



## A CHOCHOLA-MAXCANU CERAMIC VESSEL IN A 1930'S COLLECTION IN MERIDA, YUCATAN, MEXICO: HISTORY AND ANALYSIS OF IMAGE AND TEXT

Erik Boot

Rijswijk, the Netherlands (e-mail: wukyabnal@hotmail.com)

### *Introduction*

In 1933 Erwin P. Dieseldorff published the third volume in his series "Kunst und Religion der Mayavölker." In this lavishly illustrated volume Dieseldorff published objects from his own collection, as well as objects from other (private) collections from both Guatemala and Mexico. The subject of this note focuses on a vessel included as Tafel 7, Abbildung 10 (Plate 7, Figure 10) (Figure 1a). The private collection of which it was part is simply described as "Privatsammlung in Merida" (private collection in Mérida), with no indication to whom the collection actually belonged. Dieseldorff did not mention if any other carving or incision was present on the vessel or not. In this essay I will present information that places this vessel in a private collection in the city of Mérida, Yucatán, in the 1930's.

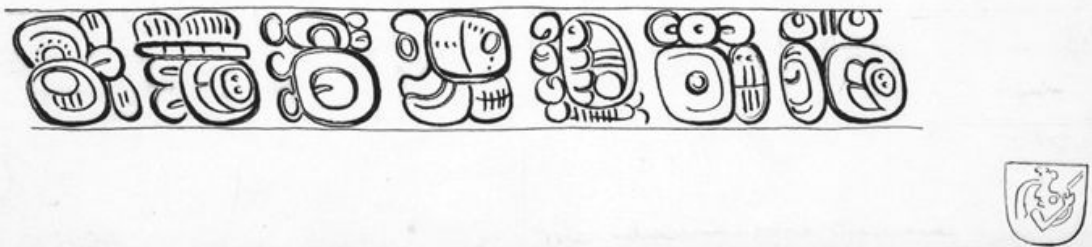
### *The Vessel*

The vessel illustrates the upper torso of a male human being, looking to our left side. His headdress consists of a representation of the head of the Water Lily Jaguar (a jaguar head, on top of the head a small water lily), as a nasal motif this jaguar entity has two bone-like tubes (Kettunen 2005: Fig. 56). The male individual portrayed has a simple "nose-fin" ornament (compare to Kettunen 2005: Fig. 58; Proskouriakoff 1950: Fig. 20) or "nose bridge extension" (Kettunen 2006: 182-183), that runs from his forehead to the tip of his nose. Below his ear is a prominent round disk. Between his arms he holds a stylized water lily stem that terminates in a blossom on one side and the rhizome on the other. His portrait is placed within a curved element that carries aquatic and water lily-related characteristics. The vessel is made in a western Yucatecan Classic Maya ceramic tradition now known as Chocholá-Maxcanú, discussed first in detail by Coe (1973) (for subsequent studies on this tradition, see Ardren 1996; García-Campillo 1992; Grube 1990; Tate 1985).

After the Dieseldorff publication little is known about the vessel and the collection of which it was part in Mérida. It is from disparate sources, spread in time and space, that information comes on this particular ceramic vessel. In April 1931 the artist M. Louise Baker was in Mérida where she was allowed to make watercolor paintings of several exquisite ceramic objects in private collections (Danien 2006). One such collection contained a ceramic bowl of which Baker made a small "thumbnail sketch," as Danien calls it, but also a detailed extension of the hieroglyphic text (Danien 2006: Figure G-7) (Figure 1b). At that time the vessel belonged to the collection of Oswaldo de Cámara, Mérida, Yucatán, which was in the possession of his widow, Doña Julia Peón de Cámara.



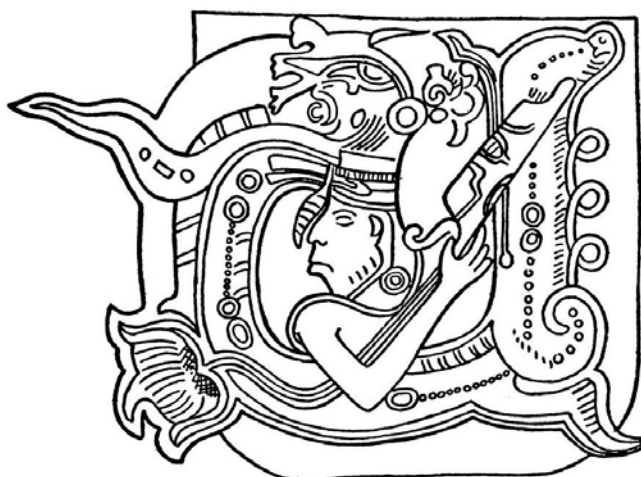
a



b

**Figure 1:** a) The Dieseldorff Vessel (Dieseldorff 1933: Tafel 7, Abb. 10 [photograph taken by Prof. R. N. Wegner]), b) The M. Louise Baker Drawing (Danien 2006: Figure G-7)

The thumbnail sketch of the front side made by Baker is small, but it contains all the pertinent characteristics of the vessel photographically illustrated by Dieseldorff. Note a human upper torso inside a curved element, a round disk, an elongated object stretched towards the upper right. If this is the same vessel, then the vessel illustrated by Dieseldorff probably was in the possession of Doña Julia Peón de Cámara. Confirmation that the vessel indeed was in the possession of the Cámara family comes from yet another source. In 1913 Herbert J. Spinden published his "A Study of Maya Art." As his Figure 186 he illustrated the drawing of a ceramic bowl, allegedly from Calcehtok (Figure 2).



**Figure 2:** Bowl allegedly from Calcehtok (Spinden 1975 [1913]: Fig. 186)

This is a drawing of the vessel that was published as a photograph in 1933 by Dieseldorff. The drawing published by Spinden was copied from a drawing “made at the expense of E. H. Thompson” (Spinden 1975 [1913]: 136).<sup>1</sup> At the time the drawing was commissioned by Edward H. Thompson (1856-1935), thus before 1913, the bowl was in the possession of Don Enrique Cámara of Mérida.

If the bowl was in the possession of Don Enrique Cámara prior to 1913 and if the bowl of which an extension and thumbnail sketch was made by M. Louise Baker was in the possession of Doña Julia Peón de Cámara, widow of Oswaldo (de) Cámara, the bowl published as a photograph by Dieseldorff in 1933 was probably still in the possession of the same Cámara family. The nature of the relationship between Don Enrique Cámara and Oswaldo (de) Cámara is at present unknown to me, but it stands to reason that they are related, possibly they were father and son. Research in local archives in Mérida may provide a definitive answer. This Don Enrique Cámara was probably the same Don Enrique Cámara who was a member of a high profile committee or *junta* of wealthy Mérida citizens that helped raise and guard funds and supervised the construction of the Hospital O’horán in Mérida in the early 1900’s (Cervera-Andrade 2001 [1964]).

The 1913 Spinden drawing and commentary and the 1933 Dieseldorff photograph and commentary do not give any indication that this vessel had a hieroglyphic text of any sort on its reverse side. Nonetheless, the M. Louise Baker thumbnail sketch does seem to depict the vessel the front of which is illustrated by Spinden and Dieseldorff. If so, the hieroglyphic text as painted in detail by Baker, should be found on the reverse side. It would be consistent with other vessels produced in the Chocholá-Maxcanú ceramic tradition to find a hieroglyphic text on the reverse side of the Dieseldorff vessel. The well-known catalog “The Maya Scribe and His World,” edited and written by Michael D. Coe (1973), contains several vessels with an iconographic scene on one side and a diagonal hieroglyphic text on the other (Nos. 56-57, 59-61, 63-65).

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<sup>1</sup> I have found no further reference to this drawing. The drawing may still exist as part of the collection of papers and research materials of E. H. Thompson, at either The Field Museum (Chicago) or, as Spinden worked there, more probably at the Peabody Museum, Harvard University. It is even possible that the drawing was burnt in the unfaithful fire that destroyed the Hacienda at Chichen Itza in 1920. On E. H. Thompson at The Field Museum, see McVicker 2003.



**Figure 3:** Vessels that depict a Male Human Upper Torso inside a Water Lily Cartouche, a) Coe 1973: Cat. No. 59, b) Coe 1973: Cat. No. 60, c) Coe 1973: Cat. No. 61

Three of these vessels depict a male human upper torso within a water lily cartouche, holding a (long or short) water lily stem (Nos. 59, 60, & 61) (Figure 3).<sup>2</sup> However, none of these vessels are the same as the Spinden and Dieseldorff vessel as pertinent details in the portraits, Water Lily Jaguar headdresses, and the cartouches or medallions differ. If my identification is correct, the M. Louise Baker drawing is at present the only record of the hieroglyphic text of the Dieseldorff vessel. This text would be found on the opposite side of the male human upper torso and would have been placed diagonally.

<sup>2</sup> Also note Kerr No. 8871, which contains a male human upper torso, with a Water Lily Jaguar headdress. The two glyph text provides *sajal chakch'ok* "tribute collector(?) great sprout/emergent one." The title *sajal chakch'ok* also occurs in the rim text of a vessel at the Cleveland Museum of Art (Inventory No. 1990.180). Two comparable Chocholá vessels show a youthful portrait head within a cartouche with water lily characteristics (Berjonneau and Sonnery 1985: No. 372 [Kerr No. 4463]; Ocampo 2003: No. 39). Also note the vessel illustrated in Tate 1985 as Figure 9.

### ***Analysis of the Text***

The possible hieroglyphic text of the Dieseldorff vessel, as drawn by Baker (turn drawing 45° counter-clockwise, with top [A] to bottom [G] reading order), can be transcribed as:<sup>3</sup>

- A:** 'u-ja-yi
- B:** yu-k'i?-b'i
- C:** ta-yu-ta
- D:** tzi-li-ka-wa
- E:** ke?-KELEM?-ma
- F:** sa-ja-la
- G:** [KAL]ma

Provisional transliteration and translation: *ujay yuk'ib' ta yuta[l] tzi[hi]l [ka]kaw kelem(?) sajal kalom[te']* "(it is) the clay cup (bowl), the drink-instrument for food(?) of *tzi[hi]l [ka]kaw* of Kelem Sajal Kalomte'."

Five of the vessels and hieroglyphic texts illustrated by Coe are very close to this particular text. The hieroglyphic text on Coe 1973: No. 59 (Figure 3a) can be transcribed as follows:

- A:** 'u-ja-yi
- B:** yu-k'i?-b'i
- C:** ta-yu-ta
- D:** tzi-li-ka-wa
- E:** ke?-KELEM?-ma
- F:** sa-ja-la
- G:** b'a-ka-KAB'

Provisional transliteration and translation: *ujay yuk'ib' ta yuta[l] tzi[hi]l [ka]kaw kelem(?) sajal b'a[h]kab'* "(it is) the clay cup (bowl), the drink-instrument for food(?) of *tzi[hi]l [ka]kaw* of Kelem Sajal B'ahkab'."

The hieroglyphic text on Coe 1973: No. 60 (Figure 3b) can be transcribed as:

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<sup>3</sup> In this essay the following orthography will be employed: ' , a, b', ch, ch', e, h, j, i, k, k', l, m, n, o, p, p', s, t, t', tz, tz', u, w, x, and y. In this orthography the /h/ represents a glottal aspirate or glottal voiced fricative (/h/ as in English "house"), while /j/ represents a velar aspirate or velar voiced fricative (/j/ as in Spanish "joya") (Grube 2004). In this essay there is no reconstruction of complex vowels based on disharmonic spellings (compare to Houston, Stuart, and Robertson 1998 [2004] and Lacadena and Wichmann 2004, n.d.; for counter proposals see Kaufman 2003 and Boot 2004, 2005b). In the transcription of Maya hieroglyphic signs uppercase bold type face letters indicate logograms (e.g. **KAB'**), while lowercase bold type face letters indicate syllabic signs (e.g. **ja**). Items placed between square brackets are so-called infix signs (e.g. **[KAL]ma**); order of the transcribed signs indicates the epigraphically established reading order. Queries added to sign identifications or transcribed values express doubt on the identification of the assigned logographic or syllabic value (e.g. **KELEM?**). All reconstructions (i.e. transliterations) in this essay are but approximations of the original intended Classic Maya ("epigraphic") linguistic items (Boot 2002: 6-7), a written language that was employed by the various distinct language groups already formed in the Classic period. Reconstructed sounds in transliterations are placed between square brackets (e.g. *tzi[hi]l [ka]kaw*). Citing of so-called T-numbers (e.g. T542) refers to the hieroglyphic signs as numbered and cataloged by Thompson (1962). All toponymic references in this essay, either to regions or localities, are in the original spelling as employed since the Colonial period; thus it is Calcehtok (instead of Kalkehtok'), it is Oxkintok (instead of Oxk'intok').

**A:** yu-k'i?-b'i  
**B:** ti-tzi-hi  
**C:** li  
**D:** ka-wa  
**E:** ke-KELEM-ma  
**F:** sa-ja-la  
**G:** 'u-yu-la

Provisional transliteration and translation: *yuk'ib' ti tzihil [ka]kaw kelem sajal uyul* "(it is) the drink-instrument for *tzihil [ka]kaw* of Kelem Sajal, (it is) his work."

The hieroglyphic text on Coe 1973: Cat. No. 61 (Figure 3c) can only in part be transcribed:

**A:** 'u-ja-yi  
**B:** ch'o-ko  
**C:** ?-b'i  
**D:** ka?-na?  
**E:** b'a-ka-b'a?  
**F:** ?  
**G:** ?-['u]?

Provisional transliteration and translation: *'ujay ch'ok ?-b' kan(?) b'a[h]kab' ? [sak?]u[nal](?)* "(it is) the clay cup (bowl) of Ch'ok ?-b' Kan(?) B'ahkab' ? Sakunal(?)."

The vessel cataloged by Coe in 1973 as No. 63 (Kerr No. 4467) (Figure 4a-b) depicts an aquatic bird (heron) within a water lily cartouche (Coe 1973: 123). The hieroglyphic text can be transcribed as follows:

**A:** yu-k'i?-b'i  
**B:** ta-tzi-hi  
**C:** ka-wa  
**D:** ke?-KELEM?-ma  
**E:** sa-ja-la  
**F:** 'u-yu-lu-li

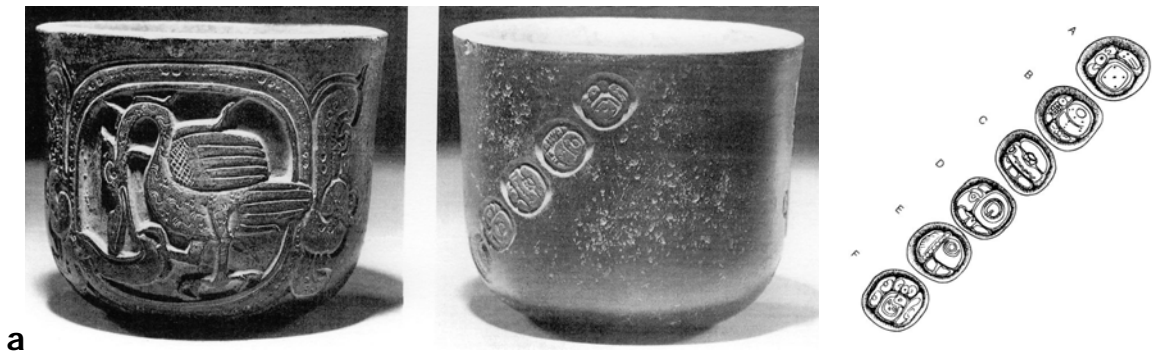
Provisional transliteration and translation: *yuk'ib' ta tzihi[l] [ka]kaw kelem(?) sajal u-yulul[i]* "(it is) the drink-instrument for *tzihi[l] ka]kaw* of Kelem Sajal, (it is) his work."

The vessel cataloged by Coe in 1973 as No. 64 (Figure 5c) depicts a narrative scene in which a "Mosquito God" stings God N (Coe 1973: 124). The hieroglyphic text can be transcribed as:

**A:** 'u-ja-yi  
**B:** yu-k'i?-b'i  
**C:** ti-tzi-hi  
**D:** CHAK-ch'o-ko  
**E:** ke-KELEM-ma  
**F:** sa-ja-la

Provisional transliteration and translation: *ujay yuk'ib' ti tzihi[l] kakaw] chakch'ok kelem sajal* "(it is) the clay cup (bowl), the drink-instrument for *tzihi[l] kakaw]* of Chakch'ok Kelem Sajal."





a



b



c



d

**Figure 4:** Related Chocholá-Maxcanú Ceramics, a) Coe 1973: Cat. No. 63, b) Rollout Photograph Kerr No. 4467 (photograph by Justin Kerr, c) Coe 1973: Cat. No. 64, d) Rollout Photograph Kerr No. 7146 (photograph by Justin Kerr)

Related to this group of vessels is Kerr No. 7146 (Figure 5d), which depicts a conch-blowing dwarf (Bezy 2006: 75, 77, 82-83, 91) positioned stretched-out over a large water lily pad, placed above a craniomorphic seed from which emerges the roots, blossom, and pad of the water lily. The diagonal hieroglyphic text can be transcribed:

**A:**    **yu-k'i?-b'i**  
**B:**    **ta-tzi-hi**  
**C:**    **ka-wa**  
**D:**    **sa-ja-la**  
**E:**    **'u-yu-lu-li**  
**F:**    **b'a-ka-KAB'**

Provisional transliteration and translation: *yuk'ib' ta tzihi[l] [ka]kaw sajal u-yulul[il] b'a[h[kab' "(it is) the drink-instrument for tzihi[l] kakaw of Sajal, (it is) the work of (the) B'ahkab'."*

Including the Dieseldorff vessel, there are thus four vessels that depict a similar male human upper torso within a water lily cartouche. Three additional vessels provide a different narrative (aquatic bird in a cartouche, confrontation scene, and dwarf on a water lily pad), but with comparable hieroglyphic texts on their reverse sides.

The dedicatory texts on these vessels provide a reference to the vessel type (*jay* "clay cup [bowl]") and its function (*uk'ib'* "drink-instrument"), the contents (*ta yuta[l] tzi[hi]l [ka]kaw, ti tzihil [ka]kaw, etc.*), and a title phrase Kelem Sajal Kalomte', Kelem Sajal B'ahkab', Kelem Sajal, and Chakch'ok Kelem Sajal.

The common couplet *ujay yuk'ib'* contains one element that refers to the type of vessel (*jay* "clay cup [bowl]"), while the other element (*uk'ib'* "drink-instrument") refers to the function of the vessel or container (Boot 2005c: note 3). Abbreviation within this couplet is common and it is abbreviated to either *ujay* or *yuk'ib'*. The contents of the vessels is described in different ways, but seems to target *tzihil kakaw*, a specific kind of cacao-based drink, in which the meaning of the element *tzih* is still opaque. Provisionally the titles mentioned in these hieroglyphic texts can be translated, paraphrased, or interpreted as: *kelem* "strong one; youth" (Grube 1994: 321), *sajal* "tribute collector(?)" (Boot 2005a: 385-386), *kalomte' "?,<sup>4</sup>* *b'ahkab'* "first/head/top (of the) world" (Houston, Stuart, and Taube 2006: 62-63), and *chakch'ok* "great emergent one" (Boot 2000: 4). The

<sup>4</sup> The syllabically most transparent spelling of this title can be found at Copán (Stela 19), **ka-lo-ma-TE'** (Stuart, Grube, and Schele 1989). A translation or paraphrase of the *kalomte'* title is still not possible, as there is no agreement among epigraphers on the meaning of the root *kal-* (e.g. Wagner 1994). This root has a variety of meanings within the various Mayan languages. The reading of this logograph as **KAL** is based on the following: This composite sign is employed at Yaxchilán (Lintel 42: F1) and it is substituted by a spelling **ka-la** in the same nominal (*b'alun kalne'a*) on one of the Yaxchilán inscribed bones (from Structure 23, Room III). In this case the **KAL** sign is a conflation or overlap of two signs, STONE+SKULL (Macri andLooper 2003: 160, glyph code SCK). This SKULL sign is probably a craniomorphic variant of the "Patron of Pax" **TE'** sign. It was Wagner (1994) who suggested that the iconic origin of the **KAL** sign may be found on Yaxchilán Lintel 18 (D5), depicting a stone sign placed into a wood sign (hinting at an actual ax) postfixed with a **TE'** sign. As I now interpret it, the **KAL** logogram evolved into a simple overlap of STONE+WOOD signs, as such the spelling **ka-[KAL]ma-TE'** (Aguateca Stela 7: D1) seemingly has two **TE'** signs, but one is part of the **KAL** logogram. In conclusion, the spelling on the Dieseldorff region vessel is an abbreviation (a common practise, e.g. Tikal Stela 31: E8, **KAL-ma**).



title Kelem on the Dieseldorff vessel, Cat. No. 59, and Cat. No. 63 (Kerr No. 4467) is written in a very different manner when compared to the other vessels. However, it is based on those spellings that the transcription **ke-KELEM-ma** can be proposed as structurally these collocations occur at the same position and end in **-ma**. Especially the **ke** sign is difficult to recognize at times, but the scribes seem to have abstracted the hand sign to such a high degree that individual fingers were not even recognizable anymore. The main sign **KELEM** is normally a youthful male portrait head or a monkey head, which thus seems to be abbreviated or abstracted to a round sign with an inverted u-shaped element at its center. Possibly this sign is some kind of *pars pro toto* "part that represents the whole" to which the youthful male portrait head can be reduced. Reductions as these occur regularly in Maya writing, for instance T542 'e is the *pars pro toto* derived from T741a 'e. It can also be a completely different sign with a different derivation and origin but with the same logographic value as the youthful male portrait head, **KELEM** (or simply **KEL**).<sup>5</sup>

Perhaps no personal name was recorded as the individually different portraits on one side and the titular phrases on the other were clear indicators of the identity of the possible owner(s) of the vessel(s).

The phrases Kelem Sajal Kalomte' (Dieseldorff Vessel) and Kelem Sajal B'ahkab' (Coe 1973: No. 59) now need to be explained. There are no other examples known of a Sajal who carries a title Kalomte' or B'ahkab'. Probably these are abbreviated phrases comparable to Sajal *uyulul[iil]* B'ahkab' (Kerr No. 7146): the part *uyulul[iil]* "(it is) the work of ..." was not written. A similar abbreviation also takes place in the vessel contents, as *kakaw* can be left out (this explains the solitary occurrence of *tzihi[iil]*). If correctly deduced, the Sajal(s) mentioned on these vessels thus was (were) never a Kalomte' or B'a[h]kab'. Supreme titles like these were only taken by the most paramount lords in both the southern and the northern Maya lowlands (Boot 2005a: 40 [+ note 7], 382-389).

All vessels have unknown proveniences and are now part of private or public collections. Possibly the Dieseldorff vessel originated from a place near to Calcehtok, as recorded by Spinden. Only one vessel discussed above can be linked to an archaeologically well-known place through its hieroglyphic text, namely the vessel cataloged No. 61 by Coe in 1973. Although the last collocation is eroded and partially broken sufficient detail survives to suggest a transcription ?-[u]? or **SAK**?-[u]?, which was originally **SAK**-[u]**NAL** for Sakunal. This Sakunal is a toponym known from the site of Oxkintok (García-Campillo 1992: 198-200, 1995: 249-250), a site proximate to the modern-day town of Calcehtok.<sup>6</sup>

### **Final Remarks**

As I expressed at another occasion (Boot 2006), the Dieseldorff vessel may one day surface, either in Mérida or in some private or public collection inside or outside of Mexico. In my archive of Classic Maya ceramics I do have two photographs of this vessel; the

<sup>5</sup> The prefix and the main sign may have completely different values, to which I keep an open mind. On a vessel illustrated in Tate 1985 (Figure 8) the opening sign is close to a **ti** sign. If so, the word targeted ends in *-m* and would spell a title on a par with *kelem*. Note also the sequence **cho**?-**lo**-**ma** (e.g. Kerr No. 4378), another possible agentive title that ends in *-m*.

<sup>6</sup> Commonly this toponym is spelled **SAK**-[u]**NAL**, but on Kerr No. 4463 the spelling is **SAK**-[u]**NAL**-**ma**. This collocation may provide the actual correct and complete spelling for this toponym, thus *sakum(a)nal*. The most common spellings do not provide the ending **-ma**. The text on Kerr No. 4463 can be transliterated *ujay ix(ik) kalom[te'] ochk'in ba[h]ka[b'] sakum(a)nal chanch'en* "(it is) the clay bowl of Ix(ik) Kalomte' West Bahkab' (of the) Sakum(a)nal Community."

photographs were taken only from the portrait side (Figure 6). At that time the vessel belonged to the collection of Alfred Stendahl (Hales, personal communication, September 19, 2006).<sup>7</sup> The present location of this vessel is unknown.



**Figure 6:** Exhibited at the El Camino College Anthropology Museum, Torrance, California, in 1974 (photographs provided by Donald Hales, not to be reproduced without written permission)

Unfortunately, many ceramics that were in local Yucatecan collections migrated to private collections outside of Yucatan and Mexico. The reason for this process was the passing of a law by the state in the early 1930's through which privately owned archaeological and manuscript collections could be confiscated and would be transferred to the newly established Museo del Estado de Yucatán in Mérida.<sup>8</sup> Instead of privately owned archaeological objects (and manuscripts) being transferred to the museum, many collections went into hiding, and some of the objects (including manuscripts) in these collections moved to new owners inside and outside of Mexico. The passing of the above mentioned law and the fact that collections went into hiding probably prompted Dieseldorff to refer to the collection in Merida to which the vessel belonged simply as "Privatsammlung," private collection, without the addition of a name.

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<sup>7</sup> No catalog was produced to accompany the exhibition. Objects from the Stendahl collection were also exhibited at the Lowe Gallery, Coral Gables, University of Miami. A catalog was issued to accompany the exhibit entitled "Pre-Columbian Art. An exhibition from the collection of Alfred Stendahl of Los Angeles, California" (Coral Gables, n.d., 32 pp., prof. ill. 4to. wraps). I have yet to locate a copy of this catalog.

<sup>8</sup> Since 1980 this museum is known as Museo Regional de Arqueología e Historia de Yucatán and it is based at the Palacio Cantón, Paseo de Montejo y Calle 43 (Centro), in Mérida, Yucatán.

In summary, the following overview can be presented on the history of the vessel as presented above:

<b>Time</b>	<b>Ownership</b>	<b>Illustrated</b>
Precolumbian period	In the region of Calcehtok	
Prior to 1913	Don Enrique Cámara (Mérida, Yucatán, México)	Spinden 1975 [1913]: Fig. 186
April 1931	Doña Julia Peón de Cámara (Mérida, Yucatán, México)	M. Louise Baker drawing (Danien 2006: Fig. G-7)
1933	"Privatsammlung in Merida" (Mérida, Yucatán, México)	Dieseldorff 1933: Tafel 7, Abb. 10
1974	Alfred Stendahl (Los Angeles, California, USA)	This Wayeb Note

When the vessel ultimately will surface, my suggestion that the Dieseldorff vessel photograph and the Baker drawing provide images of two sides of the same vessel may be either verified or falsified.

Originally this vessel belonged to the collection of Don Enrique Cámara, that passed to Oswaldo (de) Cámara. In 1931 the vessel was in the possession of Doña Julia Peón de Cámara. It was that "Privatsammlung" that Dieseldorff referred to in 1933. I express the hope that this vessel one day will occupy a prominent place in a public collection, preferably in Mérida, Yucatán, México, from which it originally came.

### **Acknowledgments**

I thank Elin C. Danien for her research on the M. Louise Baker drawing archive at The University Museum, Philadelphia; without her recently posted report at Famsi.org a large part of this note could not have been written. I thank Donald Hales for his permission to include the two photographs and the information on the 1974 exhibition. I thank Justin Kerr for his permission to include his photographs from the Grolier catalog as well as his rollout photographs. Also I thank Christophe Helmke, Jenn Newmann, Erik Velásquez García, and Elisabeth Wagner who commented on an earlier version of this note. Their comments, corrections, and suggestions have improved the present text. As always, unless noted otherwise, the opinions expressed in this note are mine.

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