Production: Ok nemi totlahtōl,
Ojo de Agua Comunicación

Producer: Jonathan D. Amith
Director: Roberto Olivares Ruiz
Codirector: Jonathan D. Amith
Camera: Roberto Olivares Ruiz
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Editing: Roberto Olivares Ruiz
Original score: Carlos Salomón Soberanis

All dialogue is in the Nahuatl spoken in San Agustín Oapan, Balsas Valley of central Guerrero, Mexico, except for the speech of Eugenio Santos (curandero from Ameyaltepec), Alejandrino Cenario (stone craftsman from Tula del Río), and Laureano Damacillo (mayordomo from San Luis Acatlán).

Subtitles in English, Spanish, French, and Nahuatl

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Silvestre Pantaleón

Don Silvestre has been teacher and mentor to Jonathan since he first arrived to study in San Agustín Oapan three decades ago. They began to collaborate more closely—on language, natural history, and material culture—in 2000, when Jonathan built a house in Oapan to dedicate himself fulltime, with support from the National Science Foundation, to documenting the language and culture of this community. Perhaps in another life don Silvestre would have been an academic perfectionist: he demonstrates a perspicacity in his observations, a rigor in his instruction, and a sincere desire for his student's progress that is a model of professorial temperament.

For us who produced and directed this documentary it was a lucky coincidence that we met in the Sierra Norte de Puebla, where both of us were working on distinct projects with the indigenous collective Tosepan Titataniske. Jonathan invited Roberto to film a simple audiovisual register of don Silvestre's encyclopedic knowledge and his skills in fashioning material objects of daily use. But during the very first days in Oapan we perceived a beauty in the images and a lyricism in the situations and events that we were recording that surpassed what we had originally contemplated. Very quickly we shifted away from our original idea of documenting a culture and toward one of filming a cultural documentary. At the same time we decided to avoid the talking heads and background information typical of the documentary genre in order to tell a more direct story, trying to share with the viewer the daily rhythms and social spaces in which the life of don Silvestre and his family transpires. The story that has emerged was put together from the fragments of quotidian activities that we were permitted to share.

When we started to edit our footage we played around with various titles before deciding on what we thought at the time was simply a provisional solution: Silvestre Pantaleón. But soon we understood that this interim label was the best way of expressing what for us was the core of our experience: Silvestre Pantaleón, aided by his family and rooted in his environment, transcends the strictly personal, local, and cultural with a story both intimate and spiritual while at the same time universal.

Since we began this documentary we have received the comments and encouragement of many colleagues and institutions. We were able to shoot and edit thanks to the financial support of the Ford Foundation and the National Science Foundation and the collaboration of Ojo de Agua Comunicación as coproducer. And we consider ourselves particularly fortunate to have been
to work with the Instituto Nacional de Lenguas Indígenas, which has acquired three thousand DVDs of *Silvestre Pantaleón* to be freely distributed to bilingual schools and Nahuatl-speaking communities in the Balsas River Valley and other regions of Mexico.

Finally, during the filming of this documentary we were also privileged to have both the pleasure and the honor of enjoying the collaboration and confidence of all those who appear. We deeply thank them for having shared with us their difficult but beautiful life, one that beckons us to look in new way at the realities of indigenous families and communities.

Jonathan D. Amith
Gettysburg, Pennsylvania

Roberto Olivares Ruiz
Oaxaca, Oaxaca
Notes on the Nahuatl spoken in *Silvestre Pantaleón*

*Silvestre Pantaleón* was shot in San Agustín Oapan, the native village of the protagonist and his family. The Náhuatl of this community (and of some nearby, historically related villages such as Ahuelicán, Analco, and Tula del Río) is unique: it is the only Nahuatl variant that has become a tonal language and where the process known as “reduplication” can be realized by simple vowel lengthening. In regard to tone, there is thus a difference between *xkēwa* ‘he can’t support it (a weight)’ and *xkēwá* (with a high tone on the final vowel, ‘¡store it!’). In regard to reduplication, instead of *nihtsohtsomōnia* ‘I shred it’ one finds *nihtsomōnia*, with a high tone and vowel lengthening on the first syllable instead of the reduplicated syllable *tsōh-*. For editorial reasons the high tones (for example, on the syllable -*wa* of *xkēwá* and on the syllable *nih-* of *nihtsomōnia*) are not marked in the subtitles, although vowel length is always represented. The long vowels (ā, ē, ī, ō, ū) last approximately 50 percent longer than the short vowels (a, e, i, o, u) and vowel length can be the only difference between two words. Thus, *tepētl* (‘hill’) is distinct from *tēpetl* (‘someone else’s straw mat’) and *ma tlakwāti* (‘let him [a person] go to eat’) is distinct from *ma tlākwāti* (‘let it [an animal] go to graze’, this latter form with an unwritten high tone on the first syllable, *tlā-*. In other nearby variants of Nahuatl this second phrase would be realized as *ma tlakwahkwāti*.

In daily speech the 3rd-person object marker (*h-* or *k-*) is often not pronounced; in addition, some consonants are lost in intervocalic position. In both cases an apostrophe signals the loss. *T’mati* ‘you know it’ for *tihmati*, the form of careful speech. *Ōm’poloh* ‘I lost it’ for *ōnihpoloh*; *ni’ita*, ‘I see it’ for *nikita*; *ōchō* *’ak* ‘he cried’ for *ōchōkak*; *tōnkowaseh* ‘we will go to buy it’ for *tikonkowaskeh* (note that the loss of intervocalic /k/ in *tikonkowaskeh* results in the lengthening of the /o/ in *tōnkowaseh*). Finally, the /h/ that exists in other variants of Nahuatl (e.g., *ohtli* ‘road’) has been lost in Oapan (*otlí*), where it motivates a high tone, and Ameyaltepec (*otli*).

Finally, the subtitles respect the distinct speech of individuals from different communities (e.g., ‘they eat’: *tlakwah* [Oapan] and *tlakwan* [Ameyaltepec] or ‘I went to see you’ *timetsitato* [San Juan Acatlán] and *nimitsitato* [Oapan]). Moreover, the Nahuatl subtitles are not a precise transcription of the dialogues but a transcription that has been slightly edited to facilitate subtitling. For the same reason, the English, Spanish, and French subtitles are not an exact translation of the Nahuatl but rather a representation of the basic meaning, with the liberties in expression that needed to be taken because of the limits of subtitles.
i. Tētlātēmowilīlo

Tēh, āman ke önēs yewa īn, ōmitsmuhtih ātl ye wekāwi
niman kine, ōmitsāltlakal mobürroh.
Niman yewa ūn tlitl, nō t’mastos kānōn ōmitsmuhtih tlitl.
Camposanto, nō mitsjodērotokeh ūn mihkātsīnteh. ¡X’masto!
Yō kētla, nō t’mati san tiyeyetīya kamantika.
T’matis kētla, yewa wālēwa sepōwi motlākayo.
Kēmah, t’mastok kēn sesepōwi.
Kēmah, kine, ūn sesepōhkāyeyekatl t’pia,
sepōhkākowasiwistli, totōnkāyeyekatl.
De i wikāwi, de önīkān nosiwāw, niman pa önēchasik.
¡Niman!
Āman tāman kētla kamantika ūlīni.
Di nikochi, nīxpatlahwestok, wikāwi sepōhtok.
Sólo kētla nikochi, nisatēwa yōsepōw, pero nēch'okowa.
Māsi tlā tiweliya ūn ixtli, tiweliya tikēkchīwaya ūn, titlatetsiwlôa.
Āman xok tiweli, tēh, i ya.
San tikelnāmiki tikēkchīwaya temâtlatl.
Kēmah.
Tēh, tikēkchīwaya ūn lasito, ¿xtēh?, de ūn ka nosâlowa totâtah Dios ūn, ixtli.
Pues, nochí nikān kimarkārotok.
- Kēra yōtitēchitilih, tēh.

i. Reading the cards

The cards reveal that you were once frightened by the river and thrown by a donkey.
The hearth fire also startled you.
You remember where it happened.
And you should know that the cemetery’s dead are screwing you over.
At times you feel weighted down.
You feel it go numb in places.
You are stricken by the wind of numbness, the wind of fevers, and by pain in your joints.
I’ve felt it for a long time.
The pain started just after I got married.
Right about then!
The pain still flares up once in a while.
Lying in bed, I feel numb.
Suddenly I wake up feeling numb and in pain.
But you used to work maguey fiber into rope
But you can’t anymore.
And you can remember when you used to make net bags.
Yes.
And you would make the hemp ropes used to secure saints to their platforms.
- It is all revealed here.
- Well, you’ve shown me what I am suffering.
- Kēmah yōtikitakeh, tēh.
  Ta kichiā ma tikwâhnēxtikān, tēl, īn tomïntsïn, tokawîlîskeh, tēl.
  Kēmah.
¿Ōhpa kinekis tepâńko?
Kēmah deporsîn pa, dya i pēwa dyâ para kān tsīkameh, dyâ kān ātl, dyâ kān tlîtl.
Pa ke, tēh, kētla ika nochi nān tikiminôtaskeh.
Dyâ aparet â̄n, ika yewahli, yoûn, kwâk xok wel tikochi.
Ika yewahli, ūn.
Kēmah.
Nō nokâwas “a las doce de la noche”.
Mm, māski tēh.
Hkōn ma h’tlâlikân. Sā kētla, ¡xkelnâmiki!
¡Mâka tikelkâwas tlînîn kētla ônèskeh!

ii. Rutilia ontlâtëkia

¿Kān ōnkah ôn mekapahli?
Nō nontlâtëkîs.
Eh, ma, tēh, i'ya nepa tokali, ixtlâltlachiati!
Nō, tēh, nō xnîmâh kâno'n ōnkah.
¿Mani tō yā tonâltlakwi?
¡X'kwiti, tēh! Titlâltlachias, tlā xtłah!
¿Ma tlâ xōni’itâk?
Mani tēh, xok kwahli, tlâ xōtitlâtëktîto.
¿Āman kênôn?

- Yes, we’ve seen it here.
Once I get some money together, I’ll ask you to perform the ceremony.
Yes.
We’ll need to take offerings to the cemetery twice?
That’s right.
And also to the ants, and to the river, and to the hearth.
We will invoke all the winds.
And this should be done at night, when you can’t sleep.
I understand.
The offering should be made at the stroke of midnight.
Whatever is needed.
Remember this.
Don’t forget what the cards have revealed!

ii. Rutilia goes to water the garden by the river

¿Kān ōnkah ōn mekapahli?
Nō nontlâtëkîs.
Eh, ma, tēh, i'ya nepa tokali, ixtlâltlachiati!
Nō, tēh, nō xnîmâh kâno'n ōnkah.
¿Mani tō yā tonâltlakwi?
¡X'kwiti, tēh! Titlâltlachias, tlā xtłah!
¿Ma tlâ xōni’itâk?
Mani tēh, xok kwahli, tlâ xōtitlâtëktîto.
¿Āman kênôn?

¿Kān ōnkah ôn mekapahli?
Nō nontlâtëkîs.
Eh, ma, tēh, i'ya nepa tokali, ixtlâltlachiati!
Nō, tēh, nō xnîmâh kâno'n ōnkah.
¿Mani tō yā tonâltlakwi?
¡X'kwiti, tēh! Titlâltlachias, tlâ xtłah!
¿Ma tlâ xōni’itâk?
Mani tēh, xok kwahli, tlâ xōtitlâtëktîto.
¿Āman kênôn?

Where’s the tumpline?
I’m going to go water the garden.
Why don’t you go take a look around the house?
How am I supposed to know where it is?
Well, you’re the one that uses it.
Go take a look and see if you can find it.
And if I can’t?
Well then, I guess you won’t be watering the garden today!
And now..., 
¿Yō tihtlālilīs?
¡Kwā xtō nō sē x’tetēmo, kine, tīn yā ti’ihits!
Ah! Mani yō..., Kwā topalēwitiwitsiseh, titlātēkitiwitsiseh.
Ah, nikān nihpia īn tekitl.
¿Xti’ita yā i tlakwalispan?
Mani nikaxilia. Xnikaxilia.
Nikān nō ōnēchnawatikeh īn, nō kinekih.

¡San tō xonasitiwitsi!
¡Kēra kolāntoh, xkātēkīti, vuelta niman, xwāhla!
¿Man ōn chīhli, xnikātēkīs? ¿Sānchiah?

¡Tēh, ma mpa ye! Man, tēh, mōstla tikātēkīseh, pero āman i kwahi.
Yōpanōk tōnahli, i panōtok.
Yōtlakwalisplantik.
- Kwākōn, i niwāhlaw...
- Māsi, tēh.
- ...tlā xtiās.
- Man tēh, xniās.
- Ah, wēnoh.
- Nō nikān nikēhchīwa īn.

...are you going to put the tumpline on it?
And you? Why don’t you get one for your own watering jug?
Ah! But I...
Let’s both go so we finish up quickly!
But I’ve got this work here.
Can’t you see that it’s past noon?
You think I have time? I don’t.
Some people asked me for these hanging palm wheels. They want them.
Just go quickly by yourself,
even if you only water the cilantro.
You can come right back.
And what about the chili?
the watermelon?
Leave them, we’ll water them tomorrow.
But it’s too late now,
it’s already noon.
- OK, I’ll be right back...
- OK.
- ...if you’re not going.
- I’ll stay here.
- OK then.
- I have to finish this.

iii. Tlanemilia Silvestre yā nokokowa

Nikān, nō xnipāhtok, tēh, medio ninokokowa.
¿Āman, kēnōn nihcīwas? Xnihpia tomīn.

¿Ākinōn nēchtlākāwilīs?
Yō nō kineki toṁīn.

iii. Silvestre ponders his pain

I don’t feel well,
my whole body aches.
What am I going to do? I don’t have any money.
And without money, who is going to retrieve my soul?
iv. The mayordomo asks Silvestre to make him a rope for the saints

- ¡Xpano, pípih!
- Kēmah, nimochān.
- ¡Xmosēwi, pípih!
- ¡Nimochān!
- ¡Xmosēwi!
- Mānoh Silvestre,
  - Mm.
¿āman kēnonōn?, timetsitato mochān nē.
Xweli, tēh, timētsnéxtia.
Pero āman nah h’nekisia, a la mejor welis ennētsékhiwiliseh yōn lazo para ika nosālōs totātahtsīn.
Nihneesitārōs, tēh.
Man, tēh, kichiā ma kikwiti yō ōn mexkahli. Piri āmantsīn yō xonmekkalteki.
Sólō tiwāhtlamáchias, kichiā ma kikwilītih ōn mexkahli.
Dyā tlā i kwahli kitsomōnīs.
Pero tō tikākopārōs ta después, kētha tlā i tlayewalōlo.
- Kēmah, tēh. ¿Āman kēchika?
- Kēra cien. Kēra cien.
Pero ma āman, tēh, ītech totātah, ¿kēch h’tlānis, tēh?
Tlā tlakwāw patioh yō ōn cien. Nikita, tēh, patioh.
¿Siempre xtlah temōs?
¿Man tēh, ma kēn temōs?
- ¿Xwelis t’rebājārowilīs más?
- Solamente, kēra ochenta.
- Ochenta, kēmah.
- Kēra ochenta.
- Come in doña.
- Yes, thank you.
Come sit down, doña.
- Is anyone home?
- Come in.
- Don Silvestre,
  - Mm.
I went to your house to look for you, but you weren’t there.
I was wondering if you could make me a rope to secure the saint during processions.
I’m going to need it.
But we need to find someone to go cut the maguey. My husband can’t do it anymore.
Can you wait until someone can go get the maguey?
Then my husband can start making the rope.
But you won’t need it until there is a procession, right?
- OK, but how much will this cost?
- It'll have to be at least eight dollars.
But it’s for the saint! How much are you really going to charge?
Eight dollars seems a little steep to me.
So, you can't bring it down?
But how much cheaper can I make it?
- Can’t you bring it down a little?
- The lowest I can go is six dollars.
- Six dollars would be OK.
- At least six!
Silvestre is helped when his family goes to cut maguey

Go by yourselves.
I’ll wait under this tree.

OK.
We’ll be on our way then, Laureano.

Thank you, don Silvestre.
We’ll be back again.

We’ll be going now.
OK, doña.

I’ll bring the rope to you.
OK, thanks.

Two dollars less for the saint!
We’ll get it to you.

- We’ll be on our way then, Laureano.
- Thank you, don Silvestre.
- We’ll be back again.
- OK, doña.
- I’ll bring the rope to you.
- OK, thanks.

Veinte peso temowa.
Timitsmakaseh.
- jì tiawih, tēh, Laureano!
- Māski, mānoh.
Sapa timīchālitaseh.
- Wēnoh, i tiawih, tēh.
- Māski, pīpih.
- Nimēchāhmakas ön lacito, mm.
- Māsi, wēnoh.

Two dollars less for the saint!
We’ll get it to you.

- We’ll be on our way then, Laureano.
- Thank you, don Silvestre.
- We’ll be back again.
- OK, doña.
- I’ll bring the rope to you.
- OK, thanks.

v. Kipalēwiah Silvestre yā kontekih mexkahli

¡San nōmeh xmokopatih!
Nimēchīa nikān, nō nikān ninosēwītos,
ītlampa īn nānkah koyāhkāmolönki.

Tēh, māsi.
Wēnoh, kwākōn nikān xtēxchīa.
¡Ma tokopatihi!

Tēh, māsi.
Ma, t’kwītih kine, tlā ōwel ōh’tehkeh.
¡Ma ti’itatih!

I tiawihlawih, tātah.
Mm, māsi.

Nō niaw para 81, pero xok niweli.
Sā nitētlākēwa, noso sā,
nīn notlikow xok wel nōnkwī,
nīn porque itlah,
para kanah nō xok niweli. Nīn porque
nitōkas, xok niweli.
Sā nosēlte, sā m’pia nosiwāw.
- ¡Kwīxin!
- ¿Katlih?

Two dollars less for the saint!
We’ll get it to you.

- We’ll be on our way then, Laureano.
- Thank you, don Silvestre.
- We’ll be back again.
- OK, doña.
- I’ll bring the rope to you.
- OK, thanks.

Go by yourselves.
I’ll wait under this tree.

OK.
OK, wait for us here.

We’ll be back soon.
That’s fine.
Hopefully we’ll find
some maguey to bring back.

I’ll just wait here.

Wait for us, then. We’ll be back later.
- We’ll come back here, grandpa.
- OK

We’ll be back soon, tata.
OK.

I’m pushing 81. I can’t work anymore.
I even need help just to go cut maguey.
I can’t even go to get firewood.

I can’t go anywhere anymore.
I can’t even plant. I’m an old man.

I’m alone now, I only have my wife.
- A hawk!
- Where?
- Ah, milāk, kwīxin.
- Tēh, yā milāk kwīxin ōn.
- ¡Towiān tēh!
- Towiān.
- Ma tínemikān.
- Waka tiawih.
- ¿San yawa?
San yawa, kine, tēh. Kāmpa ti’itas xkwakwahli, ¡mā x’teki!
Yō ōn momachīteh motsīmpan x’kalahti, para mā mistekis.
- Hkōn.
- ¿Ya?
- Ándale.
Para kwahli tikwāhnāpalotiās ōn mexkahli, momexkal.
- Tēh, nō xniweli.
- I wikāwi, tēh, tomānowān, ba tēh, kuchīyoh yā kitekih.
- ¿Kēmah?
- Ahá, ba tēh, kuchīyoh kākopārowah.
Xyō yā īn machīteh.
- Xniweli.
- ¿Xwelī?
Māsi sahkōn, āmantsīn.
- ¡Ma n’tlakōlti!
Ba tēh yā milāk, yā nokāwa, tēh, mexkaltekih, tēh, ba san nimantsīn asih kämpa yā milāk kontekih, tēh.
- Hkōn.
- Nō nāníi niās.
- Māsi hkōn xkwāhpixtiw.
- Ompōn niās.
Yā cuidado porque tinemi kētla īpan tepētl.
Kēmah, tēh. ¿Katlih no...?
Xkita kine kānōn ōwets ōn momachīteh, piri tō, tēh, xwel ōt’kalahti motsīmpan piri.
- Ah, that’s right!
- It really is a hawk!
- Well, let’s be on our way!
- Let’s get going.
Let’s start walking.
We’ve still got a ways to go.
Is this enough?
Yes, that should do it. But don’t cut any maguey that doesn’t look good.
Hang your machete at the small of your back so you don’t get cut.
- Like that!
- Like this?
- Right.
That way you can walk and carry the maguey leaves in your arms.
Yeah, but I can’t get it right.
A long time ago, you know, people used to cut maguey with knives.
- Really?
- Mm, they used knives, not machetes.
I can’t get it right.
You can’t?
That’s good enough, wait for me.
I have to pick these up.
In the past guys would already be cutting maguey at dawn.
- That’s fine.
- I’ll go this way.
- Just bring them over here.
- I’ll go this way.
Be careful because...
...you’re on a steep slope.
Yeah, I know. Where’s my...?
Look around for your machete, you never did hang it at your back.
Nikänkah. Here it is.
San nāniā niās. Better to go this way.
I kwahli. I’m done.
Kēra pa yōnīwetsito. But I took a fall over there.
- Nāniā x’kalahti. - Put them in here.
- Kēmah, tēh. - OK.
Mm, ay Ezequiel, ¿kwā láh t’powetsītīs? Ay, Ezequiel, can you manage with
everything you’re carrying?
Kēmah, tēh. Of course!
- Yōtekokeh, tātah. - We’re back, tata.
- ¿I kwahli? - Did everything go well?
Nānkah mexkahlī. Siempre yōt’nēxítōh, Here’s the maguey.
yōt’kwitoh. We managed to find some after all.
Yōnīkwitoh tēh, tēh māsi. You all brought it back, then. That’s good!
Sā tō xkīta kine kēn t’chīwilīs. You decide what you want to do next.
¿Ōnkah, ōnkatka? Was there a lot?
Ōnkatka. Ma milāk tlafīeroh kine kāmpa, There was,
kētla, ōt’nēxțikeh. but it was really hard to get to.
- ¡Nimitsihlia kine! - I told you!
- Wēnoh, pa ōnkatka, yā milāk kine. - Well, there was quite a lot.
Īpan ostōtl, tēh, yō ōnkah siemple. It always grows on mountainsides,
Xkanah ōnkah tlawēi. never in clearings.
Kēmah, nochipa ostōtl. Right, always on steep slopes.
Yōtixīkwalokeh, tātah. Our legs really started to ache, tata.
- ¡Yō waka! - Well, it’s a long walk.
- ¡Waka! - It sure is!
Ōnōnemilih niās, dyā niwāhlās. For a moment I thought of going with you.
- Ōtiakeh para Tlālnextipan. - We went toward Tlalnextipan.
- ¡Ma tosēwīkān! - Let’s sit down!
Ōn’tek ōme tlālkahli, sayā seki medio I cut down two magueys,
kētla xkwakwhali. Lāh tsotsōtsōyoh. but some leaves had bad spots.
Mm, tēh, yō kētla yō yōn, yōn kēmanō Well, those with scars on them
tsōtsōyoh,
yō kineki nochki īn. are no good.
Ni’ihlia kine, Jeremías. They all should be smooth like this.
Yō yōn kipia tebōlatik, seki kipia ōn That’s what I was telling you, Jeremías.
ītsōtsōyo,
keāmanin nānkah, yō nikān kētla Some have little balls,
keāmanīn nānkah, yō nikān kētla little scars like this.
The fibers tear apart here...
vi. Onkwitłāpeniah Paula, Ezequiel wān Jeremías para yā tlaxitīs Paula

¡Xwāhla!  Ezequiel!
¿Xtitlakwās?  Do you want to eat?
¿Titlakwās?  Are you going to eat?
Titlakwatēwah.
¿Niman tlā i kwahlī tītēchompalēwīs?  After lunch, could you help us cut
Tihtsomōnīsēh mēxkāhlī  the maguey leaves into strips?
porque tikāpachōseh, tēh.
Tiāseh tōmpalēwīseh mōkol.
Notioh, tēh, nō lāh mōstla xniwelis.
Nō, yoūn,  Uncle, I don’t think I’ll be able
nō nontlānamakas.  to help tomorrow.
Niman, yā i nikalakis ninomaxtīs.
Āman nihneki notomīntsīn, kētla yā
nonomaxtīs āman.
But, aunt, if you have some pottery to sell
I can take it with me.
I don’t have anything fired.
That’s why we came to gather cow pies,
for the kiln.
Hopefully, tomorrow I can fire some pieces.
That’s fine.
Later, if I can, I’ll bring you some pottery
to sell at the bridge.

vii. Silvestre iwān Ezequiel
kitsomōniah mexkahli

¿Xtlah yō hkiīn pepestik?
Mokōn. Ōnkah.
Nēya hkiīn, kētla, hkiīn mās nēya hkiōn,
mās ōnkah, mās milāk tilāhtoya mpayā.

Sayā i titlayowilitokeh.
Ni’ihlia, yō h’tekisiah, tēh. Pero ma āman,
¿tlā hkōn nī xtitalaywilīseh? ¡Ma
kamanōn tlā i tasih!
Āman ötiwālēwatoh kine, niman. Niman
tiwālēwatoh yā san sē āyātl ōti’ihtikeh.
Tiwāhtōpatlatiwiwih kine yā
tikwāhmasēkāntiwiwih.
¿Kipia ön, tēh, kēnōn ītokā ön,
yōleh sōyātl?
¡Kipia kine!
Milāk tēpatlahtik yes para
āpachiwis niman.
Milāk kokohtik, seki.
X’tilāntiw, san pitelōntśin
ma nokāhtiw itsīntew
para tlā i kwahli xsan īpan

Were there more smooth ones like this?
There sure were.
There were some further along, past
where we went, but the thick underbrush
was hard to get through.
And it was already late in the afternoon.
We could have gone to cut more.
But just think when we would have
gotten back!
Better to return right away
with just one sling of maguey.
We carried it hanging from our shoulders.

Do we have any green palm strands
for tying up the maguey?
Of course we do.
Cut the maguey into wide strips
so that it sinks right down in the water.
Some of these are really tough!
Hold on to them, and make sure to leave
an uncut piece at the base
so that the sap doesn’t get on your
momá kasis ön īāyo.
Wēnoh, nokāhtiwi sā pēpitik
ön kāmpa entero...
¡Ay, hijo de la...!
Porque di ta nikān nokāwas, t’kāwas, tīa i
kwalhi milāk mitsasās īpan momā.
- Lāh tikekexias.
- Sale.
Wēnoh.
Kitō ōkichīw sē tomānoh,
kipia sē iyołkāw, iburrītoh.
Yā i, kētla i viejito, xok kākopārowa
kaman.
Después ikwāk i kwahli, ōkihlih.

Kihlia, “Noyōlkāw, āman tawa
yōtinēchpalēwih, wikāhtipan
yōtinēchpalēwih noyōlkāw.
¡Xwia, nimitsmākāwas, xtlākwāti!

Sekimeh nikān nemih mohnīwān. Āman
ke yōmeh ma tekitikān,
ke yōmeh, kētla, nēchpalēwīseh.”
Ōkimākāhkeh kine ēn burrītoh, kētla
būrroh wēwentsīn, tēh. Yā i wēwentsīn
ōn būrroh.
Ōyah ēn būrroh tlākwatinemī nēika...

Once upon a time there was a man
who had an animal, a donkey.

It was already quite old,
and he no longer used it for work.

And one day, when the moment was right,
he said to it,
“Ay, my little donkey, you’ve helped me
out for a long, long time.

But now, go! I’m letting you go!
Go out to graze!

Your brothers are still here, it’s their turn
to work.
Now they’re going to help me.”
So he let this little donkey, this old donkey,
go since it was already very old.

The donkey went away, it went out to graze...

viii. Silvestre wān Ezequiel
kāpachowah mexkahli
yōn yōkītsomōnikeh

Whoa!
Put it there so you can tie it,
so that it stays underwater.
It should all be underwater..

viii. Silvestre and Ezequiel
place the maguey strips
underwater

Hand me that stick over there,

¡Ora!
¡Āman nē xkontlāli para yā h'sālōs!
¡Ma āpachiwi!
¡Para ma āpachiwi!
¡Āman yō xnēchāhmaka ompōn,
ix. Nine days later they clean the fiber

Nine days later. Do you want this one? It’s OK, I can use this one. The fibers are starting to get clean.

x. Making sweet, ruffled tortillas

Here it is. Nana, the rolling pin for the grinding stone is no good anymore. It broke in half here. You can see the line where it’s been glued together. Here’s the fracture. It’s no longer good for making sweet ruffled tortillas.

- We should buy a new one.
- Yes, but they’ve gotten really expensive.

Well, we could go to Tula to buy one. Yes, we could buy one from Alejandrino. Tata, tata, we need to go buy a new rolling pin for our grinding stone.
What?
We need to buy a rolling pin
because the one we have here broke.

In Tula.

What for?
To be able to finely grind maize.

Should I take it?
No, I’ll take it to the griddle, you’re
getting old.

I can’t even see it well.

Oh, God!

A new rolling pin just to make
ruffled tortillas twice a year?

Forty dollars is a lot of money!

The small ones cost 45 dollars.

But it would be good to have a spare.

And those that measure three,
I mean four...

...four hand spans, they cost sixty dollars.

If you want, I can take your place.

Whatever you want.

Just let me know.

This has really tired us out.

Put the cloth at the edge,
the tortilla is starting to hang down.

Quickly!

The dough is accumulating in the middle.

The edge of the grinding stone
is sloped toward the center.

The dough’s not getting finely ground.

Put the cloth right up against the edge.

Now start pulling it out!

Is my father already eating one, or is that
you?

It’s me.

Has my father started to wash his hands?

Nana, if we’re done now,
¡x'tlakwalti notah, nānah!

¡Ma t’matikān kine tlā milāk bueno
ōkēhchūkheh!

¿Man kēx xbueno?
Āman kine.

Āman să möstla titlatetsilotiwitiseh.

¡Ah, towiān! ¿Man tlīnōn màs para?
- Āmantsīn tlakwalispan.
- ¿Ma simi lāman īn tiāseh?

Titlakwatekoh.

Las seis, yōtekokeh.
Ay, chingada, yōkohpsitxw noxi.

xi. Silvestre konistok
Alejandrino wān

kinemilia kēnōn
kikowas metlapihli

xi. Silvestre contemplates
Alejandrino working and
wonders if he’ll be able to buy
a stone grinding pin

- Öpanōk.
Öpanōk. Xweli, yōtetlapān.

Kineki nosiwāw īmetlapil.
¿Āman, kēnōn t’kowaskeh?
Yō milāk patioh.

Metlapiltēroh nō patioh kêh..., 
...nō, nō yā kētla nomākohtilitok.

Tepīstik.

I took off too much.
I went too far. This won’t be any good.
Some pieces broke off.

My wife wants a stone grinding pin.
But how are we going to buy one?
They cost a lot.

This man’s work is expensive.
Look how hard he’s working!

The rock is really hard.

xii. Tlatetsiłowah

xii. The fibers are twisted into
rope

Yō nō yawa īn nō, nō, nō de tsompāntli
ōn nēnkah.
Nēnkah āwēwēt.

¿Kānōn?

That tree over there is a coral tree,
like that used to make the spinner.

But over there is a cypress.

Where?
Kāyoweh. ¿Kwā i xti'ita ön yā yötlapān?

Sahkōn san sapatipan x'pālakachotiw para hkōn kwahli yetotok.
- Wēnoh.
- Tetsīltik.
¡X'tlālikān tarabīyah!
Nō nikān yōn'tlālih kāmpa ōme.
Māski tēh, āman x'tlālili tarabīyah.
¡X'mākāwakān!
¡Āman nē xkihtikān! ¿Tō h'tetsīlōs?
¡Mā īsah! Mā..., māka. ¡Āman i x'kopa!
- Ihkiīn.
- Nānika, īpan yēhmatli.
Hkōn, ix'mākāwa, x'mākāwa, x'mākāwa!
Māsi x'mākāwilī, xtlah kichiwas.
¡Ora, xńechpatla!
¿Kānika nihtetsīlōs īn?
- Kēmah, īkalakiān tōnahli.
- Kēmah.
¿Nōmpatlas?
¡Vaca, oral!
¡Vaca!
¡Vaca! ¡Ush, ush, ush!
Kitō nimitspatlas.
Nimitsmāwītekis.
¿Katlih, tēh?
Ihkiīn x'tetsīloto para ikšayān tōnahli.
Ay, yōnikalak. Yōnisiaw.
Mā īsah.
Āman xkakokwi, xkonkalahti mokarrōteh, yoūn, motarabīyah.
Āman tō, ix'xikopīna nēyā!
Pero māsi, de chikwasēn brazada kine i notetsīlōs.

We can’t use it. Can’t you see that its branches are broken?
Just keep on twirling it around so that the rope comes out right.
- OK.
- It’s tightly wound.
Attach the strands to the spinner.
I’ve staked the two strands in the ground here.
That’s good, now put them on the spinner.
Let them go.
Now take it over there. Are you going to do the spinning?
Slowly! Wait, wait. Now spin it the other way!
- Like this?
- Yes, that way, to the right.
Like that. Let it go, let it go!
Nothing will happen if you let it go.
Now, take my place!
Which way do I spin it?
That way, toward the sunset.
- Sí.
I’ll go take her place.
Get out, cow! Get out!
Get out!
Get out! Ush, ush, ush!
He asked me to take your place.
Be careful with your hand!
Where’s the spinner?
Spin it this way, toward the east.
Ay, I just started and I’m already tired.
Not so quick!
Now, lift it up and put them around the spinner.
You can detach it now.
It looks like this will be enough for the six meters we need.
¡Māsi x’mākāwal!
Yōn tatekon, xkakokwi. Yōnihtlakal
You can let it go now.
And could you pick up our canteen,
I left it on the ground.

Anybody home?
Is anyone there?
Come in, don!
And that thing you’re chiseling, what’s it for?
This thing, don?
This is for an electric mill, they also need their own grinding stones.

Anybody home? Is anyone there? Come in, don! And that thing you’re chiseling, what’s it for? This thing, don? This is for an electric mill, they also need their own grinding stones.

Anybody home? Is anyone there? Come in, don!And that thing you’re chiseling, what’s it for? This thing, don?
This is for an electric mill, they also need their own grinding stones.

Anybody home? Is anyone there? Come in, don! And that thing you’re chiseling, what’s it for? This thing, don? This is for an electric mill, they also need their own grinding stones.

Anybody home? Is anyone there? Come in, don! And that thing you’re chiseling, what’s it for? This thing, don? This is for an electric mill, they also need their own grinding stones.

Kēmah. Man tlā xok nēchkwiliiah ōn metlapihli.
Yeah. But if women stop buying grinding pins, then this is what I’ll be making.

Kēmah. Para kwaltias.
That’s true, these will keep you going.

Kēmah. Para yā titlakwāske.
They’ll give us what to eat.

Kēmah.
That’s right!

Tokonēwān timpiah, xt’matih tlā mišāk tēxtlakwaltiskeh.
We have our children, but who knows if they’ll feed us in old age.

Keāman tōmeh mās tlakwāw i tiwēwetkeh nīn xok, i kwahli, xok itlah h’chiwah.
And when we get really old, we won’t be able to do anything at all.

- ¿Man kēxki mānoh?
- Sāhki tinemih kētla kōkoneh.
- How could it be any other way?
- We’ll wind up as helpless as little children.

- Sāhki, tēh.
- That’s how it is.

- Nīn porque xok wel waka tiaweh.
- Tlami tofuerza.
- That’s how it is.

- Māsi, māsi nochānekāw, nōhki.
- Even my wife is getting old.
¡Ándale!
¿Man keāman īn, yō nānkah, yō kēchika?

Yō īn, yō quinientos cincuenta, mm.
Hkiōn tīnkāwah.
- ¿Hkiōn?
- Mm.

¿Nānkah nō yōtitlan?
- Yō nō yōnitlan ēn pakah. Mm.
¿Kikowaskeh?
Tēh, kas tikwāhkiskeh. Kichiā ma
tikwāhnēxtīkān ēn totomīntsīn.
- Tēh, hki, piri, lāh yōlik nēsi.
- Lāh trabajo, tēh.
Tikwāhnēxtiah āchitsīn niman yā t’kowah
itlah tochīltsīn..., Kēmah.
...toyētsīn, totlayōltsīn.
- Ma ninosēwi, tēl, kwākōn.
- ¡Xmosēwi!

That’s true!
And one like this, for example,
how much would it be?
That would cost 45 dollars.
That’s what we sell them for.
- That’s the price, then?
- Yeah.
- And this one here, it’s also finished?
- Yeah, it’s finished.
Are you going to buy it?
We’ll see about it. But first we
need to round up a little cash.
- It’s true that money is hard to come by.
- It’s really a lot of work.
We come up with some cash and right
away we buy something like chili...
That’s right.
...beans, even maize.
- I’m going to sit down for a while.
- Go take a rest.

xiv. Ezequiel kipowilia Silvestre
kēnōn ōkipoloh ībūrroh

- Yālwa ōm’poloh tobūrroh.
- ¿Kānōn?
- Nē, ōkīs nēchka, nokorrālko.
- ¿Ma āman kānōn ōt’nēxtīto?
- Man, tēh, nēyā, tēh, Kōlōmīhlan.
¿I nānyā yōwāhlah?
Mokōn. Ōnasik xāk, “¿Man kān diāntreh
ika ōyah?”
Ōniah Chikōntlān, nītalēmototinemī,
man tēh, xāk.
“¿Man kānika ōyah? Lāh xnihnēxtīs.
Yōm’poloh āman.”
- ¿Mani ēn?
Silvestre Pantaleón

**xv. Kinemilia Silvestre kēnōn kisentlālīs tomin**


Niman kipia īxkwātli para kine kitlālilīskeh tsōtsokohli.

**xv. Silvestre wonders how he will get together the money he needs**

I’ve been asked to make a rope for the saint. It’s not much money, they’re just paying me six dollars. So, I’ll first make some tumplines, which fetch a better price. I get 12 dollars for them since not only are they decorated but they have a palm headband and can be used to carry water jugs.

**xvi. Nochimeh sepantlakwah**


**xvi. Silvestre’s family eats together**

Nana, have a hot tortilla. I’m already full. Is there a bottle opener around? I can’t see it. Where could it be? Do you see it? I already opened one bottle against Ōniah nēyā para, tēh ni’itō napayā niāsia Āmolōnḵān, ni’itō man nihneltoka payā ōyah. Tampa ōnikwāhkak yā ōchō’ak. Ni’itō, “¡Ay!, pero nōbūrroh ōn nēyā yōchō’ak.” Sē ötli ōyah, chochōkatiw. - Payā kintokatinemi būrrameh. - Mōkōn ¿Mani xwaka kintokatiw? Diki pa yōwāhlakeh ōn, būrrameh, yō yā ōn payā owāhlah. Mm.

I kept on going, I thought I’d go look around Amolonkan. Could he have gone there? It was there that I heard him bray. I thought, “Ay, but that was my burro that I heard!” He was running away, braying as he went. - He was chasing after the females! - Exactly. He wasn’t that far behind them! You know what they say, if the females come, the males won’t be far behind. Right.

I kept on going, I thought I’d go look around Amolonkan. Could he have gone there? It was there that I heard him bray. I thought, “Ay, but that was my burro that I heard!” He was running away, braying as he went. - He was chasing after the females! - Exactly. He wasn’t that far behind them! You know what they say, if the females come, the males won’t be far behind. Right.
¡Ora tātah motlaxkal, totōnki!
¡X’kwa āwakatl, nē x'tilāna!
¡X’kwākān ön āwakatl! Nē Ũnkah.

the back of the chair.
Tata, have a hot tortilla.
Have some avocado, take a piece.
Eat up the avocado! There's some right there.

xvii. The rope is finished

That’s enough.
Do you notice, tata, the color’s not that strong.
It sounds like you had a good meal!
It was the goosefoot greens.
Ah, the goosefoot greens!
A woman from Tula came to sell some, but it was expensive.

Sahkōn.
Xtikita tātah, xmās fwērteh.

That’s enough.
Do you notice, tata, the color’s not that strong.
It sounds like you had a good meal!
It was the goosefoot greens.
Ah, the goosefoot greens!
A woman from Tula came to sell some, but it was expensive.

¡Lāh tixwitok!
Ah, kōkihli.
¿Ah, kōkihli?
Sē āwakatl, xwē fwright.
¿Ah yawa?
Patioh kitō ta a ocho...
...sē manojo.
- Ni’ihlia lāh mahki.
- ¿Man ön San Juaneco?
- Yawa a seis.
- Mm.
Tēh, xawiyāk yā xkitlāliliah ön patli, san abono.

Tēh, xawiyāk yā xkitlāliliah ön patli, san abono.

Deporsīn kine.

That’s what happens.
It smelled just like any old weed.
Ah, like a weed.
If you can’t see it clearly, maybe I should cut it?

Niman tī’itōs kētlah san xihinekwisti.
Ah, xiw..., Tlā xti’ita, tēh, tlā nō n’tētekis.

If you can’t see it clearly, maybe I should cut it?

Yō san t’parejārōs.
Nō m’parejārōs, ¿mani lāh niwelis hkōn, m’parejārōs?

You just have to even it out.
I’ll do it, though I’m not really that good at it.

Man tēh yā ītsīmpa, nikān xōh’tekilih.
- ¿Āman?
- Pōn nōhki yes.

Well, you missed this part at the base.
- And now?
- It also needs to be trimmed here.
Tō mās titlachia māsi ti’itō xtitlachia.
I think that you see better than me
even though you say that your
eyesight is shot.

Tēh ba, tēh, san h’mati yā nikān, kētla
xwel nekwania.
It’s not so much that I see well but that
my hands can sense where it’s not
cut right.

xviii. Kikwikatlāliyah
San Miguel

You are our beloved father,
Saint Michael the young man.

You are our beloved father,
Saint Michael Archangel.

They put fire to your
heavenly palm leaves.

How glorious is your grace,
how glorious is your blessing.

They put fire to
your precious, venerated hands.

You are our beloved father,
Saint Michael the young man.

You are our beloved father,
Saint Michael Archangel.

Saint, saint, saint,
Saint Michael Archangel.

Tō mās titlachia māsi ti’itō xtitlachia.
I think that you see better than me
even though you say that your
eyesight is shot.

Tēh ba, tēh, san h’mati yā nikān, kētla
xwel nekwania.
Señor San Macario, Camilo, Alejandro...

Aquí invocamos a ti, señor del hogar,
Señor del fuego, señora del fuego.

Aquí invocamos a ti,
En este santo sábado.

Al tomo de todos vos que viven en este mundo,
Llamamos a ti para que acepten esta ofrenda
Y para siempre desista de
Hurtar a Silvestre Pantaleón.

Aquí vinieron para que se levantara,
Para que su dolor cesara.

Invocamos a todo, no solo uno,
No solo dos, sino a todos los vientos malignos:
El viento de la vergüenza, del malestar,
El viento de la derrota, de la tensión.

Aquí invocamos a ti
Para que ya no sufra más de
Brevedad, de emaciación,
De tos seca.

Que todo esto desaparezca, se vaya.
Que todo esto se lleve por el agua, por el viento!
Que todo esto se desvíe.
Que todo esto se vaya.

Aquí libramos a este lugar en silencio,
Aquí invocamos a Silvestre, Silvestre Pantaleón.
xx. Tētlākāwilia Eugenio kāmpa tsīkameh

Āman sapa nikān tamēchnōtsan, yeyekameh nikān nanemih ipan ūn kēch mundo, pan ūn nanemin pan ūn, yeyekameh.

Nochi tamēchnōtsan ipan ūn mundo, kēch nanemin. Xsan sē, xsan ōme.

Nikān tamēchnōtsan: amankāyeyekatl, sepōhkāyeyekatl, kuwasihkāyeyekatl, tsītsilikāyeyekatl, tematilkāyeyekatl, kuwatsilikāyeyekatl, tomāhkāyeyekatl.

Amankākomalakōtsīn, sepōhkākomalakōtsīn, kuwasihkākomalakōtsīn, tsītsilikalakōtsīn, kostik komalakōtsīn, kuwaskākomalakōtsīn, tlīlihkākomalakōtsīn, pīntāwiskākomalakōtsīn, tsītsilikalakōtsīn.

Nikān pan ūn hora, pan ūn tōnahli dia santo sábado tihkāwān ūn.
Parte de ūn, itōkā kokoxki Silvestre Pantaleón, yewa ūt’kāwilīkon pan ūn tōnahli, ūn hora.

¡Āman nikān namātliškeh!
¡Xmokwitēwa Silvestre Pantaleón!
¡Órale, tiaweh, xmokwitēwa Silvestre Pantaleón! ¡Órale, tiaweh, xmokwitēwa!

At this moment, on this holy Saturday, we leave this offering.
On behalf of the suffering Silvestre Pantaleón, we have come to leave it on this day, at this time.
Here is an offering of drink.
Rise up Silvestre Pantaleón!
Quickly! We are leaving!
Rise up Silvestre Pantaleón!

xx. Eugenio raises up Silvestre's soul with an offering to the ants

Again we invoke you,  evil winds of this world.
We invoke all those who inhabit this world, not just one, not just two.
We invoke you, wind of anxiety, of numbness, of rheumatism, of tingling skin.
The thick wind.
We invoke you, whirlwind of anxiety, of numbness, of rheumatism, of tingling skin.
The yellow whirlwind, the whirlwind of rheumatism, the whirlwind of cramps.
Whirlwind of shame, of melancholy, of tingling skin.
At this moment, on this holy Saturday, we leave this offering.
On behalf of the suffering Silvestre Pantaleón, we have come to leave it on this day, at this time.
Here is an offering of drink.
Rise up Silvestre Pantaleón!
Quickly! We are leaving!
Rise up Silvestre Pantaleón!

Now we will leave an offering...
...to the little ants.
Consume what you can
Tlín xöwel, xkitakān.
Pero x’kwákān.
Mā nankitōskeh xnankikwāskeh.
¡X’mākāwakān Silvestre Pantaleón! Mā sā mās nankiseguēroskeh, mā sā mās.
T’kumplīrohtokeh tlín polihtoya.
Āman nikān tamēchmakan.
¡X’kwákān īn!

and do what you wish with the rest.
But accept the offering.
Please do not refuse!
Let Silvestre Pantaleón go!
Stop harming him.
We are meeting our obligations.
We leave you this offering.
Please accept it!

xxi. Tētlākāwilia Eugenio ātěńko

Āman nikān namēchnōtsas, timitsnōtsas
nikān āwēwentsīn iwān ālamatsīn.
Āwēwentsīn wān ālamatsīn,
amankāyeyekatl, sepōhkāyeyekatl,
kuwsihkāyeyekatl, chichīlkāyeyekatl,
tsitsilkāyeyekatl, pīwāwiskāyeyekatl,
tlayōkolkāyeyekatl, isihkāyeyekatl,
tomāhkāyeyekatl, pitsāhkāyeyekatl.
Nikān tamēchnōtsan pan īn tōnahli,
día santo sábado, ipan īn día,
nikān tamēchnōtsan:
tlayōkolkāyeyekatl, pīnāwiskāyeyekatl,
tsitsilkāyeyekatl, tematilkāyeyekatl,
isihkāyeyekatl.
Kwātepasolkāyeyekatl, tlanwkītskāyeyekatl,
mēkoyeyekatl.
Amankākomalakōtsīn,
sepōhkākomalakōtsīn,
kuwiskākomalakōtsīn.
Tlīlhkākomalakōtsīn,
kwitlanexkākomalakōtsīn,
tlayōkolkākomalakōtsīn,
tomāhkākomalakōtsīn,

Here I will now invoke you:
lord of the river, lady of the river.
Lord of the river, lady of the river,
wind of anxiety, of numbness,
of rheumatism, of all that is red,
wind of tingling skin, of shame,
of melancholy, of tension. The wind
that is thick, the wind that is thin.
We invoke you all on this day,
on this holy Saturday:

wind of melancholy, of shame,
wind of tingling skin,
of muscle strains, of tension.
Wind that is disheveled,
of bared teeth, streaked with dirt.
Whirlwind of anxiety,
of numbness,
of rheumatism.
The black whirlwind,
the grey whirlwind,
whirlwind of tingling skin,
the thick whirlwind.

xxi. Eugenio raises up Silvestre's soul with an offering to the river
tsitsilkakomalakōtsīn, whirlwind of tingling skin,
tomāhkākomalakōtsīn. the thick whirlwind.
Nochi nikān tamēchnōtsan: Here we invoke you all:
tomāhkākomalakōtsīn, the thick whirlwind,
tsitsilkakomalakōtsīn, the whirlwind of tingling skin,
kōśtīltik komalakōtsīn. of cramps,
  Pitsāhkākomalakōtsīn, the thin whirlwind,
isihkākomalakōtsīn, the whirlwind of tension,
pināwiskākomalakōtsīn, of shame,
tlayōkolkākomalakōtsīn. of melancholy.
Nochi nikān tamēchnōtsan pan īn hora. At this moment we invoke you all.
  X'recibirōkān īn tonān Please accept this holy maize,
tōnakāyōw our mother,
  para ma nanwameh n'kwāskeh, so that you may consume it
  h'mākāwaskeh. and release Silvestre Pantaleón.
Silvestre Pantaleón, nankimākāwaskeh Please let him go!
mā sā mās kiseguīrōs kikokōs. May his pain come to an end,
  ¡San nikān ma wāltlami, may his suffering here come to a halt.
san nikān ma tlami ya!
Ötikānakon. Nikān x'piakān paciencia ika We have come for his soul.
tamēchkwitekaskeh ipan īn. Bear with us as we raise it up.
Nikān timitsnōtsan tlakpak chānekeh: We here invoke you, you who inhabit the
sītlalkruz, sītlalkwēyeh. heavens: cross of stars, skirt of stars.
  Ipan īn día santo timitsnōtsan. We invoke you on this holy day.
  Ōtamēchitakon, We have come to visit you,
  ōtamēchnōtsakon iwān īn āwēwentsīn, we have come to invoke you, along with
  ōn ālamatsīn, para nanwameh ma..., the lord of the river, the lady of the river.
  xtlatōkān para ma..., tikwīkaskeh Tell us if we may now raise up the soul
  itōnal Silvestre Pantaleón. of Silvestre Pantaleón.
  X'mastokān āman t'kwistēwaskeh Be advised that on this day
  pan īn día. we will indeed raise it up.
  Ahora nān tinemin. We are here now.
  Āman kēmah sā ika tamēchpachiwitian. With this we now take leave of you.
  Tewameh i t'wikaskeh. We will now take back his soul.
xxii. Tētlākāwilia Eugenio camposanto

Here we invoke you, you who inhabit the nine heavens: maiden of the nine heavens, young man of the nine heavens, sleepiness, dreams. Constellation of the cross, skirt of stars, the Big Dipper, the constellation of the crab, of the scorpion, of the rooster, of the turkey, the Big Dipper and Orion’s belt, and the head of Taurus.

On this holy day, we invoke you all.

We have come at the request of don Silvestre Pantaleón, to ask that he be restored to health, that his affections be calmed, that they go away, that they go elsewhere, that they go far away, that they be swept away by the wind. Let his affections go to the hills, to the scrublands, to the woods, so that they no longer dwell in his house. They must leave!

This is why we have come, to eradicate his affections.

We have come here to leave an offering.

Here I invoke you, souls of the deceased.


Nochi nikān tikiminōtsan ipan in tōnahli, ipan in día santo. Ōtiwāhlakeh parte de don Silvestre Pantaleón para ke ma pati, ma nosēwikān, ke kanah oksē lado ma kalakiti, oksē lado ma ya, ma ya nēika. ¡Ma kwika yeyekatil, ma kānika! Nēika ma ya ipan tepētl, ipan tlakōyoh, ipan kuwyoh.

Pero māka sā mās pa nē ipan ūn kahli kān nentok. ¡Ma kīsa! Āman ika ōtiwāhlakeh, tikwāhhiktikēh. Āman nikān ōt’kāwakon. Nikān namēchnōtsa, alma difuntos.
¡Mā x'nemilīkān, mā x'nemilīkān kētla tewameh tikchīhtokeh mal noso kēnkah xkwahlī! Āman tikchīhtokeh bueno porque tamēchnōtsan, tamēchtlaṭlāwtian.

Āmantśin nikān xta, i tinentokeh timitstlātlawtian, señor José Pantaleón, papá de don Silvestre Pantaleón.

Ifamilia, nochi xkiminōtsa, xnēchintlātlawtili.
Māka īpan wālnomāsowakān, māka sā mās yeyetīyas.

Āman ōtiwāltikeh, ōtihkāwakon nikān, como xōtiwāhlakeh tlā sepa t'wīkaskeh.

Āman nokāwas, nikān ma nokāwa. ¡Nochī! ¡Yeyekameh!

Nochi tlīn ika tiwāhlaweh tikwāhkeh para nikān ma nokāwa.

Tlā kanatsīn sapa sē kokolistli wel wālnemis, ¡ma ya!

¡Māka kinekis mopan nokwepas!
¡Kāyuweh!

Nikān timotlātlawtian.
Don Silvestre Pantaleón kitowa kētla nō namana.
Kikokōsneki ikxiwān.
Kikokōsneki ikexpan.

Señor San Jorge, San Ramón, San Judas, Señor San Macario, nikān tihkakiskeh īn, ma tihkakikān. Ma h'tlālīkān san sē Padre Nuestro.

Wān ya, sahkōn.

Silvestre Pantaleón

Please do not think that we are doing wrong, something not good.
We are doing what is right because we are invoking you, we are imploring you.

We are now here.
We beseech you, sir, José Pantaleón, father of don Silvestre Pantaleón.
Intercede with his deceased ancestors on my behalf,
so that they do not lay their hands on him, so that he does not feel their weight.

Now we have come here and we have brought an offering.
We have not come simply to take it back with us.
It will stay here. It must stay here!
Everything! Oh, evil winds!

All that we have brought, we have brought to leave.
If somewhere another illness is about to come alive, let it go elsewhere!
Let it not come to afflict him.
No!
Here we beg for mercy.
Don Silvestre Pantaleón is suffering.
His legs are hurting him, his shoulders are hurting him.
His body is feeling pain, his body is feeling heavy.
With your permission, my Lord.
Saint George, Saint Ramon, Saint Judas, Saint Macario, we will now hear, let us now listen to the Lord’s Prayer.

And that will be all.
Let us begin:  Our Father who art in Heaven, hallowed be thy name. Thy kingdom come...

xxiii. Tlanemilia Silvestre Pantaleón

I had my soul raised and for three days I felt fine, but later, once again I started to ache.

I still ache. My body aches, my legs hurt. But I understand, we won’t always be robust. That’s how it is.

As our elders were won’t to say, “We are seasoned well beyond maturity.”

But I still have my maguey fiber so that I can make rope and tumplines. I can’t stop working the fiber. It’s my calling.

But perhaps one day it will all come to an end, when I can no longer work. Only God our Father knows how he will sustain us.

We only contemplate life and follow our destiny.

xxiii. Silvestre Pantaleón contemplates life

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We only contemplate life and follow our destiny.