

Feb 18, 1993

Dr. John M.A. Pohl
% Pathway Productions Inc.
5101 Whittett Avenue
No. Hollywood, California
91607

Dear John,

Here is the signed contract. I'm sorry about the delay. As you know, Scott and I have been hard at work on the Bass mural Commission. But that only accounts for part of the delay. Quite frankly Scott and I have had several "second thoughts" about contributing paintings to the project — Especially the published part of it, should a book be created to follow the film. We were somewhat reluctant to let the Denver Museum use two of the paintings they published in their Catalogue, namely The Temple Mayor view — after Marquinius plan and The Xochitlapan Calli. Both are older pictures which we think (especially in the Temple Mayor view) represent out-moded thinking. We assumed that, like the Denver Museum, you want to use that view, because it closely resembles the Model in the Museo Nacional de Antropología y Historia and therefore would not offend Matos et al.

You know that Scott and I have the

greatest respect for Marguiera and Mator,
but using most of the same research used
by them we have come to some very different
conclusions about the appearance of the
Great Ceremonial Center. We know what
is known, and we know what is not known.
Since we are not motivated by political or
professional pressures, Scott and I are free
to look for new images that are not tied
to the old concepts.

Scott's model of the Ceremonial Center
now, alas, only about two-thirds complete
will, we think, change the way people will
look at this piece of real estate. In the book
that we are going to do (if we live long
enough.) we will discuss all the current
research and deal with opposing views,
many of which have always been guesses
like many of our own views. When you
see our model and book you will be
able to read the letters of Cortez, the books of Diaz,
Sahagun, Duran etc and Fern Portillas
surviving Aztec accounts of the Fall of Tenochtitlan
and find these places without difficulty in
our work. I'm bragging, but I really think
that we can do it - and will do it. I only
regret that opportunities like the Denver show
and your film series have fallen into our
laps before we are really ready to show

people the painted results of our research
and insights. Since we are not accredited
researchers or anthropologists but amateurs
in the real meaning of the word, we must
do everything that we can to earn the
good will and trust of the people in this
complicated field which really count. It is
frustrating at times that ~~the~~ experts
frequently want to use our images but
~~frequently~~ seldom really listen to what we
have to say about the subject. I really
believe that Scott and I have focused on
the Templo Mayor and Sahagun's list of 78
buildings in a way not equaled since the
writings of Meryena. I'll give you a case in
point.

When I was at the Denzine symposium, my
sheer change Edwards Mator took a seat
next to me. I happened to have one of
Scott's black note books with me, and I
showed it to him. He showed immediate
interest and as he thumbed through the notebook
he would stop and whisper a few comments
to me (trying not to disturb those who were
listening to the lecture). He was quick to
point out while looking at Scott's master
plan ^{of the Templo Mayor Tenenoch} that Scott had placed the Huey Tzompantli
in the wrong place and in the wrong direction,
(facing North to South) and likewise that he

Do the
segment of 2 must research

oriented the ball court (Teotlachco) in the wrong way, that it should run lengthwise from North to South - not East to West as Scott had done. Well, I know the reasoning behind the ~~North-South~~ East-West orientation of the skull rack and the North-South placement of the ball court. I also happen to know that there was absolutely no evidence to indicate that the elongated platform ~~excavated~~ ~~underneath~~ Quetzalcoatl Street in the metro digs of the late 60's was in fact a Tzompantli - no skull fragments, no evidence of holes or posts remains of 70 foot tall trees used to support the skull rack. And no evidence to indicate the direction of the Teotlachco - only a ~~few~~ sculpture of Mociuxocelil - patron of the ball game and some ball sculpture in stone and uilli. Nothing what so ever to give a clue to the orientation of this structure. However Sahagun's description of the Panquetzaliztli Mientana and the Florentine Codex drawing show the ball court running East to West - quite unlike the North to South orientation of the Tula and Chichen Itza' Ball Courts which served as Masquén's model and hence for Matos.

Interpreting the Great Ceremonial Temples of Tenochtitlan is an open field for scholars and students of Aztec Culture. North and I

wish to offer some alternative views
of these things. I believe that future
Archaeology is bound to prove some of
our views and refute some too. That's
part of the process and the reason why
this quest is so compelling for us. Heaven
knows that we won't get rich from it
and ~~of~~ in fact are penalized by members
of ~~the~~ ^{our} art community who simply can't
understand why we have dedicated
so much of our talents to such a study.

Scott's reward and my reward too
lies in working with people like you who have
so much to teach us. But I also think that
we have insights to give to fellow scholars.
I only wish that when we suggest that
you use some of our other paintings
like the Malinalco view and the new
Cofre palace view and others you would
listen. I know you have your own
agenda, and our contribution is but one
small stone in a ~~larger~~ ^{bigger} mosaic, but
Scott and I are going to be haunted by
that Marquena view and that old picture
of the Cofre Garden once it appears in print
and all because we simply are not
ready to place our alternative views before
the public.

Best wishes
Stan

namely that a book comprising ^{a firm ground} text ^{with} and portfolios
with text and color plates measuring 22 inches by 28 inches

book with text and colored plates weighing 46 pounds