

# *The voices of history, poetry, mysticism, and the Mexica worldview in "Canto de Macuilxochitzin," a poem for Axayácatl and some brave women.*

*Las voces de la historia, poesía, mística y cosmovisión mexica en "Canto de Macuilxochitzin" un poema para Axayácatl y a unas mujeres valientes.*

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## Abstract:

Macuilxóchitl is the only female poet recognised by Miguel León Portilla (1984) in his book *Thirteen Poets of the Aztec World*. The poem attributed to our author is a *yaocuícatl*, a song of war, which refers to the victories of Axayácatl and how the *tlatoani* was wounded by an Otomí. In a comparative analysis, I will discuss the similarities and differences between the song and historical sources, the dialogue with Aquiauhtzin, the image of the warrior ruler and lover of art, and the role of anonymous women whom the author mentions so that their memory will endure.

**Keywords:** Axayácatl. History. Poetry. Mysticism.

## Resumen:

Macuilxóchitl, es la única poetisa reconocida por Miguel León Portilla (1984) en su libro *Trece poetas del mundo azteca*, el poema atribuido a nuestra autora es un *yaocuícatl*, un canto a la guerra, en él se hace alusión a las victorias de Axayácatl y cómo el *tlatoani* fue herido por un otomí. En un análisis comparativo expondré la coincidencia y ruptura del canto con las fuentes históricas, la dialogía con Aquiauhtzin, también la imagen del gobernante guerrero y amante del Arte,

igualmente el papel de unas mujeres anónimas que la autora menciona para que su recuerdo perdure.

**Palabras clave:** Axayácatl. Historia. Poesía. Mística.

In his book *Thirteen Poets of the Aztec World*, Miguel León Portilla (1984) shows us "the faces and hearts" of the songwriters of pre-Hispanic times, including Macuixóchitl, the only recognised female poet, but, as the author clearly states, not the only one. In my article "Una voz femenina prehispánica y un acercamiento al *cuícatl* Canto de Macuixochitzin" (Hernández, A.M.L. 2022), I contextualised her life and analysed her song. In this work, I touch on a topic that caught my attention then and which I am now revisiting: voices that are not only heard but also engage in dialogue within and outside the song.

The poem attributed to our author is a *yaocuícatl*, a song of war, which alludes to the victories of Axayácatl and how the tlatoani was wounded by an Otomí. What I will present here is the coincidence and rupture of the song with historical sources, as well as how it exposes the dual image of the Mexica ruler, as a warrior and as a lover of art, a personality that oscillates between bravery, ferocity and sensitivity: "the flowers of the eagle".

Macuixochitzin is the representative of pre-Hispanic female poetry. She is the only one whose name has been possible to ascertain, although it is clear that there were others and that composing songs was not solely the preserve of men. Ángel María Garibay (2000), in his work *Poesía Náhuatl*, rescues anonymous voices that clearly belong to women, but the one who could be identified "with a face and a heart" by Miguel León Portilla (1984) is our poet. Her only song is of great importance not only from a literary point of view but also from a historical one, as Macuixóchitl clearly identifies Axayácatl, one of the most important Mexica tlatoanis of pre-Hispanic times, whose fame is due to his warrior skills, even mentioning him by name: "Everywhere Axayácatl / made conquests" (León, 1984, p.167). The song is significant for two reasons: firstly, the link between the author and the ruler, as she was the daughter of Tlacaélel, who was the most influential figure in his appointment to the throne; and secondly, the coincidence in their lifetimes, as Macuixóchitl was born around 1435, would have been 34 years old when Axayácatl came to power, with merits that would be recorded in the memory and history of the Mexica people and perhaps in their codices, which were destroyed during the conquest. It is precisely from this point that I want to begin by

making a comparison between what Macuilxóchitl express in their song and what some indigenous and Spanish chroniclers later said in their texts and codices on the same subject.

### The song and the codices

It is well known that when the Spanish arrived in Mesoamerican territory, they came with the idea of finding barbarian tribes; they never imagined that these were peoples organised in their religion, politics and society. One of the first things that caught their attention were the book-like artefacts they possessed. Francisco de Burgoa says, referring to the Zapotecs and Mixtecs in the 17th century:

[...] among the barbarities of these nations, many books were found, in their own way, on sheets or cloths made from special tree bark found in warm lands, which they tanned and prepared like parchment, about a third of a metre wide, and one after another they stitched and glued them together into a piece as long as necessary, where they wrote all their stories [...] and for this purpose, the sons of the lords and those chosen for the priesthood were taught and instructed from childhood, making them decorate those characters and memorise the stories. (Burgoa in Gutiérrez, 1988, pp. 9, 10)

There are many testimonies on this subject, but we have chosen this quote because it illustrates very well what these "books" (*amoxtli*) were. It describes not only what they were, but also what they contained and how they were memorised - according to other chroniclers, including the best known and most famous, Fray Bernardino de Sahagún - in their educational institutions called *calmécac*.

The destruction of these books during the conquest, as is also known, was due to the idolatry that, according to the Spanish, the indigenous people professed and which was reflected in the veneration and respect they had for them. The incineration was not only at the hands of the Spanish; there is also evidence of the burning of the repositories of Texcoco by the Tlaxcaltecs and other allies of Cortés.

It was during the colonial era that a recovery was made through the memory of the survivors, with some codices being produced with Western influence, both in artistic style and ideology. Even so, they are of utmost importance for understanding the pre-Hispanic world. Of those that touch on the subject of interest, I have taken the following.

The *Codex Mendoza* (image 1), in section one, Mexican Annals, on plate six, refers to the conquests of Axayácatl. We see our character with the glyph of his name above his image: a face from

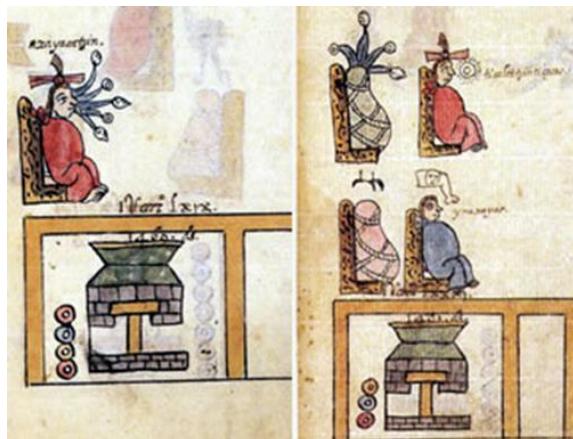
which water splashes (that of the water mask), highlights the conquest of Tlatelolco. Moquihuix is seen falling on the steps of the temple, and just below the tlatoani on his throne, the victory over Tlacotepec is represented.

**Image 1: Codex Mendoza.**



Source: <https://pueblosoriginarios.com/biografias/axayacatl.html>

**Image 2: Codex of Huichapan.**

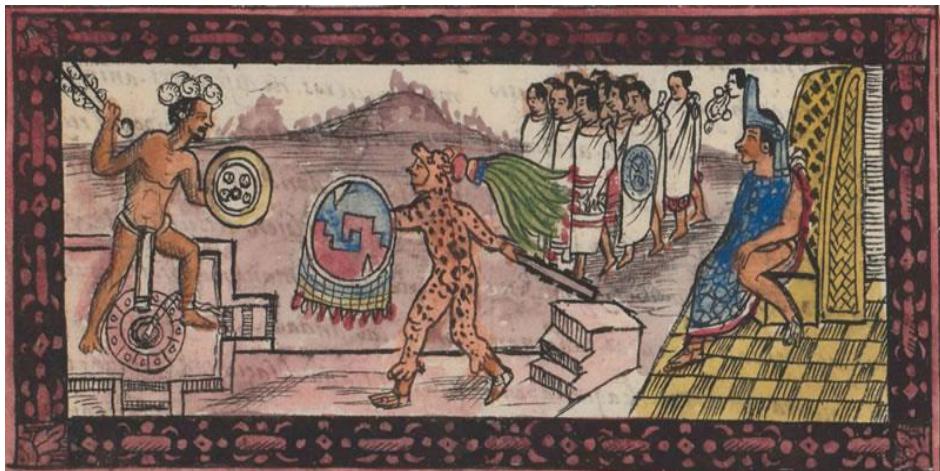


Source: <https://pueblosoriginarios.com/biografias/axayacatl.html>

The *Codex of Huichapan* (image 2) is of Otomí origin. In the fourth section, we find the history between the year 2 cane (1403) and 10 flint (1528), in which we find references to the reign and death of Axayácatl. As can be seen in the image, the tlacuilo or scribe used Western techniques, including the use of a ruler for the lines, and the glyph for the name is not illustrated but is included in the image of *the tlatoani*, the "face splashes water".

The *Durán Codex* describes Axayácatl's reign, his conquests, and his only defeat. Image three illustrates the war against the Matlazincas, which Macuixóchitl mentions in his song. We can also see the prisoners of war who were sacrificed.

**Image 3:** *Codex Durán* illustrates the war against the Matlazincas.



Source: <https://pueblosoriginarios.com/meso/valle/azteca/codices/duran/duran.html>

These three codices coincide in representing the importance of Axayácatl's government, clearly identified in them by his glyph and the blue cloak, which some chroniclers also mention was part of his attire. In his song, Macuixóchitl does not describe him physically, but focuses on his personality and his achievements as a warrior, which is consistent with the three codices mentioned above.

### The song and the chronicles

In Nahua poetry, the *yahocuicatl* extolled the deeds of famous captains and the victories of the Mexicas or other groups. These poems were often the subject of performances, dance, music and intonation (León, 1984, p. 321). I will discuss these latter characteristics in Macuixóchitl's song later

on, but for now I want to focus on the first, the historical fact. The exploits of *the tlatoani* would not only be recorded in this song but also in the collective memory so that they could transcend time from generation to generation. Thanks to this, it was possible to recover them, as well as the Mexica history, years later by different chroniclers and historians, as noted above and which is worth reiterating due to the importance of this fact. Below are some sources that mention Axayácatl and his victories, corroborating what Macuilxóchitl left in his song, the relevance of the ruler and the greatness of his empire, as they coincide with them.

Fray Bernardino de Sahagún (1977), in his *General History of the Things of New Spain*, in volume II, chapter I, mentions the lords and rulers from the beginning of the Mexica kingdom until the year 1560. He says that Axayácatl was the sixth and ruled for 14 years, mentioning the conquest of Tlatelolco, defeating Moquihuixtli, and the kingdoms and provinces he conquered:

[...] and Axayacatl won and conquered these kingdoms and provinces: Tlacotepec, Cozcaquauhtenco, Collimaya, Metepec, Calixtlahuaca, Ecatepec, Teutenco, Malinaltenanco, Tzinacantepec, Coatepec, Cuitlapilco, Teuxaoalco, Tecualoyan, and Ocuillan.  
(p. 284)

The well-known Mexican chronicler of indigenous origin, Fernando or Hernando de Alvarado Tezozómoc (2017), in his *Crónica mexicáyotl*, refers to Axayácatl's participation in various conquests even before he was elected *tlatoani*. He mentions his ability as a strategist on the battlefield, which earned him the throne destined for his older brothers Tizoc and Ahuizotl, who had to wait until his death to achieve it.

Even though he was the last to be born, the youngest son, he was nevertheless a great warrior, and the one who subjugated the "huexotzinca"; for this reason he was chosen to reign first, being selected for this by the kings Huehue Moteuczoma Ilhuicamina, the "Cihuacoatl" Tlacaëltzin, and Chimalpopoca, king of Tlacopa. (p. 116)

Fernando Alva Ixtlixóchitl (2021), a Mexican historian and descendant of the kings of Texcoco, also mentions in his well-known *Historia chichimeca* that Axayácatl was granted his ascension to the throne thanks to his lineage on his mother's side, but also because of his merits as a warrior:

The following year, 1469, almost at the end of what they call the calli, the great Motecuhzomatzin Ilhuicamina died in his city of Mexico, and when the news reached

Nezahualcoyotzin, he did as he had done before, and in his place Axayacatzin, son of Tezozómoc, son of Itzcóatl and Atotoxtli, legitimate daughter of the late Motecuhzomatzin, who had no other legitimate child, was received and sworn in; and thus, in addition to his other qualities and virtues, he came to exceed his grandfather. (pp. 173, 174)

Ixtlixóchitl speaks of him, his conquests and how he died like another of the great figures of pre-Hispanic times, Nezahualcóyotl, to the great sorrow of his people: "with great feeling throughout the empire, for having been one of the bravest princes among the Mexicans". (p. 196)

In the *VII Relación de Chimalpain* (2018), he mentions the appointment of Axayácatl as *tlatoani* before his older brothers, something that is highlighted in all the documents that touch on the subject.

Year 2 tecpatl, 1468 years

In this year, huehue Moteuhczoma Ilhuicaminatzin Chalchiuhtlatónac died; he ruled Tenuchtitlan for twenty-nine years. He had said that his younger cousin, Axayaca, should rule first, and not his two older brothers, Tizócic and Ahuítzotl, because he was a brave man and a conqueror. (p.135)

Both the codices and the chroniclers agree in highlighting the virtues and exploits of Axayácatl. There may be confusion regarding names and even kinship, but not on the central issue. Macuilxóchitl does the same in his song, as every *yaocuicatl* glorifies the *tlatoani* by emphasising his achievements on the battlefield:

Everywhere Axayácatl  
made conquests,  
in Matlatzinco, in Malinalco,  
in Ocuilan, in Tequaloya, in Xohcotitlán. (León 1984, p.167)

The emotion that overwhelmed her because of her ties to the ruler and because of what these conquests meant to her father and to the Mexica nation is evident. Leaving aside the sentimental aspect that the song might entail, it has great merit and importance because, as mentioned above, she was a witness and contemporary of Axayácatl. As León Portilla (1984) states in his footnote to , through her father Tlacaélel and her closeness to the *tlatoani*, she may have learned of events that

do not appear in the chronicles (p.160). The song in question is found in the collection of *Cantares mexicanos*, Biblioteca Nacional de México, fol. 53 v. In his introductory study, Miguel León Portilla (2010) explains its importance and how most chroniclers and historians turned to this source because they considered it historical testimony. He emphasises its valuable content as the very essence of pre-Hispanic Nahua sentiment (p. 168), which makes Macuilxóchitl and his song a voice, a contribution to the theme of Axayácatl.

### The song: Rupture and Dialogue

The image of Axayácatl in both the "Song of Macuilxóchitzin" and in the chronicles and codices is immersed in his triumphs. They coincide in this aspect, but where there is a rupture is when the poetess touches on a fact that is not mentioned in the chronicles and historical sources: the fact that women advocated for Tlilatl, the warrior who wounded him in the leg.

There in Xquipilco, Axayácatl  
an Otomí wounded him in the leg,  
his name was Tlilatl;  
He went to find his women,  
and said to them:  
"Prepare him a loincloth, a cloak,  
you will give them to him, you who are brave. (p. 167)

The chronicles mention the wound he suffered, the prisoners of war, and even the reward he gave to his warriors:

More than twelve thousand of the enemy were taken captive, and less than a thousand of the empire's men died in these battles. King Axayacatzin was left crippled in the leg, although he healed from his wounds, and having divided the lands of the conquered among the three leaders, they granted favours to all the lords who had come to their defence, giving them towns and places in these provinces, among whom the most distinguished were Quetzalmamalitzin, lord of Teotihuacan, who was the captain general and one of the great men of the kingdom of Tetzcuco [...] (Alva 2021 p194)

None of them mention the women who, according to Macuilxóchitl, interceded for Tlilatl. Why is this omission in the chronicles? It may be that they did not consider this event relevant or did not want to acknowledge it, which sounds strange because the *Annals of Cuauhtitlán* (1992) refer to some women who attended to Axayácatl:

11 calli. In this year, the pochtecas were lost... Toltecatzin came before Axayacatzin, king of Tenochtitlan, and brought two of his women. The reason he entered Mexico was that he had stirred up war in Huexotzinco because he wanted to move the image of Mixcohuatl to Chiauhtzinco, where there was no temple and only a large hall. That is why he had entered Mexico. Once in Mexico, he was very cold, and they brought in his wives, who, a few days later, by order of King Axayacatzin, cooked his delicacies and restored him, etc. (p.56)

Fray Diego de Durán (1867) also mentions some Tlatelolca women who fought against Axayácatl and his army when they defeated Moquihuix, one of the most important conquests of his reign:

*Moquiuix and Teconal*, seeing themselves lost and the people fleeing, rather than fighting, climbed to the top of the temple, and to distract the Mexicans and allow themselves to regroup, they used a ruse, which was to gather a large number of women, strip them all naked, form them into a squadron, and send them towards the Mexicans who were fighting furiously [...] (p. 268)

Why are the women of Toltecatzin and the Tlatelolcas mentioned and those of Tlilatl not? Because if we take into account what we stated earlier, that Macuilxóchitl was a contemporary of this event and, as a member of the ruler's inner circle, was aware of the most relevant details, we must take as true what she tells us about these women who participated and whom she describes as brave when they appeared before Axayácatl: "The Otomí was filled with fear. But then his women pleaded with Axayácatl on his behalf." (p.169) Who were they? Details are given of this battle, of the brave warrior and his wound, but not of them. Regardless of who they were, they were discriminated against in the colonial chronicles, so the obvious omission has to do with the chroniclers' criteria for recovery, but at the time, I believe that the participation of these women must have transcended, just like that of the women of Toltecatzin and the Tlatelolcas.

All these facts lead me to think about the concept of dialogue that occurs when Macuilxóchitl places these anonymous women at the centre of the dialogue: "The Otomí was filled with fear. /But

then his women/made a plea to Axayácatl on his behalf. (p. 169). This is how the song ends; it does not say what happened next. The chronicles mention that Tlilatl was taken prisoner and sacrificed along with many others, but our author does not mention this. but the open aesthetic ending with which her song concludes is imbued with meaning, like an external consciousness outside Macuilxóchitl's consciousness, in order to establish dialogical relationships, to paraphrase Bakhtin (1982, p. 324)

### Macuilxochitzin and Aquiauhtzin

The emphasis that Macuilxóchitl places on highlighting the role of the women of Tlilatl is striking. The fact that he entrusted them with the task of confronting the *tlatoani* and described them as brave gives them the connotation of warriors, brave warriors capable of presenting themselves before Axayácatl. Our author does not conclude their story, but rather places them in the place where the dialogue arises, which leads me to believe that there is probably a dialogical relationship between these anonymous women mentioned by Macuilxóchitl in his song and the "Song of the Women of Chalco" attributed to Aquiauhtzin, a songwriter born in 1430 in the town of Amecameca, and that both songs highlight female power.

Chimalpain (2018) refers to this song in his *Relaciones*, which the Chalcas went to sing at the palace of Axayácatl. I should clarify that it is not about the same women, but about female power over that ruler, how brave the *tlatoani* was and almost invincible on the battlefield, but in front of women he succumbed. Aquiauhtzin expresses this through female voices:

I desire, I desire the flowers so much,  
 I desire, I desire the songs,  
 fearful, in the place where we spin,  
 where we exist,  
 I sing his song to little Axayácatl,  
 I weave him with flowers,  
 I surround him with them. (León, 2016, p.6)

Throughout the song, they are all shown to be strong warriors in the field of seduction, capable of facing anyone, including the powerful and brave *tlatoani*, whom they fight with their best weapons:

Xolotzin, my little boy, you sir,



you little Axayácatl,  
in vain you abandon yourself,  
you offer yourself to me,  
you offer your manhood,  
Do I enjoy war?  
I know your enemies  
My little boy,  
You abandon yourself to me in vain. (p.14)

This song is classified as an *ahuicuicatl* (song of pleasure) or *cuecuexcuicatl* (song of tickling), in which double entendres and mockery predominate for the purpose of providing entertainment:

Several friars, such as Diego Durán, referred to some of these songs, saying that they were typical of "dishonest women and frivolous men". They are compositions that speak of sexual pleasure and love in its various forms. (León in Baudot, G., Garza, C.B, 1996 , p.142),

Their primary element, laughter, triumphs over hierarchies, and the Chalca women bring victory to their people, something their men were unable to do on the battlefield. Chimalpain (2018) recounts that Axayácatl liked it so much that he asked for it to be given to him as a gift: "But he himself, Axayacatzin, had the song introduced there in the aforementioned year; he made the song his own, appropriating it for himself, the aforementioned tlahuhtohuani" (p.149). This gesture is very interesting as it reveals the personality of the ruler, as he admits to being the centre of ridicule, something that is worth mentioning, how a man of his hierarchy allows and applauds being called "you, little Axayácatl, / are you really a man? Among other allusions to his ability as a man in the bed of pleasure throughout the song. In both cases, both Macuilxóchitzin and Aquiauhitzin touch on this aspect of the Mexica *tlatoani*'s personality in his relationship with women, the former his benevolence, the latter his weakness and submission to them.

All of the above gives rise to another dialogue with the sources that mention the genealogy of the *tlatoani*. The image of Axayácatl, who sees women as allies in his conquests, can be seen in his marital alliances with women who could strengthen him at the time, as well as in the future with a lineage that would transcend time. his children, whom he fathered with different women, were rulers during the conquest and the colonial period. The most important were the children he had with a

woman from Itztapalapa, whose names are written in history between glory and tragedy: Moctezuma Xoyocoyotzin and Cuitláhuac.

### Song and mysticism

With all this, we can see that while historical sources show Axayácatl as one of the great rulers of the Mexica splendour who stood out for his conquests, the "Song of Macuilxóchitzinl" presents him as a more complete being, a warrior but also a sensitive man, and this is achieved through metaphors: 'war flowers', 'divine flowers', which clearly reflect his warrior mysticism in the song:

The flowers of the eagle  
Remain in your hands,  
Lord Axayácatl.  
With divine flowers,  
with flowers of war  
it is covered,  
with them he becomes intoxicated  
the one who is by our side. (p. 167)

The mystical warrior focused on war and sacrifice to honour the divinity. It was forged by Tlacaélel, who took the essence of Toltec thought and adapted it to the new Mexica thought and religion, "proclaiming and transmitting it through his books of paintings and poems, learned by heart in educational centres, until it could be called the philosophy of the people of the Sun" (León 2010, p. 89) that both Macuilxóchitl and Axayácatl knew.

About us,  
The Flowers of War  
in Ehcatépec, in Mexico,  
with them,  
the one beside us. (León 1984, p. 167)

It is likely that Macuilxóchitl sang this song in front of the tlatoani, "Axayacatzin, you conquered /the city of Tlacotépec!" (p.165). In this fragment, it seems that she is standing before him, the "you" seems direct, coupled with the fact that, perhaps because she was the daughter of

Tlacaélel, she participated in the meetings where triumphs were celebrated or in those moments when the ruler summoned people to listen to songs, something they used to do in his court:

The Lord had time to listen to songs, of which they were very fond, because, as has been said, they contained many things of virtue, deeds and exploits of illustrious people and their past, which lifted their spirits to great things, and they also had others of joy and pastime, and things of love. (Pomar in Garibay 2007, p. 167)

We can imagine our poetess in the middle of the hall, surrounded by musicians and dancers, addressing Axayácatl.

I raise my songs,  
I, Macuilxóchitl,  
with them I bring joy to the Giver of Life,  
let the dance begin! (p. 165)

Let us imagine, why not, that Axayácatl was moved at that moment as he was when the Chalcas sang to him in his palace, according to Chimalpaine (2018):

And Axayacatzin was listening inside the house. And then, when he came hearing how wonderfully Quecholcohuatzin was already playing and making people sing, his heart spoke, he cheered up, immediately got up, then from inside the house, among his women, he came to rise, he came to dance, he arrived there at the place where they dance; on one side Axayacatzin comes raising his foot;  
he is very happy, he listens to the song, and with it he also dances, he spins and turns [...] (p.147)

Chimalpaine, like Macuilxóchitl, highlights this part of Axayácatl's personality, his love of music, recounting that "Axayacatzin also carried a yopi drum among his weapons" (p. 151), which he played at the head of his army. At another point, he recounts: "And he himself, the tlahtoliuani Axayacatzin, beat a raised huéhuetl and sang to the people, danced for the people" (p. 137). It is likely that, when Macuilxóchitl sang this song to him, also danced and sang along with her, "bringing joy to the Giver of Life". This idea of bringing joy to the divinity with music, song, and dance was part of the mysticism inherited from the Toltecs. Both evidently knew and shared the ancestral tradition of *in xóchitl in*

*cuícatl*, so named by Miguel León Portilla, or "Vision of Nezahualcóyotl" or "Quetzalcoatlian Vision of the Universe" by Laurette Séjourné. the core of this concept is "a deified heart" (*yolteotl*), the poet possessed by the divinity (Leander 1972 pp. 1-30). Nezahualcóyotl says it in one of his songs: "Within you lives,/within you is thinking,/inventing, the Giver of life..." (Portilla, M.L. 1984, p. 40), which means that poetry focuses on the communion between the divine and the human. With this, the Divinity would be reciprocated, poetry comes from it and the singer forges it for the divinity: "I raise my songs,/I, Macuilxóchitl,/with them I gladden the Giver of life"(p.165). What is interesting is that it is not only the voice of the poet who appropriates this knowledge, but also grants it to Axayácatl. We see the two visions in the personality of *the tlatoani*, the mystical warrior of darts and shields, as well as that of in *xóchitl in cuícatl*, the flower and the song:

Axayacatzin, you conquered  
the city of Tlacotépec!  
There your flowers went to spin,  
your butterflies.  
With this you have brought joy. (León, 1984, p. 165)

The mystical warrior in the allusion to his conquests, as well as that of *the in xóchitl in cuícatl* in "There went your flowers, / your butterflies," since flowers and butterflies are metaphors par excellence of Nahua poetry and art. Axayácatl was a songwriter, Miguel León Portilla (1984) includes him in his book *Thirteen Poets of the Aztec World* as one of the representatives of Mexica poetry, and in his song Macuilxóchitl, he explains how joy is given to the Giver of Life, whether through "songs" and "flowers" – hers and his – or through war:

Like our songs,  
like our flowers,  
so you, the warrior with the shaved head,  
bring joy to the Giver of life. (p.165)

The symbol of sacrifice is inherent in 'the warrior with the shaved head'. In this fragment, we see how both mysticisms, that of the warrior and that of art, are on the same level. Joy is given to the Giver of Life, and the poetic voice shares it with the aforementioned *tlatoani*, who communes both as a warrior and as a creator of songs.

Axayácatl's taste for art is mentioned in the chronicles and in archaeology itself. Two of the emblematic sculptures of Mesoamerican art correspond in time and space to the construction phase of the Templo Mayor during his reign: the Sun Stone and the Coyolxauqui (Matos and López, 2012, pp. 279, 352). It is worth noting how even in this fact the central idea of Mexica cosmogony, its dualism, permeates the personality of the ruler. Like everyone who aspired to be tlatoani, he studied at the *calmécac*, preparing himself not only for war but also to rule a people who called themselves "children of the Sun". In the two sculptures mentioned above, we can see his knowledge of the cosmogony on which this affiliation was based and his clear conviction that the duality of "Sun, Moon", "masculine, feminine" governed his existence. So far, we know the ruler through his works, on the one hand, his conquests and, on the other, his artistic legacy. Macuilxóchitl describes him in a precise and poetic way: "The flowers of the eagle, / remain in your hands / Lord Axayácatl".

### Conclusion

The "Song of Macuilxochitzin" is not only a poem that is relevant within pre-Hispanic Nahua poetry for its poetic beauty and dialogical characteristics, but also historically, as it introduces us to Axayácatl, one of the most important *tlatoani* of the Mexica splendour, as a courageous, daring warrior, but also as a sensitive human being, an artist, poet and lover of art, whom our author describes throughout the song, very precisely in metaphors that reveal the creative quality, education and culture of the person who forged them, the only poetess of the pre-Hispanic era with a face and heart that represents all women, as we saw when she mentioned in her song those women who were discriminated against in historical sources, those brave women who were not afraid to confront Axayácatl. The actions of the women of Tlilatl may be insignificant to some, but not to our poet, which is why she refers to them with the full intention of ensuring that their participation is recorded in the memory of the Mexica people. Their anonymity is very significant because it represents all those brave women who accompanied their warriors. It is interesting to note the concept that a noble woman such as Macuilxóchitl had of them. Her admiration is evident, coupled with the fact that what is known about the role of women in pre-Hispanic times is from the perspective of male chroniclers and historians, whereas in the song in question, it is the opinion of one woman towards another woman of that era. This highlights the fact that she not only wanted their memory to live on in this song, but also placed them on the same poetic level as the famous *tlatoani*.

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