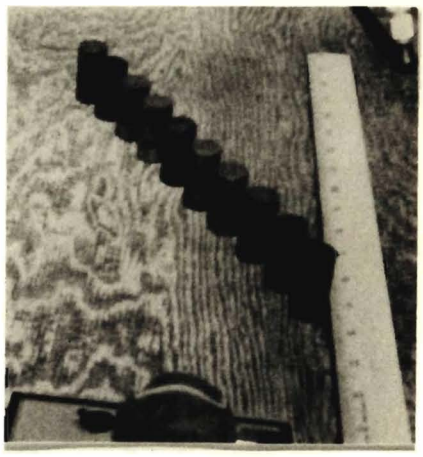
In summary, a little "make do", basic equipment, practical application, and patient experimentation can result in excellent photographs without the need for expensive and complicated camera equipment.

PLATE I



A

B



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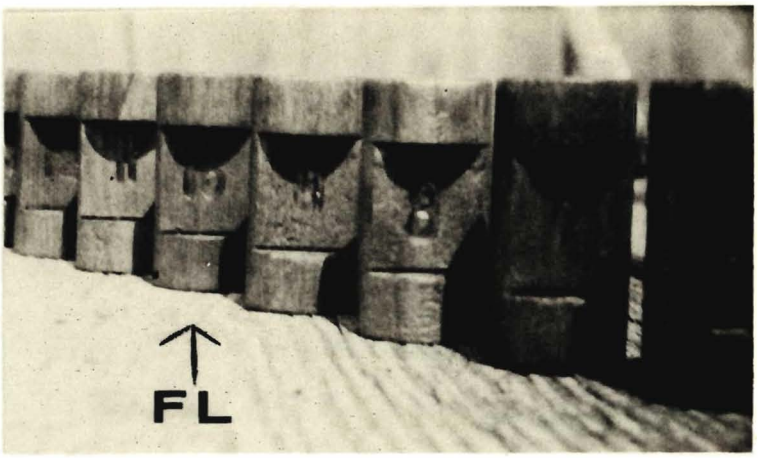

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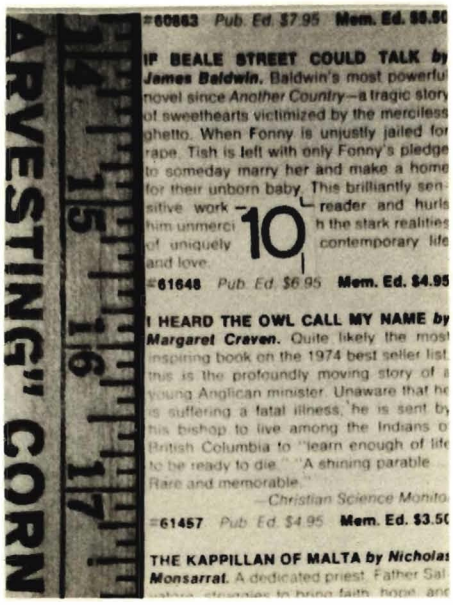

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YUCCA EXPLOITATION: A CONTEMPORARY ACCOUNT FROM THE RIO GRANDE PLAIN*

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We present here a recent example of yucca exploitation on the Rio Grande Plain of southern Texas. This latter-day "ethnographic" account records the use of a yucca plant by a group of Mexican nationals who had illegally immigrated into Texas in search of employment. Their journey was by foot, and it had apparently been a long one, straining their food resources to such an extent that they had to resort to the use of wild plant foods. Since we have no substantive data on yucca exploitation by prehistoric peoples in the south Texas area, this modern account becomes of more than passing interest.

We are fortunate to have a description of the locality prior to its use, of the activities of the Mexican group at the locality, and of the remains they left behind. The locality lies in the uplands, on the east side of the Tortugas Creek valley, eastern Zavala County. Prehistoric site 41 ZV 27 is nearby. This is an area of heavy grass cover, and at the time the Mexican group visited it, there was a lone specimen of Yucca treculeana present (it was about six feet in height (See Figure 1) although many similar specimens occur several hundred yards to the southeast. The plant had put forth a short stalk with crowded blossoms, and the top of the plant was crowned with long, narrow leaves. As the group of nine men walked through this area, they stopped near the yucca plant, and proceeded to pile dead brush about its base; this brush was then set on fire. When the fire had burned down, the plant was felled with machetes. Most of the leaves and the entire trunk were cut into pieces, which were chewed. The chewed wads of yucca ("quids") were tossed down within six feet of the roasted yucca stump, and a few were scattered as far as 10 to 12 feet away.

Shortly after the locality was abandoned, it was visited at different times by Hill and Holdsworth. They observed and photographed the site, and collected many of the chewed quids which were distributed in the manner mentioned above. These specimens are, in part, chewed discards of mingled fibres (resembling chewed sugar cane), while others are partly-chewed sections, about two inches long, the ends of which show the cut marks of a steel knife (machete?). The burned remains of the yucca (Figure 2) were covered with dirt, placed there by the ranch owner

* This ethnoarchaeological account is reprinted from "Archaeological Papers Presented to J. W. House" (assembled by T. R. Hester, 1972: Berkeley). No revisions have been made; however, photographic illustrations in the form of Figures 1 and 2 have been added.

in order to extinguish the smoldering fire. Ashes were mixed with the dirt, as were several flint flakes. The flakes were likely gathered up with the dirt when it was deposited on the fire; much prehistoric flake debris is present in the immediate vicinity. Another feature of the locality was a scattering of human feces a short distance to the west of the burned yucca plant.

Within two weeks of this activity, little evidence remained. A few quids could still be observed, but most had been displaced, probably by cattle moving through the area. In addition, a portion of the locality had been destroyed by a road-grader cut.

What we have so briefly described here may in fact closely resemble the techniques by which local prehistoric groups harvested yucca. There are no archaeological remains, such as stonelined pits or burned rock accumulations, which might be attributed to more complicated yucca processing activities (cf. Sjoberg 1953; Shafer 1971), although Beals (1932) records the use of stonelined pits for Agave roasting in Nuevo Leon. In whatever manner the prehistoric population exploited the yucca and agave plants in this region, we imagine that they paid great attention to gathering the succulent flowers (in season) and removing the plant's bulb. Still, the burning of the entire yucca plant, as the Mexican group did, would make it simple for them to process the trunk and leaves of the plant, after first collecting the flowers.

Although the Mexican group may have utilized this plant out of extreme hunger, the expertise with which these men managed to burn and almost entirely consume a large yucca plant may indicate a fairly intimate knowledge of such affairs. It would appear that such an activity was not new to them.

This type of subsistence endeavor was no doubt quite common in the food-gathering patterns of local aborigines. It is apparent from this recent case that such prosaic activities would leave little or no recognizable traces in the archaeological record.

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Figure 1. An example of Yucca treculeana. It is approximately the same size as the specimen mentioned in the text.

Figure 2. The burned stump of the Yucca plant after the plant had been processed (see text).