



Rig Veda Americanus

Sacred Songs of the Ancient Mexicans

Daniel G. Brinton

RIG VEDA AMERICANUS

SACRED SONGS OF THE ANCIENT MEXICANS,
WITH A GLOSS IN NAHUATL.

EDITED, WITH A PARAPHRASE, NOTES AND
VOCABULARY,

BY

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XIPPE TOTEC, GOD OF SILVERSMITHS, IN FULL COSTUME. HYMN XV.

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PREFACE

In accordance with the general object of this series of volumes--which is to furnish materials for study rather than to offer completed studies--I have prepared for this number the text of the most ancient authentic record of American religious lore. From its antiquity and character, I have ventured to call this little collection the RIG VEDA AMERICANUS, after the similar cyclus of sacred hymns, which are the most venerable product of the Aryan mind.

As for my attempted translation of these mystic chants I offer it with the utmost reserve. It would be the height of temerity in me to pretend to have overcome difficulties which one so familiar with the ancient Nahuatl as Father Sahagun intimated were beyond his powers. All that I hope to have achieved is, by the aid of the Gloss--and not always in conformity to its suggestions--to give a general idea of the sense and purport of the originals.

The desirability of preserving and publishing these texts seems to me to be manifest. They reveal to us the undoubtedly authentic spirit of the ancient religion; they show us the language in its most archaic form; they preserve references to various mythical cycli of importance to the historian; and they illustrate the alterations in the spoken tongue adopted in the esoteric dialect of the priesthood. Such considerations will, I trust, attract the attention of scholars to these fragments of a lost literature.

In the appended Vocabulary I have inserted only those words and expressions for which I can suggest correct--or, at least, probable--renderings. Others will have to be left to future investigators.



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 Casas 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.



I. THE HYMN OF HUITZILOPOCHTLI

I. Vitzilopochtli icuic.

1. Vitzilopuchi, yaquetlaya, yyaconay, ynohuhuihuia: 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 mupupuxotih, yautlatoa ya, ayyayyo, noteuh aya tepanquizqui mitoaya.

4. Oya yeua uel mamauia, in tlaxotecatl teuhtla milacatzoya, itlaxotecatl teuhtla milacatzoya.

5. Amanteca toyauan xinechoncentlalizquiua ycalipan yauhtia, xinechoncentlalizqui.

6. Pipiteca toyauan xinechoncentlalizquiua: ycalipan. yautia, xinechoncentlalizqui.

Var. 6. This verse is omitted in the Medicean MS.

Gloss.

1. 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.

2. *Q. n.*, tetzauiztli, *id est*, oquintetzauito, in mixteca inic oquiyaochiuhqui: oquimanilito in imicxi in pichauazteca, ioan in mixteca.

3. Ay tlaxotla tenamitl, *q. n.*, quitepeua inin tena in aquique yauchiuallo. Iuitli macoc, *q. n.*, oncan quitema in tiçatl in ihuitl. Mopopuxotih yauhtlatuaya, *q. n.*, inic mopopuxoticalaqui yauc,

ioan, *q. n.*, yeuatl quitemaca y yauyutl quitemaceualtia, tepanquizqui, mitoayaqui yehuatl quichioa yauyutl.

4. Oya yeua huel mamauia, *q. n.*, çan oc momamauhtiaya in aya momochiua yauyutl. Teuhtla milacatzoya *q. n.*, in noteuh in opeuh yauyutl, aocac momauhtica iniquac ynoteuhtli moquetza ynoteuhtica tlayoa(lli).

5. Amanteca toyauan, *q. n.*, yn iyaoan yn aquique in cani omocentlalique ca in calipan in yautioa ca tlatlaz ynin cal.

6. Pipiteca, toyaoan, xinechoncentlalizque, *q. n.*, in pipiteca y yaoan mochiuhque. Yn calla in mochiua yauyutl in i calipan.

Translation.

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 Picha-Huasteca, 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.

1. "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.)
2. Mixteca, plural of Mixtecatl, an inhabitant of Mixtecapan, near the Pacific. The Huasteca, a nation of Maya lineage, lived on the Gulf coast.
3. The god was called the Hurler, as he was believed to hurl the lightning serpent (the *xiuhcoatl*).
5. Sahagun recites the legends about the Amanteca (*Historia*, Lib. IX., cap. 18). Here the name refers to the inhabitants of the quarter called Amantlan.
6. *Pipiteca*, a *nomen gentile*, referring doubtless to a certain class of the hearers.

This hymn may be compared to another, descriptive of the same divinity, preserved in Sahagun's MS. in Madrid. It is as follows, with my translation by its side.

Vitzilopuchtli
 Can maceualli
 Can tlacatl catca.
 Naualli
 Tetzauitl
 Atlacacemelle
 Teixcuepani
 Quiyocoyani in yaoyotl
 Yautecani
 Yautlatoani;
 Ca itechpa mitoaya
 Tepan quitlaza
 In xihcoatl
 Immamalhaztli
 Quitoznequi yaoyotl
 Teoatl tlachinolli
 Auh iniquac ilhuiq'xtliloya
 Malmicouaya
 Tlaaltimicoaya
 Tealtilaya impochteca.
 Auh inic mochichiuaya:
 Xiuhtotonacoche catca
 Xihcoanauale
 Xiuhtlapi
 Matacaxe
 Tzitzile
 Oyuvala.

Huitzilopochtli,
 Only a subject,
 Only a mortal was.
 A magician,
 A terror,
 A stirrer of strife,
 A deceiver,
 A maker of war,
 An arranger of battles,
 A lord of battles;
 And of him it was said
 That he hurled
 His flaming serpent,
 His fire stick;
 Which means war,
 Blood and burning;
 And when his festival was celebrated,
 Captives were slain,
 Washed slaves were slain,
 The merchants washed them.
 And thus he was arrayed:
 With head-dress of green feathers,
 Holding his serpent torch,
 Girded with a belt,
 Bracelets upon his arms,
 Wearing turquoises,
 As a master of messengers.

When in Florence, in 1889, I had an accurate copy made of the Nahuatl text and all the figures of the first book of Sahagun's History. The colored figure of Huitzilopochtli is in accordance with the above description.



II. WAR SONG OF THE HUITZNAHUAC

II. Uitznaoac yautl icuic.

1. Ahuia tlacochcalco notequioa ayayui nocaquia tlatatl, ya
nechyapinauia, ayaca nomati, nitetzauiztli, auia, ayaca nomati niya,
yautla, aquitoloc tlacochcalco notequioa, iuexcatlatoa ay nopilchan.
2. Ihiya quetl tocuilechcatl 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, y nomalli.
5. Huia ytzicotla telipochtla, yuiyoc, yn nomalli, ye nimauia, ye
nimauia, yuiyoc yn nomalli.
6. Uitznauac teuaqui, machiyotla tetemoya, ahua oyatonac, yahua
oyatonac, machiyotla tetemoya.
7. Tocuilitla teuaqui, machiyotla tetemoya, ahua oyatonac, yahua
oyatonac uia, machiyotla tetemoya.

Var. 6. Vitzanaoac teuhoaqui machiotla. MS. Med.

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.

1. The *tlacochcalli*, "house of arrows" (*tlacochtli*, arrow, *calli*, house), was a large ball in the temple of Huitzilopochtli where arrows, spears and other arms were kept (Sahagun, Lib. VIII., cap. 32).

2. The "adornment from the south" refers to the meaning of the name Huitznahua. (See Glossary.)

3. 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.



III. HYMN OF TLALOC

III. Tlalloc icuic.

1. Ahuia Mexico teutlaneuiloc amapanitla anauhcampa, ye moquetzquetl, aoyequene y chocaya.
2. Ahuia anneauaya niyocoloc, annoteua eztlamiyaua, aylhuiçolla nic yauicaya teutiualcoya.
3. Ahuia annotequiua nualpilli aquitlanella motonacayouh tic yachih quitla catlachtoquetl, çan mitziyapinauia.
4. Ahuia cana catella nechyapinauia anechyaca uelmatia, anotata yn oquacuillo ocelocoatl aya.
5. Ahuia tlallocana, xiuacalco 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, tetzauhpilla 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 tlalloca.

Var. 1. Amopanitl.

Gloss.

1. Auia Mexico teutlanauiloc, *q. n.*, yn Mexico onetlanauiloc in tlaloc. Amapanitl annauhcampa ye moquetzquetl, *q. n.*, amapanitl nauhcampa omoquequetz. Aoyequene naichocaya, *id est*, itlaocuyaya.

2. Auia anneuaya niyocoloc, *q. n.*, ynehuatl ni tlalloc oniyocoloc. Annoteua eztlamiyaua, *q. n.*, noteu eztlamiyaualtitih. Aylhuiçolla, *q. n.*, yn umpa ilhuiçololo. Inic yaucaya teitualcoya, *q. n.* in teitualoc.
3. Auia annotequiua naualpilli, *q. n.* in tinoteuh naualpilli, *i.e.*, tlalloc. Aquitlanella motonacayouh, *q. n.*, ca nelli teuatl ticmochiuilia in motonacayouh. Catlachtoquetl, *q. n.*, teuatl ticmochiuilia auh in aquin timitzpinauia.
4. Ahuia cana catella nechyapinauia, *q. n.*, catel nechpinauia ca monechuelmati. Annotata ynoquacuillo ocelocoatl aya, *q. n.*, yn notaua ioan yna quacuiloa yn oceloquacuili.
5. Ahuia tlallocana xiuacalco, *q. n.*, in tlalocan xiuhcalco, *id est*, acxoyacalco. Ayaquizqui, *q. n.*, umpa ualquizque. Aquamotla acatonalaya, *q. n.*, y notauan yn oquacuiloan acatonal.
6. Ahuia xicanouia nauia xiyamotecaya, *q. n.*, xiuiian ximotecati. Ay poyauhtlan, *q. n.*, in umpa poyauhtlan tepeticpac. Ayauh chicauaztica ayauicalo tlalocana, *q. n.*, ayauh chicauaztica in auicalo tlalocan.
7. Aua nach tozcuecuexi niyayalizqui, *q. n.*, y nach tozcuecuex y ye niauh niman ye choca.
8. 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.
9. Ahuia nauhxiuhticaya nitopanecauiloc, *q. n.*, nauhxiuhtica in topanecauiloz, *id est*, in tepan mochiuaz. Ayoc inomatia ay motlapoalli, *q. n.*, aocmo nomatia iniquin motlapoalpan. Ca oximoac ye quetzalcalla nepanauia, *q. n.*, ye qualcan ye netlamachtilyan ynemca. Ay yaxcana teizcaltiquetl, *q. n.*, iniaxca inic oteizcalli.
10. 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 tlallocan.

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 *un 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. HYMN TO THE ALL-MOTHER

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 tlatlecutli, 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 xiuhnello, yeua mialichan.

Var. 7. Xamantoca. 8. Yehoa.

Gloss.

1. *Q. n.*, in tonan ocueponya umpa oalquiz yn tamoanchan.

2. *Q. n.*, in amona ca izcui yn xochiuh ca umpa oquiz yn tmoanchan.

3. *Q. n.* In tonan ocuepo in umpa oquiz tamoanchan.

4. *Q. n.*, in amona iztac in oxochiuh yn umpa oniquiz tamoanchan.
5. *Q. n.*, in tonan ca teucumitl icpac in quiz yn itzpapalotl.
6. *Q. n.*, in tonan ixtlauan in mozcaltito auh inic mozcalti macatl y yollo y yeua tonan tlaltecutli.
7. *Q. n.*, auh inic potoniloc, tonan, yancuic tīcatl ioan yancuic yn iuitl, auh nauhcampa quite ynacatl.
8. *Q. n.*, 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 Teleoinan, 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 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. HYMN TO THE VIRGIN-MOTHER

V. Chimalpanecatli icuic ioan tlaltecaua (nanotl).

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

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

Var. Title. Tlaltecaoannanotl. 2. Cohoatepechquiua.

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 moxaua 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 *Yautloani* (see ante, p. x8). In the myth, she dwelt upon the Coatepetl, the Serpent Mountain, on the site of Tulan. 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. ii. (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. HYMN TO THE GOD OF FIRE

VI. Ixcoçauhqui icuic.

1. Huiya tzonimolco notauane ye namech maya pinauhtiz, tetemoca ye namech maya pinauhtiz.

2. Xonca mecatla notecua icçotl mimilcatoc chicueyocan nualcalli nuali temoquetlaya.

3. Huiya tzonimolco cuicotipeuhque, aya tzonimolco cuicotipeuhque, aya iztleica nual moquizcauia, iztlauan nual moquizca.

4. Huia tzonimolco maceualli maya temacouia, oya tonaqui, oya tonaqui maceualli, maya temacouiya.

5. Huiya tzonimolco xoxolcuicatl cacuantoc ya ayauica mocuiltanoaci tontecuitl moteicnelil mauiztli.

6. Huiya ciuatontla xatenonotza, ayyauhcalcatl quiyauatla, xatenonotza.

Var. 2. Xoncan mecatlan notechoan. 3. Iztleica (for iztlauan). 6. Ia ayiauhcalcatl.

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 ucyaquixtoc icçotl uncan in temoc in chicueyocan.

3. *Q. n.*, yn tzonmolco otipeuhque macuico yn tzonmolco macuico otipeuhque tleica in amo anualquiça tleica yn ayauaquiça.

4. *Q. n.*, yn tzonmolco otonac auh in omaceualhoan xinechinacaqui notechpouizque yn enetoltiloyan.

5. *Q. n.*, yn cuicatl tzomolco ca ye cauani in aic necuiltonollo netotilo in tetecuti 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 *Xiuhtecutli*, "Lord of Fire," and *Huehueteotl*, "the Ancient God" (*Monarquia 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 *cueçalotl*, 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. HYMN OF MIXCOATL

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.

Var. i. Quinehoaqui. 2. Quineuaqui. 6. Ipac.

Gloss.

1. *Q. n.*, chicomoztoc oniualluac çani aueponi, ichichimecatlatol, çani aueponi, çani, çani teyomi.
2. *Q. n.*, tziuactli in itlan oniualluac çani aueponi, çani, çani teyomi.
3. Oya nitemoc, *q. n.*, onitemoc onitlacatl ipan ynotziuacmiuh; onitemoc ipan ynotziuacmiuh ça niman ipan nitlacat ynotlauitol ynomiuh.
4. *Q. n.*, onitemoc onitlacat inipan nomatlauacal ça niman ipan nitlacat.
5. Y yacatlatol. Yc 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. HYMN TO THE GOD OF FLOWERS

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. Ac, çani uallaçic, otli nepaniuia, canic çinteutla campa ye noyaz,
campa otli 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. HYMN TO THE GODDESS OF ARTISTS

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.

Var. 2. Icotochiquetzalla.

Gloss.

1. *Q. n.*, ompa niuitz ynixochiquetzal tamochan.

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. HYMN TO THE GOD OF FISHING

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, yeueua niuia.

2. Ye necuiliyaya, 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 nomauilia, aueya itzipana nomauilia, aueya itzipana
nomauilia.

Var. i. Manca. Matinicaya.

Gloss.

In amimitl icuic yuh mitoa in ueli chichimeca cuic amo uel caquizti in
quein quitoa in tonauatlatol 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 (*Monarquia 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. HYMN OF THE OTOMI LEADER

XI. Otontecutli icuic.

1. Onoalico, onoalico, pomaya, yyaya, ayyo, ayyo, aya, aya, ayyo.
2. Chimalocutitlana motlaqueuia auetzini nonoualico, quauinochitla, cacauatla motlaqueuia auetzini.
3. Ni tepanecatli aya cuecuexi, ni quetzallicoatl 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.

Var. 2. Nonoualco.

Hymn of Otontecutli.

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. HYMN TO THE GODDESS OF CHILDBIRTH

XII. Ayopechtli icuic.

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

Gloss.

1. *Q. n.*, in oncan ichan ayopechtli oncan mixiuqui tlacatilia. in cuzcatl quetzalli.
2. Cane Cana ichan, *q. n.*, in oncan ichan ayopechcatl oncan quitlacatilia in cuzcatl quetzalli oncan yoliua, tlacatua.
3. *Q. n.*, ximeua, ximeua, in tipiltzintli xiualmeua in quinotitlacat 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. HYMN TO THE MOTHER OF MORTALS

XIII. Ciuacoatl icuic.

1. Quauí, quauí, quilaztla, coaeztica xayauoloc uiuiya quauíuitl
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 cenpoliuiiz aya y maca coliuaca y yuitla
y potocaya.
8. Ahuia quauíuitl amo xayaualli onaiya yecoyametl amo, xayaualli.

Var. i. Cohoeztica. 2. Acxoima. 3. Maneuila, cenpoaliuiz, inmaca.

Gloss.

- i. *Q. n.*, in quauhcihuatl, ic oxauoloc in coaetztlí, ioan in quauhtli yhuítli
in moteneua iquauhtzon, ipan iualuicoc yn umpa colhuacan.
2. *Q. n.*, inic motocaya çentli, in mochiuaya teumilpa, ichicauaztlca inic
tlatatacaya, inic tocaya.
3. Uitztla, *q. n.*, nomactemi nochicauaztica inic nitocaya, inic
nitlatatacaya.

4. Malinalla, uictli, *q. n.*, uictica in tlachpanaya, *id est*, iceliniquia, yn uncan teumilpan auh ychicauaztica inic nitlatatacaya, inic tocaya.

5. *Q. n.*, matlactli omei quauhtli yn notonal innamona auh ynan nopilhoan in chalmeca xicuiti in tziuactli xinechtemilica.

6. *Q. n.*, in iyauciuatzin yn amona umpa nochan in coluaca auh in quauuiutl nictemaca ynic oquauhtiuac.

7. *Q. n.*, ca otonac ca otlatuic momochiua yauyutl ma tlainalo tlalpiliuiz nic temaca in quauuiutl.

8. *Q. n.*, aahuia yn otlamaloc in quauuiutl yc 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, *Monarquia 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.)



XIV. HYMN AT A FAST

XIV. Izcatqui yn cuicatl chicuexiuhtica meuaya iniquac 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, yayauí caní tlaca pillachiualoya chalchimichuacan, yyao, yantala, yatanta, a yyao, ayyaue tilili yao, ayyaue, oayyaue.
5. Oya tlatonazqui tlauiçcalleguaya 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 miquiyecauiz 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 toçiuitica timopotonia tlachco, timotlalli yoanchan, yoanchan.
11. Oztomecatla yyaue, oztomecatla xochiquetzal quimama, ontlatca cholola, ayye, ayyo, oye maui noyol, oye maui noyol, aoya yecoc centeutl, matiua 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.

Var. 3. Çenteuteutl. 4. Uillachiualoia. 5. Oya tonazqui. 6. Tlapan. 10. Timotlalia. 11. Suchiquetzal. Ontlatoa cholollan.

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.

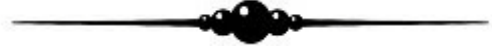
3. *Centeotl*, god of maize and fertility.

5. 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. HYMN TO A NIGHT-GOD

XV. Xippe icuic, Totec, yoallauana.



PRIEST OF XIPPE TOTEC, DRINKING AND PLAYING ON A DRUM

1. Yoalli tlauna, iztleican nimonenequia xiyaqui mitlatia
teocuitlaquemitl, xicmoquenti quetlauia.
2. Noteua chalchimamatlaco, apana, y temoya ay quetzallaueuetl, ay
quetzalxiuicoatl, nechia iqui nocauhquetl, ouiya.
3. Maniyauia, nia nia poliuiiz, ni yoatzin achalchiuhtla noyollo,
ateucuitlatl nocoyaitaz, noyolceuiizqui tlacatl achtoquetl tlaquauaya,
otlalatqui yautlatoaquetl ouiya.
4. Noteua cc in tlaco xayailiuiiz qonua y yoatzin motepeyocpa
mitzualitta moteua, noyolceuiizquin tlacatl achtoquetl tlaquauaya,
otlalatqui yautlatoaquetl, ouiya.

Var. i. Quetloujia. 2. Noteuhoa chalchimmama tlacoapana itemoia. 3.
Achalchiuhtla. 4. Centlaco, mitzualitla.

Gloss.

1. *Q. n.*, yn ti yoallauana, ti xipe, totec, tleica in ti monequi in timoçuma, in timotlatia, *id est*, tleica in amo quiauiteocultlaquemitl, xicmoquenti, *q. n.*, ma quiaui, ma ualauh yn ad.

2. *Q. n.*, yn ti noteuh, otemoc in mauhoualla yn mauh; ay quetzalla ueuetl, *id est*, ye tlaquetzalpatia ye tlaxoxouia, ye xopantla. Ay quetzal xihcoatl nechia iqui no cauhquetl, *id est*, ca ye otechcauh yn mayanaliztli.

3. *Q. n.*, ma mauh, ma nipoliui yn ni yoatzin, *id est*, in catleuatl, yuhquin chalchiuitl noyollo. A teocuitlatl nocoyaitaz, *q. n.*, in catleuatl achtomochiuaz ninoyolceuiz.

4. *Q. n.*, yn oteuh cequi tlatlacotyán in mochiua initonacayouh, auh in tlein tlatlacotyán achto mochiua mochi tlatcatl achto mitzualmaca, auh iniquac ye omochimochiuh occeppa nomochi tlatcatl 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 beauteous 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. L, 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. HYMN TO THE GODDESS OF FOOD

XVI. Chicomecoatl icuic.



CHICOMECOATL, GODDESS OF FOOD AND DRINK

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

Var. 1. Xaia mehoa.

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. HYMN TO THE GODS OF WINE

XVII. Totochtin incuic Tezcatzoncatl.



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TOTOCHTIN, THE RABBITS, GODS OF THE DRUNKARDS

1. Yyaha, yya yya, yya ayya, ayya ouiya, ayya yya, ayya yya, yyauiyya, 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.

Var. 3. Tezcatzoncatl tepan. 4. Axalaca.

Gloss.

1. Y tlauelcuic, tlauelcuica.

2. Coliuacan mauizpa tlatatlichana, *q. n.*, in tlatatl, *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. Quinionacayotia in teutl. Macaiui teutl, *q. n.*, macamo omatoni in teutl, *id est*, octli, ye choca cayamo, ynemac.

4. Aia, 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, *Tequehmecaniani*, "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. HYMN TO THE MASTER OF WATERS

XVIII. Atlaua Icuic.



ATLAUA, SINGING AND DANCING HYMN

1. Auia nichalmecat, nichalmecat, neçualcautla, neçualcautla, olya quatonalla olya.

2. Ueya, ueya, macxoyauh quilazteutl y tlapani macxoyauh.

3. Nimitz acatecunotzaya, chimalticpac moneçoya nimitzacatecunotzaya.

4. Ayac nomiuh timalla aytollocanacatl nomiuh aca xeliui timalla.

5. Tetoma amo yolcana tlamacazquinte tometl, açan axcan ye quetzaltototl, nic ya izcaltiquetla.

6. Y yopuchi noteuh atlauaquetl, açan naxcan ye quetzaltototl, nic ya izcaltiquetla.

1. Neçualcactla. 2. Itlamani. 4. Aitollaca acatl. Timalli. 5. Tetonac amo yolcana tlamacaz quin tetometl.

Gloss.

1. *Q. n.*, ynichalmecatī, yn ineçauālac oqixicauhteuac y nioholti, y nioya, ixquatechimal iquatunal.
2. *Q. n.*, ma xiyauh ti quilazteutl, momactemi in macxoyauh.
3. *Q. n.*, iniquac onimitznotz, mochimalticpac timiçoya.
4. *Q. n.*, atle nomiuh yc notimaloa, ca uel itoloc in acatl nomiuh, yn acatl xeliui yc ninotimaloa.
5. *Q. n.*, oncan euac in tetuman nitlacohtetumetl. 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 sandles, I leave my sandles and my helmet.
2. Go ye forth and follow the goddess Quilaztli, 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 band, 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. Chalmecatl, used as a synonym in v. 1, appears to be from *chalania*, to beat, to strike, as a drum.

On *Quilaztli* see notes to Hymn XIII.



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. HYMN TO THE GOD OF MERCHANTS

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 aç naxcan noquacuillo atliyollo,
nechualyauicatieque xalli itepeuhya.
4. Chalchiuhpetlalcaco ni naxcan aç naxcan noquacuillo, atliyollo
nechualyauicatieque xalli itepeuhya.

Gloss.

1. Anomatia, *q. n.*, amo nixpan in omito yauyutl inic otepeualoc
tzocotzontla, amo nomatia in omito yauyutl.
2. Pipitla aytoloc, *q. n.*, ynic tepeualoc pipitla amo nicmati inic omito
yauyutl, in cholotla ic otepeualloc amo nixpan ynic oyautlatolloc.
3. Tonacayutl nicmaceuh, *q. n.*, yn tonacayutl inic onicmaçeuh ayaxcan,
onechualhuicaque in oquacuiloan in xochayutl, in çoqniayutl in
teuelteca, quimilhui in iquintonaz tlatuiz anoquacuiloan ayezque. Xalli
tepeuhya, *id est*, tlalocan. Quilmach chalchiuhpetlacalli in quitepeuh
inic tepeuh.
4. Chalchiuhpetlalcaco ninaxcan, *q. n.*, onca ninotlati in chalchiuh
petlalcaco. Ayaxcan ynechualhuicatieque yn oquacuiloan atliyoloa in
umpa tlallocan.

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.



GLOSSARY

A

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

Acatecunotzaya, XVIII, 3. Equivalent, according to the Gloss, to *onimitznotz*.

Acatona, XVI, 1, 2. For *ac a tonan*. See V. 2.

Acatonalaya, III, 5. From *acatl*, reed (?).

Achalchiuhtla, XV, 3, Comp. of *atl*, and *chalchiuhtl*.

Achtoquetl, XV, 3, 4. In the first place, first.

Acxolma, XIII, 2. Apparently related to *acxoyatl*, wild laurel.

Açan, XIII, 3. Much, many times.

Aça naxcan, XVIII, 5, 6; XX, 3, 4. Only now, for *çan axcan*.

Ahuia, II, 1. An interjection.

Amanteca, 1, 5. Workers in mechanic arts (Molina), especially feathers (Sahagun).

Amapanitl, III, 1. *Panitl*, banner, flag, with possessive pronoun.

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

Anauhcampa, III, 1. "To all four quarters of the water," i. e., in all directions.

Anneuaya, III, 2. Poetic for *in nehuatl*, "ego ipse."

Annotata, III, 4. Poetic for *in no-tauan*, my forefathers.

Annotequina, III, 3. According to the Gloss, equivalent to *in tino teuh*, thou my god.

Annoteua, III, 2. Poetic for in *no-teuh*, my lord.

Anomatia, XX, 1. Not to know, to be ignorant of.

Aoyequene, III, i. For *aoc yequene*, "and also no one."

Apana, XV, 2. Comp. of *atl*, water, and *pani*, upon, postpos.

Aquamotla, III, 5. From *quammomotla*, to play ball (?).

Aquitoloc, II, x. A negative, *itoa*, to say, to tell, in the passive preterit.

Ateucuitlatl, XV, 3. Golden water. Comp. of *atl*, and *teocuitlatl*.

Atilili, VIII, 2. *Atilia*, to become clear or light.

Atl, XIV, 4. Water. In composition, *a*.

Atliyollo, XX, 3, 4. From *atli*, to drink water.

Aua, III, 7. An interjection (?).

Auatic, IV, 6. Mistress of the waters (*atl*, water).

A-uetztini, XI, 2. From *uetzi*, to fall; "your fall," "your destruction."

Auiallo, XIV, 7. From *auia*, to be content, to rejoice.

Axalaco, XVII, 4. From *axalli*, a water plant, and loc. term. co.

Ayac, I, 1, *et sæpe*. Nobody, no one.

Ayauh, III, 6. Fog, mist; compound form of *ayauitl*.

Ayauhcalcatl, VI, 6. One who has charge of the mist.
Compare *tepancalcatl*, a gardener.

Ayauicalo, III, 6. From *ayauh*, *calli*, the house of mist, but the Gloss renders it by *auicalo*, the fresh, dewy house (cf. Sah., p. 150).

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

Ayouica, VI, 5. For *ayaic*, never.

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

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

C

Ca. 1. And, also. 2. To be.

Ça, Çan, VII, i. Only, solely.

Cacauantoc, VI, 5. Reduplicated from *caua*, to cease, stop, leave off.

Cacauatla, XI, 2. "Among the cacao trees."

Calli, I, 5, 6. House; *calipan*, in the house.

Cana, XII, 1. Somewhere.

Cane, XII, 1. For *ca nel*, and truly.

Caqui, VIII, 2. To hear, to listen.

Caquia, II, 1. From *caqui*, to hear.

Catlachtoquetl, III, 3. Apparently compounded of the interrogative *catli* and *tlacatl*, man, mortal; what mortal?

Catella, III, 4. For *catel*; who indeed?

Caua, XIV, 7; XV, 2. To cease, to stop; to surpass; to lay down.

Ce, 1. 2; XV, 4. One, a, an.

Cenpoliuiz, XIII, 7. From *cempoliui*, to perish wholly.

Centeutl, VII, 6; VIII, 1, 5; XIV, 4; XIX, 3. Prop. name. The god of maize.

Centla, XIII, 2. For *centli*, ear of corn, dried corn.

Centlalia, I, 5, 6. To assemble.

Chacalhoa, XIV, 11. For *chachaloo*, to tinkle, to resound.

Chalchimamatlaco, XV, 2. Compound of *chalchiuitl*, jade, turquoise; hence of that color; *mama*, to carry; ref. to betake oneself; *atl*, water; *co*, postposition.

Chalchimichuacan, XIV, 4. "The cerulean home of the fishes."

Chalchihuecatl, XIV, 9. From *chalchiuitl*, jade; metaphorically, anything precious.

Chalmecatl, XVIII, 1. From *chalani*, to beat, to strike. Apparently a proper name.

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, i. See Notes, p. 59.

Chicueyocan, VI, 2. In eight folds. From *chicuei*, eight.

Chicunauui, 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.

Chiua, 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 *ciualontli*, little woman.

Coatepec, V, i. At the *Coatepetl*, or Serpent Hill.

Cochina, XIV, 12. From *cochi*, to sleep.

Colhoa, XIII, i. 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, i. Adverbial, from *cozcatl*, a jewel, fig., an infant.

Cozcapilla, XII, 4. From *cozcatl*, *pilli*, "jewel of a babe."

Cuecuechiuia, V, 2. From *cuccuechoa*, to shake.

Cuecuexi, XI, 3. From *cuccuechoa*, to shake.

Cueponi, IV, 1, etc. To bloom, to blossom.

Cuicatl, I, 1, *et sæpe*. Hymn, song. In compos., *cuic*.

E

Eztlamiyaua, III, 2. Apparently from *eztli*, blood, race, and *tlamiauati*, to surpass, to excel.

H

Huia, II, 3. See *Ahuia*.

Y

Y, I. For *in* (*yn*), he, it, the, that, etc.

Ya. 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-cihitatl-tzin*, "the revered war-woman."

Yauicaya, III, 2. From *yauh*, to go. 6

Yauilili, XI, 5. Causative form of *yauh*, "to cause to go," to put to flight.

Yautiua, I, 5, 6. Freq. from *yaotia*, to fight.

Yautlatoaquetl, XV, 3,4. See *yautlatoaya*.

Yautlatoaya, I, 3; V, 1. From *yaotl*, war, *tlaloa*, 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).

Incocaua, XVI, 1, 2. To leave unprotected, as orphans.

Ye, VIII, i. Already, this, but, nevertheless.

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

Yeua, I, 4, etc. For *yehuatl*, he, it, that.

lhuitl, I, 3; IV, 7. A feather; *met.*, a model, pattern.

Ihiya, II, 2. Apparently for *ie*, yes, affirmative particle.

Ilhuiquetl, III, 8. From *ilhuia*, to say, to call. '

Iliuiz, XV, 5. Thoughtlessly; with negative prefix *a*, not thoughtlessly.

Ymocxi, I, 2. Poetic for in *micti*, from *mictia*, to slaughter.

Yoalticatla, VIII, 1. *Yoalli-ticatla*, 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.

Itaca, IV, 6. For *itacatl*, food, sustenance.

Iteamic, XIV, 11. From *itta*, to see.

Itlani, XIV, 7. See *Tlani*.

Itontecuitl, VI, 5. Explained by the Gloss by in *tetecuti*, which I take to be an error for in *teteuctin*.

Itopanecauloc, III, 9. The Gloss gives *ni topan*. The verbal is a passive from *caua*, to leave, to abandon.

Itta, IV, 8. To see, to esteem.

Ytzicotla, 11, 5. For *uitzicotla*, lit., place abounding in thorns; *fig.*, the south.

Itzipana, X, 4. Apparently a compound of *ixtli*, face, and, *pan*, for the more usual *ixpan*, before, in front of; *ixtli* in comp. sometimes becomes *itz*, as in *itzoca*, "tener sucia la cara," Molina, *Vocabulario*.

Itziueponi, XI, 4. For *itztle-cueponi*, "resplendent with spears."

Itzpapalotl, IV, 5. "The obsidian butterfly," an image of gold and feathers, worn as a royal insignia. See Sahagun, Lib. VII, Cap. 12.

Yua, III, 8. To send.

Yuitla, XIII, 6. See *ihuitl*.

Yuiyoc, II, 3, 4, 5. From *yuiyotl*, a feather, *yuiyoa*, to be dressed in feathers, or feather garments.

Ixtlauatl, IV, 6. Open field, uncultivated region.

Yyaconay, I, 1. For *ayac-on-ay*, as appears by the gloss.

Yya. *See* Ayya.

Izqui, XIV, 8. As many as.

Iztac, IV, 3, 4. White.

Iz tleica, VI, 3; XV, 1. "Here is why." The interrogative changed into the predicative form. *See* Paredes, *Compendio*, p. 154.

M

Ma, VI, 1. 1. Sign of negative, no, not. 2. Sign of imperative.

Macaiui, XVII, 3, 4. From *macoa*, and *i*, to drink.

Maceualli, VI, 4. Subjects, servants.

Maceuh, XX, 3. From *maceua*, to seek for, to obtain.

Mach, XIV, 7. Intensive particle.

Machiyotla, II, 617. For *machiotl*, sign, example.

Macoa, I, 3; XVII, 3. To aid, to assist.

Macxoyauh, XVIII, 3. By the Gloss, for *ma-xi-yauh*, imper. of *yauh*, to go.

Malinalli, XIII, 4. A broom.

Malli, II, 3, 4, 5. Captive; one taken by hand.

Mama, XIV, 11. To carry a load on the shoulders.

Mamalia, XIX, 4. To penetrate.

Mamauia, I, 4. To frighten, frequentative-causative, from *maui*, to fear.

Maololo, XIV, 12. From *ma-ololo*, to cover with the hand.

Mati, II, 1. To know.

Matiuia, XIV, 11. For matihuia, from mati.

Matlauacal, VII, 4. A net-basket.

Ma-tonicaya, X, 1. Let it shine, let it be bright; from *tona*.

Mama, II, 3, 4, 5. To give into the hands of, to deliver up.

Maui noyol, XIV, 11. To fear in my heart.

Mauiztli, VI, 5, XIII, 5. An honor (*cosa de estima*, Molina). A person of honor.

Mazatl, IV, 6. (Doubtful.) Deer; any large wild animal.

Mecatla, VI, 2. For *mecatl*, cord, rope.

Milacatzoa, I, 4. *Mo-ilacatzoa* to twine oneself, as a serpent around a tree; refers to the *xiulicoatl*, fire-serpent, of Huitzilopochtli.

Mimicha, IV, 8. Fish, for *Michin*.

Mimilcatoc, VI, 2. Twisted, twined.

Miquiyecauiz, XIV, 8. Compound of *miqui*, to die, and *yecau*, to cease; "to cease dying."

Mitoaya, I, 3. For *mo-itoa-ya*, it is said, they said.

Mixcoatepetl, XIX, 4. The mountain or town of Mixcoatl.

Mixcoatl, XIII, 5. A proper name.

Mixiui, XII, 1. To accouch, to bear a child.

Mixtecatl, I, 2. A proper name. The Mixteca lived on the Pacific coast, to the southwest, and were not of Nahuatl lineage.

Mixiuiloc, V, 1. From *mixiui*, to accouch, to bear a child.

Mo-cuiltonoa, VI, 5. To rejoice or enjoy greatly.

Moneçoya, XVIII, 3. From *neçi*, to appear.

Mo-neuila, XIII, 7. From *eua*, to rise up, to come forth.

Mo-quetzquetl, III, i. For *m-oquequetz*, frequent. of *quetza*; to flow forth, to run from and out. A poetic form, not uncommon.

Moquichtiuiui, V, 2. Oquichuia, to suffer manfully.

Mo-teca, XIV, 9. They assemble; impers. from *teca*, to place oneself, to lie down.

Moteua, XV, 4. Perhaps from *itoa*, to say, "it is said."

Mo-tlaquechizca, XIII, 2, 3, 4. Strengthened form of *tlaquechia*, to rest upon; to bear down upon; to press upon.

Mo-tlaqueuia, XI, 2. To seek people, or to hire them to work injury to others.

Mo-tonacayouh, III, 3. Our flesh; the usual form is to-nacayo.

Moxayaual, V, 2. From *yaualoa*, to wander about.

Moxocha, IV, 2, 4. Probably a compound of *moxochill-cha-yau*, to sow flowers.

Mozcaltizqui, IV, 6. From mo-izcali, to resuscitate, to animate.

Nacha, III, 7. For *nachcan*, there, in that place.

Nacochtla, XIV, 11. The ears.

Nahuia, III, 6. From *naui*, four.

Nanquilia, VII, 6; XIX, 3. To answer.

Nauaco, XI, 5. "With (my) skill."

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).

Naualachic, XIV, 9. Skilfully; from *naualchiua*, to do something skilfully.

Nauaquia, XIV, 6. Perhaps for *nahuaque*, an epithet of divinity.

Nauhxiuhtica, III, 9. "After four years" (Molina).

Neçazualcactla, XVIII, 1. From the Gloss equivalent to *neçauacautla*, from *neçaualiztli*, fast, fasting, and *caua*, to leave.

Nechyatetemilli, XIII, 5. Reverential of *temi*, to lie down, to fill.

Necuilia, X, 2. To bring someone.

Nella, III, 3. For *nelli*, truly.

Nen, adv. I, 1. In vain, of no advantage.

Nenequia, XV, 1. To oppose, to be angry with.

Nenoualico, XI, 2. See *Onoalico*. *Ne* is the impersonal, pronominal prefix.

Nepaniui, VIII, 5. To join, to unite oneself to.

Nepanauia, III, 9. *Nepan*, thither, and *yauh*, to go.

Nepapan, II, 2; XIV, 5. Diverse, varied.

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).

Niuaya, X, 2. For *ni-ihua-ya*, I sent (some one).

Ni-yocoloc, III, 2. Passive preterit from *yocoya*; *yocolia*, to be made, composed, created.

No. 1. Possess. pron. my, mine. 2. Adv. also, yet.

Noca, I, 1. Of me, my, mine.

Nohuihuihua, I, 1. Poetic form for *neuiiulia*, to equal some one.

Nomactemi, XIII, 3, 4. *Xo-maitl-c-temi*, my hand it fills, with full hands.

Nomaulia, X, 4. To do a thing personally.

Nomiuh, XVIII, 4. *No-omitl*, my bone, point, arrow.

Nopeltzin, XIII, 5. *No-pilli-tzin*, "my revered lord."

No-tauane, VI, i. Our fathers.

No-tecua, VI, 2. For *nic-tecuia*, I tie it, I make it fast. The Gloss, *amo-tecuhuan*, is not intelligible.

No-teuh, I, 3; XX, 2, 4. "My god."

Noyoco, XI, 5. Apparently for *niyoco*, "with me alone."

Noyollo, XV, 3. From *yollotl*, heart, soul, courage, etc.

O

Oc, II, 2. Yet, besides this.

Ocelocoatl, III, 4. "Tiger snake."

Ocoyoalle, VIII, 2. "The night pine." Apparently a proper name.

Ocutitlana, XI, 2. "Among the pine woods."

Oholopa, II, 3. Poetic compound of *ololoa*, to cover, to dress, and *oppa*, twice.

Ollama, XIV, 9. To play at ball; from *olli*, a ball.

Olya, XVIII, 1. A form from *ololoa*, to cover or clothe oneself.

Omei, XIII, 5. For *ome*, two; the Gloss reads *matlactli ome*, twelve.

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

Onca, *sæpe*. There.

Onoalico, XI, i. 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.

Opuchi, XVIII, 6. "Left-handed;" by the Gloss = *tiacauh*, brave, valiant.

Oquixanimanico, X, 1. A form in the second person plural, compounded of *quiça* and *mani*, "coming forth, scatter yourselves around."

Otlacatqui, XIV, 3, 4. *Ilacati*, to be born.

Otli, VIII, 5. Path, road.

Ouayyeo, I, 2. An interjection.

Oya, *sæpe*. I. An interjection. 2. Preterit of *yauh*, to go.

Oyatonac, II, 6, 7. For *otonac*, from *tona*, to shine.

Oztomecatl, XIV, ii. A merchant.

P

Petlcalco, XX, 4. From *petlatl*, mat, *calli*, house, and *co*, post-position.

Peua, VI, 3. To begin.

Picha-huazteca, I, 2. Proper name, "The frozen Huastecs," perhaps those living on the high Sierra, who were the nearest to the Nahuas.

Pillachiualoyan, XIV, 4. Locative from *pilli-chiua*, to engender offspring.

Piltzintecutli, IX, 2; XIV, 9. Lord of the youths or children, *piltzintli*.

Pipiteca, I, 6. Those having charge of the spies, from *pipia*, to spy.

Pipitla, XX, 2. Reduplicated locative from *pilli*, a child.

Pinauhtia, VI, 1. To make ashamed.

Pinauia, II, 1; III, 3, 4. To affront, to put to shame; to censure, to blame.

Poliuiz, XV, 3. From *poloa*, to destroy.

Pomaya, I, 2; XI, 1. Apparently for *panauia*, to conquer.

Potocaya, XIII, 6, 7. *Potli*, companion.

Potonia, IV, 7; XIV, 10. To be liberal, to give equally or freely; to adorn with feathers.

Poyauhtla, III, 6. Among the fogs, from *poctli*, smoke, fog, mist; *atl*, water.

Pupuxotiah, I, 3. A gerundive form from *popoxoa*, to till, to work the soil; here used figuratively.

Q

Quacuillo, III, 4; XX, 3. From *qua*, to eat.

Quatonalla, XVIII; 1. "Head bright," the helmet on the head.

Quaui, XIII, 1. A shortented form of *quauiuitl*, in the same verse; compound of *quauhtli*, eagle, *iuhtl*, feather; a decoration explained in the Gloss, usually called the *quauhtzontli*, eagle crest.

Quauinochitla, XI, 2. "Among the tuna trees."

Quauiquemitl, II, 2. From *quauhtli*, eagle, *quemitl*, clothing, garb.

Quechol, XIV, 5, 7. A bird.

Quentia, XV, 1. To dress oneself.

Quetl, II, 2. Poetic for *quetza*, to rise, to come out of or from. See Gloss to III, 7.

Quetza, XIV, 6. To arise from.

Quetzalaueuetl, XV, 2. Of *quetzal*, beautiful, and *aeuetl*, the water cypress, fig. chief, lord.

Quetzalcalla, III, 9. "The house of the quetzal," beautiful as the quetzal bird. Explained in the Gloss to be the Place of joy.

Quetzalcoatli, XI, 3; XIV, 6. Proper name.

Quetzalcocox, VII, 6; VIII, 7. The pheasant.

Queyamica, III, 8. For *quenamican*, how there?

Queyanoca, I, i. According to the Gloss, equivalent to *onoca*, from *onoc*.

Quiauiteteu, VIII, 6. Rain gods; *quiauitl*, rain; *teteu*, plural of *teotl*, god.

Quilaztla, XIII, i. For Quilaztli, another name of Cihuacoatl.

Quilazteutl, XVIII, 2. *See Quilaztla*.

Quinexaqui, VII, 1. Explained by the Gloss by *oniualleuac*, I came quickly (*eua*, in composition, signifies precipitation). Hence it is a form from *yauh*, *yaqui*.

Quiyauatla, VI, 6. Poetic for *quiauitl*, rain.

T

Tamoanchan, IV, 1, etc. "We seek our home," a name applied to the Earthly Paradise. See p. 29.

Teacuitlaquemitl, XV, i. Golden garb.

Teca, III, 6. To spread out, especially of liquids.

Tecpanteutl, XVII, 3,4. "Palace god."

Teicnellili, VI, 5. A benefit, an advantage.

Teizcaltequetl, III, 9. That which gives wisdom and life. "Teizcali, cosa que da doctrina, y aviva, y da entendimiento" (Molina).

Telipuchtla, II, 3, 4, 5. For *teipochtli*, a youth.

Temacouia, VI, 4. From *temaca*, to give, to deliver into the hands of.

Temoquetl, III, 8. From *temoa*, to seek, *quiza*, to go forth.

Tenamitl, I, 3. The wall of a city; hence, a town or city.

Tepanecatl, XI, 3. "Dweller in the palace." A proper name.

Tepanquizqui, I, 3. A substitute, one who represents another.

Tepetitlan, V, 2. "Among the mountains."

Tepeuh, XX, 3, 4. From *peua*, to begin.

Tepeyocpa, XV, 4. From *tepetl*, *pan*.

Tequiua, II, 1; V, 2, From *tequiutl*, task, labor, but explained by the Gloss as equivalent to *tepeua*, to overthrow, to conquer.

Tetemoya, II, 6, 7. Frequentative from *temo*, to descend, to come down, *tetemo*.

Tetoma, XVIII, 5. From *toma*, to open, to send forth, to let loose.

Tezauhilla, III, 8. "Master of fear."

Tetzauiztli, I, 2. An object which causes fear. A name of Huitzilopochtli. See Tezozomoc, *Cronica Mexicana*, cap. VI.

Teuaqui, II ,6 ,7. From *teotl*, god, *aqui*, to enter, to penetrate.

Teucontlipaca, IV, 5. Explained by the Gloss as *teucumitl icpac*, upon the thorn bush (*teocumitl*, espina grande, Molina). But I should think it to be a compound of *teotl*, *conetl*, *icpac*, "upon the son of the goddess." The son of Teteunan was especially Centeotl, god of maize.

Teueuel, V, 2. Poetic from *ueue*, the ancients, the elders.

Teumechaue, IV, 1, 2, 3, 4; VIII, 2; XIX, 2. Perhaps from *teo-ome-chayaue*, "the twice divine seed-thrower," or *teometl-chayaue*, the planter of the divine maguey.

Teumilco, XIII, 2. From *teotl*, *milli*, *co*, "in the divine cornfield," fig. reference to the battlefield.

Teutualcoya, III, 2. The Gloss reads *teutualcoya*, from *teotl*, god, *ittualo*, passive of *itta*, to see.

Teu-tlaneuiloc, III, I. Explained by the Gloss as equivalent to *onetlanauiloc*, an impersonal, passive, preterit, from *naua*, "it was danced." The peculiar sacred dance called *tlanaua*, performed by young girls, is described by Sahagun, Lib. II, cap. 24.

Teutlalipan, IV, 8. In the divine earth.

Teyomi, VII, 1. From *teyo*, esteemed, honored.

Tezcatlipuca, XIX, 2. Proper name of a divinity.

Tematzintli, XIX, 5. Proper name from *tezcatl*, mirror.

Tezcatzonco, XVII, 3; XIX, 4. Apparently the name of a part of the temple.

Tianquiz, XIV, 6. The market place.

Tiçatl, IV, 7. Chalk; fig., model, pattern.

Timalla, XVIII, 4. Form of *timalloa*, to swell, to increase; fig., to rejoice, to glorify oneself.

Tlacaluaz, XIV, 7. For *tlacaluaztli*, a blow-pipe.

Tlacati, XV, 3, 4. For *tlacatl*.

Tlacatl, II, 1; XIII, 7. Mortal, creature, person.

Tlaçaz, XIX, 4. From *tlaça*, to overturn.

Tlachco, XIV, 10. The place of the ball play.

Tlachinaya, XIV, 5. From *tlachia*, to see.

Tlachtli, VII, 6. The ball.

Tlacoachcalco, II, 1; X, 1. From *tlacochtli*, arrow, or generally, weapon, *calli*, house, *co*, post-position, in "the hall of weapons," or arsenal. It was a room in that part of the temple dedicated to Huitzilopochtli, and was filled with arrows, spears, etc. Sahagun, Lib. VIII, cap. 32.

Tlaçolteutla, XIV, 2. Name of a Mexican goddess.

Tlacoyoalle, XIV, 1. At midnight.

Tlacyaniuitza, IX, i. Probably for *tlayauani ni-huitz*, I come dancing, as a dancer.

Tlaixtotoca, X, 3. *Ixtotoca*, to search for.

Talli, XIV, 10. To place oneself; earth, ground.

Tlalocan, III, 5; XVI, 1. The home of Tlaloc. See p. 25.

Tlaloc tlamacazque, VIII, 3, 4, 6. "Dispensers of the benefits of Tlaloc"; the name applied to the priests of this divinity.

Tlalpa, XIV, 6. From *tlalli*, earth, and *pan*.

Tlaltecutli, IV, 6. *Tlalli*, *tecutli*; lord of the earth or land.

Tlamacazecatlo, XIX, 2. For *tlamacaztecatl*, one concerned with the priestly office.

Tlamocoyoualca, XIX, 1, 2. Apparently from *tlamaca*, to serve.

Tlani, XIV, 7. Below; *i-tlani*, below it.

Tlanuati, VIII, 3, 4. To send.

Tlapani, XVIII, 2. To break.

Tlapitza, XIV, 7. A flute.

Tapoalli, III, 9. To number, to reckon.

Tlapomaya, *see Pomaya*.

Tlaquaua, XV, 3, 4. To make strong, or hard.

Tatia, XV, 1. 1. To hide oneself. 2. To burn oneself.

Tlatoa, XIV, 7, 11. To sing, to chant, to speak.

Tatol, III, 8. For *tlatolli*, speech, discourses, prayers.

Tlatonazqui, XIV, 5. From *tona*, to shine.

Tlauana, XV, i. To drink wine (*octli*).

Tlauia, XV, i. To appear red or shining.

Tlauizcalte, XIV, 5; XIX, 2. Master of the house of the dawn. The terminal *ê* signifies an active possessive.

Tlayauican, IX, i. The dancing-place; from *tlayaua*, to dance in a certain manner.

Tlaxotecatl teuhtla, I, 4. *See* Tlaxotla.

Tlaxotla, 1, 3. Passive form from *tlaça*, to hurl, to throw. Huitzilopochtli was specifically "the hurler." See Notes to Hymn I.

Toçiquemitl, I, 1. From *to-citli-quemitl*, vestment of our ancestress.

Tocniuaya, VIII, i. *To-icniuh*, our friend.

Tocuilitla, II, 7. See Tocuilechcatl.

Toçiuitica, XIV, 10. From *to-citli-yuitl*, with adverbial ending "in the feather garb of our ancestors."

Tocuilechcatl, II, 2. To, our, *cuilia*, to paint, adorn; "our adornment."

To-naca, XIII, 2. "Our flesh."

Tonanaya, XIII, 5. Reduplicated for *tonaya*, to shine forth.

Tonaqui, I, 1. A form from *tona*, to shine.

Tonana, IV, 1. "Our mother;" *nantli*.

Topaniaz, IX, 2. The Gloss reads more correctly, *no umpa niaz*, "also there I shall go."

Totoch, X, 1; XVII, title. *Tochtli*, a rabbit; the name of a god of wine; also, of a day of the week.

Toyauan, I, 5, 6. *To-yauan*, our enemies. (See Olmos. *Gram.*, p. 25.)

Tozquiuaa, XIX, 5. From *tozquitl*, voice.

Tzioac, XIII, 5. For *tzioactli*, a sacred tree; here apparently fig. for a sacred person.

Tzioactitlan, VII, 2. "In the tzihuac bushes;" the tzihuac was a kind of maguey of a sacred character. See my *Ancient Nahuatl Poetry*, p. 140.

Tziuaquimiuh, VII, 3. "My havresac made of tzihuac fibres."

Tzocotzontla, XX, i. From *tzocoton*, little, *tzontli*, hair.

Tzonimolco, VI, i. "Where the hair spreads abroad." The name of the hall sacred to the god of fire in the temple. The expression refers figuratively to the flames blazing upwards like hair from a head.

Tzotzonia, XIX, 5. To play on an instrument.

U

Ualitla, XV, 4. Comp. of *uallaauh* and *illa*.

Uallaçic, VIII, 5. From *uallaauh*, to come, and *acic*, which adds the sense of approaching near.

Ualmeua, XII, 3. To cry lustily.

Ueca, X, 1. Far.

Uel, or Huel, adv., I, 4. Well.

Uelmatia, III, 4. To appear well, to be well.

Ueponi, VII, i. *Uepollotl*, kin, relations.

Uexcaitoa, II, i. To offer harm, to curse.

Uicacapa, IV, 7. Towards, to.

Uitzalochpan, XIII, i. 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.

Xiuacalco, 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.

Xiuiçotl, 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 *xocotl*, fruit, apple.

Xocoyeua, XIX, 5. From *xococtl*, fruit.

Xolotl, XIV, 9. A servant, a page.

Xoyauia, IX, 2. From *xoyau*, to begrime, to spoil; *xoyauian*, the place of blackness, or of decay.

Xoxolcuicatl, VI, 5. From *xolotl*, servant, page, and *cuicatl*, song.

