

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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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 Biblioteca 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.

INTRODUCTION.

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.”

INTRODUCTION.

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.

HYMN TO XOCHIPILLI.

O friends, the quetzal bird sings,
it sings its song at midnight to Cinteotl.

The god will surely hear my song by night, he
will hear my song as the day begins to break.

I send forth the priests to the house of Tlaloc.

The priests to the house of Tlaloc do I send
forth.

I shall go forth, I shall join myself
unto them, I shall go where is
Cinteotl, I shall follow the path to him.

The priests go forth to the house of Tlaloc,
to the home of the gods of the plain.

Notes:

1. 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.

XOCHIPILLI ICUIC.

Ye cuicaya tocnuaya ouaya yeo, ye cuicaya
ye quetzalcoxcuxa yoaltica tlao çinteutla, oay.

Çan quicaquiz nocuic ocoyoalle teumechaue,
oquicaquiz nocuica in cipactonalla atilili,
ouayya.

Ayao, ayao, ayao, ayao, nitlanauati ay tlalocan
tlamacazque, ayao, ayao, ayao.

Ayao, ayao, ayao, tlalocan tlamacazque nitla-
nauati, aya, ayao, ayyao.

Ao çani uallaçic, otli nepaniuia, cani çinteutla
campa ye noyaz, campa otli nicyatoca ça oay.

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 yn can 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 XOCHIQUETZAL.

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

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

Notes:

1. 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.
2. On Tamoanchan see notes to Hymn IV.
3. 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.

XOCHIQUETZAL ICUIC.

Atlayauican ni xochiquetzalli tlacya niuitza ya motencaliuan tamoanchan oay.

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

Var. 2. Icotochiquetzalla.

Gloss:

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

HYMN TO CIHUACOATL.

Quilaztli, plumed with eagle feathers, with
the crest of eagles, painted with serpents'
blood, comes with her hoe, beating her drum,
from Colhuacan.

She alone, who is our flesh, goddess of the
fields and shrubs, is strong to support us.

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.

With a broom in her hands the goddess of the
fields strongly supports us.

Our mother is as twelve eagles, goddess of
drum-beating, filling the fields of tzioac and
maguey like our lord Mixcoatl.

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).

She comes forth, she appears when war is
waged, she protects us in war that we shall
not be destroyed, an example and compan-
ion from the home of our ancestors.

She comes adorned in the ancient manner
with the eagle crest, in the ancient manner
with the eagle crest.

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).

CIUACOATL ICUIC.

Quaui, quaui, quilaztla, coaeztica
xayauoloc uiuiya quauiuil uitzaloch-
pa chalima aueuetl ye colhoa.

Huiya tonaca, acxolma centla
teumilco chicauaztica, motlaquechizca.

Uitztla, uitztla, nomactemi, uitztla,
uitztla nomactemi, açan teumilco
chicauaztica motlaquechizca.

Malinalla nomactemi, açan teumilco
chicauaztica motlaquechizca.

A omei quauhtli, ye tonanaya chalmecate-
cutli ay tziuac y mauiztla nechyatetemilli,
yeua nopiltzinaya mixcoatla.

Ya tonani, yauçiuatzin, aya tonan yauçiuatzi
aya y maca coliuacan y yuitla y potocaya.

Ahuiya ye tonaquetli, yautlatocaya,
ahuiya ye tonaquetli yautlatocaya moneui-
la no tlaca cenpoliuz aya y maca coliuaca
y yuitla y potocaya.

Ahuia quauiuil amo xayaualli onauiya
yecoyametl amo xayaualli.

Var. 1. Cohoaeztica. 2. Acxoima. 7. Maneuila,
cenpotalihuiz, inmaca.

Gloss:

1. Q.n., in quauhcihuatl, ic oxauoloc in coaeztli, ioan in quauhtli yhuilit in moteneua iquauhtzon, ipan iualuicoc yn umpa colhuacan.
2. Q.n., inic motocaya çentli, in mochiuaya teumilpa, ichi-cauaztica 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 amo-na umpa nochan in coluaca auh in quauiuil nictemaca ynic oquauhtiuac.
7. Q.n., ca otonac ca otla-tuic momochiua yauyutl ma tlamalo tlalpiliuz nic temaca in quauiuil.
8. Q.n., aahuia yn otlamaloc in quauiuil yc moxaua.

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 chalchiuitl.

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,

I, [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 forefa-
thers.

GLOSSARY.

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, [1]. 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, [1]. 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.

GLOSSARY.

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.
 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).
 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, [1]. 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.

GLOSSARY.

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 sur-
 pass; to lay down.

Ce,
 I, [2]; XV, [4]. One, a, an.

Cenpoliuiiz,
 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 chachaloa, to tinkle, to re-
 sound.

Chalchimamatlaco,
 XV, [2]. Compound of chalchiuitl, jade, tur-
 quoise; hence of that color; mama, to carry;
 ref. to betake oneself; atl, water; co, postposi-
 tion.

Chalchimichuacan,
 XIV, [4]. “The cerulean home of the fishes.”

Chalchiuhecatl,
 XIV, [9]. From chalchiuitl, jade; metaphori-
 cally, anything precious.

GLOSSARY.

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, ener-
 getically.

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.

Chicunaui,
 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.”

GLOSSARY.

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 Colho-
acan.

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.”

Cuecuechiuia,
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

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

GLOSSARY.

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 etymol-
ogy 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.

Yautlatoaquetl,
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.

GLOSSARY.

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

Yecoa,
 XIII, [8]; XIV, [2]. 1. To have carnal connec-
 tion. 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.

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.

GLOSSARY.

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 tetecu-
 ti, which I take to be an error for in teteuctin.

Itopanecauioloc,
 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,
 II, [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 itztile-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.

GLOSSARY.

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 interrog-
 ative 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, [6], [7]. 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.

GLOSSARY.

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.
 Mauia,
 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 xiuhcoatl,
 fire-serpent, of Huitzilopochtli.
 Mimicha,
 IV, [8]. Fish, for michin.
 Mimilcatoc,
 VI, [2]. Twisted, twined.

GLOSSARY.

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 Mix-coatl.

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, [1]. 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.

GLOSSARY.

Mo-tonacayouh,

III, [3]. Our flesh; the usual form is tonacayo.

Moxayauual,

V, [2]. From yaualoa, to wander about.

Moxocha,

IV, [2], [4]. Probably a compound of moxo-chitl-cha-yau, to sow flowers.

Mozcaltizqui,

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

N

Nacha,

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

Nacochtla,

XIV, [11]. The ears.

Nahuia,

III, [6]. From nau, 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, fast-ing, and caua, to leave.

GLOSSARY.

Nechyatetemilli,

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

Necuilia,

X, [2]. To bring some one.

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." Ex-
plained by the Gloss to be an archaic (chici-
meca) 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; yoco-
lia, 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 neuiuilia, to equal
some one.

Nomactemi,

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

Nomaulia,

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

GLOSSARY.

Nopeltzin,

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

No-tauane,

VI, [1]. 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.