romanes de los señores de la nueva españa—


xochicuapilhuâ xopâcalayntec o o[2]huâye hahuâyya onye ohuaya
ohuaya
Friends, let us sing, let us go sing in the house of sun flowers. And who will seek them, who will meet them here beside the drum?

“I grieve in sadness for these flowers, your poor friend, Chichimec Lord Tecayehuatzin. Who among us will fail to entertain, to gladden God Self Maker?” At flood’s edge yonder in Tlaxcala let him sing narcotic flower songs. Let Xicotencatl, Temilotzin, and Lord Cuitlizcatl sing narcotic songs. Let us hear “ohuaya ohuaya.”

In Eagle Tamoanchan, the home of jaguar bells, in Huexotzinco, where the dying is, there’s Dancer. It’s Tlacahuepan. His eagle flower princes find their pleasure in that house of green places.

1. Literally, ‘flower heat-of-the-sun house’, taking the third o as a vocable. However, the translation offered here treats xochitonal[l] as a variant of tonalxochitl (freely, ‘sun flower’), meaning any kind of flower associated with the sky world (the term tonalxochitl, assigned by sixteenth-century authors to various species, cannot be given a Linnean translation). Probably xochitonal-o-calli (or xochitonal[l]ocali) is a nonce term inspired by such similar locutions as xochipapalocalli ‘house of flower butterflies’ (CM 52v:19, 52v:21, 63:6), referring to the warriors’ paradise (or the battlefield or the dance floor as it represents paradise). For synonyms, see DICT calli.

2. Literally, ‘which are these [câtlîq yî, cf. FC 2:88:23 iehoan y ‘they are these’] who meet them, where are they who seek them right [ca quen, see DICT quen 5] beside the drum here’. Literally, ‘flower-wise I grieve intensely’.

3. The suffix -tzin connotes pitiableness when used with the first person. DICT -tzin 9.

4. Literally, ‘who not at all [of] we will entertain […]’. DICT ayc or aoe ‘not at all’.

5. Read can nipa ye can [a]ten[pan] ‘at flood’s edge yonder’ (for other examples of dropped syllables in this manuscript, see 6:17, 6v:11, 9:7, 10:1, 21:1, etc.). Note the double locative can […] can (DICT can 2), and cf. CM 55v:13 ocan […] atempan ‘there […] at flood’s edge’ (i.e., in battle), and below, 4v:4–5 omcâ […] aytec ‘yonder […] in the middle of the flood’.

6. Tla ohuaya ohuaya, literally, ‘let there be ohuaya ohuaya [the untranslatable sounds of vocal music]’.

7. Oyohualli ‘bell(s)’. Alternately yoahualli ‘darkness’.

8. Tlamihuacan ‘place where one dies’, from tlami ‘to die’ (CARO 114)—a construction disallowed by Andrews (2003:498), who would prescribe tlamiuacan (but see also ximohuacan, 24v:12, below). Cf. DICT tlami 4, tlamiyan.
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[folio 2]


As cacao flowers they come sounding the dance cry, finding flower pleasure yonder in the middle of the flood, come carrying their gold shield hand-slings, their fans. “With flood-flower eagle sadness, with plume banners we come entertaining in this house of green places.”

Jade gongs shrill. A drizzling rain of flowers falls to earth. From the House of Troupials, from the bosom of the fields, the Holy Spirit, God, descends.

From Green Places he descends. It’s Life Giver. He provides himself with song petals, he adorns himself with flowers here beside the drum. They’re whirl’d, they come from you, these drunken flowers. Be entertained!

“Friends, I’ve come to string them as jewels, spread them out as trogons, make them stir as spirit swans, twirl them as gold, these comrades. As plume-captives I’ll snare them. I’ll song-whirl these companions, in this palace I’ll bring them forth. Ah, all of us, then in a moment all of us will have departed for the dead land. For we only come to borrow them.

“I come, I appear! Friends, I come created as a song, come fashioned as a song, God sends me here. I have flowers, I am Temilotzin. I’ve come to assemble a company of friends.”
ya esta trasuntado

tamôhua
ni a ca te
huatl
4 titloq tinahua ay dios
[toteco yo]

2 y ma

[ayac ypalne]

â quimati

3 ahuilotl i machtic mati
yca çã totlaocol yye

[folio 2v]

1 9 2 nihualaciz ye nicã ye niyoyotzin [2] yhuiya çã nixochiyeelehuiya
monacão titecpiltzinn i necãhual[7]coyotl tecuitli yoyotzin i yyahu
ohui [8] y yya hayyo ya oha ha ay yohuiya

9 10 tzan nicyatemohuitihuiz nocuiqu i [10] yectl yhuã nicyatemohuiya,
yahua hui y yya hayyo ya oha [14] y yuayyo ohuiya

11 Achin ic nonahuiya oo achin ic opã[16]pactinemi no yolo yn
tlalticpac[17]quin ye niyoyotzinñ i nixochiyee[18]lehuiya oo nixochiciu
icuiycãtine[19]miya ohuaya ohuaya [1]

[folio 3]

3

1 12 ncnenequi niçelehuiya yn icni[3]uhyootti yn tecpilotli yn
ohuãya ohuaya
I’m coming, I, Yoyontzin, craving flowers, hatching flowers here on earth, hatching cacao flowers, hatching comrade flowers. And they’re your flesh, O prince, O Lord Nezahualcoyotl, O Yoyontzin.

“I come bringing my good songs, bringing them down. We’re friends. May all be comrades, may all know friends.”

On earth I’m briefly pleased. These hearts of mine—they briefly live in happiness, and I’m Yoyontzin, craving flowers, flower-chirping.

“I’m desiring, craving friends, princes, comrades. I’m craving flowers, flower-chirping.

The song also appears as CM song 25 (18v:16–19:10); and stanzas 3–4 appear yet again at CM 68:28–32.

Nihualaciz ‘I am to arrive here’.

This may mean ‘breaking open’, as an egg hatches or a flower bursts into bloom, thus ‘giving birth (to)’. Or it may mean that the comrades, or ‘flowers’, are destined to be broken in battle.

DICT tlahtlapana:tlà, tlapani:tlà.
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15 ha ca xiuhçchool tzînnizcã tlauhã[20] chol òcann ocuicã tlatoñhuaya y [1]

[folio 3v]


[folio 4]

4 +


“I value these good songs of yours as gold, as jewels, as broad plumes, O father, O God. With these I’m pleased. With these I dance beside the drum in this house of green places, I, Yoyontzin. My heart enjoys them.”

Play your flower drum skillfully, singer. And your flower rattle. Let there be popcorn flowers, cacao flowers. Let them scatter, let them sprinkle down beside the drum. Let’s be pleased.

There! The turquoise swan, the trogon, the roseate swan is singing, warbling, happy with these flowers.

There! A flower tree stands beside the drum. The plume swan is in it. It’s Nezahualcoyotzin. He’s like a bird, flower-chirping, happy with these flowers.

Again they make music, and they will arrive. Our flowers, our songs are created.

Brothers, let them appear. And here they are, the princes!

O Nezahualcoyotzin! O singer! O Tzontecochatzin!

Pick up your flowers, your fans, and dance with these, my prince Yoyontzin.

Pick up this cacao, these cacao flowers, and let them be sent away. Let there be dancing and music. Our home is not here. We’re not to live here. You are off to that place.

---

23. Superscript totecoyo ‘Our Lord’.
24. Read ah oncan ya ihcac yn xochicuahtli ‘Ah! There stands a flower tree’. For onemi nemiya read onnemiya; for ynpâ mochuihtinemin read ypan mochiuhtinemi. Cf. CM 19:7–8. The textual xochihuauhtli ‘flower amaranth’, where CM has xochicuahuitl, would seem to be an error. Unless here, huauhtli ‘amaranth’ does not occur in either the Romances or the Cantares. Note that cuauhtli is a variant of cuahuitl (see DICT).
25. Read moyocoya ‘they are created’. Or read moyeco ya ‘they have been created’ (cf. DICT yeoca:tla 2). Cf. 11v:6, below.
26. Literally, they’re there (onoque); there are princes (oncate in tepilhuan).
27. Read ma xococui ‘pick [them] up’, as in the preceding stanza; and ma ya omihua ‘let them be sent away’, to accord with the text that follows. But if the reading is ma xococui yn cacahuatl yn cacahuaxochtli ma ya omihua ‘eat cacao, cacao flowers, let them be imbibed’, it would accord with 9:21 ‘let’s drink—let us eat—cacao flowers’.
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17 22 ¶ y huelamâti ye noyol paqui noyool on[18]nococaco y ycuic ma onnetotilò [19] mach och câ no yhui omca nixpan [1]

[folio 4v]

ele poder grande del criador

4 ya esta tra suntado


[folio 5]

5 +

[1] temel-n itleyon imahuizyo / tlalticpac ohuaya ohuaya
Let there be words, let songs be spoken. I, too, want to speak with the princes, Citlalcoatzin, Cahualtzin, Montezuma, and Nezahualcoyotl. My heart is happy, my heart is glad. I have heard their music. Let there be dancing. Just so. For now. Before my eyes. And then I will take away these princes to the place where all are shorn, the place unknown.

I have come, I the singer. I whirl them all, all my flowers. I paint them as plumes.

God Self Maker’s home is nowhere. Prayers and services to him are everywhere. His fame and glory are sought on earth.

God Self Maker makes ohuaya. Prayers and services to him are everywhere. His fame and glory are sought on earth.

“No one, no one can be Life Giver’s friend. Where there are prayers to him, near him and in his presence, can there be life here on earth?”

What does he enjoy? Where there are prayers to him, near him and in his presence, there can be life here on earth.

“O Life Giver, really no one is your friend. You merely treat people as flowers on earth and in your presence.

28. Read mach oc zan no yhui oncan ‘Indeed just now, absolutely thus at this time’. DICT mach 2, oc 4, no iuh, oncan 2. The oddly formed h in och (read oc), evidently a copyist’s careless duplication of the preceding h in mach, is similarly formed at 6:16 (fifth character from the end of the line).

29. The translatable text is followed by a string of vocables, including some unusual ones. Cf. the similar cani, toco, ton-cohui, etc., in the Concordance to Vocables in DICT pp. 729–36.


31. Superscript totecoyo ‘Our Lord’. His home is “nowhere” because he seizes authority everywhere, as explained in FC 4:33:34–37.

32. Literally, ‘he is called to’ (notzalo); ‘he is waited upon, i.e., venerated’ (chiyalo). For itleyotzi mahuizyo read itleyotzin imahuizyo ‘his fame, his glory’.

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omtlatzihuiz y moyollo / yeehuaya [17] çá cuel ahiç ym motloc  
monahuac [18] an / ohuaya ohuaya

Techyolopolohua/n ipalnemohua[20]ni / techihuitiya o nicaan a/ya  
oo[1]

[folio 5v]

[3] ohuaya

yn çán ic ticamana / yn quenin [5] conitohuã toyollo / yeehuaya  
ohuaya [8] ohuaya -

5

de cacamatzin ultimo rey de tezcuco  
quando se bido en grádes trabajos acor  
dádose del p[2][3]y majta* grande de su pa* y aguelo

cualayotl cocolotl makaçó yl[13]cahuí makaçó pupulihui yecã  

noçá nomã ye nehuatl nechonito[16]-a y / yalhuä tlachcon catcã  
con[17]nitohua comohluiya ach ñ tlatl[18]cã / ach ñ tlatlamati / ac çân  
i mo[19]mátin mochi conitohua am yn a[20]nel nitlatohua tlalticpac  
ohuaya [21] ohuaya
“Your heart will grow tired. Briefly near you and in your presence!”

Life Giver maddens us, makes us drunk on earth. No one can escape from Him who rules on earth.¹⁴

Just so. We annoy him.³⁵ What is this our hearts are saying? No one can escape from Him who rules on earth.

³⁶

Friends, listen to this: “Let’s have no more lordly marching. Let’s forget war and conflict. Let those things be done with here in this good world.”

Even me. They talk about me, too.³⁹ Yesterday there was the ball court.⁴⁰ This is what they were saying, what they were telling each other: “How can he be human? How can he be sane?”⁴¹ Who knows all that they say? But is it not true that I speak on earth?

³⁴. Read ayac huel in zo itlan onquiza ‘no one can indeed from Him escape’. Cf. MOL tema-titlampa niquiza ‘descabullirse, o escaparse de entre las manos de algunos’; tetlan niquiztiqica ‘escabullirse de être otros’.

³⁵. Ticamana ‘we annoy him’ echoes omtlatzihuiz y moyollo ‘your heart will grow tired’ (5:16). Cf. CM 30:3–4 mahmana tlazihui […] ipalnemoa ‘he becomes annoyed, grows weary […] he, Life Giver’.

³⁶. Spanish gloss reads: de Cacamatzin ultimo rey de Te[t]zcoco quando se vido en grandes trabajos acordandose del p[oder] y maj[es]ta[d] grande de su pa[dr]e y abuelo ‘of Cacamatzin, last king of Texcoco, when he found himself in great difficulties, recalling the power and great majesty of his father and grandfather’.


³⁹. Noza nohmah ye nehhuatl nechonihtoah ‘just even already me they speak (ill) of me’. For no and za as intensifiers see DICT. For nohmah ‘even’ see FC 10:183:31 ac nomá no mopotonia in jnnac ‘they even paste feathers on their arms’. For ‘speak (ill)’ see DICT ihtoa:te 2.

⁴⁰. Captives were sacrificed at the tlachco ‘ball court’ in the main square of Tenochtitlan (FC 2:134:2–4).

⁴¹. Ach quen tlatlaca [apocopated tlatlacatl] ach quen tlatlamati ‘How is he human? How does he have understanding [freely, sanity]?’ Compare the description of the incompetent ruler, as translated by Anderson and Dibble: […] aiocmo teixco, teicpac tlachia: auh in aiocmo can iicio in jiollo […] injc aoc tlatlamati, injc aoc teixco tlachia […] ca ovellapol, ca aocmo ça njman qujmati […] no more hath he regard for others, and no more is he anywhere compassionate […] so he is evermore presumptuous, evermore impudent […] is completely crazed; he no longer understandeth at all’ (FC 6:25:17–6:26:8).


chalchihuhteponaztli / mimilito[14]c an ñyyahue


cucîçchimâlayahuitalcohquiç[1]

[folio 6v]


cà ñiquîotohuà yeehuaya cà nicacaç[7]matzi i huiya cà


ac nel a yaz ñn chalchihuîtl tecuíç[14]tlatl mach açà omyaz huiya

——— ———

titoco · titoco · titoco · titoco · titoco · ti
tocoti
The smoke rolls. Ohuaye. Let the conch horns scream with me here on this earth. The budding swelling flowers are scattering down. They come with pleasure here on earth.

This is how it would be in the home of our father God, how it would be in green places: Life Giver painting the earth with plume-incense flowers.

Jade log drums are sounding; God's loved ones, jade-fluting in the skies; swan feathers heavy with jewels, bending on earth.

A song shield spear mist, raining on earth. And with this multitude of flower bells the skies are roaring. There's gold shield dancing.

This I say, I, Cacamatl: I recall the kings Nezahualpilli and Nezahualcoyotl, are they summoned? Are they seen? Here beside the drum I recall them.

And who will pass away? Jades? Gold? Will someone pass away? Am I a turquoise shield? Never again will I be put together? I am arrayed in plumes here on earth. Here beside the drum I recall them.

[two-tone drum cadence:] titoco titoco titoco titoco titoco titoco ti

42. Cf. CM 84v:12 ayahuitl moteca 'the smoke rolls [from a harquebus]'. Ayahuhtli would be a possible variant of ayahuitl, easily misunderstood as ayahuiztli if the scribe were reading from a copy that had the descending h. (The ayahuitl at CM 84v:12 does have the descending h.)

43. Read ahuiyahitlhuitz 'they come being pleased' (treating the verb ahuiya as though it had the preterite form ahuiyah). The scribe seems to have copied a descending h as though it were a z (see GRAM 4.2). See also 10v:20 and 38v:8.

44. Read quetzaliyexochitica. Cf. 18:1, 37:10. See also TRAN secs. 5.2, 13.1.

45. Read yhuuiuh quecholli cocozcatl huihuitolothuitz yntlalticpac 'feather(s) of swan (in relation to) jewels come severally bending on earth'—said of flowers laden with dew in CM (1:8). Huitololoa 'to bend' is here used transitively. On dropped syllables see the note to 1:12.

46. Literally, 'divers [or many] flowers, bells, by means of them it is roaring, the sky, by means of [or with] gold shields there's dancing'. DICT nepapan 'many'.

47. Read cuix ommotta cuix ommonotza 'are they seen, are they summoned?' Alternate translation: 'Do they find one another, converse with one another?'

48. Read niquimilnamiqui.


50. Quetzalitica 'by means of plumes'. The aya is most likely a vocable but could be read as aya(tl) 'cloak'; thus quetzalayatica 'by means of a plume cloak'.
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[folio 7]

7

+ de tlaltecatzin

6

2 ¶ aya nicpiaco tepetl cana ytoloya [3] xochitlacuilohuāya · yehuaya
8 ¶ yye yhua tocuica yehua noteoohui [9] yehua diiyosa ya
41 toneltziçihui ya tona[10]yatlatohua ya cayyo ohuiya
11 ¶ tlauhquechol çeliya puçõ/tima/ni [12] ya / moquipâcoxochiuuh
ohui-ya
17 ¶ yn tiyecoc ye nica/n imixpano / tete[18]cuiti-n aya timahuiztlachihuala
cacahuayzquixochitl [21] çâ tinetlanehuilo ticahualoz tiya [1]

[folio 7v]

7

3 ¶ a can - xochicahutatl yn putzontima[4]niya xoo/chitl ectla nocoayn
7 ¶ ayaa / yeeçe ye nicaa tlaa/la ycpac [8] ãtetecuita nopilohuan
45 aa / a noyol [9] quimati quihuiti ye noyoliya
tecuítlayo ha noxochihu acay[15]yo
“I come to guard the city, [in that] somewhere I am uttered.” With flowers God is making paintings: they’re companions! You’ve been left in your haven, O Tlaltecatzin, and you’re sighing, you’re warbling.

Together with him you sing—he is my spirit, he is God. You’re sighed, you’re warbling.

The roseate swan is reviving. Flowers of your crown, O mother; O fragrant woman, are foaming abroad. O narcotic popcorn flowers! You are merely borrowed. You will be forsaken, you will pass away, [for] all that are here will be shorn.

You’ve arrived among the princes, O honored creation. You’ve made your appearance, O turquoise parrot. You’re standing on this plume mat. O narcotic popcorn flowers! You are merely borrowed. You will be forsaken, you will pass away. Yes, all will be shorn in that place [beyond].

Ah, this flower wine I’ve drunk is a flower cacao foaming abroad. My heart is savoring it. It has made my heart drunk.

Here on earth no more, you princes, you nobles! My heart is savoring it. It has made my heart drunk.

Ah, for I grieve, saying: Don’t let me pass to the place beyond, where all are shorn. My singer’s hearts are precious. My flowers are gold.

Gloss: ‘of Tlaltecatzin’. The ten stanzas of song 6 recur as CM song 48, with the title ‘Song of Tlaltecatzin of Cuauhchinanco’, but with stanzas 7 and 8 combined into a single stanza (CM stanza 6) and RSNE stanza 6 omitted, so that CM song 48 has only eight stanzas (1, 2, 4, 5, 3, 6, 9, 10, with reference to RSNE).

Presumably the cadence belongs with song 6; in CM, cadence notation always precedes the text.

CM 30:23 has nitoloyan ‘I am uttered [or I am spoken of]’. The RSNE text, if allowed to stand, would read: “I come to guard the city.” Somewhere this is uttered.’

For tinoon read tinaan [for tenan], as in CM 30:29.

Yuhcan ‘here’. DICT iuhcan 2. CM 30:31 has nican ‘here’.

Literally, ‘This is your appearance, O my turquoise parrot’. CM 30v:2 has noxiahtoz ‘my turquoise parrot’. DICT -nequetza ‘action of appearing’.

Alternate reading: azo ximohuaz ‘won’t all be shorn?’

CM 30:27 nocoyayc, meaning noconic ‘I have drunk it’. The ya is an intrusive vocable. CM 30:27 octli ‘wine’ in place of ectla. And for the meaningless taa an CM has merely the free-standing vocable 0a.

Read Aya yez ye nican tlalticpac antetecuitin nopilhuan ‘No longer will it be here on earth, O you lords, my princes’.

The singer seems to be treating the terminal acayyo as a vocable. But CM runs this together with the next stanza and has anca ye, meaning anca ye ‘it seems that . . .’, instead of acayyo.
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16 ¶ y niquiyacahua çâ / niquita nochan [17] / xochimamani / mach hueey

[folio 8]

3 ¶ ha omya tinocaya / a noteeco yehua[4]ya diyosa · / niquitohua
9 ¶ a can yuh niyaz / xochihuiicotica / ye [10] noyoliyo / huaya / ye
ynhuiyanayyo
de atlyxco

15

16 ¶ xochiteuhtl imanícâ / cuicaoyo[17]hual imãcan/n in atlyxco
20 ¶ çã ye omnahuiltiloya / yn ipalnemo[1]
51

[folio 8v]

xochican[3]litec an / omhuaya ohuaya
4 ¶ omn itzmolitimi oohuaye / yn ca[5]cahuaxochitla / yn
omvaya ohuaya
8 ¶ çâno y maniya yn tecpilotl / yn cuauh[9]tin oçelo / mimilihui
53 oo / cueputima[10]niya / omhuaya ohuaya
11 ¶ a ynca yyc ocuetlahuicô - çã chimali[12]xochitli / ya omnahuac
54 a yxtlahua[13]quitecâ / omhuaya ohuaya
14 ¶ çã momalacachohuaya / chimali ya [15] xochitl - yn
55 quetzalyzquichitli - to[16]mac onmania / ya omnahuac a
yx[17]tlahuacuteçâ / omhuaya ohuaya
I leave this home of mine I see, that lies in flowers. Are they great, these jades, these broad plumes? Could they be my payment? It is thus that I’d be born in future time! It seems I go to my destruction.

Ah! I am forsaken, O Lord, O God. And I say: Let me pass away and be arrayed, singer that I am. Let it be this way: let someone be the gems. And one of my hearts has arrived!

Only thus would I pass away, my hearts as flowers twirling, scattered as plumes, becoming jades, precious and good, beyond compare on earth.

The flower lords, the song bells, are in Water Face, this house of flowers!

Life Giver is entertained with flowers, O princes. Let there be dancing in this house of flowers.

Cacao flowers, popcorn flowers are sprouting in Mexico. They’re budding, they’re blossoming.

Lords, eagles, jaguars are standing as a multitude. They’re forming buds, they blossom.

And so these shield flowers are to wither in Anahuac, in the fields.

Shield flowers are spinning. Plume popcorn flowers lie in our hands. In Anahuac, in the fields.

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60. In place of ynca, CM has ica ‘thus’.
61. For acan read anca ‘it seems’, as in CM 30v:8.
62. CM has A oya ninocahuaya ‘Ah! oya [vocable] I am forsaken ya [vocable]’.
63. CM has tete’l for tetetl ‘gems’.
64. Read mach acah acic in noyol ‘indeed some one of my hearts has arrived’. But CM has mach aca[h] caciz ye noyol ‘won’t someone capture my hearts?’
65. CM: çan ca iuh noyaz xochihuicacic ye noyoliol.
67. Strictly, ‘flower dust, its place of being located’ (xochiteuhtli imancan). But teuhtli ‘dust’ and teuctli ‘lord’ give rise to a pun (DICT teuhtli). If ‘dust’ is the intended meaning, it could refer to the method of obscuring combat maneuvers (TRAN 4.7n).
68. Figurative name for Mexico. DICT atlixco. The glossator sees a reference to the geographical Atlixco. But cf. stanza 3: Mexico.
69. DICT mani 3.
70. For the presumed vocable yycc read yyoo.
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[folio 9]

1. xochitla omhuaya ohuaya
2. ohu atepilhuaa / acuauht amoçelo [3] ximoquimilocán

4. chalcayotl i tlatoquicuicatl
5. y chalco ycalicoya - tlacothli nepani [8] tiçatl a yehuitl i amos-cala
7. ye temoya xochitli ye temoya yaye [12] ycuic yehuaya Dios aya
tecuitli oya cuepuqui mo[15]xoc ha ohuâya ohuaya
9. xochithualco pehuâ hayauhthuâ[17]li macâ mapipichohua
ohuay
11. yy ma ye toconica ma ye tococuacâ [1]
12. [folio 9v]

1. cacahuaxochitli ye yc tonahuil[2]yaca oya çuepuqui moxocha
ahua[3]ya ohuaya
2. cacahuaxochitla quihuiyatiya [5] noyolo / yeehuaya / quihuiya
ohuaya
These plume flood flowers, these blaze flowers are our only adornment. These are war flowers.

Princes, eagles, jaguars, adorn yourselves in the fields. These are war flowers.

VIII

A Chalcan piece, a lord song

Chalco’s come to fight. The spears have been scattered, the chalk and the plumes, where this house of pictures lies. But briefly in God’s home.

Flowers descend, his songs descend: O God, he speaks in your home, here! and he’s a quetzal, a spirit-owner lord. Your flowers have opened.

In the flower court he strikes it up, in the mist court he sounds the whistle cry. God is cheered by your songs.

IX

Let’s drink—let’s eat—cacao flowers. Let’s entertain ourselves with these. Your flowers are opening.

Cacao flowers make my heart drunk, ah, my heart drunk. Adorned with these, let me pass away to that place [beyond]. Let my heart go with them. May these flowers not wither.

71. Read çanyyo ‘only’.
72. Or strewn. DICT nepanibui. On dropped syllables see the note to 1:12.
73. For achitzila Dios e yehana read achitzila[n]ca Dios ichan, assuming the copyist has read c as a curled l.
74. Read nocañ tlatoñíoch mochoñ ‘here he speaks in your home’. For nocañ as a variant of nican ‘here’ see DICT nican.
75. Teohuah teuctli, better teohuah teuctli ‘spirit-owner lord’, a title held by various Chalcan leaders (DICT teohuah 3). Note that in the first stanza the place name “Chalco” may mean the king, or leader, of Chalco (GN 3:1).
76. For hayauhthuáñ macañ read ayahuithualli imancañ ‘where the mist court is’.
77. Read mellacañhuáñ ni yc (with ni as a vocable). DICT ellacuahua:mo.
78. Literally, ‘Let it be that with them I am adorned; to where indeed is that place, let it be with them truly that my heart goes along, indeed let it not be that the flowers wither’. DICT canon, iuhcan, yahtiuh.
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quihualtemohuiya - ynhuiti xo[1]

[folio 10]

10 huexutzinco tlatocacuicatl


Let me pass away. Let me have my flower crown. Let me have my flower necklace. May these flowers, then, go twirling as they pass beyond. May these flowers not wither.

They’re marching at God’s command. They’re simply Coatecatl—and Iztac Coyotl!

He brings them down, these drunken flowers. These songs of ours reach Our Lord the Sun. They reach Santa María. What? What does God say?

For a moment God’s drums come forth. Play them beautifully, Prince Yoyontzin. For a moment take pleasure, you princes.

So let yourselves be pleased, you princes of Huexotzinco: Xayacamach, Calmecahua, Matzin, and Temaxahuitzin. Here are your flowers, our songs. Let us sing them, let us take pleasure.

79. Literally, ‘Let it be thus that I pass away to that place; let there be my flower crown’. The copyist then rewrites these two phrases, no doubt a slip of the pen.
80. Literally, ‘let it be that in this way they go twisting already to there [i.e., the battlefield], the flowers’. DICT oncan 1.
81. Read maca y, as in the preceding stanza.
82. On nehemni ‘march’ see the note to 40v:3.
83. Ihuinti xochitl ‘these that are drunken, these flowers’. Alternately ihuintixochitl ‘these intoxicating flowers’ (DICT ihuintitl, xochitl).
84. Read to[te]cuiyo tonatiuh ‘Our Lord the Sun [i.e., Jesus]’. Cf. SPC 233v Iniquac oualmomã tonatiuh in Jesus, etetl tonatiuh in momanaco: icer ca tlamauicoloç, auih onoceppa cecentet ‘when arose the sun which is Jesus, three suns appeared: definitely indeed people marveled, and again they became one’. See also CM 42:9 huei nelli tonatiuh o y Jesu ‘the true sun, Jesus’.
85. DICT quenon, quen 6.
86. Nahuatl gloss: ‘a lord song of Huexotzinco’.
87. Read In oc i quizaco ya ihuehueuh i yehhua ya Dios ‘for a moment it issues forth [or they issue forth], the drum(s) of him, him that is God’. Alternate translation: ‘for a moment they are brought to life [or born], the drums […]’. DICT quiza 7, quiza 8. Cf. CM 13v:24 canin tlacati tohuehueuh ‘where are our drums born?’
88. The character string huitzinn i has been (carelessly?) written twice, here and again in the following phrase. Thus for matsan y huitzinn i / temayahuitzin/n iz cã […] read matsan y temayahuitzin/n iz cã […] And for the nonsensical matsan read matzin, as in IXT 2:215. (The odd ts written for tz appears also at 12:16.)
89. For temayahuitzin read temaxahuitzin, as in Muñoz Camargo 1892:102 (lib. 1, cap. 12).
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18 ¶ oçelocal imacā tzihuacpetlatli [19] yonoca ayyahue cuauhquiyahua[20]

[folio 10v]

10 ¶


temuxiuh·tiçāy o [3] y monesconol tocoyeyecohuā y


12 ¶ xochitla yyhuiya / y toyooooloc haya [13] toniyatlacati titepilčin ynu i


16 ¶ ma chalchihuítlu o / ma teocuitlatl o [17] ynu quetzal patlauac yye

nequimi[18] lolo yxtlahuacan i yauanahuac a [19] ohuayo ohuaya

20 ¶ tamocohuacale tamocxaquina[1]

[folio 11]

11 ¶

+ 1

[1] le haya o ooo yayye a ooo aya o aya o ay

2 ¶ yzcohauatzin i tenoxtitlanı ahuayya [3] yyamo aye neçahualcoyoltli


temayahui[8] tzin ynu ohaya oaya o ay
At the house of jaguars, at the spine mat, at Eagle Gate you stand, O Chichimec Lord of Huexotzinco! You create them chalked as turquoise, these, your thrashed ones. And with these arrow spines of yours you’ve descended. In Huexotzinco.

They’re all being offered in a pack basket. O God! O Temaxahuitzin, O Xayacamach! And all are adorned with mesquite wine.

As a flower you’ve been created, you’ve been brought to life, O prince. You’ve been summoned from the Place of Duality.

Let there be jades, let there be gold, broad plumes. All are adorned on the field of war.


90. Ocelocalli imancan.
91. Read toniyaycaqui, to be understood as tonihcac i (with terminal vocable i and omitting the intrusive vocable iya) ‘you stand’.
93. Offered for sacrifice. DICT mahmana:mo.
94. Read toyocoloc.
95. CONC omeyocan.
96. The entire stanza is composed of vocables, although the element tamo may be related to Tamoanchan, the mythical place where humans are created. DICT tamoanchan. DICT pp. 729–39 (Concordance to Vocables) -cal-, xahue, xahuiya, etc. The q is probably a misreading of the descending h, as at 6:5 and 38v:8. The textual tamocxaquinale is a presumed copyist’s error for tamoxahuinale; cf. 34v:10–12.
97. Literally, ‘be spun [or turned], be twisted!’
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11

tototi tototi

11 ¶

o[17]huaya .

18 ¶

§ nicmalitihuiz xochicuahuitl [19] huehuezcani xochitl a y

[folio 11v]

11

yye ma ta[5]huiycana ahuyo ohuaya

6 ¶

§ ninîyecoya a / tamohuânicha[7]ni · nepapă xochitli / coçâhuic [8]
oxochitl i timaliticac yn tohuehue[9]uh · yn tayacach aya - çâniyo
May your flesh, your hearts be leafy green,\(^9\) O Chichimec,\(^10\)
O Tenitl!\(^10\) These are jades, these are popcorn flowers, cacao flowers,
your hearts. And let’s be pleased.

“I come as a flower tree from Tamoanchan, the flower seat, come
whirling these, these laughing ones, these flowers, burgeoned flowers,
song-root flowers.”\(^10\) From within these plumes you sing,
O Arbiter.\(^10\) You’re whirled! And let’s be pleased.

“I am created in Tamoanchan.”\(^10\) As a multitude of flowers, golden
flowers, you’re whirled. Our drums, our rattles! Here [on earth and
here] alone! O friends!

\(^9\) Song 11 stanzas 1–2 and 5–6 also appear as stanzas 3–4 and 1–2, respectively, in CM song 69, canto C. In addition stanzas 7–8 of song 11 incorporate some of the material in CM song 69, canto C, stanzas 7–8, so that canto C of CM song 69 offers a nearly complete variant of song 11, failing only to match its stanzas 3–4.

\(^10\) Title assumed by kings. The variant text, CM 61:21 has *chichimecatl ton teuctli* ‘Chichimec Lord’, applicable to earthly kings or to the supreme spirit (DICT chichimecatl teuctli). CM 31v:17–18 *Pixahuin tzetzelihui ye itzmolinia yn ixochiuh y in icelteotl *çan chichimecatl teuctla ohuaya ‘They fall in a raining mist, they sprinkle down, they freshen: they’re flowers of the Only Spirit, Chichimec Lord’. For the textual (apocopated?) *teni* read *tenitl*, name given to any of various non-Aztec peoples regarded as fierce and barbarous (FC 8:77:12 *tenitl*, FC 10:187:15–24 *tenjme*, cf. FC 4:25:37 *tenjcaiotl*). Hence a nonce name for any warrior? Applied also to the supreme spirit? In context, CM 61v:11–13 [*moxochiuh yautzin [*teicnomati [*yin] your flowers, Yaotl [i.e., Enemy, Warrior] [*[…] He shows mercy […]’ may refer to God. See the numerous epithets of the supreme spirit listed in CMSA pp. 38–39. If *teni* were allowed to stand, it might still refer to the supreme spirit, taken as a variant or corruption of *tene* ‘word owner [i.e., speaker]’; Tezcatlipoca is called *necoc tene* ‘speaker on both sides’ in FC 6:14:21. However, if the CM 61:22 variant, *T elitl*, were taken as correct, the reference would be to T elitl, king of Tenayocan in the Tepanec region, ca. 1430 (CC 40:10, 46:20).


\(^12\) Tlailotlac, a title held by various kings and officials, including judges, hence the free translation ‘Arbiter’. Repeatedly applied to God in CM. DICT tlailotlac.

\(^13\) Read *ninoyocoya* ‘I am created’ (DICT *yocoya:mo*). Or read *ninoyeco* *ya* ‘I have been created’ (see DICT *yecoa:tl* 2). Cf. 3v:14, above; also 2:13–14, 10v:3, 10v:12. (The illegible character in *nin■yecoya* might be an a. Note that a is mistakenly written for o at 16v:4 and elsewhere.)
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18 ¶ xochitl ycpac ye nicâ xochique[19]çâli çîchol maahuiliya mahui[1]

[folio 12]

+ 


[folio 12v]

12

Canto en alabança de Axayacatzin Rey de Mexco y de Neçahualpiltzintli de tezcuco y chimalpopoca de tlacopâ


We merely come to borrow them on earth, we merely go away where all are shorn. Let me be rich, let me dress myself in these. These flowers! Here [on earth and here] alone! O friends!

Upon these flowers here a flower plume, a swan, is pleasing, is pleasing where flowers stand.

Let him go inhale this multitude of flowers, pleasing: he’s pleasing where flowers stand.

Where we go, where we go to die, do we yet have life? Is there yet a place of pleasure, yet a pleasure land, O God? Delicious flowers, perhaps, are only here on earth. And songs. On earth. It’s true, yes, true: we pass away.

Be pleased, princes, Chichimecs! To such a place as Smoker [Mountain] must we go. O Arbiter! You! Father-keeper at the Waters! None shall have a city. No one shall be left on earth.

The flower trees are whirling, blossoming in your home, O God.
All the birds are coming out, inhaling, singing in your home, O God.
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[folio 13]


[folio 13v]


10 God Life Giver, these jade bells are shrilling in your city. Troupials are chattering. Trogons, roseate swans are flying. And these are princes.

17 For but a moment is he here? Is he content? Does God create someone?

I scatter them as troupials, they’re strewn as jades, they lie in our hands, your Green Place flowers, shattered, O Prince Axayacatl.

6 And here they are, your flowers: adorn yourselves, you princes Chimalpopoca and Nezahualpilli. Not forever on earth!

11 Don’t grieve, my prince, Lord Axayacatl. Your city, Mexico, spreads a crown of jade, covered in plume tassels.

17 The mesquites, the ceibas, the cypresses are whirling. Your city, Mexico, spreads a crown of jade, covered in plume tassels.

XIII

3 In this flower house they stand as flowers. It’s where they’re all assembled, and they’re comrades, they’re companions, they’re noble ones. And ah, their words are good heart pleasers. The princes are entertained.

9 There’s mutual embracing among these flowers. As songs they’ve been twirled. And ah, their words are good heart pleasers. The princes are entertained.

115. Superscript totecoyo ‘Our Lord’.

116. Read chalchiuhtocoyolli ihcacahuacatimani in mauh in motepeuh.

117. Superscript totecoyo ‘Our Lord’.

118. For -ca ‘as’ see DICT 1. -ca 2.
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[folio 14]

+ 


18 ¶ yn çãniyo o ye nicã paqui toyollo - [1]

[folio 14v]


14 de chalco tlacamaçatl


[folio 15]

Flower garlands have been twirled, and these are your flowers, your good words, O princes, these that you utter, O princes.

I weep here, I grieve, I the singer, for I won’t be taking our flowers with me. Would that I might go adorned with these to the place where all are shorn. I am sad.

They’re just like the flowers on earth. Briefly we borrow these pleasure flowers. Be entertained! I am sad.

Where we live here on earth is not our home. Just this: just briefly do we borrow them. Adorn yourselves, princes.

Only here can our hearts be content. Briefly we’re friends. We’re borrowers. Our eternal home is not this earth. Where are the flowers?

Adorn yourselves, princes.

XIV

Princes, I’ve been hearing good songs in His home. O Coacuech, the trogons are strewn as gold, as flower banners: here on earth adorn yourself with these.

Song flowers lie beyond in His home. O lord, O chief, O Chalchiuhtlatonac, the trogons are strewn as gold, as flower banners: on earth adorn yourself with these.

119. Zan cuel achic ‘just briefly’.
120. Read yn câñi xoicha, i.e., in canin xoachitl. Or yn câñi ixocha, i.e., in canin ixochiuh ‘where are their flowers?’
122. Read noconcac oyec[i]huaya cuica[tl] i ye ichan i[n] tepilhuan ‘I’ve heard (a) good song(s) in His home, O princes’. Cf. CM 11:14 noconcac on cuicatl nonithua xopan […] ‘I’ve heard a song. I see him in Green Places […]’. The unusual vocable cohui is attested at CM 17v:28, CM 19:5.
123. Read amaxochitica. And note the unusual nepapanihui (cf. DICT nenepanihui ‘to be strewn’).
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3 ¶ ye tomoneitocta ya om ohuaye - teohua [4] oo yn cuateomtlta ohuaya ohuaya


15

[folio 15v]


17 fin De la .I.

18 parte
And now you’re believed, O priest, Cuateotl, that your hearts return. An eagle flood will lie outspread before His face. The earth rolls over, the sky shakes. The Chichimec Tlacamazatl has been forsaken.

I drink a cacao. My heart enjoys it, and I give it to Life Giver’s hearts to drink. O Teohuatzin of Tlalmanalco, may your agonies be off to war.

Oh, they’ll be off. Their shield flowers, those bells, are making music, O God, they’ll go and be extinguished, destroyed in the blaze.

You’re glad, Life Giver. You’re glad, O God, that they’re rising up in battle. You’re creating grandmothers, grandfathers there in Chalco. Well then, marvels are made, and holy words go off to the place unknown. “Well, let it be so. Well, we’re Chalcans.”

God makes marvels, he paints the earth. Well then, these marvels are made, and holy words are off to the place unknown. “Well, let it be so. Well, we’re Chalcans.”

end of the first part

125. For cuàtl, the better text in the CM variant has quauhAtl ‘eagle flood’.
126. For å-hualo CM has cahualo ‘he is forsaken’.
127. Read noconyain, i.e., noconi ‘I drink it’, disregarding the vocable infix (hua written for ya) and the terminal n. Cf. CM 30:27 xochincacahuatl […] nocoyayc ‘A flower cacao […] I did drink it’.
128. Superscript totecoyo ‘Our Lord’.
129. Read hualehuatoč. For cu as a replacement for hu see GRAM 3.7. And see DICT hualehua 2, ehua 2 ‘to rise [against the enemy], to make war’.
130. Tecih.
131. Superscript totecoyo ‘Our Lord’.