Ballads of the Lords of New Spain

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Published by University of Texas Press

Bierhorst, John.  
Ballads of the Lords of New Spain: The Codex Romances de los Señores de la Nueva España.  
University of Texas Press, 2009.  
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Romances de los Señores de la Nueva España

[folio 16]

16

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1

2 ¶ tlanc[h] topehuaca y yatocnihuá [3]


16 ¶

[folio 16v]


18 ¶ y yatocnihuán aya xonahuiyacani [19] amochip tlalticpac çâ çèn oquiçaz [1]

[folio 17]

17

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[1] yn icniuhoytl ahuyaya ohuaya
Now let us begin in this house of green places, friends. God’s words are awaited. What will he want? What will he give? Flowers! Songs!

All sorrows come from him. We call to him in this house of green places. God’s words are awaited. What will he want? What will he give? Flowers! Songs!

Golden flowers, popcorn, cacao, and raven flowers are whirling. Oh, God, they’re your flowers.

We can only borrow these flower drums, these rattles of yours. Oh God, they’re your songs, your flowers.

My heart enjoys these companions, these comrades. Come, friends, be pleased with these fragrant flowers. We’ll be off to His home. We are not to live here.

Would that we might live forever. And so I weep. Not twice can we come to earth. Be pleased with these fragrant flowers. We’ll be off to His home. Can we live here?

Behold! Let there be gems! Our flowers! These songs of ours destroy our pain and sadness.

Friends, be pleased. These are not forever on earth. These comrades are to pass away once and for all.

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1. The glossator corrects tlanc to tlaneh, but the reading should no doubt be tlanel ‘let it truly be that […]’; where the copyist has misread a curled l as a c.
2. Superscript totecoyo ‘Our Lord’.
3. GRAM 11.6 (sentence fragments introduced by in).
4. For tocuhuatlamati read toconhuahuatlamati ‘we call [or appeal] to him’.
5. Superscript ‘Our Lord’.
7. For tzan read zan ‘only’.
8. Superscript ‘Our Lord’.
13. The glossator sees tla yetel ‘let there be three entities’ and writes, ‘Take notice: three capitals’, imagining a reference to the kings of the Triple Alliance cities, or capitals, of Tenochtitlan, Texcoco, and Tlacopan. For the use of cabezas in this sense, see IXT 2:92 (ch. 36). But the more likely reading is tla ye tel ‘let there indeed be gems’.
Romances de los Señores de la Nueva España

2

xochitl coliniya · cuicatl quitemo[h]huiya · mochan aya · ypalnemo[hu]a · aztatotohuay · xonahuia[ni]ya · niquito hui ya nican · y ohuaya [7] ohuaya ·


caniyo yn xochitl tonecu tiltol [17] · huiya · ha ñy malac titocniu hua · [18] · n aya yhuán i cuicatlyc telel [19] · quiz huiya · ha ñhuán i xochi [1]

[XVI] [Part 2, Song 2]

3 A master of egrets makes these flowers move, brings down these songs from your home, O Life Giver. Be pleased. I say it here.

8 Princes, Chichimecs, call out to Him from Mictlan,¹⁴ for they’ve been lost [in battle] here on earth.¹⁵ Be pleased. I say it here.

13 All are appearing, all are arriving in this house of green places beside the drum.¹⁶ Briefly Tenocelotzin is scattered as ear and hand flowers. These become marigold jewels, these, your words, O Tlaltzin!¹⁷

³³ O Chiauhcoatzin! Not twice does one live. Does Life Giver have a craving for comrades here on earth?²⁸

6 Well now! On this eagle mat, this jaguar mat where all are fanned,¹⁹ all lords want flowers, lift songs.²⁰ O Xayacamach! Lord Coatzin! Tlacomihuatzin! Not twice does one live. Does Life Giver have a craving for comrades here on earth?

16 Our joy is only in these flowers,²¹ these captured ones.²² We’re friends, together with these songs—and so our agonies come forth²³—

F18 together with this flower cacao, our fragrant reed flowers!²⁴ On earth our hearts are glad. Make music! What will Life Giver’s heart require on earth?

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¹⁴. For oquihualmatic read onquihualmatih ‘they call out to him’. For the glottal stop, h, replaced by the velar stop, c, see GRAM 1.7, 2.5–6, 3.7.

¹⁵. For cahuac-e ‘to lose someone [in battle]’ see FC 3:19:12, 25, 30; CM 73v:28, 74:3.

¹⁶. Quiauixohua, reduplicated quixohua; for hualalachiyo read huallalachiyaloh ‘all are arriving’, literally, ‘all come looking hither’. DICT hualachiya, hualquiza 2, quixohua, quiza 9.

¹⁷. For the unanalyzable moloco tlaltzin read molotol tlaltzin, ‘your words, Tlaltzin’. Cf. 18v:11–12 molotol nopilcin ‘your words, my prince’ and 18:9–10 yehua tlatcin ‘it’s Tlaltzin’. For equally corrupt text, see 21v:1, 23v:4–5. The alternate reading molocotlaltzin ‘Molocotlaltzin’ yields a name that is unattested and unanalyzable (though FC 2:194:21 has the remotely comparable molonco-teuhoa ‘Keeper of the Gods of Molonco’, incorporating a place name found also in CC).

¹⁸. Mocniuhtolinia ‘he [honorific] has a craving with regard to comrades’. DICT tolinha, tolinia:mo 2.

¹⁹. For çâ ye read za ye.

²⁰. Literally, ‘well now [auh], all want flowers, well now, all lift songs in this location, lords, just already [read çâ ye], all are fanned, on eagle mat, on jaguar mat’.

²¹. Tonecuiltonol ‘our joy’.

²². Read yn mali ‘captured ones’. Alternate reading: ynmal i ‘their captured one(s)’ (treating the i as a vocable). Cf. CM 37:13 nomal i ‘my captive(s)’.

²³. Alternate translation: ‘we are entertained [lit., our pain goes away]’. DICT ellelli 4.

Romances de los Señores de la Nueva España


[folio 18v]

18


de Neçahualcoyotzin

10 § xochipetlatipāni · tocoyaỹcui[11]ohuā y mocuiqu i motlatol


15 § a ycuiliuh moyolo tlāpāpalxō[16]chitlo yca tiquicuilohuā yn

II mo[17]cuicqu i motlatol nopilcīn oo [1]

[folio 19]

19


4 § yca xonahuiyacāa yhuiti xochitli · [5] tomac maniya ma


12 § çāniyo yn toxochhui y-ca tonaa[13]huiya - çāniyo y cuicatl aya ·

6 And ah! our borrowed ones are shield flowers, blaze flowers. Now let these flowers be yours. Make music, O chief, O lord—it’s Tlaltzin! Grievingly Lord Ayocuantzin twirls flowers. And he pleasures you [here]. As if in your home, O Life Giver. [Yet] it’s [here], on earth.

15 But it isn’t true that one lives. These flowers are to be destroyed. I wish they would lie in our hands. That way we’re each other’s comrades: we’re destroyed on earth.

3 Let’s have your flowers! Here they are! Our songs! You adorn yourself with plume flowers, Prince Tenocelotl. Your flower crowns are stirring, and we are off to His home.

[XVII] [Part 2, Song 3]

10 On this flower mat you paint your songs, your words, my prince, you, Nezahualcoyotzin.

15 Ah, your heart is painted. As multicolored flowers you paint your songs, your words, my prince, you, Nezahualcoyotzin.

4 With these be pleased. These intoxicating flowers lie in our hands. Let everyone wear these flower necklaces, these flower crowns of ours. Let flowers sprout, let flowers open. Chattering, singing, the birds are alive beyond. These jingles. God spreads them out in his home.

12 Only with flowers are we pleased. Only with songs is your sadness destroyed, O princes: you’re entertained.

25. For me ya y moxochihui read ma ye i moxochiuh i ‘let there be already your flowers!’ Me written for ma recurs at 18v:3 and 24v:4. Cf. CM 16v:23 ma ye xochitl ‘let there be already flowers’.

26. For ynqui nochan read yuhquin mochan ‘as if in your home’.

27. Read onpomihuiz.

28. Read tiyapolihuih.

29. Read ma moxochiuh. See 18:7–8, above.


31. Alternate translation: ‘your hearts are painted’.

32. Read ma onnequilo ‘let people adorn themselves (with)’ as in CM 53:1; toc pacochiuh (cf. CM 30:29 moquipacochiuh ‘your flower crown’—the first i is a vocable).

33. Superscript teotl ‘god [or spirit power]’. For huyohualo read oyohualo, i.e., oyohuali ‘[jingle] bells’.
Romances de los Señores de la Nueva España

17 ¶ quiyocoya ya · yn ipalnemohua ye[1]
V

[folio 19v]

19

[1]huà · quiyahualtemohuiya mo[2]yocoyaçin y y-n a
5 ¶ titoquimilohua o · titecuiltono[6]huà · xoochitica cuicatica ya
oo ha yahui yya ohayahui ooha[10]yya ohuaya ohuaya
11 ¶ ñn oc cà tlamatiya noyolo yehuà [12] nicaqui ya cuicatli ·
oohayahui yya ohaya[15]hui oohayya ohuaya ohuaya

4 a lo divino gentilico

17 ¶ çà toteycneliya n / aca çà tlahucoya / [18]
VIII ynpalnemohuàni / yn cuix nelli [1]

[folio 20]

20

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to[3]yolo / yehuà ohuaya ohuaya
4 ¶ ñxquich i ye neli quilhuiya · / yn · [5] amo nello - /çân
yehuà ohuaya [8] ohuaya
9 ¶ çà yehuà dios · ypalnemohuà / y - [10] ninetlamatia / / aca
ahuaya ohuaya
13 ¶ yn çà tictlacoçêcêlohua o - ohuà[14]ye - yn motechpâ ye huiz / y
XI mone[15]cuilitonol / · ypalnemohuà / yn iz[16]quixochitli -
ahuaya

a lo divino gentilico
Life Giver creates them. He, Self Maker, brings them down. And with these pleasure flowers you’re entertained.

We adorn ourselves, enrich ourselves with flowers, with songs. With flowers from Green Places we adorn ourselves on earth.

How glad my heart is! I hear songs, I see flowers. I wish they wouldn’t wither on earth.

[ XVIII ] [ Part 2, Song 4 ]


How many does he “yes” and “no”! This Life Giver is intractable. [But] let our hearts keep sorrowing.

O God, O Life Giver, I’m in sorrow: will it never be? Will I never have the pleasure of One’s company?

You strew them as loved ones, and ah! they come from you, your riches, O Life Giver! They’re the popcorn flowers, the cacao flowers, that I crave in sorrowing.

34. Literally, ‘enrich people with flowers’—unless the nonspecific object te ‘people’ has been accidentally written for to ‘ourselves’.
35. Read quen oc çan llamatiya noyollo. DICT quen 4, quen oc 2.
39. CM 62:28 anca ço aic yez ‘perchance indeed never will it be’.
40. CM 62:29 tenahuac.
41. CM 62:30 In çan ticlaçotzetzeola.
Romances de los Señores de la Nueva España

[folio 20v]

1 ¶ acan chalchihuitli / - ñchãli patla[2]huac · moyolo motlatol /
XII totatzin [3] oo ehuaya dios [superscript:] totecoyo [line script:] y - /
monahuac â / [6] ohuaya ohuaya
7 ¶ chalchihuhyzomolini - / moxochiuh y[8]palnemohuâ - / ye
XIV anihuelamatín / tlalticpac o [15] ye nicã - / ohuaya ohuaya
16 ¶ aca yuhcã ye niyol / yuhcan nitla[17]cat / a ycnopilotli · / çã

[folio 21]

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1 ¶ maoc netlatlaneo nicã - / y yatocni[2]huân i - / çâniyo nican - /
XVI ay tlalticpac a [3] ohuaya ohuaya
4 ¶ ya mostlã huitla / que conequiz y[5]yolo / ypalnemohuâ / toyazq

5 de Neçahualcoyotzin quando andaba uyêdo del Rey de Azca putzalco

9 ¶ one notlacat aa - yyahue - one no[10]quiçaco dios [superscript:]  
1 totecoyo [line script:] ichani - y tlalticpac[11]qui ninotolínia ohuaya 
o[12]huaya .
13 ¶ y ma o nel noquiz y ma o notlacat a [14] niquihohoa yyeehuâya
2 · tlee [15] nayçiz onnoonhuaco tepilhua[16]no ateyxco nimemi ñ huel 
xi[17]mimatiya ohuaya ohuaya
18 ¶ ye ya nonehuataz yn tlaltic[19]paqui yeyatla nolhuil çã
3 ni[1]

[folio 21v]

21  

It seems your hearts and words are jades, broad plumes, O father, O God. You’re merciful, compassionate. Yet briefly are they near you and in your presence.

Your flowers are greening as jades, O Life Giver. They flower-sprout, they’re blossoming as turquoise swans. But briefly are they near you and in your presence.

Alas, I have no pleasure here, no happiness on earth.

Is this my lot? Is this my fate? Ah, bereavement is all I’ve come to know in this company here.

Let there be borrowing, O friends. And only here. On earth!

What will Life Giver’s heart be requiring one of these days? We must travel to his home, O friends. Then let us be pleased!

[XIX] [Part 2, Song 5]

I’m born in vain, come forth in vain from God’s home. On earth I’m poor.

Let me not come forth! Let me not be born! I say, what will befall me?

All the princes have come to be assembled. I give no offense. Take care!

Oh yes, I’m to go away ascending from my seat on earth, my lot, I who am poor. My heart is suffering, friend. This earth is hardship.

42. For anca read ancan, i.e., anca ‘it seems’.
43. Superscript ‘Our Lord’.
44. Literally, ‘perchance [anca] thus already I was brought to life, thus I was born?’
45. Maoc netlatlanahuilo ‘let people borrow things’. DICT tlanehui:mo-tla.
46. Gloss: ‘of Nezahualcoyotzin when he was fleeing from the king of Azcapotzalco’. The song also appears as CM 13:14–13v:2 (song 18, stanzas 17–22), with RSNE stanzas 1–3, 4, 5, 6, 7, and 8 corresponding to CM stanzas 17, 18, 21, 22, 19, and 20, respectively.
47. Superscript ‘Our Lord’.
48. CM 13:15 tle naiz ‘what will befall me?’ (literally, ‘what will I do?’). DICT ayi:tl.
49. Read onohuaco ‘all have come to assemble’. DICT o 5.
50. The better text in CM 13:17 has ye noyehuataz yeantli nolhuil ‘Indeed, I’m to go away ascending [to the] seat which is my reward [i.e., heaven]’. Cf. DICT -yeyan.
51. CM 13:17 ninotolinia ‘I am poor’.
Romances de los Señores de la Nueva España

5 ¶ qui nemohua yaa · yn tenahua[6]qui · mach ilihuiz tiyanemia [7]
4 tehuic teyxco niyanemi çã[8]n ihuiyaa çän i çemele · yn [9] çä
12 ¶ çä yeỹca nichoca yeehuaya · nic[13]notla-mati yeehuaya ·
moyolo yehua · ypalne[17]mohuani · maoc melel onquiçä / [18] a
ycnopilotl huiya · maoc oti[1]

[folio 22]

[line script:] a tinnechmiquitlani [3] ohuaya ohuaya
4 ¶ açõmo ye nei tipaqutiyane[5]mi tlalticpäqui · acä çä
oho[10]ya ohuaya
11 ¶ ma xicnotlamati noyolo yehua [12] macaoc tle xicyocoya
cococ [15] ye otimalihui oo y motloc mona[16]huä y · ynpalnemohuä
yyao yya[17]hue · ahuyaya oohuiya
18 ¶ çä niquitemohuaya · niquimil[1]
8

[folio 22v]

yyolo · ytlloc ynahua[6]qui ynpalnemohuä yya o · [7] yyahue · ahuyaya
oohuiya -
6

9 ¶ çä nopehua nocuica yaacohui y - ye [10] noconehua yn · çä ca
13 ¶ cuicaylhuiçolmana Dios · y ecoc [14] hualaciz · y
10 moyocoyacín ii · ante[15]pilhuan ma onnetlanehuiło yn [16]
cacahuaxochitlii · ahuyayo ayy · [17] ohuaya ohuaya
How does one live in company? We’re inconsiderate of others, and I give offense. Just gently! Serenely! I just bend down, I just go bowing in the presence of others.\(^{52}\)

For this I weep. I’m bereft in this company here on earth. What does your heart require, O Life Giver? Be entertained! Let bereavement suppurate near you, O Spirit! O God,\(^{54}\) you want me dead!

Aren’t we truly happy on earth? It seems we’re each other’s comrades.\(^{55}\) So there is happiness on earth. It seems to be that way with all of us who are poor. It seems to be that way with every sufferer here in this company.

Grieve, my heart! Make nothing!\(^{56}\) True, there’s hardship, there’s bereavement on earth. And true, this wound would suppurate near you and in your presence,\(^{57}\) O Life Giver.

I seek comrades, I recall them. \(\text{[But]}\) do they come again? do they come to life again? We die forever and utterly here on earth. Let no one’s heart be wounded near and in the presence of Life Giver.\(^{58}\)

I strike up a song, singing the songs of God Life Giver.

God has arrived,\(^{60}\) spreading song marvels. Self Maker is coming here, you princes. Let these cacao flowers be borrowed.

\(^{52}\) *Cemelle* ‘serenely’. But the variant (CM 13:20) has the better reading: *can ycel nelli* ‘indeed it’s the only truth!’

\(^{53}\) Alternate translation: ‘in the presence of Someone [i.e., God]’.

\(^{54}\) Superscript ‘O Our Lord!’

\(^{55}\) Alternate translation: ‘in the presence of Someone [i.e., God]’.

\(^{56}\) Literally, ‘let not his [i.e., one’s] heart be wounded’. On the impersonal ‘he’ see GN 4.3. But the better reading is in CM 13:26–27: *macac cocoya yiollo* ‘let no one’s heart be wounded’.

\(^{57}\) CM 13:23 *monahuac*.

\(^{58}\) Literally, ‘let not his [i.e., one’s] heart be wounded’. On the impersonal ‘he’ see GN 4.3. But the better reading is in CM 13:26–27: *macac cocoya yiollo* ‘let no one’s heart be wounded’.

\(^{59}\) The song also appears as CM song 73 (64:3–24) and again as CM song 82, canto D (69v:10–28), but in both cases stanzas 3 and 4 of the RSNE version are placed at the end; and CM song 82 lacks RSNE stanza 8.

\(^{60}\) Literally, ‘God, who has arrived \([\text{Dios y[n]} e[h]coc]\), he spreads song marvels \([cuicayl-huiñolmana]\)’. But following the variants in CM (64:6 and 69v:13) the reading would be ‘God
Romances de los Señores de la Nueva España

[folio 23]

18 ¶ yyaquiyacohui - yyo huiahue - huiya [19] ï
11 nocochehuaz i ma xochitica · ye[1]

[folio 23v]

8 ¶ nepápa cu-a-huiahuyoticac y mo[9]huehue yn ipalnemohu
imanicá ohuay[14]ya ohuaya
15 ¶ y queçálizquixochitl · omcuéputoc [16] ye ocá huia · ycahuaca
14 otila[17]hua yeehuáya · yn qcitlalacach[18]tototl ypalnemohuani ·
toe[19]tlaçochitl aya cuépuntimania [1]

[folio 24]

3 ¶ çã zinizcãi i çâcu y e lauhçi chol ye â [4] ticltlalpalpuohua
oçêlo ye tiquime[7]lacuahua ohuaya ohuaya
8 ¶ aqu icnopill in ac onacitiu ÿn oca [9] piluiahua mahuiztihua
ohuá[12]ya ohuaya

7

14 ¶ niqueçã tohuhueuh niquinechi[15]cohua ya tocnihuan
1 oo ynome[16]lel quicã niçucuicatia tiyaz[17]que yeuhca

[folio 24v]
What’s to befall me? Let it be with flowers, let it be with these that I adorn myself, flying away, I that am poor. And for this I weep.

Brief is your presence, Life Giver. [But] yes, it’s true: you paint us, it seems you show us mercy [here] on earth.

This multitude, your drums, stand leafing out as eagles, O Life Giver, O God. They’re sprouting as flowers. With these the princes give you pleasure. So it would seem in this patio of flower song.

Plumelike popcorn flowers are blooming where Life Giver shrills, sings, as a plumelike rattle bird. Golden flowers are blooming. Ah, so it would seem in this patio of flower song.

Life Giver, you’re reciting your songs in colors — as trogons, troupials, roseate swans. And you’re taking these comrades of yours to be your plumes, these eagles, these jaguars. Yes, you’re spurring them on.

Who’ll be fortunate? Who’ll go where there’s nobility and fame? Your comrades! These eagles, these jaguars! Yes, you spur them on.

I stand up the drum, I gather our friends, and their cares are put aside: I give them songs. We’re off to that place [beyond]. Recall them.

Adorn yourselves and rejoice, friends.

[who is] Necoc [Dios yn necoc] spreads song marvels’. Cf. CM 64:6–7: cuicailhuiçolpan ỹ necoc hualacic y iehuñ Tiox antépilhuã ma onnetlanehuilo yectli ya xochitl ‘from this Place of Song Marvels, Necoc has come, it is God. Princes! Let these holy blooms be borrowed’. The term “Necoc” (‘On Both Sides’) appears as necoc iautl (‘Enemy on Both Sides’) in a list of epithets — including moiooiatzin (‘Self Maker’) — applied to the supreme deity, Tezcatlipoca, at FC 3:12:19. Cf. CC 17:22–23 amo yn necol [for necoc, the copyist reading a ç for a curled l?] ca yn diablo yn quichihuaya ‘Was it not Necoc, the Devil, who did it?’

The stanza opens with the vocables yyahuiyacohui yyo huixahue huiya. Apparently the copyist has misread a descending h as a ç; and note the unusual j written for x. Cf. 6:5 and 38v:8.

For the corrupt yñopoo read ypalnemohuani ‘Life Giver’, as in CM 64:15–16.

Ye ‘thus’. CM 64:17 ye ‘already’ or ‘indeed’.

If the reading is aqu icnopilli […] as in CM 64:18, the translation becomes ‘Who [will] be orphaned?’ DICT icnopilli.

For oca read oncan as in CM 64:18.

Stanzas 1, 2b, 7, and 8 of this song appear also as stanzas 9, 10b, 11a, and 11b, respectively, in CM song 64 (52v:30–31, 53:2–7).

Romances de los Señores de la Nueva España

[folio 24v]


[folio 25]

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Is it just the same in that place? Is it just the same in the place where all are shorn? Let us be pleased. It’s here that they’re summoned with flowers, here on earth that they’re summoned with songs. Adorn yourselves and rejoice, friends.

He’s whirling trogon flowers. And with these good songs you decorate, singer. You adorn with flowers of different kinds. And so be pleased, princes.

Is life the same in the Place Unknown? Is there pleasure? Perhaps only here on earth. Through these flowers their acquaintance is made, through these songs all are borrowed, and we are comrades.

Let’s have these flowers of yours. Be adorned with these. Roseate swan flowers, raven flowers are shining. Let us adorn ourselves with these here on earth. Right here.

For a moment let it be so. For just a moment all his flowers are borrowed. They’ll be carried off to God’s home — and his home is the place where all are shorn. Well, isn’t this the way our pain and sadness are destroyed?

O Cotinga, O Roseate Swan, O you that soar, Self Maker, Life Giver, you shake yourself, you scatter yourself here in your humble home, in your humble house.

All your riches, your favors are alive, O Life Giver, O Earth Owner. You shake yourself, you scatter yourself here in your humble home, in your humble house.

69. Read *ma tahuiyacan* as at 11v:4–5.
70. Alternate translation: ‘summoned as flowers […] summoned as songs’.
71. Alternate translation: ‘you adorn with all the flowers’. DICT nepapan.
72. *Y cuix oqu iuh nemohua cano[n] ye iuh[can] quenonamican i for Yn cuix oc iuh nemohua […].* Cf. 24:2–3, also CM 61:12–13: *Ma yuh nemohua ñ mach oc tiqualmati otiyaque ye ichan* ‘Would that life were as it is! Do we still implore Him [when] we’ve traveled to His home?’
73. Disregarding the vocables *ohui v-* (for *ohui hu-*), read cuix ahuiyalo.
74. Read onnetlanehuilo as at 24v:10.
75. Read *ma moxochiuh* ‘let there be your flowers’. Cf. 18:7–8, 18v:3.
76. Read *moicnochan moicnocal imancan*. Cf. CM 53:5 moicnochan moicnocal.
Romances de los Señores de la Nueva España

8

¶ maquizcuepun oohuaye y moxo[9]chihu aya chalchimimilihui

tlalticpáç a [14]ohuaya ohuaya

¶ ma yzquixochitli ma cacahuaxo[16]chitli neneluihtimaniya

[folio 25v]

[1]huiya y tlalticpáç a ohuaya ohuaya

2 ¶ çã nihuallaocoya çã nitiçãhua[3]çi huiya cano tihui ye ychano

ti[6]hui ohuaya ohuaya

7 ¶ ma ytzquihuan i ychano xochitli [8] cuicatli ma ye ninapâtihu i


13 ¶ titotoliniyan in anica tochan tima[14]ç-enhualti cano ximohua


onetalcahuilo nica[17]n an ohuaya ohuaya

18 ¶ çã toltaâlnehuipâni y tinemi ye ni[19]caa timacehualti cano


[folio 26]

26

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ho uca çãniu ye noyaz çãniuhqui [4] noyaz y cano ye


icococa yn iteopuuhca tlatic[7]páç oo ninotolilia ohuaya ohuaya

8 ¶ y çã one one nonemico ninoteopuhuaco [9] tenahuaç aca


ohuaya ohuaya
[XXII] [Part 2, Song 8]

8 Your flowers blossom as bracelets, swelling as jades, the petals abounding, they lie in our hands. These fragrant plume flowers are our adornment, you princes. Aya! We only borrow them on earth.

15 Let the popcorn flowers, the raven flowers be scattered, and fragrant plume flowers lie in our hands. They are our adornment, you princes.

F25v

Aya! We only borrow them on earth.

2 I, Tizahuatzin, am grieving here. Where are we to go? To His home! There can be no coming back, there can be no return. We go away forever. Beyond is where we go.77

7 Let these flowers, these songs be carried from his home. And would that I might go away adorned. Gold raven flowers, plume popcorn flowers lie in our hands. There can be no return. We go away forever. Beyond is where we go.

13 We underlings are miserable, for our home is not here. It's where all are shorn, and that place is His home. Alas, the abandoning comes soon.

18 We underlings, we who live here, are merely borrowed.78 Where all are shorn, that place, is His home. Alas, the abandoning comes soon.

F26

3 And so I must go, must go to His home.79 Will there be a second misery?80 And when I’ve gone, will I have put an end to this pain and suffering? On earth I am miserable.

8 In vain, in vain I came to live. I came to suffer in the presence of others. When I’ve gone, will I have put an end to this pain and suffering?81 On earth I am miserable.

77. DICT oncanon ‘there [beyond]’.

78. Totlalanehuipáni, with its imperfectly copied sixth and seventh characters, could be made out as totlalanehuipáni, which would be difficult to analyze. But if a y has been miscopied as a p, and if the two dubious characters are an inserted vocable (ya?), the reading would be totlayanehuiyan i, or, removing the vocables, totlanehuiya, for titotlanehuiua ‘we are borrowed’. On the loss of the subject prefix see 2:13, above, and the accompanying note.

79. Literally, ‘alas [a] it seems [anca] it is just thus indeed that I am to go, just thus that I am to go where indeed is his home’.

80. Literally, ‘perchance [anca] twice it will go issuing, this grief’.

81. Read yni cococ a yni teohpouhca for inin cococ a inin teohpouhqui ‘this pain, ah! this suffering’.

[folio 26v]


[folio 27]

My heart is greatly wanting flowers that lie in my hand. Yes, I song-grieve, making songs on earth, I, Cuacuauhtzin, wanting flowers that lie in my hand. I grieve.

"Where might we go, so as never to die? Though I be jade, or gold, I’ll be smelted, or drilled on the mound." Ah! I’m born, I, Cuacuauhtzin, and I grieve.

Your precious log drums! You blow your conch for turquoise swans, you, Yoyontzin. The singer arrives, he appears.

It’s time! Be pleased! And they shall appear! I wound their hearts. I’m lifting songs. The singer arrives, he appears.

"Let your hearts be set free, let your hearts come forth. You loathe me, and you want me dead. When I’ve gone to His home, when I’ve perished, then perhaps you’ll weep for me, you’ll grieve for me, O friend. I go, I’m off to His home."

My heart says never again do I come, never again will I be born in the good place, earth, I go, I’m off to His home.

82. Spanish gloss: *de Cuacuauhtzin, señor de Tepechpan* ‘of Cuacuauhtzin, lord of Tepechpan’. The song also appears as CM song 43 (26:19–26v:12) and again as CM song 62, canto C (49v:11–50:2), but in both cases stanzas 1 and 2 of the RSNE version are placed between CM stanzas 4 and 7. The *s* in the textual *s*, for *señor*, is a descender, shaped like a shepherd’s crook, quite unlike the modern serpentine *s*. Comparison with the *s* at 1:1, 1:2, and elsewhere in the manuscript will confirm that the character here is *s*.


84. Alternate translation: ‘Let me be jade, gold; I’ll be smelted and drilled in Mound Town’. Tlatillan ‘Mound Town’, a play on Tlatilolco (= Tlatelolco) ‘Mound Place’. DICT -tlan, tlatelolli.

85. Alternate translation: ‘These precious log drums of yours, these turquoise-swan conch horns of yours, you forge them [i.e., you create them as a goldsmith crafts jewelry], you, Yoyontzin’. But CM 26:19–20 has *Nochalchiuhteponaz noxiiuquecholinsiquici nocoyupitzaya ça ye nguahquaauhtzin huhiy onhualacic a ononiquetzacoya niciuicanitl ayio huixiya ‘O my precious log drums! I blow my conch for turquoise swans, I, Cuacuauhtzin’. Or: ‘These precious log drums of mine, these turquoise-swan conch horns of mine, I forge them, I, Cuacuauhtzin’.

86. CM 49v:14 *cuelcan* for *cualcan* ‘now is the time’ (CARO 103v, DICT cualcan, cuelcan).

87. Read *niccocoa* as at CM 26:21.

88. *Ma ya moyollo ma ahcitinemi ya* ‘Let your heart(s), let them be arriving’.

89. Literally, ‘Indeed my heart says never again will I come to issue forth (as a newborn) indeed in the good place the earth’ (for *yeçà read yeccan* ‘good place’ as in CM 49v:20). DICT quiza 8.
Romances de los Señores de la Nueva España

[1] cuauhtzin huiya hat amonahui yaz hat ahuelamatiz tocni huan oohuayec a nicuiç in yeitla xochitli yectli yca cuicatli hahuayya oohahuayya yyahá yyonhuiya


Be pleasured, greatly pleasured, oh but scarcely, friends! And will you go be pleased and content, O friends? Indeed, I’ll pluck these holy flowers, these holy songs.

These never make Green Places here, and I am poor, I, Cuacuauhtzin. Will you go be pleasured and content, O friends? Indeed, I’ll pluck these holy flowers, these holy songs.

[XXIV] [Part 2, Song 10]92

Let there be comrades, acquaintance with flowers. Songs shall be raised, [then] we’re off to His home. It’s just our songs that live right here on earth.

We’re leaving our songs, our creations. Their acquaintance shall be made: the songs shall be raised. [Then] we’re off to His home. It’s just our songs that live right here on earth.

My heart hears songs, and I weep, I grieve, on account of these flowers.

Let me take this multitude of flowers as my necklace. Let me have them in my hand. Let them be my flower crown. We’re to go away and leave them here on earth. We merely borrow them, and we’re off to His home.

Life Giver, you’re gathering up your good songs as though they were jades! [So] this is how you bring together comrades here on earth.

91. DICT at (as question marker).
92. The song also appears as CM song 82, canto C (69:16–69v:9).
93. Or, ‘we will have gone to his home’. The CM 69:23 variant has tiazq ye ichan, i.e., tiazque ye ichan ‘we will go to his home’.
94. Çẽ for cen is here translated as an intensifier, comparable to yecen. Thus cen nican ‘right here’. One would have expected zan nican ‘right here’, as in CM 32:16, 33v:26, 35v:28, 72v:25 (DICT zannican). Zan cen ye nican would be ‘forever here’, as at 42:7.
95. Tlatoocol could be translated ‘our sadness’ instead of ‘our creations’ (see DICT tlacolli, tlayocalli). For oneloz read onehualoz, as in line 9.
96. Read o anca ço iuqui chalchihuitl ‘oh, it seems indeed they are like jades’. 
Romances de los Señores de la Nueva España

[folio 28v]

17 ¶ yc notlaocoya nicuicanitli yca [18] nichoca yn aytquihua xochitl [1]

[folio 29]


[folio 29v]

I sing in sadness, weeping that these flowers, these good songs, can’t be carried to His home. They’ll just be alive here on earth. So let’s be pleasured, friends.

Friends, let no one grieve here. It would seem that no one’s home is earth. No one can remain. Plumes splinter, paintings ruin, flowers wither. All are headed for His home.

Such is life. People get to know each other briefly here on earth near you and in your presence, Life Giver. No one can remain. Plumes splinter, paintings ruin, flowers wither. All are headed for his home.

[XXV] [Part 2, Song 11]

Strike it up beautifully, singer. Beat your flower drum and pleasure the princes, the eagles, the jaguars. For a moment we borrow them.

Life Giver’s heart requires these jewels, these plumes. And so they’ll be splintered. He’ll need them beyond. He’ll strew these princes, these eagles, these jaguars. For a moment we borrow them.

So many jewels, so many plumes are done away with! It seems they’re jades, it seems they’re gold. Be pleasured with these. With these, you princes, let our sadness be destroyed.

97. Literally, ‘therefore I am sad, I the singer, thus I weep that the flowers are not carried to his home [canon ye ichan], that the good songs are not carried’.
98. Yezen nemiz ‘absolutely they are to live’. If the reading were ye cen nemiz, the translation would be ‘indeed forever they are to live’.
99. CM 69v:1 Maoquic tonahuiacan.
100. Or, ‘no one is to be left alive’. Cf. FC 3:26:17 in oqujxquichtin mocauhque ‘the few who were left [alive]’ or ‘those few who remained’.
101. For opan yahu read ompa yauh.
103. For acâ read anca ‘perchance’ or ‘it seems’, as at 22:5, 26:5, etc.
Romances de los Señores de la Nueva España


[folio 30]

+  

[1]ticpac a ohuaya ohuaya  


16 ¶ xochitica yehua aca ye yhuitlo ye [17] moçêçêlohuaya ao can ixpan[1]

[folio 30v]


Well, these songs of ours, these flowers of ours are our adornments. Be pleased. And so the eagles, the jaguars are spinning. And so we’re off to that place [beyond].

Only here can we be comrades. Only for a moment do we know each other on earth. We only come here to be borrowed.

Let our hearts be glad. Only for a moment do we know each other on earth. We only come here to be borrowed.

Princes, don’t be sad. No one, no one will be left behind on earth.

Ah, just briefly near Life Giver. We merely come to borrow his shield flowers on the field.

Eagle flowers, broad leafy ones, are sprouting. This seems to be their blossoming place, and these are shield flowers, your flowers, Self Maker, Life Giver.

The spear flowers scatter. These are your flowers. They blossom as jades, Self Maker, Life Giver.

As flowers, it seems, these feathers are scattered before Cacamatl at Thorn Knife Town.

The eagle screams, the jaguar roars before Cacamatl at Thorn Knife Town.

Flowers sprinkle down. Your war flowers, jaguar flowers, are shining as eagles. There they are: on the field.

Yes, these are your loved ones, your flowers, God. Your war flowers, jaguar flowers, are shining as eagles. And there they are: on the field.

104. Tiyazque yn canon ye iuhcan ‘we will go to that place [i.e., the other world]’. Cf. 23v:16. DICT iuhcan 2.
105. Xelihui. The copyist may have mistaken a g for a y (cf. the g in the same verb at 17:16).
106. Alternately, read huitziltepetl or huitzi[tz]iltepetl ‘hummingbird town’, i.e., the warrior’s paradise (DICT huitziltepetl 2). Hui[tz]iltepetl ‘thorn knife town’, unattested unless here, might carry the same figative meaning but would more likely refer to the battlefield in the present context. DICT huitzli 2, itztli, tepetl 4.
aztatotl pātlatinemiyan i[palnemohuani ċçālaxochitli [1]

[folio 31]


achi yniuhca tiyanemi o ynipalnemohuani queçālaxochitli - y [6]

13 de Motecçumatzin ·2· quādo lo de los huexutzincas


yn çâ temocniuhtia oo / çâ te[17]ycnomati tlachinolmilini te[1]

[folio 31v]

ohuehueuhti[3]moma ohuaya ohuaya

ol ynymotecuizoma[9]co huiya · a ocan i quica[10]huatona

xochitl i cueputoc ye ocaa / o tlato[13]hua ye ehuaya / a ocan i
yn [16]motecuizomaçin huiya / a ocâ[17]n i mexico ñcahuaton
aca[18]xochitl ahuayaoi ohuaya ohua[19]ya
The soaring Egret Bird Life Giver scatters blaze-stirring plume flood flowers, popcorn flowers.

Here where we live, Life Giver briefly scatters blaze-stirring plume flood flowers, popcorn flowers.

[XXVII] [Part 2, Song 13]

A shield-roaring blaze-smoke rises up. Ah, and rising up as bell dust it’s equated with your flowers, God. In the distance shrills a multitude of eagles, jaguars.

He befriends and He shows mercy. In a blaze the dust is stirring: reed flowers turn gold, rain down as a blade-mist, becoming great. In War-death Flower Flood Land, at the House of Butterfly Shields, Montezuma using javelins recites, tossing off plume-flood-flower picture paintings. He’s gone to that distant Mexico, leaving reed flowers behind.

Flowers are blossoming. Yonder he sings. This Montezuma using javelins recites, tossing off plume-flood-flower picture paintings. He’s gone to that distant Mexico, leaving reed flowers behind.

108. The song also appears as CM song 69, canto D (61v:9–33). Gloss: ‘of Montezuma II, when [there was] that matter concerning the Huexotzincans’.

109. In place of dios ‘God’ the CM version (at 61v:11) has yaotzin, a name applicable to either Tezcatlipoca or Huitzilopochtli. DICT yaotl. CM 61v:10–11 onnenhuixtoc ‘it is equal’ (the unusual reduplicative -nenehuix- may be a copyist’s error).

110. CM 61v:14 Acaxochitl ‘reed flowers’.

111. CM 61v:14 ytzahuatzetzeltzelihui ‘they drizzle down as a blade mist’.

112. Ohuehueuhtimoma is here treated as onhuehuetimomatan or onhuehuetimotan ‘they have become great, settling down as a group’. The parallel passage at CM 61v:14 has ócuecuet(on)timan ‘they have blossomed over an area’.

113. Read chimalpapalocalli imancan ‘where shield-butterfly-house lies’.

114. Literally, ‘there [beyond] in Mexico he has gone in order to leave behind the reed flower(s)’.

115. Here and in the matching stanza, above, in place of ‘he’s gone to that distant Mexico, leaving reed flowers behind’ CM 61v:17 has: oncan in Mexico quiipatlan tonacatiçatl ‘in that distant Mexico he’s bartering with sun chalk’, that is, exchanging for equal value (cf. stanza 1: ‘equated with your flowers’).
Romances de los Señores de la Nueva España

1 ¶ motlauhquechol payatioo a yn ica to[2]ya yn titepilzin/ny ay tlacahuepaa
     ŏ / a[5]hua ŏyaoo / ohuaya ohuaya
32 ¶ că topan iya ye oca / milini mozo[7]ni ye ehuâya / y tlachinoli oo / y
   ohu[12]ya
   noconitan icnopili mihuiçêçe[16]lohauya y că ca ye ocaa yhua[17]ya yyo
   yacohui ohuaya ohuaya
13 ¶ că ye çen iya ye ocan xochitlâ ya / [1]

[folio 32v]

1 ¶ yoneyapanalo o / yn a tepilhu[2]a huiya ŏ a noconitan icnopili
   ohuâ[5]ya

14 ¶ yotzin Acordandose de
    quauhtzin y de teçoçomocztzin

canto de Neçahualco

   telel ŏ nepapan xochitl o[10]huayâ ya ohuaya
   niuhyo[superscript:]o[linescript:]tl yn onoya ye yuh[14]câ ye niyoyoçi
17 ¶ tinezahualcoyotzin motecuizoma[18]zin maoc xonahuiyacan xonan[...]

[folio 33 missing]
1 Your roseate swan’s gone away shining. And so you’ve departed, Prince Tlacahuepan. It’s shining, it’s gone. God comes to shear you.

6 In our home beyond, the blaze is stirring, seething, roaring. You’ve been done away with, here [on earth. Now] the golden flowers are dispersed beyond, O prince, O Tlacahuepantzin.

13 I grieve, my heart is in misery. This orphaned one is what I see, scattered as a feather there beyond.

18 Yonder, together, all the princes are adorned with flowers. And ah! this orphaned one is what I see, scattered as a feather there beyond.

7 Flowers are our only adornment. Only through songs does this pain of ours, this flower multitude, come falling down.

11 “Will companions be lost to me, comrades lost to me, when I, Yoyontzin, have gone to the Singing Place, to God?”

17 O Nezahualcoyotl, O Montezuma, be pleased […]
[Cantares Mexicanos song 40 (25:8–25v:1):

Çanyo in xochtl in tonequimilol çanyo in cuicatl ic huehuetzin teel a in tlap a ohuaya ohuaya.
Ŷ mach noca ompolihuiz in cohuayotl mach noca ompolihuiz yn icniuhyotl yn onoya yehua niyoyontzin ohuaye on cuicatillanô yn ipalnemoani ohuaya ohuaya
Tineçahualcoyotzin Moteucçomatzin maoc xonahahuiacà xocôahuilticà Dios ypalnemoani ohuaya ohuaya.
A yç ac onmatia ompa tonyazque o ye ichano çanio o ye nicà in tinemico tlalticpac a ohuaya ohuaya.
Ma xiuhquecholxochitla o çan tzinitzcà in malintoc oo in mocpacxochiuh ça ye tonmoquimiloa çan titlatoaniya tineçahualcoyotl a ohuaya.
Yn ma ya moyol iuh quimati antepilhuà o anquauht amocelo a’mochipà titocnihuana a can cuel achiic nican timochi toçazque o y ye ichan o ohuaya
Nitlayocoyay nicnotlamatia çà nitepiltzin nineçahualcoyotl huiya xochitica yeehûà cuicaticà niyquilnamiqui tepilhuào a yn oyaque yehua teçoçomoctzino yehuà qua’quauhtzin a ohuaya ohuaya
Oc nellin nemoan quenonamican ma ya niquintoca inin tepilhuà huiya ma ya niquimonitquili toxochiuh aya ma ic ytech nonaci yectli yan cuicatli teçoçomoctzin etca
O ayc ompolihuiz in moteyo nopiltzin titeçoçomoctzin anca ça ye in mocuci oa yca nihualchoca y çan nihualcnotlamati conon tiya ehua ohuaya ohuaya
Çan nihualayocoya o nicnotlamatia ayoquic oo ayoc quêmanian titechyaitaquiuìh in tlapç y canon tiya yehua ohuaya ohuaya]

[Fin de la 2 parte]
Flowers are our only adornment. Only through songs does our pain on earth subside.

“Will companions be lost to me, comrades lost to me, when I, Yoyontzin, have gone to the Singing Place and to Life Giver?”

O Nezahualcoyotl, O Montezuma, be pleased! Give pleasure to God Life Giver.

“Ah, who here knows where we’re to go [or where] His home is? It’s only here on earth that we’re alive.”

Let’s have these turquoise-swanlike flowers! These are trogons that are spinning—your crown of flowers! You array yourself, O king, O Nezahualcoyotl!

“Let your hearts know this, O princes, O eagles, O jaguars: not forever are we comrades. Only for a moment here, and all will be departing for His home.

“I suffer and grieve, I, Prince Nezahualcoyotl. With flowers, with songs, I recall the departed Princes Tezozomoc and Cuacuauhtzin.

“Do we truly live in the Place Unknown? Let me follow these princes. Let me bring them our flowers. With good songs let me touch this Tezozomoc, etc. [i.e., this Tezozomoc and this Cuacuauhtzin].

“Your fame will never be destroyed, O prince, O Tezozomoc. This would seem to be your song. And so I’m weeping, suffering. Where have you gone?

“I suffer. I grieve. You’ll come to earth and find us nevermore, never again. Where have you gone?”

[end of the second part]

123. The corresponding RSNE text, broken off in the middle of the third stanza, may have a total of only eight stanzas, not the ten of CM song 40, since the missing folio could hardly accommodate more than eight. A further variant, CM song 5 (3v:1–7), has only six stanzas, lacking stanzas 3–4 and 7–8 of CM 40.