

The Aglio-Kingsborough Paris Codex

by Randa Marhenke (October 2011, Last Revised May 2013)

Lord Kingsborough (Edward King, 1795-1837) is well-known for the great work, *Antiquities of Mexico*¹. It was a seven-volume work when he died in debtor's prison in 1837; two more volumes were published posthumously (1848), making the published work one of nine volumes. At the end of the ninth volume are 60 pages which appear to have originally been for a projected tenth volume³. There are also some extra and loose pages, said to be comprised of 66 plates, which were perhaps in preparation for the projected tenth, or for another, volume. These pages are often referred to as the Tenth Volume, but since the 60 pages bound with the Ninth Volume were at some time to be at least part of a tenth volume, the nomenclature, in truth, becomes a bit confused. In any case, the loose pages of 66 plates are now in the Edward E. Ayer Collection of the Newberry Library, Chicago². Among the pages included are some not quite finished lithographic prints of drawings (now lost) of pages of the Paris Codex, attributed to the artist Augustine (Agostino) Aglio (1777-1857). Of the 20 pages that were worked on, six are colored, and 14 uncolored. Pages 1 (or 25) and 12 are missing from the set; I suspect that those pages of the original codex were in such poor condition that the artist chose not to copy them. (Because of internal evidence of the codex text, pages 13-14 are thought to have once existed, but then became lost by the 19th century). Stuart (in "Quest for Decipherment"⁴ pp. 18 and 20, and in the "Introduction" to Love's *The Paris Codex*⁵, p. xvi) states the date of the drawings as 1835. Though I have not been able to verify this date, it does fit in with what else we think we know about the Paris Codex: the Paris Codex was apparently acquired by the Bibliothèque royale⁶ (later renamed the Bibliothèque nationale) of France in 1832^{7,8}. In 2001, I obtained from the Newberry Library slides of the lithographic prints of the Paris Codex pages, and had them converted digitally. At the end of this paper are given three samples of these copies of the lithographic prints from the Paris Codex. One hopes that the Newberry Library may, in the not too distant future, put the whole rendition up on the web.

For a quick summary of Lord Kingsborough's life and contribution, I know of no better than that given by Sylvia D. Whitmore in PARI Journal Vol. IX, No. 4.⁹ [Note, however, that the label to Figure 2 ("Facsimile pages (4-7)...") may be a bit deceptive, for the figure shows the three pages 4 through 6 (or 4 *to-and-not-including* 7), and not 4 through 7]. Aglio's work was remarkably good; a footnote of page 155, Vol. VII (RAH¹) or Vol. VI (see below about the Vol. VI/VII confusion) of the *Antiquities of Mexico*, states that the originals were traced ("From the method which has been adopted in every instance in copying the Mexican paintings contained in the present work by means of transparent paper, the greatest correctness has been the result..."). Indeed, the fact that he did trace the works may account at least partly for the high quality and accuracy of his work. For information on Aglio's life, a very good summary is given by F. Sacchi¹¹. An extra tidbit gotten from this summary is that 200 sets of the *Antiquities of Mexico* were published (see page 24 of the original Italian version¹¹). Furthermore, though it may generally be assumed that the unbound extra pages came ultimately via the Kingsborough estate, it is not clear to me that they were not ultimately from the Aglio estate, since upon reading the F. Sacchi summary, one finds that Aglio had been working on publishing more for the Kingsborough set (Italian: pp. 25-27¹¹). Since Sacchi described some of Aglio's extra work as including a key to the hieroglyphics (Italian: p. 27¹¹), a careful look at the content of the papers at the Newberry Library, or a collation thereof, might help in determining from which estate they ultimately came.

I'd like to add a few extra comments about the Kingsborough *Antiquities of Mexico*. First, it should be understood that a thoroughly accurate collation of the different versions of the tomes of this work would be full of surprises, would take a lot of time and expertise to produce, and would itself take up many pages. As an example of some of the surprises, the very early volumes were dated 1829, and gave Aglio as the author,

without mention of Kingsborough. Though Kingsborough appears to have intended to finance the work, since the beginning volumes were of Aglio's work, it seems justifiable that Aglio be credited for the work--at least for those beginning volumes. Lord Kingsborough may well have been annoyed at Aglio being solely credited for the work however, for the later sets give Kingsborough as the author, with Aglio as the person who did "the drawings, on stone". Whoever deserved the credit for the monumental work, the tragedy of the circumstances was that both died destitute from their efforts.

Two main types of *Antiquities of Mexico* were published: one with color plates, the other with uncolored line drawings. Apparently lithographic prints of the line drawings were taken and colored individually by Aglio, or under his direction, to make the colored plates. The colored varieties always fetched a higher price. Besides some references stating implicitly that these two varieties existed, some stated the fact explicitly. An article in the *Foreign Quarterly Review* of 1832¹⁰ states in the footnote on p. 91, "The price is £120 with the plates in plain outline, and £175 coloured." By 1869, Sabin¹² expected to get \$450 for the colored variety, and \$140 for the one with "plain plates". Boban in 1899 (p.71¹³) said that the plain variety got 1,000 to 1,200 francs, and the colored variety got 2,000 to 2,500 or more francs. The Library of Congress, in addition to its colored editions, has an uncolored edition listed as "Copy 2" in its Online Catalog¹⁴. Of further interest here is that Gates, in the booklet that came with his rendition of the Dresden Codex¹⁵, stated in the third from the last paragraph that he traced the figures from enlargements "made from an uncolored copy of the Kingsborough".

But anyone now hoping to get a copy of one of the usually "less desirable" uncolored sets of a Kingsborough cheaply better forget it. In 2007, the price realized was \$21,150¹⁶ for an uncolored set. Yes, that is a lot less expensive than the colored one currently expected to bring \$50,000-\$70,000¹⁷. But it doesn't really matter; both are too expensive for most of us.

Then there are the different arrangements of the volumes. At least one set (the one described by George Stuart¹⁸) was published with an Aglio reproduction of a Vatican 96-page codex (i.e., Vaticanus B, also known as Vaticanus 3773) in Vol. II, but numerous other sets have it in Vol. III. Furthermore, the contents of Volumes VI and VII of the RAH set appear to be interchanged when compared with the contents in Volumes VI and VII of other sets. Thus the digitization of the volume labelled as VI in the set held by the RAH has the contents of what the other sets have in Volume VII, and Volume VII has what is in the other sets in Volume VI. Perhaps just the title pages and spines of the volumes have been interchanged, but it still makes for a bit of inconsistency. It is *possible* that the RAH mixed up the digitized pages, but I think that is unlikely. I have written asking them about this to make sure (in June 2011), but have received no reply. But I also notice that, as of this writing (October 2011), they have not changed their arrangement of the contents on their website, which *may* indicate that no change was necessary.

As to the Paris Codex copy itself, each page has its printing on vellum²¹. There are two pages of the Paris Codex on the recto side of the vellum page only. These vellum pages are 49.3 cm high x 36.8 cm wide²⁰, which is smaller than the page dimensions in the Kingsborough volumes as given by Schmitt (55.9 cm x 37.5 cm)¹⁹, Boban (56 cm x 40 cm)¹³, and in the set described by Stuart (65.6 cm x 48.3 cm)¹⁸. On each of these vellum pages there is a double-box image, measuring 24.6 cm x 24.8 cm, of copies of two pages of the Paris Codex. Each box of the double-box, and thus each copy of each Paris Codex page, is 12.3 cm x 24.8 cm. There is no signature mark on the vellum pages. The artwork of the copies is of lithographic prints of black lines, followed by hand-painting of colors on some of the prints²⁰. They may have been made as proofs, possibly for a later volume, i.e., one after 1848.

The three sample pages from this copy of the Paris Codex attributed to Aglio, found with papers that are with Kingsborough's *Antiquities of Mexico* housed in the Newberry Library, follow after the Acknowledgements.

Notes, with References:

1. Kingsborough 1831-1848 *Antiquities of Mexico : comprising fac-similes of Ancient Mexican Paintings and Hieroglyphics, preserved in the Royal Libraries of Paris, Berlin and Dresden; in the Imperial Library of Vienna; in the Vatican Library; in the Borgian Museum at Rome; in the Library of the Institute al Bologna; and in the Bodleian Library at Oxford. Together with the Monuments of New Spain, by M. Dupaix: with their respective scales of measurement and accompanying Descriptions. The whole illustrated with many valuable Inedited Manuscripts, by Lord Kingsborough. The drawings, on stone, by A. Aglio.*
 London : Volumes I-V: Robert Havell and Colnaghi, Son, and Co. : James Moyes : 1831
 Volumes VI-VII: Robert Havell and Colnaghi, Son, and Co. 1831 : Richard Taylor 1830
 Volumes VIII-IX: H. G. Bohn : Richard and John E. Taylor : 1848
 [Note: Havell, Colnaghi, and Bohn were publishers; Moyes, and the Taylors were printers].
 [RAH] Volumes I-VII are available from the **Real Academia de Historia** of Spain at:
<http://bibliotecadigital.rah.es/dgbrah/i18n/consulta/registro.cmd?id=5968>

2. Kingsborough 1830-1848 *Antiquities of Mexico : comprising fac-similes of Ancient Mexican Paintings and Hieroglyphics, preserved in the Royal Libraries of Paris, Berlin and Dresden; in the Imperial Library of Vienna; in the Vatican Library; in the Borgian Museum at Rome; in the Library of the Institute al Bologna; and in the Bodleian Library at Oxford. Together with the Monuments of New Spain, by M. Dupaix: with their respective scales of measurement and accompanying Descriptions. The whole illustrated with many valuable Inedited Manuscripts, by Augustine Aglio.*
 London
 Volumes 1-9 , and "[Vol. 10]: A collection of 66 plates which were intended to form part of an unpublished tenth volume. Some plates hand colored".
 The Newberry Library Catalog entry is at:
<https://i-share.carli.illinois.edu/nby/cgi-bin/Pwebrecon.cgi?DB=local&v1=1&BBRecID=485528>

3. Allibone, S. Austin 1872 *A Critical Dictionary of English Literature and British and American Authors*, Vol. I, J.B. Lippincott & Co., Philadelphia, p.1033, col. B. [Though the date of publication is given as 1872, the publication was "entered, according to an act of Congress...in the clerk's office of the District Court of the United States..." in 1854, 1858. 1858 is also the date of dedication].
 Accessible at: <http://books.google.com/books?id=2p8MAAAAYAAJ>

4. Stuart, George E. 1992 "Quest for Decipherment: A Historical and Biographical Survey of Maya Hieroglyphic Investigation" in Danien, Elin C., and Robert J Sharer, Editors: *New Theories on the Ancient Maya*, University Museum Monograph 77, The University Museum, Philadelphia.

5. Stuart, "Introduction", in Love, Bruce: *The Paris Codex, Handbook for a Maya Priest*,

- George E. the University of Texas Press, Austin.
1994
6. Larned, J. N., Article that includes information on the history of the Bibliothèque nationale de France:
editor, "Libraries: France: The Bibliothèque Nationale", in *History for Ready Reference*,
1895 *from the Best Historians, Biographers, and Specialists*, vol. 3 (pp. 2010-2012), The C. A.
Nichols Co., Springfield, Mass.
Vol. 3 is accessible at: <http://books.google.com/books?id=bIghAQAAMAAJ>

 7. Glass, John B. "247. Paris, Codex", in "A Census of Native Middle American
with Donald Pictorial Manuscripts", in *Handbook of Middle American Indians*,
Robertson vol. 14, eds. R. Wauchope (general editor), H. F. Cline (volume editor),
1975 University of Texas Press, Austin, pp. 179-180.

 8. Zimmermann, "Notas para la historia de los manuscritos mayas:", in: *Yan:*
Günter *ciencias antropológicas*, Mexico, D. F., vol.3, pp. 62-64.
1954 [This is of interest for early Peresianus and Cortesianus histories].

 9. Whitmore, "Lord Kingsborough and his Contribution to Ancient Mesoamerican Scholarship:
Sylvia D. The Antiquities of Mexico", in *The PARI Journal*, San Francisco, Vol. IX, No. 4, pp. 8-
Spring 2009 16. Accessible at: <http://www.mesoweb.com/pari/journal/archive/PARI0904.pdf>

 10. *Foreign* Review of "Antiquities of Mexico", *Foreign Quarterly Review*,
Quarterly Volume IX, London, pp.90-124.
Review Accessible at:
1832 <http://books.google.com/books?id=2N0RAAAAYAAJ>

 11. Sacchi, *Cenni sulla vita e le opere di Agostino Aglio: pittor cremonese ed*
Federico *autore delle Antichità Messicane*, Tipografia Ronzi e Signori, Cremona.
1868 [This rare 52-page booklet appears in the original Italian (as of October 2011, without
the title page) starting at:
<http://www.guise.plus.com/History/Aglio/AASnrBiographies/SacchiIntroduction.htm>
and in English, with notes (supplied by "R. G.") beginning at:
<http://www.guise.plus.com/History/Aglio/AASnrBiographies/sacchi-comment-english.htm>]

 12. J. Sabin & *Index to the American Bibliopolist*, New York, Volume I, p. 16.
Sons Accessible at:
Publishers <http://books.google.com/books?id=whsDAAAAYAAJ>
1869 and <http://www.archive.org/details/americanbibliop04unkngoog>

 13. Boban, "Notes Explicative Ou Analyse des 9 volumes, grand in-folio publiés par Lord
Eugène Kingsborough sur les Antiquités du Mexique, Londres, 1831-1848" , in [the then late]

- 1899 Eugène Goupil, *Catalogue de la Bibliothèque Américaine*, pp. 67ff, Paris.
Accessible at: <http://books.google.com/books?id=yM4CAAAAYAAJ>
14. Library of Congress accessed 9/2011 LCCN permalink: <http://lccn.loc.gov/04008396>
Catalog entry of two copies of the Kingsborough *Antiquities of Mexico*,
Online Library of Congress Catalog, Washington, D.C.
15. Gates, William 1932 [Booklet to:] *The Dresden Codex*
Reproduced from tracings of the original Colorings finished by hand
Maya Society Publication No. 2, The Johns Hopkins University, Baltimore.
Accessible at:
http://www.wayeb.org/resourceslinks/wayeb_ethnohistory.php
or:
<http://www.wayeb.org/download/resources/dresden01.pdf>
16. Sloan, Dorothy (n.d., but 2007 or before) *Dorothy Sloan - Books: Auction 20, Monumental Americana*, # 38.
[KINGSBOROUGH, Edward King, Viscount]. *Antiquities of Mexico*
Accessible at: http://www.dsloan.com/Auctions/A20/lot_038.html
- 2007 *Dorothy Sloan - Books: Auction 20, Prices Realized*, #38. Accessible at:
<http://www.dsloan.com/Auctions/A20/prices.html>
17. Sloan, Dorothy 2011 *Dorothy Sloan – Books: Auction 23, Monumental Americana*
Kingsborough's Antiquities of America Accessible at:
<http://www.dsloan.com/Auctions/A23/item-kingsborough-antiquities-1831-1848.html>
18. Stuart, George E. 2010 *Antiquities of Mexico*
Technical data and Volume-by-Volume Collation of the set in the
rare book collection of the National Geographic Society, Washington, D. C.
- 2011 Additional personal communication note to above: August 22, 2011.
19. Schmitt, Rev. Edmond J. P. 1901 *The "Antiquities of Mexico" by Lord Kingsborough.*
A Collation, Johnson Bros. Ptg. Co., San Antonio, [Texas]
[Note: This collation was of a set that had been the property of Sir Thomas Phillipps].
20. Aubrey, John S., 2011 Personal Communications: July-September 2011
21. Aubrey, Personal Communication about the vellum (August 11, 2011): "It is on vellum, although a

John S.,
2011

vellum of varying thickness, which gives the impression of thick paper, or 'parchment paper'... We know it is vellum from the traces of hair follicle patterns and the occasional track of skin folds under the microscope".

Other References

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| Library of
Congress
accessed
9/2011 | LCCN permalink: http://lcn.loc.gov/2006566784
Catalog entry of Kingsborough <i>Antiquities of Mexico</i> in the Jay I. Kislak Collection,
Online Library of Congress Catalog, Washington, D.C. |
| Miami
University
Libraries
n.d. | <i>The Kingsborough Codex</i> [Note: This is a collation of the <i>Antiquities of Mexico</i>
housed in the Walter Havighurst Special Collections of the Miami University Libraries
at Oxford Ohio].
Accessible at: http://spec.lib.muohio.edu/Kingsborough%20contents-rev.pdf |
| Quaritch,
Bernard
1884 | <i>A Catalogue of Religions and Superstitions</i> , p. 1822, London.
http://books.google.com/books?id=0II0AAAAMAAJ |

An After-Note

For those readers who may be interested in extra notes on Aglio, the following may be of interest:

In my wanderings through the web, I found that Yale University Beinecke Library has separate drawings, attributed to Aglio, depicting the Aztec migration myth according to the Boturini Codex. The link to this information is: <http://hdl.handle.net/10079/bibid/4865928>

At http://132.248.101.214/wikfil/index.php/Huexotzingo%2C_Matricula_de ,
one finds that a partial copy of ff. 482-583 of the Matricula de Huexotzingo, was perhaps ("tal vez") made by Aglio. It had been in the Phillipps collection. "(Phillipps no. 14262; Sotheby, Wilkinson, y Hodge, 1919a, no. 357; Sotheby and Co., 1935, no. 300)". I know nothing more of this, but a digital copy of all of the Matricula de Huexotzingo is available from the Bibliothèque nationale de France at:
<http://gallica.bnf.fr/ark:/12148/btv1b7200005f> .

Furthermore, the Sutro Library of California has an Aglio accordion-folded facsimile of the Mexican "Codex Vaticanus B" , otherwise known as "Codex Vaticanus 3773" (of the Borgia Group), dating to perhaps 1826 and said to be colored by Aglio himself. Its location is given as "Sutro Library ; Vault ; [folio] F1219.54.A98 A45 1826".

The catalog of the California State Library is available from: <http://catalog.library.ca.gov/F> .

One may then search for "Aglío" using the "main catalog", and thus find the "Mexican codex in Vatican: facsimilie/" to click on.

The URLs of the panels that they make available are listed below:

http://catalog.library.ca.gov/exlibris/aleph/a19_1/apache_media/DTTLCA95K1T2H193HQM7CFCFIV7B2.jpg

http://catalog.library.ca.gov/exlibris/aleph/a19_1/apache_media/1DD71LTF8RG6B6ELN6A5XU6BT6A61I.jpg

http://catalog.library.ca.gov/exlibris/aleph/a19_1/apache_media/4TIVY9TI2VFK2JEL4P7MHS96KJATN2.jpg

http://catalog.library.ca.gov/exlibris/aleph/a19_1/apache_media/2EGE7KF86G9V797UUNA9LXVHER2AK2.jpg

http://catalog.library.ca.gov/exlibris/aleph/a19_1/apache_media/CVKUNDJAMXECGNGRLIY3SPKHLIYXL.jpg

http://catalog.library.ca.gov/exlibris/aleph/a19_1/apache_media/C812A991PM1SFE6TTX1D1757QFUR68.jpg

http://catalog.library.ca.gov/exlibris/aleph/a19_1/apache_media/TMT3KLSUXC8VNE3KF16CAKT7PKBGCQ.jpg

http://catalog.library.ca.gov/exlibris/aleph/a19_1/apache_media/3N6C84BM4YPS8B9U3B11MYJFQ6QJ2Q.jpg

A most fascinating collection of Aglio drawings may be found at a British Museum website, which shows various objects acquired by the British Museum by way of Lord Kingsborough. These include Aglio's drawings of the Codex Borgia, the Codex Cospi, the Codex Dresden, the Codex Vienna, several Humboldt Fragments, a bas-relief sculpture, and the Codex Vaticanus B. The Codex Vaticanus B drawings are especially fun to look at, and to compare with the Suto Drawings, the drawings in the *Antiquities of Mexico*, and with modern facsimiles. Some of these drawings from the British Museum are rough sketches, with notes attached. As an example of some of the details that one may observe, one finds that on what we generally now refer to as page 1 of the Vaticanus B (though Aglio numbered it 49), Aglio ended up drawing a *calli* (house) glyph upright in the Suto Drawings and in the *Antiquities of Mexico*, where on the Graz facsimile* (at the third glyph down in the far-right column of page 01) it is horizontal. On the rough sketch in the British Museum collection, it is not drawn there at all.

The URL for this site that includes Aglio's drawings in the British Museum is:

http://www.britishmuseum.org/research/search_the_collection_database/search_results.aspx?orig=%2Fresearch

http://www.britishmuseum.org/research/search_the_collection_database.aspx&searchText=kingsborough&x=0&y=0&fromDate=&fromadbc=ad&toDate=&toadbc=ad .

The following URL may be easier to handle: <http://goo.gl/9KBnb> .

*The Graz facsimile of the Vaticanus B is available online at : <http://www.famsi.org/research/graz/vaticanus3773/index.html> .

Acknowledgements

A big thank-you goes to The Newberry Library, for providing me with slides of the Paris Codex from the "Volume 10" papers of the Kingsborough *Antiquities of Mexico*, and then allowing me to use digitizations of them for this paper. I especially owe lots of thanks to John Powell, Photoduplication Manager, for his great patience with my frequent telephone inquiries., and to John S. Aubrey, Ayer Librarian, for his help and important insights.

I thank my husband, Karl Marhenke, and my son, Laz Marhenke, for helping me with their expertise with computers.

I give my thanks to John W. Hoopes, of the University of Kansas, for his interesting and provocative

questions on the Kingsborough work. His questions, dating back to 2008, were what inspired me to delve a bit further into the complexities of the *Antiquities of Mexico*.

I give additional thanks to John Carlson of the Center for Archeoastronomy and the University of Maryland for his additional provocative questions.

A big thank-you to the Real Academia de Historia for putting up on the web Volumes I-VII of the *Antiquities of Mexico*, thus making available this work to anyone who has computer access.

I thank the Sutro Library for putting up on the web some of the panels of the Vaticanus 3773 Codex from Aglio's screen-folded facsimile.

Special thanks go to Google, Internet Archive, the Bibliothèque nationale de France, FAMSI, the British Museum, and Mesoweb for making so much available on the web. Without them so much information would be so difficult to obtain.

I thank Donald Hales, for his comments, supplying important reference material, his prodding and his emotional support in this endeavor.

I thank Raoul Guise for freely giving me information about Augustine Aglio, supplying me with jpg-files of Sacchi's *Cenni sulla vita e le opere di Agostino Aglio: pittor cremonese ed autore delle Antichità Messicane*, and patiently answering my many questions.

And I thank George Stuart, for generously providing me so much information, including his 2010 collation entitled *Antiquities of Mexico: Technical data and Volume-by-Volume Collation of the set in the rare book collection of the National Geographic Society, Washington, D. C.*, and a copy of the quite rare Schmitt collation of 1901.

Sample pages from
the hand-painted lithographic prints of
drawings of the Paris Codex,
from 1835 or thereabouts,
attributed to Augustine Aglio,
and taken from the pages of the unfinished and unpublished "Volume 10"
of Lord Kingsborough's *Antiquities of Mexico*,
now housed in the Edward E. Ayer Collection
of The Newberry Library,
Chicago, Illinois, U.S.A.

Call Number: VAULT Ayer 500 .A107 K55 1830





