

RIG
VEDA

AMERICANUS.

By

Daniel G. Brinton

Library of

Aboriginal American Literature.

INTRODUCTION

As in a previous number of the Library of Aboriginal American Literature I have discussed in detail the character of the ancient Mexican poetry, I shall confine myself at present to the history of the present collection. We owe its preservation to the untiring industry of Father Bernardino de Sahagun, one of the earliest missionaries to Mexico, and the author of by far the most important work on the religion, manners and customs of the ancient Mexicans.

By long residence and close application Sahagun acquired a complete mastery of the Nahuatl tongue. He composed his celebrated *Historia de las Cosas de la Nueva España* primarily in the native language, and from this original wrote out a Spanish translation, in some parts considerably abbreviated. This incomplete reproduction is that which was published in Spanish by Lord Kingsborough and Bustamente, and in a French rendering with useful notes by Dr. Jourdanet and M. Rémi Simeon.

So far as I know, the only complete copy of the Nahuatl original now in existence is that preserved in the *Bibliotheca Laurentio-Mediceana* in Florence, where I examined it in April, 1889. It is a most elaborate and beautiful MS., in three large volumes, containing thirteen hundred and seventy-eight illustrations, carefully drawn by hand, mostly colored, illustrative of the native mythology, history, arts and usages, besides many elaborate head and tail pieces to the chapters.

There is another Nahuatl MS. of Sahagun's history in the private library of the King of Spain at Madrid, which I examined in May, 1888, and of which I published a collation in the *Mémoires*

de la Société Internationale des Américanistes, for that year. It is incomplete, embracing only the first six books of the *Historia*, and should be considered merely as a borrador or preliminary sketch for the Florentine copy. It contains, however, a certain amount of material not included in the latter, and has been peculiarly useful to me in the preparation of the present volume, as not only affording another reading of the text, valuable for comparison, but as furnishing a gloss or Nahuatl paraphrase of most of the hymns, which does not appear in the Florentine MS. As evidently the older of the two, I have adopted the readings of the Madrid MS. as my text, and given the variants of the Florentine MS. at the end of each hymn.

Neither MS. attempts any translation of the hymns. That at Madrid has no Spanish comment whatever, while that at Florence places opposite the hymns the following remarks, which are also found in the printed copies, near the close of the Appendix of the Second Book of the *Historia*:—



“It is an old trick of our enemy the Devil to try to conceal himself in order the better to compass his ends, in accordance with the words of the Gospel, ‘He whose deeds are evil, shuns the light.’ Also on earth this enemy of ours has provided himself with a dense wood and a ground, rough and filled with abysses, there to prepare his wiles and to escape pursuit, as do wild beasts and venomous serpents. This wood and these abysses are the songs which he has inspired for his service to be sung in his honor within the temples and outside of them; for they are so artfully composed that they say what they will, but disclose only what the Devil commands, not being rightly understood except by those to whom they are addressed. It is, in fact, well recognized that the cave, wood or abysses in which this cursed enemy hides himself, are these songs or chants which he himself composed, and which are sung to him without being understood except by those who are acquainted with this sort of language. The consequence is that they sing what they please, war or peace, praise to the Devil or contempt for Christ, and they cannot in the least be understood by other men.”

Lord Kingsborough says in a note in his voluminous work on the *Antiquities of Mexico* that this portion of Sahagun's text was destroyed by order of the Inquisition, and that there was a memorandum to that effect in the Spanish original in the noble writer's possession. This could scarcely have referred to a translation of the hymns, for none such exists in any MS. I have consulted, or heard of; and Sahagun intimates in the passage quoted above that he had made none, on account of the obscurity of

the diction. Neither does any appear in the Florentine MS., where the text of the hymns is given in full, although the explanatory Gloss is omitted. This last-mentioned fact has prevented me from correcting the text of the Gloss, which in some passages is manifestly erroneous; but I have confined myself to reproducing it strictly according to the original MS., leaving its correction to those who will make use of it.

The Florentine MS. has five colored illustrations of the divinities, or their symbols, which are spoken of in the chants. These are probably copied from the native hieroglyphic books in which, as we learn from Sahagun, such ancient songs were preserved and transmitted. These illustrations I had copied with scrupulous fidelity and reproduced by one of the photographic processes, for the present work.

Such is the history of this curious document, and with this brief introduction I submit it to those who will have the patience and skill to unravel its manifold difficulties.



VITZILOPOCHTLI ICUIC

- 1 Vitzilopuchi, yaquetlaya, yyaconay, ynohuihuihua: anenicuic, toçiquemitla, yya, ayya, yya y ya uia, queyanoca, oya tonaqui, yyaya, yya, yya.
- 2 Tetzauiztli ya mixtecatl, ce ymocxi pichauaztecatla pomaya, ouayyeo, ayyayya.
- 3 Ay tlaxotla tenamitl yuitli macoc mupupuxotiuh, yautlatoa ya, ayyayo, noteuh aya tepanquizqui mitoaya.
- 4 Oya yeua uel mamauia, in tlaxotecatl teuhtla milacatzoyaya, itlaxotecatl teuhtla milacatzoyaya.
- 5 Amanteca toyauan xinechoncentlalizquiua ycalipan yauhtia, xinechoncentlalizqui.
- 6 Pipiteca toyauan xinechoncentlalizquiua: ycalipan, yautia, xinechoncentlalizqui.

GLOSS.

In ivitzilopochtli ayac nouiui, id est, ayac nechneneuilia, ayac iuhqui, in iuhqui. Anenicuic, id est, amo ca nen nonicuic, in quetzali, in chalchihuitl in ixquich ynotlatqui, toçiquemitl. Queyanoca oya tonaqui, id est, onocatonat, onocatlatuit. ¶ Q.n., tetzauiztli, id est, oquintetzauto, in mixteca inic oquiyaochiuhqui: oquimanilito in imicxi in pichauazteca, ioan in mixteca ¶ Ay tlaxotla tenamitl, q.n., quitepeua inin tena in aquique yauchiuallo. Iuitli macoc, q.n., oncan quitema in tiçatl in ihuitl. Mopopuxotiuh yauhtlatuaya, q.n., inic mopopuxoticalaquì yauc, ioan, q.n., yeuatl quitemaca y yauyutl quitemaceualtia, tepanquizqui, mitoayaqui yehuatl quichioa yauyutl. ¶ Oya yeua huel mamauia, q.n., çan oc momamauhtiaya in aya momochiua yauyutl. Teuhtla milacatzoyaya q.n., in noteuh in opeuh yauyutl, aocac momauhtica iniquac ynoteuhtli moquetza ynoteuhtica tlayoa(lli). ¶ Amanteca toyauan, q.n., yn iyaoan yn aquique in canì omocentlalique ca in calipan in yautioa ca tlatlaz ynin cal. ¶ Pipiteca, toyaoan, xinechoncentlalizque, q.n., in pipiteca y yaoan mochiuhque. Yn calla in mochiua yauyutl in i calipan.

THE HYMN OF HUITZILOPOCHTLI.

- 1 Huitzilopochtli is first in rank, no one, no one is like unto him: not vainly do I sing (his praises) coming forth in the garb of our ancestors; I shine; I glitter.
- 2 He is a terror to the Mixteca; he alone destroyed the PichaHuasteca, he conquered them.
- 3 The Dart-Hurler is an example to the city, as he sets to work. He who commands in battle is called the representative of my God.
- 4 When he shouts aloud he inspires great terror, the divine hurler, the god turning himself in the combat, the divine hurler, the god turning himself in the combat.
- 5 Amanteca, gather yourselves together with me in the house of war against your enemies, gather yourselves together with me.
- 6 Pipiteca, gather yourselves together with me in the house of war against your enemies, gather yourselves together with me.

NOTES.

Huitzilopochtli was the well-known war-god of the Azteca, whose functions are described by Sahagun (Historia, Lib. I., cap. 1) and many other writers. The hymn here given is probably the tlaxotecuyotl, which was chanted at the celebration of his feast in the fifteenth month of the Mexican calendar (see Sahagun, Historia, Lib. II., cap. 34). The word means "his glory be established." It was commenced at sunset and repeated till sunrise. ¶ "In the garb of our ancestors" (to-citli-quemitl). The high priest appeared in the insignia of Quetzalcoatl, which, says Sahagun, "were very gorgeous." (Hist., Lib. II., Appendix.) ¶ Mixteca, plural of Mixtecatl, an inhabitant of Mixtecapan, near the Pacific. The Huasteca, a nation of Maya lineage, lived on the Gulf coast. ¶ The god was called the Hurler, as he was believed to hurl the lightning serpent (the xiuhcoatl). ¶ Sahagun recites the legends about the Amanteca (Historia, Lib. IX., cap. 18). Here the name refers to the inhabitants of the quarter called Amantlan. ¶ Pipiteca, a nomen gentile, referring doubtless to a certain class of the hearers.

5



UITZNAOAC YAUTL ICUIC.

- 1 Ahuia tlacochealco notequioa ayayui nocaquia tlatatl, ya nechya-pinauia, ayaca nomati, nitetzauiztli, auia, ayaca nomati niya, yautla, aquitoloc tlacochealco notequioa, iuexcatlatoa ay nopilchan.
- 2 Ihiya quetl tocuilehcatl quauiquemilt nepapan oc uitzetla.
- 3 Huia oholopa telipuchtla, yuiyoc yn nomalli, ye nimauia, ye nimauia, yuiyoc yn nomalli.
- 4 Huia uitznauac telepochtla yuiyoc, yn nomalli, ye nimauia, ye nimauia yuiyoc, ynomalli.
- 5 Huia ytzicotla telipochtla, yuiyoc, yn nomalli, ye nimauia, ye nimauia, yuiyoc yn nomalli.
- 6 Uitznauac teuaqui, machiyotla tetemoya, ahuia oyatonac, yahuia oyatonac, machiyotla tetemoya.
- 7 Tocuilitla teuaqui, machiyotla tetemoya, ahuia oyatonac, yahuia oyatonac uia, machiyotla tetemoya.

6

THE WAR SONG OF THE HUITZNAHUAC.

- 1 What ho! my work is in the hall of arms, I listen to no mortal, nor can any put me to shame, I know none such, I am the Terror, I know none other, I am where war is, my work is said to be in the hall of arms, let no one curse my children.
- 2 Our adornment comes from out the south, it is varied in color as the clothing of the eagle.
- 3 Ho! ho! abundance of youths doubly clothed, arrayed in feathers, are my captives, I deliver them up, I deliver them up, my captives arrayed in feathers.
- 4 Ho! youths for the Huitznahuac, arrayed in feathers, these are my captives, I deliver them up, I deliver them up, arrayed in feathers, my captives.
- 5 Youths from the south, arrayed in feathers, my captives, I deliver them up, I deliver them up, arrayed in feathers, my captives.
- 6 The god enters, the Huitznahuac, he descends as an example, he shines forth, he shines forth, descending as an example.
- 7 Adorned like us he enters as a god, he descends as an example, he shines forth, he shines forth, descending as an example.

NOTES.

There is no Gloss to this hymn, but its signification seems clear. Huitznahuac was a name applied to several edifices in the great temple at Tenochtitlan, as we are informed at length by Sahagun. The word is a locative from huitznahua. This term means “magicians from the south” or “diviners with thorns,” and was applied in the Quetzalcoatl mythical cyclus to the legendary enemies of Huitzilopochtli, whom he is said to have destroyed as soon as he was born. (See my discussion of this myth in Proceedings of the American Philosophical Society for 1887.) Apparently to perpetuate the memory of this exploit, the custom was, at the festival of Huitzilopochtli, for the slaves who were to be sacrificed to form two bands, one representing the Huitznahua and the other the partisans of the god, and to slaughter each other until the arrival of the god Paynal put an end to the combat (Sahagun, Historia, Lib. II., cap. 34). The song here given belongs to this portion of the ancient rite. ¶ The tlacochealli, “house of arrows” (tlacohtli, arrow, calli, house), was a large hall in the temple of Huitzilopochtli where arrows, spears and other arms were kept (Sahagun, Lib. VIII., cap. 32). ¶ The “adornment from the south” refers to the meaning of the name Huitznahua. (See Glossary.) ¶ Sahagun (ubi sup.) informs us that the slaves condemned to die fought against free warriors, and when any of the latter were captured they were promptly put to death by their captors.



TLALOC ICUIC.

- 1 Ahuia Mexico teutlaneuiloc amapanitla anauhcampo, ywwve moquetzquetl, aoyequene y chocaya.
- 2 Ahuia anneauaya niyocoloc, annoteua eztlamiyauual, aylhuiçolla nic yaucaya teutualcoya.
- 3 Ahuia annotequiua naualpilli aquitlanella motonacayouh tic yachiuuh quitla catlachoquetl, çan mitziyapinauia.
- 4 Ahuia cana catella nechypinauia anechyaca uelmatia, anotata yn oquacuillo ocelocoatl aya.
- 5 Ahuia tlallocana, xiucalco aya quizqui aquamotla, acatonalaya.
- 6 Ahuia xiyanouia, nahuia xiyamotecaya ay poyauhtla, ayauh chicauaztica, ayauicalo tlallocanaya.
- 7 Aua nacha tozcuecuexi niyayalizqui aya y chocaya.
- 8 Ahuia queyamica xinechiuaya, temoquetl aitlatol, aniquiya ilhuiquetl, tetzauhpilli niyayalizqui aya y chocaya.
- 9 Ahuia nauhxiuhticaya itopanecauiloc ayoc ynomatia, ay motlapoalli, aya ximocaya ye quetzalcalla nepanauia ay yaxcana teizcaltequetl.
- 10 Ahuia xiyanouia, ahuia xiyamotequaya ay poyauhtla, ayauh chicauaztica ayauicallo tlaloca.

GLOSS.

Auia Mexico teutlanauiloc, q.n., yn Mexico onetlanauiloc in tlaloc. Amapanitl annauhcampo ye moquetzquetl, q.n., amapanitl nauhcampa omoquequetz. Aoyequene naichocaya, id est, itlaocuyaya. ¶ Ahuia anneauaya niyocoloc, q.n., ynehuatl ni tlaloc oniyocoloc. Annoteua eztlamiyauual, q.n., noteu eztlamiyauualtitiuh. Aylhuiçolla, q.n., yn umpa ilhuiçololo. Inic yaucaya teutualcoya, q.n. in teutualoc. ¶ Ahuia annotequiua naualpilli, q.n. in tinoteuh naualpilli, i.e., tlaloc. Aquitlanella motonacayouh, q.n., ca nelli teuatl ticmochiuilia in motonacayouh. Catlachoquetl, q.n., teuatl ticmochiuilia auh in aquin timitzpinauia. ¶ Ahuia cana catella nechypinauia, q.n., catel nechypinauia ca monechuelmati. Annotata ynoquacuillo ocelocoatl aya, q.n., yn notaua ioan yna quacuiloa yn oceloquacuili. ¶ Ahuia tlallocana xiucalco, q.n., in tlalocan xiuhcalco, id est, acxoyacalco. Ayaquizqui, q.n., umpa ualquizque. Aquamotla acatonalaya, q.n., y notauan yn oquacuiloan acatonal. ¶ Ahuia xicanouia nauia xiyamotecaya, q.n., xiuian ximotecati. Ay poyauhtlan, q.n., in umpa poyauhtlan tepeticpac. Ayauh chicauaztica ayauicalo tlalocana, q.n., ayauh chicauaztica in auicalo tlalocan. ¶ Aua nach tozcuecuexi niyayalizqui, q.n., y nach tozcuecuex y ye niauh niman ye choca. ¶ Ahuia queyamica xinechiuaya, q.n., quenamican y ya niauh aço anechtemozque. Aniquiya ilhuiquetl tetzapilla niyayalizqui ayaichocaya, q.n., onquihui yn tetzapilli ye niyauh niman ye choca. ¶ Ahuia nauhxiuhticaya nitopanecauiloc, q.n., nauhxiuhtica in topanecauilloz, id est, in tepan mochiuaz. Ayoc inomatia ay motlapoalli, q.n., aocemo nomatia iniquin motlapoalpan. Ca oximoac ye quetzalcalla nepanauia, q.n., ye qualcan ye netlamachtilyon ynemca. Ay yaxcana teizcaltequetl, q.n., iniaxca imic oteizcalli. ¶ Ahuia xiyanouia, q.n., xiuia. Auia xiya motecaya ay poyauhtla, q.n., ximotecati in umpa poyauhtla. Ayauh chicauaztica auicallo tlalocan, q.n., ayauh chicauaztica in auicallo in umpa tlalocan.

THE HYMN OF TLALOC.

- 1 In Mexico the god appears; thy banner is unfolded in all directions, and no one weeps.
- 2 I, the god, have returned again, I have turned again to the place of abundance of blood-sacrifices; there when the day grows old, I am beheld as a god.
- 3 Thy work is that of a noble magician; truly thou hast made thyself to be of our flesh; thou hast made thyself, and who dare affront thee?
- 4 Truly he who affronts me does not find himself well with me; my fathers took by the head the tigers and the serpents.
- 5 In Tlalocan, in the verdant house, they play at ball, they cast the reeds.
- 6 Go forth, go forth to where the clouds are spread abundantly, where the thick mist makes the cloudy house of Tlaloc.
- 7 There with strong voice I rise up and cry aloud.
- 8 Go ye forth to seek me, seek for the words which I have said, as I rise, a terrible one, and cry aloud.
- 9 After four years they shall go forth, not to be known, not to be numbered, they shall descend to the beautiful house, to unite together and know the doctrine.
- 10 Go forth, go forth to where the clouds are spread abundantly, where the thick mist makes the cloudy house of Tlaloc.

NOTES.

The god Tlaloc shared with Huitzilopochtli the highest place in the Mexican Pantheon. He was the deity who presided over the waters, the rains, the thunder and the lightning. The annual festival in his honor took place about the time of corn-planting, and was intended to secure his favor for this all-important crop. Its details are described at great length by Diego Duran, *Historia de Nueva España*, cap. 86, and Sahagun, *Historia*, Lib. II., cap. 25, and elsewhere. His name is derived from tlalli, earth. Tlalocan, referred to in v. 5, "the place of Tlaloc," was the name of a mountain east of Tenochtitlan, where the festival of the god was celebrated; but it had also a mythical meaning, equivalent to "the earthly Paradise," the abode of happy souls. ¶ It will be observed that v. 10 is a repetition of v. 6. The word ayauicalo refers to the ayauhcalli, "house of mist," the home of the rain god, which Sahagun informs us was represented at the annual festival by four small buildings near the water's edge, carefully disposed to face the four cardinal points of the compass (Sahagun, *ubi supra*). ¶ In v. 8 the expression tetzauhpilli (tetzauhqui, to frighten) may be explained by the figure of Tlaloc, whose statue, says Duran, was that of an espantable monstruo, la cara muy fea (ibid.). ¶ The compound in v. 10, nauhxiuhtica, "after four years," appears to refer to the souls of the departed brave ones, who, according to Aztec mythology, passed to the heaven for four years and after that returned to the terrestrial Paradise,—the palace of Tlaloc. (See my paper, *The Journey of the Soul*, in *Proceedings of the Numismatic and Antiquarian Society of Philadelphia*, 1883.)

IV.

TETEUYNAN YCUIC.

- 1 Ahuiya coçauic xochitla oya cueponca yeua tonana teumechaue moquiçican tamoanchan, auayye, auayya, yyao, yya, yyeo, aye ayo, ayy ayyaa.
- 2 Coçauic xochitla oya moxocha yeua tonana, teumechaue, moquiçica tamoanchan, ouayye, auayya, yyao, yya, yyeo, ayo aye, ayya, ayyaa.
- 3 Ahuia iztac xochitla, oya cueponca yeua tonana teumechaue moquiçica tamoanchan, ouayye, auayya, yyao yya, yyeo, ayeaye, ayya ayyaa.
- 4 Ahuiya iztac xochitla oya moxocha yeua tonana teumechaue moquiçica tamoanchan, ouayye, auayya, yyao, yya, yyeo, aye aye, ayya ayyaa.
- 5 Ahuia ohoya teutl ca teucontli paca tona aya, itzpapalotli, auayye, yyao, yya, yyeo, ayyaa.
- 6 Ao, auatic ya itaca chicunauixtlauatla maçatl yyollo, ica mozcaltizqui tonan tlaltecutli, ayao, ayyao, ayyaa.
- 7 Aho, ye yancuic tiçatla ye yancuic yuitla oya potoniloc yn auicacopa acatl xamontoca.
- 8 Aho maçatl mochiuhca teutlalipan mitziya noittaco, yeua xiuhnelo, yeua mimichan.

GLOSS.

Qn., in tonan ocueponya umpa oalquiz yn tamoanchan. ¶ Qn., in amona ca izcui yn xochiuh ca umpa oquiz yn tmoanchan. ¶ Qn. In tonan ocuepo in umpa oquiz tamoanchan. ¶ Qn., in amona iztac in oxochiuh yn umpa oniquiz tamoanchan. ¶ Qn., in tonan ca teucumitl icpac in quiz yn itzpapalotl. ¶ Qn., in tonan ixtlauan in mozcaltito auh inic mozcalti macatl y yollo y yeua tonan tlaltecutli. ¶ Qn., auh inic potoniloc, tonan, yancuic tiçatl ioan yancuic yn iuitl, auh nauhcampa quite ynacatl. ¶ Qn., in macatl yeuan can iliaya yn ixtlauacan yuhqui inic quic noitayan y yeuatl inimich ioan in xiuhnel.

HYMN TO THE MOTHER OF THE GODS.

- 1 Hail to our mother, who caused the yellow flowers to blossom, who scattered the seeds of the maguey, as she came forth from Paradise.
- 2 Hail to our mother, who poured forth flowers in abundance, who scattered the seeds of the maguey, as she came forth from Paradise.
- 3 Hail to our mother, who caused the yellow flowers to blossom, she who scattered the seeds of the maguey, as she came forth from Paradise.
- 4 Hail to our mother, who poured forth white flowers in abundance, who scattered the seeds of the maguey, as she came forth from Paradise.
- 5 Hail to the goddess who shines in the thorn bush like a bright butterfly.
- 6 Ho! she is our mother, goddess of the earth, she supplies food in the desert to the wild beasts, and causes them to live.
- 7 Thus, thus, you see her to be an ever-fresh model of liberality toward all flesh.
- 8 And as you see the goddess of the earth do to the wild beasts, so also does she toward the green herbs and the fishes.

NOTES.

The goddess to whom this hymn is devoted was called Teteoinan, the Mother of the Gods, Toçi, our Mother (maternal ancestor), and also by another name which signified “the Heart of the Earth,” the latter being bestowed upon her, says Duran, because she was believed to be the cause of earthquakes. Her general functions were those of a genius of fertility, extending both to the vegetable and the animal world. Thus, she was the patroness of the native midwives and of women in childbirth (Sahagun). Her chief temple at Tepeyacac was one of the most renowned in ancient Mexico, and it was a felicitous idea of the early missionaries to have “Our Lady of Guadalupe” make her appearance on the immediate site of this ancient fane already celebrated as the place of worship of the older female deity. The Codex Ramirez makes her a daughter of the first King of Culhuacan, **1.** Tamoanchan. This word Sahagun translates “we seek our homes,” while the Codex Telleriano-Remensis gives the more intelligible rendering “there is their home whither they descend,” and adds that it is synonymous with Xochitlycacan, “the place where the flowers are lifted.” It was the mystical Paradise of the Aztecs, the Home of the Gods, and the happy realm of departed souls. The Codex just quoted adds that the gods were born there, which explains the introduction of the word into this hymn. **5.** For teucontli (see Glossary) I should suggest teocomitl, a species of ornament, (cf. Sahagun, Historia, Lib. II., cap. 37.)

V.

CHIMALPANECATL ICUIC IOAN TLALTECAUA (NANOTL).

1 Ichimalipan chipuchica ueya, mixiuiloc yautlatoaya, ichimalipan chipuchica ueya, mixiuiloc yautlatoa.

2 Coatepec tequiua, tepetitla moxayaua teueuel aya quinelli moquichtiuii tlalli cuecuechiuia aqui moxayaua teueuella.

GLOSS.

1. Q.n., yautlatolli ipa omixiuh ynanotl chimalipan in omixiuh, id est, ipa oquitlacatilli ynanotl in uitzilopochtli y yauyutl. 2. Q.n., coatepec otepeuh tepetitla yc moxayaua ioan y teueuel, id est, ichimal ic otepeuh aocac omoquichquetz iniquac peualoque coatepec a iniquac otlalli cuecuechiuh, id est, iquac opopolihque.

HYMN TO CHIMALIPAN IN PARTURITION.

1 Chimalipan was a virgin when she brought forth the adviser of battles; Chimalipan was a virgin when she brought forth the adviser of battles.

2 On the Coatepec was her labor; on the mountain he ripened into age; as he became a man truly the earth was shaken, even as he became a man.

NOTES.

The goddess Chimalipan is not mentioned by the authorities at my command; but from the tenor of the hymn it is evident that the name is a synonym for the virgin mother of Huitzilopochtli, who is distinctly referred to by his title Yautlatoani (see ante, p. 18). In the myth, she dwelt upon the Coatepetl, the Serpent Mountain, on the site of Tula. For a full discussion of this myth I refer to my inquiry, "Were the Toltecs an Historic Nationality?" in Proceedings of the Amer. Phil. Soc. for Sept. 1887, and American Hero-Myths, chap. 11. (Phila., 1881). ¶ The Gloss distinctly states that the mother of Huitzilopochtli is referred to in the hymn. We must regard Chimalipan therefore as identical with Chimalman, who, according to another myth dwelt in Tula as a virgin, and was divinely impregnated by the descending spirit of the All-father in the shape of a bunch of feathers. ¶ In other myths she is mentioned as also the mother of the Huitznahua, the enemies and the brothers of Huitzilopochtli, referred to in the second of this collection of chants.

VI.

XCOÇAUHQUI ICUIC.

- 1 Huiya tzonimolco notauane ye namech maya pinauhtiz, tetemoca ye namech maya pinauhtiz.
- 2 Xonca mecatla notecua icçotl mimilcatoc chicueyocan naualcalli nauali temoquetlaya.
- 3 Huiya tzonimolco cuicotipeuhque, aya tzonimolco cuicotipeuhque, aya iztleica naual moquizcauia, iztlauan naual moquizca.
- 4 Huiã tzonimolco maceualli maya temacouia, oya tonaqui, oya tonaqui maceualli, maya temacouiya.
- 5 Huiya tzonimolco xoxolcuicatl cacauantoc ya ayouica mocuiltonoaci tontecuitl moteicnelil mauiztli.
- 6 Huiya ciuatontla xatenonotza, ayyauhcalcatl quiyauatla, xatenonotza.

GLOSS.

1. Q.n., yn itzonmolcatl notauane ye nemechpinauhtiz nachcan nochan tetemoan, ye nemechpinauhtiz. **2.** Q.n., yn mecatla amo tecuhuan in oncan icçotl mimilcatoc ueyaquixtoc icçotl uncan in temoc in chicueyocan. **3.** Q.n., yn tzonmolco otipeuhque macuico yn tzonmolco macuico otipeuhque tleica in amo anualquiça tleica yn ayaualquiça. **4.** Q.n., yn tzonmolco otionac auh in omaceualhoan xinechinacaqui notechpouizque yn enetoltloyan. **5.** Q.n., yn cuicatl tzolmolco ca ye cauani in aic necuiltonollo netotilo in tetcuti yeua moteicnelil ca mauiztic. **6.** Q.n., yn ciuatontli xitenonotza in quiauat ayauhcalcatl, id est, in ticiuatontli xitenonotza.

HYMN TO IXCOÇAUHQUI.

- 1 In the Hall of Flames let me not put to shame my ancestors; descending there, let me not put you to shame.
- 2 I fasten a rope to the sacred tree, I twist it in eight folds, that by it I, a magician, may descend to the magical house.
- 3 Begin your song in the Hall of Flames; begin your song in the Hall of Flames; why does the magician not come forth? Why does he not rise up?
- 4 Let his subjects assist in the Hall of Flames; he appears, he appears, let his subjects assist.
- 5 Let the servants never cease the song in the Hall of Flames; let them rejoice greatly, let them dance wonderfully.
- 6 Call ye for the woman with abundant hair, whose care is the mist and the rain, call ye for her.

NOTES.

Ixcoçauhqui, “the Yellow Faced,” was the Mexican God of Fire. Torquemada gives as his synonyms Xiuhtecutili, “Lord of Fire,” and Huehuetotl, “the Ancient God” (Monarquía Indiana, Lib. VI., cap. 28). Elsewhere he identifies him with the Sun-god (Ibid., Lib. XIV., cap. 4). Sahagun describes his annual festival (Hist., Lib. II., cap. 38), and gives another of his names, Cueçaltzin, a reverential form of cuezalotl, flame (Hist., Lib. I., cap. 13). ¶ The tzonmolco so often referred to in this hymn was the sixty-fourth edifice in the great temple of Tenochtitlan, and was devoted to the worship of Ixcoçauhqui (Sahagun). The word literally means “the place of spreading hairs,” the rays or ornaments spreading from the head of the statue of the god representing flames (Sahagun). ¶ The reference in v. 6 seems to be to one of the women who were sacrificed at the festival, as related by Sahagun (Lib. II., App.).

VII.

MIMIXCOA ICUIC.

- 1 Chicomoztoc quinexaqui, çani aueponi, çani, çani, teyomi.
- 2 Tziuactitlan quinexaqui, çani a aueponi, çani, çani, teyomi.
- 3 Oya nitemoc, oya nitemoc, aya ica nitemoc notziuaquimiuh, aya ica nitemoc notziuaquimiuh.
- 4 Oya nitemoc, oya nitemoc, ayayca nitemoc nomatlauacal.
- 5 Ni quimacui, ni quimacui, yuaya niquimacui, niquimacui, yuanya ayo macuiui.
- 6 Tlachtli icpacaya, uel incuicaya, quetzalcuxcuxaya, quinanquilia çinteutla, aay.

GLOSS.

1. Q.n., chicomoztoc oniualleuac çani aueponi, ichichimecatlatol, çani aueponi, çani, çani teyomi. **2.** Q.n., tziuactli in itlan oniualleuac çani aueponi, çani, çani teyomi. **3.** Oya nitemoc, q.n., onitemoc onitlacatl ipan ynotziuacmiuh; onitemoc ipan ynotziuacmiuh ça niman ipan nitlacat ynotlailitl ynomiuh. **4.** Q.n., onitemoc onitlacat inipan nomatlauacal ça niman ipan nitlacat. **5.** Y yacatlalol. Ye a a inya in chichimeca in chichimecatlatol. **6.** Q.n., yn tlataçica tictecazque totlach uncan ticuicazque noyehuatl in quetzalcocox.

HYMN OF MIXCOATL.

- 1 I come forth from Chicomoztoc, only to you, my friends, to you, honored ones.
- 2 I come forth from Tziuactitlan, only to you my friends, only to you honored ones.
- 3 I sought, I sought, in all directions I sought with my pack; in all directions I sought with my pack.
- 4 I sought, I sought, in all directions I sought with my traveling net.
- 5 I took them in hand, I took them in hand; yes, I took them in hand; yes, I took them in hand.
- 6 In the ball ground I sang well and strong, like to the quetzal bird; I answered back to the god.

NOTES.

“The Chichimecs,” says Sahagun (Hist., Lib. VI., cap. 7), “worshipped only one god, called Mixcoatl.” The Anales de Cuauhtitlan speaks of Mixcoatl as one of the leaders of the ancient Nahuas from their primitive home Chicomoztoc, the land of the Seven Caves. This is what is referred to in the above hymn. In later times Mixcoatl became god of hunting and of the tornado, and his worship extended to the Otomis. ¶ Tzihuactitlan, “the land of the tzihuac bushes,” I have not found mentioned by any of the Spanish authorities, but it is named in connection with Chicomoztoc in an ancient war-song given in my Ancient Nahuatl Poetry, pp. 88 and 140. ¶ The hymn appears to be in memory of the leadership of Mixcoatl in conducting the ancestors of the Nahua on their long wanderings after leaving their pristine seats. It should be read in connection with the earlier pages of the Annals of Cuauhtitlan. ¶ The reduplicated form of the name, Mimixcoatl, is not found elsewhere, and appears to be a poetic license.

VIII.

XOCHIPILLI ICUIC.

- 1 Ye cuicaya tocnuiaya ouaya yeo, ye cuicaya ye quetzalcoxcuxa yoaltica tlaoc çinteutla, oay.
- 2 Çan quicaquiz nocuic ocoyoalle teumechaue, oquicaquiz nocuica in cipactonalla atilili, ouayya.
- 3 Ayao, ayao, ayao, ayao, nitlanauati ay tlalocan tlamacazque, ayao, ayao, ayao.
- 4 Ayao, ayao, ayao, tlalocan tlamacazque nitlanauati, aya, ayao, ayyao.
- 5 Ao çani uallaçic, otlî nepaniuia, çani çinteutla campa ye noyaz, campa otlî nicyatoca ça oay.
- 6 Ayao, aya, ayao, tlalocan tlamacazque, quiauiteteu, ayyao, aya, ayao.

GLOSS.

1. Q.n., ca otonac, ca otlatuic ca ye cuico ca ye cuica centeotl in quetzalcocox. **2.** Q.n., macaco in tocuic ynican maquicaquican yn nican tlaca. **3.** Q.n., in tlaloque tlamacazque niquinnauatia ye niauh in nochan. **4.** Q.n., yn tlaloque tlamacazque niquinnauatia ye niauh in nochan. **5.** Q.n., ca onitlanauati ni tlaloca catli ye nictocaz utli. **6.** Q.n., yn antlaloque yn antlamacazque catli nictocaz yn anteteuh.

HYMN TO XOCHIPILLI.

- 1 O friends, the quetzal bird sings, it sings its song at midnight to Cinteotl.
- 2 The god will surely hear my song by night, he will hear my song as the day begins to break.
- 3 I send forth the priests to the house of Tlaloc.
- 4 The priests to the house of Tlaloc do I send forth.
- 5 I shall go forth, I shall join myself unto them, I shall go where is Cinteotl, I shall follow the path to him.
- 6 The priests go forth to the house of Tlaloc, to the home of the gods of the plain.

NOTES.

Xochipilli, "lord of flowers," otherwise named Macuilxochitl, "five flowers" (the name of a small odorous plant), was the deity who gave and protected all flowering plants. As one of the gods of fertility and production, he was associated with Tlaloc, god of rains, and Cinteotl, god of maize. His festival is described in Sahagun (Historia, Lib. I., cap. 14). 2. Cipactonalla, from cipactli, and tonalli, may refer to Cipactonal, the reputed discoverer of the Aztec calendar. See Sahagun, Historia, Lib. IV., cap. I.

IX.

XOCHIQUETZAL ICUIC.

1 Atlayauican ni xochiquetzalli tlacya niuitza ya motencaliuan tamoanchan oay.

2 Ye quitichocaya tlamacazecatla piltzintecutlo quiyatemoaya ye xochinquetzalla xoyauia ay topa niaz, oay.

GLOSS.

1. Q.n., ompa niuitz ynixochiquetzal tamoanchan. 2. Q.n., choca piltzintecutli quitemoa in xochiquetzal xoyauia no umpa niaz.

HYMN TO XOCHIQUETZAL.

1 I, Xochiquetzal, go forth willingly to the dancing place by the water, going forth to the houses in Tamoanchan.

2 Ye noble youths, ye priests who wept, seeking Xochiquetzal, go forth there where I am going.

NOTES.

Xochiquetzal, “plumage of flowers,” was the deity of the artists, the painters, weavers, engravers on metal, silver and goldsmiths, and of all who dealt in fine colors. Her figure was that of a young woman with gay garments and jewelry (Duran, *Historia*, cap. 94). In the Codex Telleriano-Remensis she is assigned as synonyms Ichpochtli, the Virgin, and Itzpapalotl, literally “the obsidian butterfly,” but which was probably applied to a peculiar ornament of her idol. ¶ On Tamoanchan see notes to Hymn IV. ¶ The term atlayauican, which I have translated “the dancing place by the water,” appears to refer to the “jar dance,” baile de las jicaras, which took place at the festival of the goddess, in the month of October. Duran informs us this was executed at a spot by the shore of the lake. Ceremonial bathing was carried on at the same festival, and these baths were considered to cleanse from sin, as well as from physical pollution.

X.

AMIMITL ICUIC.

- 1 Cotiuana, cotiuana, cali totoch maca huiya yyalimanico, oquixanimanico, tlacochcalico, oua, yya yya, matonicaya, matonicalico, oua yya yo, çana, çana, ayoueca niuia, çana canoya, ueca niuia, yya, yya, yyeuaya, çana, çana, yeucua niuia.
- 2 Ye neculiyaya, niuaya, niuaya, niuaya, ay ca nauh niuhuaya, niuaya, niuaya, ay ca nauh.
- 3 Tlaixtotoca ye ca nauhtzini, tlaixtotoca ye ca nauhtzini, ayoaya, yoaya, ye ca nauhtzini.
- 4 Aueya itzipana nomaulia, aueya itzipana nomaulia, aueya itzipana nomaulia.

GLOSS.

In amimitl icuic yuh mitoa in ueli chichimeca cuic amo uel caquitzitl in quein quitoa in tonauatlatoł ypa.

HYMN TO AMIMITL.

- 1 Join together your hands in the house, take hands in the sequent course, let them spread forth, spread forth in the hall of arrows. Join hands, join hands in the house, for this, for this have I come, have I come.
- 2 Yes, I have come, bringing four with me, yes I have come, four being with me.
- 3 Four noble ones, carefully selected, four noble ones, carefully selected, yes, four noble ones.
- 4 They personally appear before his face, they personally appear before his face, they personally appear before his face.

NOTES.

The brief Gloss to this Hymn states that it is of ancient Chichimec origin and that it cannot well be rendered in Nahuatl. Its language is exceedingly obscure, but it is evidently a dancing song. ¶ Amimitl, “the water-arrow,” or “fish-spear,” was, according to Torquemada, especially worshipped at Cuitlahuac. He was god of fishing, and visited the subjects of his displeasure with diseases of a dropsical or watery character (Monarquía Indiana, Lib. VI., cap. 29). On slender and questionable grounds Clavigero identifies him with Opochtli, the god of net makers and fishers with nets (Storia Antica del Messico, Tom. II., p. 20). ¶ The four noble ones referred to in vv. 3 and 4 probably refer to those characters in the Mexican sacred dances called “the four auroras,” four actors clothed respectively in white, green, yellow and red robes. See Diego Duran, Historia, cap. 87.

XI.

OTONTECUTLI ICUIC.

1 Onoalico, onoalico, pomaya, yyaya, ayyo, ayyo, aya, aya, ayyo.

2 Chimalocutitlana motlaqueuia auetzini nonoalico, quauinochitla, cacauatla motlaqueuia auetzini.

3 Ni tepanecatli aya cuecuexi, ni quetzallicoatli aya cuecuexi.

4 Cane ca ya itziueponi, cane ca ya itziueponi.

5 Otomico, noyoco, nauaco, mexicame ya yauilili, noyoco, nauaco, mexicame ya.

6 A chimalli aya, xa, xauino quiyauilili, noyoco, nauaco, mexicame ya.

HYMN OF OLONTECUTLI.

1 At Nonoalco he rules, at Nonoalco, Oho! Oho!

2 In the pine woods he prepares your destruction at Nonoalco, in the tuna woods, in the cacao woods he prepares your destruction.

3 I, dweller in the palace, shook them; I, Quetzalcoatl, shook them.

4 There was a splendor of spears, a splendor of spears.

5 With my captain, with my courage, with my skill, the Mexicans were put to flight; even the Mexicans, with my courage, with my skill.

6 Go forth, ye shield bearers, put the Mexicans to flight with my courage, with my skill.

NOTES.

The absence of a Gloss to this hymn adds to the difficulty of a translation. Otontecutli was the chief deity of the Otomis, and the chant appears to be one of their war songs in their conflict with the Azteca. The name is a compound of otomitl, an Otomi, and tecutli, ruler or lord. He is slightly referred to by Sahagun as "the first ruler to govern the ancestors of the Otomis." (Historia, Lib. X, cap. 29, sec. 5.)

XII.

AYOPECHTLI ICUIC.

- 1 Cane cana ichan, ayopechcatl cozcapanica mixiuhtoc.
- 2 Cane cana ichan ayopechcatl cozcapanica mixiuhtoc, cane ichan chacayoticaya.
- 3 Xiualmeuyauia, xiua xiualmeuayauiaya yancuipilla, xiualmeuaya.
- 4 Auiya xiualmeuaya, ueya, xiua, xiualmeuaya, cozcapilla xiualmeuaya.

GLOSS.

1. Q.n., in oncan ichan ayopechtlī oncan mixiuīqui tlatatilia in cuzcatl quetzalli. **2.** Cane cana ichan, q.n., in oncan ichan ayopechcatl oncan quitlacatilia in cozcatl quetzalli oncan yoliua, tlatatīua. **3.** Q.n., ximeua, ximeua, in tipiltzintli xiualmeua in quinoitlacat tipiltzintli. **4.** Q.n., xiualmeua, xiualmeua, in tipiltzintli in ti cuzcatl, in ti quetzalli.

HYMN TO AYOPECHCATL.

- 1 Truly in whatever house there is a lying-in, Ayopechcatl takes charge of the child.
- 2 Truly in whatever house there is a lying-in, Ayopechcatl takes charge of the child, there where it is weeping in the house.
- 3 Come along and cry out, cry out, cry out, you new comer, come along and cry out.
- 4 Come along and cry out, cry out, cry out, you little jewel, cry out.

NOTES.

The name of Ayopechcatl does not appear among the divinities named by Sahagun, Duran or the other authorities at my command. Her name indicates her function as the goddess of the child-bed and the neonatus, and the above hymn establishes her claim to a place in the Aztec pantheon.

XIII.

CIUACOATL ICUIC.

- 1 Quauī, quauī, quilaztla, coaeztica xayauoloc uuiiya quauiuītl uitzalochpa chalima aueuetl ye colhoa.
- 2 Huiya tonaca, acxolma centla teumilco chicauaztica, motlaquechizca.
- 3 Uitztla, uitztla, nomactemi, uitztla, uitztla nomactemi, açan teumilco chicauaztica motlaquechizca.
- 4 Malinalla nomactemi, açan teumilco chicauaztica motlaquechizca.
- 5 A omei quauhtli, ye tonanaya chalmecatecutli ay tziuac y mauiztla nechyatetemilli, yeua nopiltzinaya mixcoatla.
- 6 Ya tonani, yauçiuatzin, aya tonan yauçiuatzi aya y maca coliuacan y yuitla y potocaya.
- 7 Ahuiya ye tonaquetli, yautlatocaya, ahuiya ye tonaquetli yautlatocaya moneuila no tlaca cenpoliuz aya y maca coliuaca y yuitla y potocaya.
- 8 Ahuia quauiuītl amo xayaualli onaiuya yecoyametl amo xayaualli.

GLOSS.

1. Q.n., in quauhcihuatl, ic oxualoc in coaetztlī, ioan in quauhtli yhuītlī in moteneua iquauhtzon, ipan iualuicoc yn umpa colhuacan. **2.** Q.n., inic motocaya çentli, in mochiuaya teumilpa, ichicauaztica inic tlatatacaya, inic tocaya. **3.** Uitztla, q.n., nomactemi nochicauaztica inic nitocaya, inic nitlatatacaya. **4.** Malinalla, uietli, q.n., uietica in tlachpanaya, id est, iceliniquia, yn uncan teumilpan auh ychicauaztica inic nitlatatacaya, inic tocaya. **5.** Q.n., matlaçtli omei quauhtli yn notonal innamona auh ynan nopilhoan in chalmeca xicuiti in tziuactli xineçtemilica. **6.** Q.n., in iyauciuatzin yn amona umpa nochan in coluaca auh in quauiuītl nictemaca ynic oquauhtiuac. **7.** Q.n., ca otonac ca otlatuic momochiuu yayuyul ma tlamalo tlalpiliuz nic temaca in quauiuītl. **8.** Q.n., aahuia yn otlamaloc in quauiuītl ye moxaua.

HYMN TO CIHUACOATL.

- 1 Quilaztli, plumed with eagle feathers, with the crest of eagles, painted with serpents' blood, comes with her hoe, beating her drum, from Colhuacan.
- 2 She alone, who is our flesh, goddess of the fields and shrubs, is strong to support us.
- 3 With the hoe, with the hoe, with hands full, with the hoe, with hands full, the goddess of the fields is strong to support us.
- 4 With a broom in her hands the goddess of the fields strongly supports us.
- 5 Our mother is as twelve eagles, goddess of drum-beating, filling the fields of tzioac and maguey like our lord Mixcoatl.
- 6 She is our mother, a goddess of war, our mother, a goddess of war, an example and a companion from the home of our ancestors (Colhuacan).
- 7 She comes forth, she appears when war is waged, she protects us in war that we shall not be destroyed, an example and companion from the home of our ancestors.
- 8 She comes adorned in the ancient manner with the eagle crest, in the ancient manner with the eagle crest.

NOTES.

Cihuacoatl was the mythical mother of the human race. Her name, generally translated "serpent woman," should be rendered "woman of twins" or "bearing twins," as the myth related that such was her fertility that she always bore two children at one lying-in. (Torquemada, *Monarquía Indiana*, Lib. VI., cap. 31.) She was also known by the title *Tonan* or *Tonantzin*, "our mother," as in v. 5 and 6. Still another of her appellations was *Quilaztli*, which is given her in v. 1. (Comp. Sahagun, *Historia*, Lib. VI., cap. 27.) She was essentially a goddess of fertility and reproduction. The name *cihuacoatl* was also applied to one of the higher magistrates and war chiefs in the Aztec army (Sahagun). Reference is made to this in v. 6. As a goddess of venerable antiquity, she is spoken of as coming from Colhuacan, "the place of the old men," or of the ancestors of the tribe. This name is derived from *coloa*, to bend down, as an aged person, *colli*, an old man. (See my *Ancient Nahuatl Poetry*, pp. 172-3).

29

XIV.

IZCATQUI YN CUICATL CHICUEXIUHTICA MEUAYA INQUAC ATAMALQUALOYA.

- 1 Xochitl noyollo cuepontimania ye tlacoyoalle, oaya, oouayaye.
- 2 Yecoc ye tonan, yecoc ye teutl tlacolteutla, oaya, ooayaya.
- 3 Otlacatqui çenteutl tamiyoanichan ni xochitlicacani. Çey xochitli yantala, yantata, ayyao, ayyaue, tilili yao, ayaue, oayyaue.
- 4 Otlacatqui çenteutl, atl, yayai cani tlaca pillachiualoya chalchimichuacan, yyao, yantala, yatanta, a yyao, ayyaue tilili yao, ayyaue, oayyaue.
- 5 Oya tlatonazqui tlauizcalleuaya inan tlachinaya nepapan quechol, xochitlacacan y yantala, yantata, ayyao, ayyaue, tilili yao, ayyaue, oayyayaue.
- 6 Tlalpa timoquetzca, tianquiz nauaquia nitlacatla, ni quetzalcoatla, yyao, yantala, yantata, ayyao, ayyaue, tilili yao ayyaue, oayyayue.
- 7 Ma ya auiallo xochinquauitl itlani nepapan quecholli ma ya in quecholli xicaquiya tlatoaya y toteuh, xicaquiya tlatoaya y quechol amach yeua tonicauh tlapitza amach ychan tlacaluaz, ouao.
- 8 Aye oho, yyayya, ça miqiyecauiz ça noxocha tonaca xochitli ye izqui xochitla, xochitlicacan, yyaa.
- 9 Ollama, ollama uiue xolutl nauallachic, ollama ya xolutl chalchiuecatl xiquitta mach, oya moteca piltzintecutli yoanchan, yoanchan.
- 10 Piltzintle, piltzintle toçuitica timopotonia tlachco, timotalli yoanchan, yoanchan.
- 11 Oztomecatla yyaue, oztomecatla xochiquetzal quimama, ontlatca cholola, ayye, ayyo, oye maui noyol, oye maui noyol, aoya yecoc centeutl, matiuiia obispo, oztomecatl chacalhoa, xiuhnacochtla, yteamic ximaquiztla yteamico, ayye, ayye.
- 12 Cochina, cochina, cocochi ye nicmaololo, ni cani ye çiuatl ni cochina yyeo, ouayeo, yho, yya, yya.

30

THIS IS THE HYMN WHICH THEY SANG EVERY EIGHT YEARS WHEN THEY FASTED ON BREAD AND WATER.

- 1 The flower in my heart blossoms and spreads abroad in the middle of the night.
- 2 Tonan has satisfied her passion, the goddess Tlazolteotl has satisfied her passion.
- 3 I, Cinteotl, was born in Paradise, I come from the place of flowers. I am the only flower, the new, the glorious one.
- 4 Cinteotl was born from the water; he came born as a mortal, as a youth, from the cerulean home of the fishes, a new, a glorious god.
- 5 He shone forth as the sun; his mother dwelt in the house of the dawn, varied in hue as the quechol bird, a new, a glorious flower.
- 6 I came forth on the earth, even to the market place like a mortal, even I, Quetzalcoatl, great and glorious.
- 7 Be ye happy under the flower-bush varied in hue as the quetzal bird; listen to the quechol singing to the gods; listen to the singing of the quechol along the river; hear its flute along the river in the house of the reeds.
- 8 Alas! would that my flowers would cease from dying; our flesh is as flowers, even as flowers in the place of flowers.
- 9 He plays at ball, he plays at ball, the servant of marvellous skill; he plays at ball, the precious servant; look at him; even the ruler of the nobles follows him to his house.
- 10 O youths! O youths! follow the example of your ancestors; make yourselves equal to them in the ball count; establish yourselves in your houses.
- 11 She goes to the mart, they carry Xochiquetzal to the mart; she speaks at Cholula; she startles my heart; she startles my heart; she has not finished, the priest knows her; where the merchants sell green jade earrings she is to be seen, in the place of wonders she is to be seen.
- 12 Sleep, sleep, sleep, I fold my hands to sleep, I, O woman, sleep.

NOTES.

In default of a Gloss to this hymn, the indispensable Sahagun again comes to our aid. He informs us in the Appendix to the second book of his *Historia* that “When the Indians celebrated the festival called *atamalqualiztli*, which took place every eight years, certain natives called Mazateca swallowed living serpents and frogs, and received garments as a recompense for their daring.” We are not informed as to the purpose of the festival, and its name, which signifies “eating bread made with water,” is merely that of one of the regular systems of fasting in vogue in ancient Mexico. (See Sahagun, Lib. III., cap. 8.) The song before us appears to be a recitation calling on a number of the Nahua divinities. **1.** “The flower in my heart” is a metaphorical expression for song. **2.** Tonan, “Our Mother”; Tlazolteotl, the goddess of lascivious love, Venus impudica. The verb *yecoa* appears to have its early signification, expressing carnal connection. **3.** Centeotl, god of maize and fertility. **8.** The flowers referred to are the youths and maidens who die young. **9.** The house of the ball player is the tomb. **11.** This verse is very obscure and is obviously corrupt. It contains the only Spanish word in the text of these hymns—*obispo*—a word including two letters, b and s, not in the Nahuatl alphabet. **12.** The woman referred to is Xochiquetzal. See Hymn IX.

XV.

XIPPE ICUIC, TOTEC, YOALLAUANA.

- 1 Yoalli tlauana, iztleican nimonenequia xiyaqui mitlatia teocuitlaquemítl, xicmoquenti quetlauia.
- 2 Noteua chalchimamatlaco, apana, y temoya ay quetzallaueuetl, ay quetzalxiucoatl, nechíya íqui nocauhquetl, ouiya.
- 3 Maniyauia, nia nia poliuiiz, ni yoatzin achalchiuhtla noyollo, ateuicuitlatl nocoyaitaz, noyolceuiizqui tlatatl achtoquetl tlaquauaya, otlacatqui yautlatoaquetl ouiya.
- 4 Noteua ce in tlaco xayailiuiiz çonoa y yoatzin motepeyocpa mitzualitta moteua, noyolceuiizquin tlatatl achtoquetl tlaquauaya, otlacatqui yautlatoaquetl, ouiya.

GLOSS.

1. Q.n., yn ti yoallauana, ti xipe, totec, tleica in ti monequi in timoçuma, in timotlatia, id est, tleica in amo quiauiteocuitlaquemítl, xicmoquenti, q.n., ma quiaui, ma ualauh yn atl. **2.** Q.n., yn ti noteuh, otemoc in mauhoualla yn mauh; ay quetzalla ueuetl, id est, ye tlaquetzalpatia ye tlaxoxouia, ye xopantla. Ay quetzal xiuhcoatl nechia íqui no cauhtl, id est, ca ye otechcauh yn mayanaliztli. **3.** Q.n., ma mauh, ma nipoliui yn ni yoatzin, id est, in catleuatl, yuhquin chalchiuítl noyollo. A teocuitlatl nocoyaitaz, q.n., in catleuatl achtomochiuaz ninoyolceuiiz. **4.** Q.n., yn oteuh cequi tlatlacotyán in mochiua initonacayouh, auh in tlein tlatlacotyán achto mochiua mochi tlatatl achto mitzualmaca, auh iniquac ye omochimochiuh occeppa nomochi tlatatl mitzualmaca yn motonacayuh.

HYMN OF THE HIGH PRIEST OF XIPE TOTEC.

- 1 The nightly drinking, why should I oppose it? Go forth and array yourselves in the golden garments, clothe yourselves in the glittering vestments.
- 2 My god descended upon the water, into the beautiful glistening surface; he was as a lovely water cypress, as a beautiful green serpent; now I have left behind me my suffering.
- 3 I go forth, I go forth about to destroy, I, Yoatzin; my soul is in the cerulean water; I am seen in the golden water; I shall appear unto mortals; I shall strengthen them for the words of war!
- 4 My god appears as a mortal; O Yoatzin, thou art seen upon the mountains; I shall appear unto mortals; I shall strengthen them for the words of war.

NOTES.

There is slight mention of the deity Xipe Totec in the Spanish writers. He was the patron divinity of the silversmiths, and his festival, attended with peculiarly bloody rites, was celebrated in the first month of the calendar. (Duran, Historia, cap. 87; Sahagun, Lib. I., cap. 18, Lib. II., cap. 21, etc.) Totec is named as one of the companions of Quetzalcoatl, and an ancient divinity whose temple stood on the Tzatzitepec (see the Codex Vaticanus; Tab. XII., in Kingsborough's Mexico). His high priest was called Youallauan, "the nocturnal tippler" (youalli, night, and tlauana, to drink to slight intoxication), and it was his duty to tear out the hearts of the human victims (Sahagun, u.s.). The epithet Yoatzin, "noble night-god," bears some relation to the celebration of his rites at night.

XVI.

CHICOMECOATL ICUIC.

- 1 Chicomollotzin xayameua, ximiçotica aca tona titech icnocauazqui tiyauia mochan tlallocan nouia.
- 2 Xayameua ximiçotica aca tonan titech icnocauazqui tiyauian mochan tlallocan nouiya.

GLOSS.

1. Q.n., yn ti chicomolotl, id est, in ti centli ximeua, xiça, xixoa, ca otimouicaya in mochan tlallocan. 2. Q.n., xayameua, id est, ximeua, xixua, xiça, ca otimouicaya in mochantzinco in tlallocan ca yuhquin ti tonatzon.

HYMN TO CHICOMECOATL.

- 1 O noble Chicomolotl, arise, awake, leave us not unprotected on the way, conduct us to the home of Tlaloc.
- 2 Arise, awake, leave us not unprotected on the way, conduct us to the home of Tlaloc.

NOTES.

The goddess Chicomecoatl, “seven guests,” was the deity who presided over food and drink. Hence in the first verse she is referred to as Chicomolotl, “seven ears of corn,” and is spoken of as a guide to Tlalocan, or the home of abundance. ¶ Father Duran, who gives a long chapter on this goddess (Historia, cap. 92), translates her name “serpent of seven heads,” and adds that she was also called Chalciucihuatl, “Lady of the Emerald,” and Xilonen, “goddess of the tender ears of maize.” Every kind of seed and vegetable which served for food was under her guardianship, and hence her festival, held about the middle of September, was particularly solemn. Her statue represented her as a girl of about twelve years old.

XVII.

OTOCHTIN INCUIC TEZCATZONCATL.

1 Yyaha, yya yya, yya ayya, ayya ouiya, ayya yya, ayya yya, yyaiyya, ayya ayya, yya ayya, yya yya yye.

2 Coliuacan mauizpan atlatcatl ichana, yya ayya, yyayyo.

3 Tezcatzonco tecpan teutl, macoc ye chocaya, auia, macaiui, macayui teutl, macoc yye chocaya.

4 Auia axalaco tecpanteutl, macoc yye chocaya, macayui, macayui teutl, macoc yye chocaya.

GLOSS.

1. Y tlaelcuic, tlaelcuica. **2.** Coliuacan mauizpa tlatatlichana, q.n., in tlatcatl, id est, octli ompa ichan ni colhoacan. Mauizpa, q.n., temamauhtican. **3.** Tezcatzonco tecpanteutl, q.n., ye choca in omacoc teutl tezcatzonco tecpan, id est, octli. Quimonacayotia in teutl. Macaiui teutl, q.n., macamo omatoni in teutl, id est, octli, ye choca cayamo ynemac. **4.** Auia axalaco tecpanteutl, q.n., axala in tecpanteutl. Ye choca yn omacoc, id est, octli axalatecpan, ye choca in omacoc, macamo omaco ni ye choca cayamo ynemac.

HYMN TO TEZCATZONCATL TOTOCHTIN.

1 Alas! alas! alas! alas! alas! alas!

2 In the home of our ancestors this creature was a fearful thing.

3 In the temple of Tezcatzoncatl he aids those who cry to him, he gives them to drink; the god gives to drink to those who cry to him.

4 In the temple by the water-reeds the god aids those who call upon him, he gives them to drink; the god aids those who cry unto him.

NOTES.

Tezcatzoncatl was one of the chief gods of the native inebriating liquor, the pulque. Its effects were recognized as most disastrous, as is seen from his other names, Tequechmecaniani, "he who hangs people," and Teatlahuiani, "he who drowns people." Sahagun remarks, "They always regarded the pulque as a bad and dangerous article." The word Totochtin, plural of tochtli, rabbit, was applied to drunkards, and also to some of the deities of special forms of drunkenness. ¶ The first verse is merely a series of lamentations. The second speaks of the sad effects of the pulque in ancient times. (On Colhuacan see Notes to Hymn XIII.)

XVIII.

ATLAUA ICUIC.

- 1 Auia nichalmecatī, nichalmecatī, neçauālcāutla, neçauālcāutla, olya quatonalla olya.
- 2 Ueya, ueya, macxoyauh quīlazteutl y tlapani macxoyauh.
- 3 Nimitz acatecunotzaya, chimaltīcpao moneçoya nimitzacatecunotzaya.
- 4 Ayac nomiuh timalla aytollocā nacaatl nomiuh aca xeliui timalla.
- 5 Tetoma amo yolcana tlamacazquinte tometl, açan axcan ye quetzaltototl, nic ya izcaltiquetla.
- 6 Y yopuchi noteuh atlauaquetl, açā naxcan ye quetzaltototl, nic ya izcaltiquetla.

GLOSS.

1. Q.n., ynichalmecatī, yn ineçauālac oqixicauhteuacy niöholti, y nioya, ixquatechimal iquatunāl. 2. Q.n., ma xiyauh tī quīlazteutl, momactemi in macxoyauh. 3. Q.n., iniquac onimitznotz, mochimaltīcpac timiçoya. 4. Q.n., atle nomiuh ye notimaloa, ca uel itoloc in acatl nomiuh, yn acatl xeliui ye ninotimaloa. 5. Q.n., oncan euac in tetuman nitlacoçhetumetl. Auh inaxcan ye quetzaltotol inic ni tlazcaltia. 6. Q.n., tiacauh in oteuh in atlaua, auh inaxcan yuhqui quetzaltotol in nitlazcaltia.

THE HYMN OF ATLAUA.

- 1 I Chalmecatī, I Chalmecatī, I leave behind my sandals, I leave my sandals and my helmet.
- 2 Go ye forth and follow the goddess Quīlaztli, follow her
- 3 I shall call upon thee to arise when among the shields, I shall call upon thee to arise.
- 4 I boast of my arrows, even my reed arrows, I boast of my arrows, not to be broken.
- 5 Arrayed in priestly garb, take the arrow in thy hand, for even now I shall arise and come forth like the quetzal bird.
- 6 Mighty is my god Atlaua; truly I shall arise and come forth like the quetzal bird.

NOTES.

Atlaua, mentioned by Olmos, who translates the word "Master of waters," is a divinity of whom little is known. The derivation from atlatl, arrow, would seem more appropriate to the words of this hymn. Chalmecatī, used as a synonym in v. 1, appears to be from chalania, to beat, to strike, as a drum. On Quīlaztli see notes to Hymn XIII.

XIX.

MACUILXOCHITL ICUIC.

- 1 Ayya, yao, xochitlycaca umpan iuitza tlamacazecatla tlamocoyoalca.
- 2 Ayya, yao, ayo intinotzicaya teumechaue oya, yao, tlauizcalac yacallea tlamacazecatlo tlamocoyoualca.
- 3 Tetzauhteutla notecuyo tezcatlipuca quinanquilican çinteutla, oay.
- 4 Tezcatzonco moyolca ayyaquetl yya tochin quiyocuxquia noteuh, niqiyatlacaz, niqiyamamaliz, mixcoatepetl colhoacan.
- 5 Tozquixaya, nictzotzoniayao, yn tezcatzintli tezcatzintli tezcaxocoyeua, tzoniztapaliati tlaoc xoconoctlia ho, a.

GLOSS.

1. Q.n., ompa nochan in xochitlicacan in itlamacazqui ni macuilxochitl. **2.** Q.n., motilinia in tinoçi in ompa titlaecoltilozque umpa tochan ez. **3.** Q.n., yn tetzauitl in tezcatlipoca ca oyaque auh ynic tiui umpa titlanquilizque in centeotl. **4.** Tezcatzonco moyolcan, q.n., tezcatzonco oyol in tochtli ynic yaz, oquiyocux, oquipic, y noteuh oquito nittlaçaz, nicmamaliz, in mixcoatepetl colhoacan, id est, nictepeuaz. **5.** Tozquixaya nictzotzomiao, q.n., nictzotzona, in tezcatzintli oncan nexa in tezcatzonco, oncan oyol tzoniztapaliati ocxoni ni octli.

HYMN TO MACUILXOCHITL.

- 1 Yes, I shall go there to-night, to the house of flowers; I shall exercise the priestly office to-night.
- 2 We labor in thy house, our mother, from dawn unto night, fulfilling the priestly office, laboring in the night.
- 3 A dreadful god is our god Tezcatlipoca, he is the only god, he will answer us.
- 4 His heart is in the Tezcatzontli; my god is not timid like a hare nor is he peaceable; I shall overturn, I shall penetrate the Mixcoatepec in Colhuacan.
- 5 I sing, I play on an instrument, I am the noble instrument, the mirror; I am he who lifts the mirror; I cry aloud, intoxicated with the wine of the tuna.

NOTES.

As before stated (Notes to Hymn VIII), Macuilxochitl is another title of the flower-god Xochipilli.

XX.

YACATECUTLI ICUIC.

- 1 Anomatia aytoloc, anomatia aytoloc, tzocotzontla aytoloc, tzocotzontla anomatia aytoloc.
- 2 Pipitla aytoloc, pipitla anomatia aytoloc, cholotla aytoloc, pipitla anomatia aytoloc.
- 3 Tonacayutl nicmaceuh açá naxcan noquacuillo atliyollo, nech-ualyauicatiaque xalli itepeuhya.
- 4 Chalchihupetlascalco ni naxcan açá naxcan noquacuillo, atliyollo nechualyauicatiaque xalli itepeuhya.

GLOSS.

1. Anomatia, q.n., amo nixpan in omíto yauyutl iníc otepeualoc tzocotzontla, amo nomatia in omíto yauyutl. **2.** Pipitla aytoloc, q.n., ynic tepeualoc pipitla amo nicmati iníc omíto yauyutl, in cholotla ic otepeualloc amo nixpan ynic oyautlatolloc. **3.** Tonacayutl nicmaceuh, q.n., yn tonacayutl iníc onicmaceuh ayaxcan, onechualhuicaque in oquacuiloan in xochayutl, in çoqniayutl in teuelteca, quimilhui in iquintonaz tlatuiz anoquacuiloan ayezque. Xalli itepeuhya, id est, tlalocan. Quilmach chalchihupetlacalli in quitepeuh iníc tepeuh. **4.** Chalchihupetlascalco ninaxcan, q.n., onca ninotlati in chalchihupetlascalco. Ayaxcan ynechualhuicatiaque yn oquacuiloan atliyoloa in umpa tlalocan.

HYMN TO YACATECUTLI.

- 1 I know not what is said, I know not what is said, what is said about Tzocotzontlan, I know not what is said about Tzocotzontlan.
- 2 I know not what is said of Pipitlan, what is said of Pipitlan, nor what is said of Cholollan, what of Pipitlan, of Pipitlan.
- 3 Now I seek our food, proceeding to eat it and to drink of the water, going to where the sand begins.
- 4 Now I go to my beautiful house, there to eat my food, and to drink of the water, going to where the sand begins.

NOTES.

The god Yacatecutli, whose name means “lord of travelers,” or “the lord who guides,” was the divinity of the merchants. Sahagun (Historia, Lib. I, cap. 19) and Duran (Historia, cap. 90) furnish us many particulars of his worship. ¶ The hymn is extremely obscure, containing a number of archaic words, and my rendering is very doubtful. The writer of the Gloss is, I think, also at fault in his paraphrase. The general purpose of the hymn seems to be that of a death-song, chanted probably by the victims about to be sacrificed. They were given the sacred food to eat, as described by Duran, and then prepared themselves to undergo death, hoping to go to “the beautiful house,” which the Gloss explains as Tlalocan, the Terrestrial Paradise.

43

GLOSSARY

A

A

A

prefix, negative, or positive prefix, = atl, water.

A

ACATECUNOTZAYA

XVIII, [3]. Equivalent, according to the Gloss, to onimitznotz.

A

ACATONA

XVI, [1], [2]. For ac a tonan. See v. 2.

A

ACATONALAYA

III, [5]. From acatl, reed (?).

A

ACHALCHIUHTLA

XV, [3]. Comp. of atl, and chalchiuitl.

A

ACHTOQUETL

XV, [3], [4]. In the first place, first.

A

ACXOLMA

XIII, [2]. Apparently related to acxoyatl, wild laurel.

A

AÇAN

XIII, [3]. Much, many times.

A

AÇA NAXCAN

XVIII, [5], [6]; XX, [3], [4]. Only now, for çan axcan.

A

AHUIA

II, [1]. An interjection.

A

AMANTECA

I, [5]. Workers in mechanic arts (Molina), especially feathers (Sahagun).

A

AMAPANITL

III, [1]. Panitl, banner, flag, with possessive pronoun.

A

AMO

adv., no, not, negative; pron., your.

A

ANAUHCAMPA

III, [1]. “To all four quarters of the water,” i.e., in all directions.

ANNEUAYA

III, [2]. Poetic for in nehuatl, “ego ipse.”

A

ANNOTATA

III, [4]. Poetic for in no-tauan, my forefathers.

A

ANNOTEQUINA

III, [3]. According to the Gloss, equivalent to in tino teuh, thou my god.

A

ANNOTEUA

III, [2]. Poetic for in no-teuh, my lord.

A

ANOMATIA

XX, [1]. Not to know, to be ignorant of.

A

AOYEQUENE

III, [1]. For aoc yequene, “and also no one.”

A

APANA

XV, [2]. Comp. of atl, water, and pani, upon, postpos.

A

AQUAMOTLA

III, [5]. From quammomotla, to play ball (?).

A

AQUITOLOC

II, [1]. A negative, itoa, to say, to tell, in the passive preterit.

A

ATEUCUITLATL

XV, [3]. Golden water. Comp. of atl, and teocuitlatl.

A

ATILILI

VIII, [2]. Atilia, to become clear or light.

A

ATL

XIV, [4]. Water. In composition, a.

A

ATLIYOLLO

XX, [3], [4]. From atli, to drink water. (?)

A

AUA

III, [7]. An interjection (?).

A

AUATIC

IV, [6]. Mistress of the waters (atl, water).

A

A-UETZTINI

XI, [2]. From uetzi, to fall; “your fall,” “your destruction.”

A

AUIALLO

XIV, [7]. From auia, to be content, to rejoice.

44

AXALACO

XVII, [4]. From axalli, a water plant, and loc. term. co.

A

AYAC

I, [1], et sæpe. Nobody, no one.

A

AYAUH

III, [6]. Fog, mist; compound form of ayauitl.

A

AYAUHCALCATL

VI, [6]. One who has charge of the mist. Compare tepancalcatl, a gardener.

A

AYAILICALO

III, [6]. From ayauh, calli, the house of mist, but the Gloss renders it by auicalo, the

fresh, dewy house (cf. Sah., p. 150).

A

AYLHUIÇOLLA

III, [2]. Derived by the Gloss from ilhuice, more, hence, to make to grow, to increase.

A

AYOUICA

VI, [5]. For ayaic, never.

A

AYTOLOC

XVIII, [4]; XX, [1], [2]. From itoa, to say, to tell, with negative prefix.

A

AYYA

I, [1], et sæpe; also in the forms yya, ya, yyo, yye, aya, ayyo, etc. An interjection, or shout.

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

45

CHALMECATECUTLI

XIII, [5]. “Ruler of the (drum) beaters.” Comp. v. 1.

CHALIMA

XIII, [1]. Apparently for chalani, to strike, to beat, especially a drum.

CHAN

XVI, [1], [2]; XVII, [2]. House, home.

CHICAUAZTICA

III, [6]; XIII, [2], [3]. Strongly, boldly, energetically.

CHICOMOZTOC

VII, [1]. “At the seven caves.” See Notes to Hymn VII.

CHICOMOLLOTZIN

XVI, [1]. See Notes, p. 59.

CHICUEYOCAN

VI, [2]. In eight folds. From chicuei, eight.

CHICUNAUÍ

IV, [6]. Nine; but used generally in the sense of “many,” “numerous.”

CHIMAL

XI, [2]. For chimalli, buckler, shield.

CHIMALTICPAC

XVIII, [3]. “Above the shield.”

CHIPUCHICA

V, [1]. Metastasis for ichpochtica, from ichpochtli, virgin.

CHIUÁ

III, [3]. To make, to form, to do.

CHOCAYA

III, [1], [7]. From choca, to weep, to cry out.

CHOCAYOTICA

XII, [2]. Adverbial from choca: “weepingly.”

CHOLOLA

XIV, [11]; XX, [2]. Proper name. “Place of the fugitives.”

CIPACTONALLA

VIII, [2]. From tonalli, the sun, day. Perhaps a proper name.

CIUATONTLA

VI, [6]. For ciuatontli, little woman.

COATEPEC

V, [1]. At the Coatepetl, or Serpent Hill.

COCHINA

XIV, [12]. From cochi, to sleep.

COLHOA

XIII, [1]. For Colhoacan, proper name.

COLIUACAN

XVII, [2]; XIX, [4]. Proper name, for Colhoacan.

COTIUANA

X, [1]. Probably for xo(xi-on)titaana, tie hands, join hands.

COÇAUIC

IV, [1], [2]. Poetic for coztic, yellow; literally, “yellowed,” from coçauia.

COZCAPANTICA

XII, [1]. Adverbial, from cozcatl, a jewel, fig., an infant.

COZCAPILLA

XII, [4]. From cozcatl, pilli, “jewel of a babe.”

CUECUECHIUÍA

V, [2]. From cuecuechoa, to shake.

CUECUEXI

XI, [3]. From cuecuechoa, to shake.

CUEPONI

IV, [1], etc. To bloom, to blossom.

CUICATL

I, [1], et sæpe. Hymn, song. In compos., cuic.

E

EZTLAMIYAUÁL

III, [2]. Apparently from eztli, blood, race, and tlamiauati, to surpass, to excel.

H

HUÍA

II, [3]. See Ahuia.

46

Y

Y

[1]. For in (yn), he, it, the, that, etc.

Y

[1]. For in (yn), he, it, the, that, etc.

YÁ.

See Ayya.

YANCUIC

IV, [7]. New, fresh, green.

YANCUIPILLA

XII, [3]. New-born babe.

YANTATA

XIV, [3]. An exclamation.

YAQUETLAYA

I, [1]. Apparently a form of tlayacati, or of yaque, both from the root yac-, a point, a prominence, to be prominent. But the etymology is not clear.

YAUCIUATZIN

XIII, [6]. Yaotl-cihuatl-tzin, “the revered war-woman.”

YAUICAYA

III, [2]. From yauh, to go.

YAUILILI

XI, [5]. Causative form of yauh, “to cause to go,” to put to flight.

YAUTIUA

I, [5], [6]. Freq. from yaotia, to fight.

YAUTLATOQUETL

XV, [3], [4]. See yautlatoaya.

YAUTLATOAYA

I, [3]; V. [1]. From yaotl, war, tlatoa, to speak. Yautlatoani, ruler in war, was one of the titles of Huitzilopochtli.

YAXCANA

III, [9]. Axcan, now. Axcatl, goods, property. Yaxca, his, its, property.

YAYALEZQUI

III, [7], [8]. Frequent. of yaliztli; to go and come, go back and forth.

YCA

IV, [6]. With which.

ICÇOTL

VI, [2]. A tree planted in front of temples. Its bark was used for mats (Sahagun).

ICNOCAUA

XVI, [1], [2]. To leave unprotected, as orphans.

Y

VIII, [1]. Already, this, but, nevertheless.

YECOÁ

XIII, [8]; XIV, [2]. 1. To have carnal connection. 2. To end, to finish.

YEUA

I, [4], etc. For yehuatl, he, it, that.

IHUITL

I, [3]; IV, [7]. A feather; met., a model, pattern.

IHIYA

II, [2]. Apparently for iye, yes, affirmative particle.

ILHUIQUETL

III, [8]. From ilhuia, to say, to call.

ILIUÍZ

XV, [5]. Thoughtlessly; with negative prefix a, not thoughtlessly.

YMOCXI

I, [2]. Poetic for in micti, from mictia, to slaughter.

YOALTICATLA

VIII, [1]. Yoalli-ticatl, midnight.

YOALLI

XV, [1]. Night.

YOATZIN

XV, [3], [4]. Reverential of yoalli, night.

YOCOXQUIA

XIX, [4]. Peaceably, quietly.

YOLCAN

XVIII, [5]. Place of birth.

YOLCEUIZ

XV, [3], [4]. To appease, to please.

YOLLOTL

IV, [6]. Heart, mind, center.

49

49 is the number **forty-nine**.

49 is the number **forty-nine**.

MOXOCHA

IV, [2], [4]. Probably a compound of moxochitl-cha-yauī, to sow flowers.

49 is the number **forty-nine**.

MOZCALTIZQUI

IV, [6]. From mo-izcali, to resuscitate, to animate.

49 is the number **forty-nine**.

49 is the number **forty-nine**.

N

49 is the number **forty-nine**.

49 is the number **forty-nine**.

NACHA

III, [7]. For nachcan, there, in that place.

49 is the number **forty-nine**.

NACOCHTLA

XIV, [11]. The ears.

49 is the number **forty-nine**.

NAHUIA

III, [6]. From nauī, four.

49 is the number **forty-nine**.

NANQUILIA

VII, [6]; XIX, [3]. To answer.

49 is the number **forty-nine**.

NAUACO

XI, [5]. “With (my) skill.”

49 is the number **forty-nine**.

49 is the number **forty-nine**.

NAUALPILLI

III, [3]. “Master magician;” said by the Gloss to be a name of Tlaloc. Sahagun gives this as one of the gods of the goldsmiths (Lib. IX, cap. 18).

49 is the number **forty-nine**.

NAUALACHIC

XIV, [9]. Skilfully; from naualchiua, to do something skilfully.

49 is the number **forty-nine**.

NAUAQUIA

XIV, [6]. Perhaps for nahuaque, an epithet of divinity.

49 is the number **forty-nine**.

NAUHXIUHTICA

III, [9]. “After four years” (Molina).

49 is the number **forty-nine**.

NEÇAZUALCACTLA

XVIII, [1]. From the Gloss equivalent to neçauaalacautla, from neçaualiztli, fast, fasting, and caua, to leave.

49 is the number **forty-nine**.

NECHYATETEMILLI

XIII, [5]. Reverential of temi, to lie down, to fill.

49 is the number **forty-nine**.

NECUILIA

X, [2]. To bring some one.

49 is the number **forty-nine**.

NELLA

III, [3]. For nelli, truly.

49 is the number **forty-nine**.

49 is the number **forty-nine**.

NEN

adv. I, [1]. In vain, of no advantage.

49 is the number **forty-nine**.

NENEQUIA

XV, [1]. To oppose, to be angry with.

49 is the number **forty-nine**.

NENOUALICO

XI, [2]. See Onoalico. Ne is the impersonal, pronominal prefix.

49 is the number **forty-nine**.

NEPANIUI

VIII, [5]. To join, to unite oneself to.

49 is the number **forty-nine**.

NEPANAUIA

III, [9]. Nepan, thither, and yauh, to go.

49 is the number **forty-nine**.

NEPAPAN

II, [2]; XIV, [5]. Diverse, varied.

49 is the number **forty-nine**.

NE-QUI-MACUI

VII, [5]. “I take them by the hand.” Explained by the Gloss to be an archaic (chicimeca) expression used in leading or guiding (in dance or song).

49 is the number **forty-nine**.

NIUAYA

X, [2]. For ni-ihua-ya, I sent (some one).

49 is the number **forty-nine**.

NI-YOCOLOC

III, [2]. Passive preterit from yocoya; yocolia, to be made, composed, created.

49 is the number **forty-nine**.

NO.

1. Possess, pron. my, mine. 2. Adv. also, yet.

49 is the number **forty-nine**.

NOCA

I, [1]. Of me, my, mine.

49 is the number **forty-nine**.

NOHUIHUIHUIA

I, [1]. Poetic form for neuuiiilia, to equal some one.

49 is the number **forty-nine**.

NOMACTEMI

XIII, [3], [4]. No-maitl-c-temi, my hand it fills, = with full hands.

49 is the number **forty-nine**.

NOMAUILIA

X, [4]. To do a thing personally.

49 is the number **forty-nine**.

NOMIUH

XVIII, [4]. No-omitl, my bone, point, arrow.

49 is the number **forty-nine**.

NOPELTZIN

XIII, [5]. No-pilli-tzin, “my revered lord.”

49 is the number **forty-nine**.

NO-TAUANE

VI, [1]. Our fathers.

50

50 is the number **fifty**.

50 is the number **fifty**.

NO-TECUA

VI, [2]. For nic-tecuia, I tie it, I make it fast. The Gloss, amo-tecuhuan, is not intelligible.

50 is the number **fifty**.

NO-TEUH

I, [3]; XX, [2], [4]. “My god.”

50 is the number **fifty**.

NOYOCO

XI, [5]. Apparently for niyoco, “with me alone.”

50 is the number **fifty**.

NOYOLLO

XV, [3]. From yollotl, heart, soul, courage, etc.

50 is the number **fifty**.

50 is the number **fifty**.

O

50 is the number **fifty**.

50 is the number **fifty**.

OC

II, [2]. Yet, besides this.

50 is the number **fifty**.

OCELOCOATL

III, [4]. “Tiger snake.”

50 is the number **fifty**.

OCHOYALLE

VIII, [2]. “The night pine.” Apparently a proper name.

50 is the number **fifty**.

OCUTILANA

XI, [2]. “Among the pine woods.”

50 is the number **fifty**.

OHOLOPA

II, [3]. Poetic compound of ololoa, to cover, to dress, and oppa, twice.

50 is the number **fifty**.

OLLAMA

XIV, [9]. To play at ball; from olli, a ball.

50 is the number **fifty**.

OLYA

XVIII, [1]. A form from ololoa, to cover or clothe oneself.

50 is the number **fifty**.

OMEI

XIII, [5]. For ome, two; the Gloss reads matlactli ome, twelve.

50 is the number **fifty**.

ON

I, [1], et sæpe. A particle, merely euphonic, or signifying action at a distance.

50 is the number **fifty**.

50 is the number **fifty**.

ONCA

sæpe. There.

ONOALICO

XI, [1]. Proper name, derived from onoua, the impersonal form of onoc, and meaning “a peopled place,” a thickly inhabited spot. The terminal, co, is the postposition, at.

50 is the number **fifty**.

50 is the number **fifty**.

OPUCHI

XVIII, [6]. “Left-handed;” by the Gloss = tiacauh, brave, valiant.

50 is the number **fifty**.

OQUIXANIMANICO

X, [1]. A form in the second person plural, compounded of quiça and mani, “coming forth, scatter yourselves around.”

50 is the number **fifty**.

OTLACATQUI

XIV, [3], [4]. Ilacati, to be born.

50 is the number **fifty**.

OTLI

VIII, [5]. Path, road.

50 is the number **fifty**.

OUAYYEO

I, [2]. An interjection.

50 is the number **fifty**.

50 is the number **fifty**.

OYA

sæpe. 1. An interjection. 2. Preterit of yauh, to go.

50 is the number **fifty**.

OYATONAC

II, [6], [7]. For otovac, from tona, to shine.

50 is the number **fifty**.

OZTOMECATL

XIV, [11]. A merchant.

50 is the number **fifty**.

50 is the number **fifty**.

P

50 is the number **fifty**.

50 is the number **fifty**.

PETLACALCO

XX, [4]. From petlatl, mat, calli, house, and co, post-position.

50 is the number **fifty**.

PEUA

VI, [3]. To begin.

50 is the number **fifty**.

50 is the number **fifty**.

PICHA-HUAZTECA

I, [2]. Proper name, “The frozen Huastecs;” perhaps those living on the high Sierra, who were the nearest to the Nahuas.

50 is the number **fifty**.

PILLACHIUALOYAN

XIV, [4]. Locative from pilli-chiua, to engender offspring.

50 is the number **fifty**.

PILTZINTECUTLI

IX, [2]; XIV, [9]. Lord of the youths or children, piltzintli.

50 is the number **fifty**.

PIPITECA

I, [6]. Those having charge of the spies, from pipia, to spy.

50 is the number **fifty**.

PIPITLA

XX, [2]. Reduplicated locative from pilli, a child.

55

UEPONI

VII, [1]. Uepollotl, kin, relations.

UEXCAITOA

II, [1]. To offer harm, to curse.

UICACAPA

IV, [7]. Towards, to.

UITZALOCHPAN

XIII, [1]. Compound of huitz, to come, and tlaloa, to run.

UITZETLA

II, [2]. For uitzlan, in at the south, or the place of thorns.

UITZNAUAC

II, [4]. For Huitznauac. See Notes to Hymn II.

UITZTLA

XIII, [3]. According to the Gloss to v. 4, this is a poetic form for uictli, a hoe, the native agricultural implement.

X

XAMONTOCA

IV, [7]. Xi-am-on-itta, from itta, to look, to see. Compare the Gloss.

XATENONOTZA

VI, [6]. For xi-tenonotza, call ye upon, pray ye to.

XAYAUALLI

XIII, [8]. From xayaua, to adorn oneself in the ancient manner.

XELIUI

XVIII, [4]. To split, to divide.

XIMOCAYA

III, [9]. Rendered by the Gloss as equivalent to ximoayan, the Paradise of Souls; see my Ancient Nahuatl Poetry, p. 132.

XIMIÇOTICA

XVI, [1], [2]. From iça, to wake up, awake.

XIUH

IV, [8]. Green; grass.

56

XIUCALCO

III, [5]. From xiuh, calli, co, in the green house; the Gloss explains it by acxoyacalco, “in the house of the wild laurel,” or decorated with wild laurel, a plant probably sacred to Tlaloc.

XIUICUIC

III, [5].

XIUICUICATL

III, [5].

XIUICUICATL

III, [5]. From xiuh, calli, co, in the green house; the Gloss explains it by acxoyacalco, “in the house of the wild laurel,” or decorated with wild laurel, a plant probably sacred to Tlaloc.

XIUICOATL

XV, [2]. Grass snake, or green snake. From xiuitl, coatl.

XIYANOUIA

III, [6]. Imperative from yauh, to go.

XOCHINQUAUITL

XIV, [7]. The flower-tree.

XOCHIQUETZAL

XIV, [11]. Proper name of a deity.

XOCHITLA

IV, [1], etc. Flowers, place of, or abundance of. From xochitl.

XOCHITLICACAN

XIV, [3], [5]. The place of flowers.

XOCONOCTLI

XIX, [5]. From xococtl, fruit, apple.

XOCOYEUA

XIX, [5]. From xococtl, fruit.

XOLOTL

XIV, [9]. A servant, a page.

XOYAUIA

IX, [2]. From xoyauí, to begrime, to spoil; xoyauian, the place of blackness, or of decay.

XOXOLCUICATL

VI, [5]. From xolotl, servant, page, and cuicatl, song.