

Silvestre Santaleón

Roberto Olivares Ruiz
and Jonathan D. Amith



Production: Ok nemi totlahtōl,
Ojo de Agua Comunicación
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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), Alejandro 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
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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 *nihstohsomōnia* ‘I shred it’ one finds *níhtsomōnia*, with a high tone and vowel lengthening on the first syllable instead of the reduplicated syllable *tsoh-*. For editorial reasons the high tones (for example, on the syllable *-wa* of *xkēwá* and on the syllable *nih-* of *níhtsomōnia*) 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 *tikonkowaseh* (note that the loss of intervocalic /k/ in *tikonkowaseh* 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 (*otli*), 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. Tētlātēmowililo

i. Reading the cards

Tēh, āman ke ōnēs yewa īn, ōmitsmuhtih
 ātl ye wekāwi
 niman kine, ōmitsāltlakal mobūrroh.
 Niman yewa ūn tlitl, nō t'mastos kānōn
 ōmitsmuhtih tlitl.
 Camposanto, nō mitsjodērotokeh ūn
 mihkātsitsīnteh. ¡X'masto!
 Yō kētle, nō t'mati san tiyeyetiya
 kamantika.
 T'matis kētle, yewa wālēwa sepōwi
 motlākayo.

Kēmah, t'mastok kēn sesepōwi.
 Kēmah, kine, ūn sesepōhkāyeyekatl t'pia,
 sepōhkākowasiwistli, totōnkāyeyekatl.

De i wikāwi, de ōnikān nosiwāw, niman
 pa ōnēchasiik.
 ¡Niman!

Āman tāman kētle kamantika ōlīni.
 Dī nikochi, nīxpatlahwestok, wikāwi
 sepōhtok.

Sólo kētle nikochi, nisatēwa yōsepōw,
 pero nēch'okowa.

Māsi tlā tiweliya ōn ixtli, tiweliya
 tikēkchīwaya ūn, titlatetsīlowa.

Āman xok tiweli, tēh, i ya.
 San tikelnāmiki tikēkchīwaya temātlatl.

Kēmah.

Tēh, tikēkchīwaya ūn lasito, ¿xtēh?, de ūn
 ka nosālowa totātah Díos ūn, ixtli.

Pues, nochi nikān kimarkārotok.
 - Kēra yōtītēchitilih, tēh.

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.

Suddenly your body goes numb.

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.	- Yes, we've seen it here.
Ta kichiā ma tikwāhnēxtīkān, tēl, īn tomīnsīn, tokāwilīshek, tēl.	Once I get some money together, I'll ask you to perform the ceremony.
Kēmah.	Yes.
¿Ōhpa kinekis tepānko?	We'll need to take offerings to the cemetery twice?
Kēmah deporsīn pa, dya i pēwa dyā para kān tsīkameh, dyā kān ātl, dyā kān tlitl.	That's right. And also to the ants, and to the river, and to the hearth.
Pa ke, tēh, kētle ika nochī nān tikiminōtsaskeh.	We will invoke all the winds.
Dyā aparte īn, ika yewahlī, yoūn, kwāk xok wel tikochī.	And this should be done at night, when you can't sleep.
Ika yewahlī, ūn.	
Kēmah.	I understand.
Nō nokāwas "a las doce de la noche".	The offering should be made at the stroke of midnight.
Mm, māski tēh.	Whatever is needed.
Hkōn ma h'tlālīkān. Sā kētle, įxkelnāmiki! įMāka tikelkāwas tlīnōn kētle ōnēskeh!	Remember this. Don't forget what the cards have revealed!

ii. Rutilia ontlātēkia

ii. Rutilia goes to water the garden by the river

¿Kān ōnkaḥ ōn mekapahlī?	Where's the tumpline?
Nō nontlātēkīs.	I'm going to go water the garden.
Eh, ma, tēh, įxya nepa tokali, ixtlātlachiatl!	Why don't you go take a look around the house?
Nō, tēh, nō xnihmāti kānōn ōnkaḥ.	How am I supposed to know where it is?
¿Mani xtō yā tonātlakwī?	Well, you're the one that uses it.
įX'kwiti, tēh! Titlātlachias, tlā xtlah!	Go take a look and see if you can find it.
¿Ma tlā xōnī'itak?	And if I can't?
Mani tēh, xok kwahlī, tlā xōtitlātēkīto.	Well then, I guess you won't be watering the garden today!
¿Āman kēnōn?	And now...,



<p>¿Yō tihtlālilīs? iKwā xtō nō sē x'tetēmo, kine, tlīn yā ti'ihthis! Ah! Mani yō..., Kwā topalēwitiwitsiseh, titlātēkitiwitsiseh. Ah, nikān nihpia īn tekītl. ¿Xti'ita yā i tlakwalispan? Mani nikaxilia. Xnikaxilia. Nikān nō ōnēchnawatikeh īn, nō kinekih.</p> <p>¡San tō xonasitiwitsi! ¡Kēra kolāntoh, xkātēkīti, vuelta niman, xwāhla! ¿Man ōn chīhli, xnikātēkīs? ¿Sānchiah? iTēh, ma mpa ye! Man, tēh, mōstla tikātēkīseh, pero āman i kwahli. Yōpanōk tōnahli, i panōtok. Yōtlakwalispantik. - Kwākōn, i niwāhlaw... - Māsi, tēh. - ...tlā xtiās. - Man tēh, xniās. - Ah, wēnoh. - Nō nikān nikēhchīwa īn.</p>	<p>...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.</p>
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iii. Tlanemilia Silvestre yā nokokowa

Nikān, nō xnipāhtok, tēh, medio
ninokokowa.
¿Āman, kēnōn nihchīwas? Xnihpia tomīn.
¿Ākinōn nēchtlākāwilīs?
Yō nō kineki tomīn.

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. Mayordómoh kītlanilia laso Silvestre

iv. The mayordomo asks Silvestre to make him a rope for the saints

- ¡Xpano, pīpih!
- Kēmah, nimochān.
¡Xmosēwi, pīpih!
- ¡Nimochān!
- ¡Xmosēwi!
- Mānoh Silvestre,
- Mm.
¿āman kēnonōn?, timetsitato mochān nē.
Xweli, tēh, timētsnēxtia.
Pero āman nah h'nekisia,
a la mejor welis ennētsēkchīwilīseh yōn
lazo para ika nosālōs totātahtsīn.
Nihnecesitārōs, tēh.
Man, tēh, kichiā ma kikwiti yō ōn
mexkahli. Piri āmantsīn yō
xonmexkalteki.
Sólo tiwāhtlamāchias, kichiā ma kikwīlītih
ōn mexkahli.
Dyā tlā i kwahli kītsomōnīs.
Pero tō tikākopārōs ta después, kētlā tlā
i tlayewalōlo.
- Kēmah, tēh. ¿Āman kēchika?
- Kēra cien. Kēra cien.
Pero ma āman, tēh, itech totātah,
¿kēch h'tlānis, tēh?
Tlā tlakwāw patioh yō ōn cien. Nikita,
tēh, patioh.
¿Siempre xtlah temōs?
¿Man tēh, ma kēn temōs?
- ¿Xwelis t'rebajārowilīs mās?
- 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!



- | | |
|--------------------------------|---------------------------------------|
| Veinte peso temowa. | Two dollars less for the saint! |
| Timitsmakaseh. | We'll get it to you. |
| - ¡I tiawih, tēh, Laureano! | - We'll be on our way then, Laureano. |
| - Māski, mānoh. | - Thank you, don Silvestre. |
| Sapa timēchālitaseh. | We'll be back again. |
| - Wēnoh, i tiawih, tēh. | - We'll be going now. |
| - Māski, pīpih. | - OK, doña. |
| - Nimēchāhmakas ōn lacito, mm. | - I'll bring the rope to you. |
| - Māsi, wēnoh. | - OK, thanks. |

v. Kipalēwiah Silvestre yā kontekih mexkahli

v. Silvestre is helped when his family goes to cut maguey

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| ¡San nōmeh xmokopatih! | Go by yourselves. |
| Nimēxchia nikān, nō nikān ninosēwitos, | I'll wait under this tree. |
| ītlampa īn nānkah koyāhkāmolōnki. | |
| Tēh, māsi. | OK. |
| Wēnoh, kwākōn nikān xtēxchia. | OK, wait for us here. |
| ¡Ma tokopatih! | We'll be back soon. |
| Tēh, māsi. | That's fine. |
| Ma, t'kwitih kine, tlā ōwel ōh'tehkeh. | Hopefully we'll find |
| ¡Ma ti'itatih! | some maguey to bring back. |
| Nikān nimēxchia nawa. | I'll just wait here. |
| Nikān xtēxchia, i tiwāhlawih. | Wait for us, then. We'll be back later. |
| - Mopan tekoh nōkōl. | - We'll come back here, grandpa. |
| - Mm. | - OK |
| I tiwāhlawih, tātah. | We'll be back soon, tata. |
| Mm, māsi. | OK. |
| Nō niaw para 81, pero xok niweli. | I'm pushing 81. I can't work anymore. |
| Sā nitētlākēwa, noso sā, | I even need help just to go cut maguey. |
| nīn notlikow xok wel nōnkwi, | I can't even go to get firewood. |
| nīn porque itlah, | |
| para kanah nō xok niweli. Nīn porque | I can't go anywhere anymore. |
| nitōkas, xok niweli. | I can't even plant. I'm an old man. |
| Sā nosēlte, sā m'pia nosiwāw. | I'm alone now, I only have my wife. |
| - ¡Kwīxin! | - A hawk! |
| - ¿Katlih? | - Where? |



- Ah, milāk, kwīxin. - Ah, that's right!
- Tēh, yā milāk kwīxin ōn. - It really is a hawk!
- ¡Towiān tēh! - Well, let's be on our way!
- Towiān. - Let's get going.
- Ma tīnemikān. Let's start walking.
- Waka tiawih. We've still got a ways to go.
- ¿San yawa? Is this enough?
- San yawa, kine, tēh. Kāmpa ti'itas Yes, that should do it. But don't cut any
xkwakwahli, jmā x'teki! maguey that doesn't look good.
- Yō ōn momachīteh motsīmpān x'kalahti, Hang your machete at the small of your
para mā mistekis. back so you don't get cut.
- Hkōn. - Like that!
- ¿Ya? - Like this?
- Ándale. Right.
- Para kwahli tikwāhnāpalotiās ōn That way you can walk and carry
mexkahli, momexkal. the maguey leaves in your arms.
- Tēh, nō xniweli. Yeah, but I can't get it right.
- I wikāwi, tēh, tomānowān, ba tēh, A long time ago, you know,
kuchīyoh yā kitekih. people used to cut maguey with knives.
- ¿Kēmāh? - Really?
- Ahá, ba tēh, kuchīyoh kākopārowah. - Mm, they used knives, not machetes.
- Xyō yā īn machīteh.
- Xniweli. I can't get it right.
- ¿Xweli? You can't?
- Māsi sahkōn, āmantsīn. That's good enough, wait for me.
- ¡Ma n'tlakōlti! I have to pick these up.
- Ba tēh yā milāk, yā nokāwa, tēh, In the past guys would already
mexkaltekih, tēh, ba san nimantsīn asih be cutting maguey at dawn.
- kāmpa yā milāk kontekih, tēh.
- Hkōn. - That's fine.
- Nō nāniā niās. - I'll go this way.
- Māsi hkōn xkwāhpixtiw. - Just bring them over here.
- Ompōn niās. - I'll go this way.
- Yā cuidado porque Be careful because...
tinemi kētla īpān tepētl. ...you're on a steep slope.
- Kēmāh, tēh. ¿Katlih no...? Yeah, I know. Where's my...?
- Xkita kine kānōn ōwets ōn momachīteh, Look around for your machete,
piri tō, tēh, xwel ōt'kalahtih motsīmpān piri. you never did hang it at your back.



Nikānkah.	Here it is.
San nāniā niās.	Better to go this way.
I kwahli.	I'm done.
Kēra pa yōniwetsito.	But I took a fall over there.
- Nāniā x'kalahti.	- Put them in here.
- Kēmah, tēh.	- OK.
Mm, ay Ezequiel, ¿kwā lāh 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 mexkahli. Siempre yōt'nēxtitōh,	Here's the maguey.
yōt'kwitōh.	We managed to find some after all.
Yōnīnkwitōh tēh, tēh māsi.	You all brought it back, then. That's good!
Sā tō xkita kine kēn t'chīwilīs.	You decide what you want to do next.
¿Ōnkah, ōnkatka?	Was there a lot?
Ōnkatka. Ma milāk tlafiēroh kine kāmpa,	There was,
kētla, ōt'nēxtikeh.	but it was really hard to get to.
- iNimisihlia kine!	- I told you!
- Wēnoh, pa ōnkatka, yā milāk kine.	- Well, there was quite a lot.
Ūpan ostōtl, tēh, yō ōnkah siempre.	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.
- iYō waka!	- Well, it's a long walk.
- iWaka!	- It sure is!
Ōnōnemilih niās, dyā niwāhlās.	For a moment I thought of going with you.
- Ōtiakeh para Tlālnextipan.	- We went toward Tlalnextipan.
- iMa tosēwīkān!	- Let's sit down!
Ōn'tek ōme tlālkahli, sayā seki medio	I cut down two magueys,
kētla xkwakwahli. Lāh tsotsōtsōyoh.	but some leaves had bad spots.
Mm, tēh, yō kētla yō yōn, yōn kēmanōn	Well, those with scars on them
tsōtsōyoh,	are no good.
yō kineki nochki īn.	They all should be smooth like this.
Ni'ihlia kine, Jeremías.	That's what I was telling you, Jeremías.
Yō yōn kipia tebōlatik, seki kipia ōn	Some have little balls,
ītsōtsōyo,	little scars like this.
kēamanīn nānkah, yō nikān kētla	The fibers tear apart here...



Nimēxtlatōltīsneki, nānatsīn, ¿kas nōmeh
xnīmpiah nimotrastetsīn tlā
nimēchihtilīs?

Man tēh, xtlah yō isik. Ōnkah xoxōhki, san
yēi tlā kamach yōn'tlamachiōtih.

Yō yā kine āman yōtikwitlāpenih,
yōn'kwiko īn wākaxkwitlat!
para ver tlā mōstla nōmintlālīs.

Mm, māsi tēh.

Tlā niwelīs, tēh, nimitsomakas nē niman,
para tinēchihtilīs. Nō tinēchnemakilīs.

But, aunt, if you have some pottery to sell
I can take it with me.

I don't have anything fired.

I just finished decorating three pieces.

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 kītsomōniah 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 xtitlayowilīseh? ¡Ma
kamanōn tlā i tasih!

Āman ōtiwālēwatoh kine, niman. Niman
tiwālēwatoh yā san sē āyāt! ōti'ihlikeh.

Tiwāhtōpatlatiwih kine yā
tikwāhmāsēkāntiwih.

¿Kīpia ōn, tēh, kēnōn itōkā ōn,
yōleh sōyāt!

¡Kīpia kine!

Milāk tēpatlahatik yes para
āpachiwis niman.

Milāk kokohtik, seki.

X'tilāntiw, san pitelōntsīn
ma nokāhtiw ītsintew
para tlā i kwahli xsan īpan

vii. Silvestre and Ezequiel cut the maguey into strips

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



momā kasis ōn tāyo.	hands.
Wēnoh, nokāhtiw sā pīpitik	You leave a small section
ōn kāmpa entero...	at the bottom so that...
¡Ay, hijo de la...!	Ay, damn it!
Porque di ta nikān nokāwas, t'kāwas, tlā i	Because if you cut it down to here,
kwahli milāk mitsasis īpan momā.	you'll get sap on your hands.
- Lāh tikekexas.	- And it'll make your hands itch.
- Sale.	- OK.
Wēnoh.	OK.
Kitō ōkichīw sē tomānoh,	Once upon a time there was a man
kippa sē iyōlkāw, īburrītoh.	who had an animal, a donkey.
Yā i, kētla i viejito, xok kākopārowa	It was already quite old,
kaman.	and he no longer used it for work.
Después ikwāk i kwahli, ōkihlīh.	And one day, when the moment was right,
	he said to it,
Kihlia, "Noyōlkāw, āman tawa	"Ay, my little donkey, you've helped me
yōtinēchpalēwih, wikāhtīpan	out for a long, long time.
yōtinēchpalēwih noyōlkāw.	
¡Xwia, nimitsmākāwas, xtlākawāti!	But now, go! I'm letting you go!
	Go out to graze!
Sekimeh nikān nemih mohnīwān. Āman	Your brothers are still here, it's their turn
ke yōmeh ma tekītikān,	to work.
ke yōmeh, kētla, nēchpalēwīseh."	Now they're going to help me."
Ōkimākāhkeh kine ōn burrītoh, kētla	So he let this little donkey, this old donkey,
būrroh wēwentsīn, tēh. Yā i wēwentsīn	go since it was already very old.
ōn būrroh.	
Ōyah ōn būrroh tlākwatīnemī nēika...	The donkey went away, it went out to graze...

viii. Silvestre wān Ezequiel kāpachowah mexkahli yōn yōkītsomōnikeh

viii. Silvestre and Ezequiel place the maguery strips underwater

¡Ora!	Whoa!
¡Āman nē xkontlāli para yā h'sālōs!	Put it there so you can tie it,
¡Ma āpachiwi!	so that it stays underwater.
¡Para ma āpachiwi!	It should all be underwater..
¡Āman yō xnēchāhmaka ompōn,	Hand me that stick over there,



h'tlālīskeh nikān!	we're going to put it here.
¡Nikān xkwāhki!	Bring it here.
¡Xkwāhtēntiw nānika!	Start laying it down this way.
Nikān xkwāhtēma, sahkōn.	Set it down flat, like this.
¡X'mākāwa hkōn!	And now let it go like this!
Āman xkita ōn īn,	Take a look here,
māsi nikān ōkwelpachiw.	it seems that some strips got out of place.
Mā īsah, mā īsah, mā īsah. Mā īsah hkōn.	Slowly, slowly, slowly.

ix. Īpan chiknāwi tōnahli kichipāwah

Īpan chiknāwi tōnahli.
¿Kā yō t'kwis īn?
Māsi ma yō īn.
I kakasolihtok āman.

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. Tlapilowah yā totopoxtli

Nānkah.
Īn tometlapil, yō īn tometlapil,
nānah, xok kwahli.
Nikān yōpostek.
Kā nikān nēstok rrāyah kāmpa
ōh'tlakechililtikeh.
Nikān siōtonki.
Āman xok kwahli.
- Kineki, tēh, sē tōnkowaseh.
- Tihkowaseh, tēh, man tēh,
āman milāk patiokeh.
Tula kine, tōnkowaseh.
Mm, t'kowlīseh ōn, Lejandrino.
¡Tātah, tātah!
Sē tōnkowaseh
īn tometlapil yā yōpostek.

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.



¿Ah?	What?
Tōnkowaseh in tometlapil yā yōpostek.	We need to buy a rolling pin because the one we have here broke.
Nē Tula.	In Tula.
Mm.	Mm.
¿Man tlīn para?	What for?
Tēh, titisiseh.	To be able to finely grind maize.
¿Nōnkāwas?	Should I take it?
Nō ma n'kāwati, tō xwel tiaw.	No, I'll take it to the griddle, you're getting old.
Nī xni'ita.	I can't even see it well.
¡Ay Dios!	Oh, God!
Ma yō nokītsīs sā para ōme tōnaltsīn.	A new rolling pin just to make ruffled tortillas twice a year?
Milāk patioh quinientos.	Forty dollars is a lot of money!
- Yōn pitentsīn, quinientos cincuenta.	- The small ones cost 45 dollars.
- Sapa sē ma yēhtia yō yenkwik.	- But it would be good to have a spare.
Yōn de tres cuartas, yō kitō de cuatro cuartas..., ...yōn de cuatro cuarta, yō seteciento.	And those that measure three, I mean four... ...four hand spans, they cost sixty dollars.
¿Tlā nimitspatlas, tēh, tlā ki nawa?	If you want, I can take your place.
Āhwa.	Whatever you want.
¿Tlā tinēchpatlas?	Just let me know.
Yōtēchsiawītih, tēh.	This has really tired us out.
¡Xkwāhki, i nopīpilowa!	Put the cloth at the edge, the tortilla is starting to hang down.
¡Iskātipan!	Quickly!
San nān itlakotiān kipia in totopoxtli.	The dough is accumulating in the middle.
Tēmpātotsīn in.	The edge of the grinding stone is sloped toward the center.
Xkwēchiwis.	The dough's not getting finely ground.
I kwaltsīn xkompiloto ōn mantīlix.	Put the cloth right up against the edge.
¡Ora, x'tilāna!	Now start pulling it out!
Mm, ¿tlā nō i kikwatok, tlā tawa?	Is my father already eating one, or is that you?
Nawa.	It's me.
Ni'itō kas, kas notah yōpēw nomāpāka.	Has my father started to wash his hands?
Āman tēh, tlā i kwahli,	Nana, if we're done now,



ix'tlakwalti notah, nānah!	go give my father something to eat.
iMa t'matikān kine tlā milāk bueno	Let's see if they taste good!
ōkēhchīhkeh!	
¿Man kēx xbueno?	Why wouldn't they?
Āman kine.	OK now.
Āman sā mōstla titlatetsīlotiwitiseh.	We still have to go tomorrow
	to twist this fiber into rope.
iAh, towiān! ¿Man tlīnōn mās para?	Let's go right now! Why wait?
- Āmantsīn tlakwalispan.	- It's not even noon...
- ¿Ma simi lāman īn tiāseh?	- Are we really going today?
Titlakwatekoh.	...we'll eat when we return.
Las seis, yōtekokeh.	We'll be back by six.
Ay, chingada, yōkohpitsiw noxi.	Ay, damn, my leg went numb.

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

Ōpanōk.	I took off too much.
Ōpanōk. Xweli, yōtetlapān.	I went too far. This won't be any good.
	Some pieces broke off.
Kineki nosiwāw īmetlapil.	My wife wants a stone grinding pin.
¿Āman, kēnōn t'kowaskeh?	But how are we going to buy one?
Yō milāk patioh.	They cost a lot.
Metlapiltēroh nō patioh kēh...,	This man's work is expensive.
...nō, nō yā kētla nomākohtilitok.	Look how hard he's working!
Tepīstik.	The rock is really hard.

xii. Tlatetsīlowah

xii. The fibers are twisted into
rope

Yō nō yawa īn nō, nō, nō de tsompāntli	That tree over there is a coral tree,
ōn nēnkah.	like that used to make the spinner.
Nēnkah āwēwētl.	But over there is a cypress.
¿Kānōn?	Where?



Kāyoweh. ¿Kwā i xti'ita ōn yā yōtlapān?	We can't use it. Can't you see that its branches are broken?
Sakhōn san sapatipan x'pālakachotiw para hkōn kwahli yetotok.	Just keep on twirling it around so that the rope comes out right.
- Wēnoh.	- OK.
- Tetsīltik.	- It's tightly wound.
¡X'tlālīkān tarabīyah!	Attach the strands to the spinner.
Nō nikān yōn'tlālīh kāmpa ōme.	I've staked the two strands in the ground here.
Māski tēh, āman x'tlālīli tarabīyah.	That's good, now put them on the spinner.
¡X'mākāwakān!	Let them go.
¡Āman nē xkihtikān! ¿Tō h'tetsīlōs?	Now take it over there. Are you going to do the spinning?
¡Mā īsah! Mā..., māka. ¡Āman i x'kopa!	Slowly! Wait, wait. Now spin it the other way!
- Ihkiīn.	- Like this?
- Nānika, īpan yēhmatli.	- Yes, that way, to the right.
Hkōn, ¡x'mākāwa, x'mākāwa, x'mākāwa!	Like that. Let it go, let it go!
Māsi x'mākāwili, xtlah kichīwas.	Nothing will happen if you let it go.
¡Ora, xnēchpatla!	Now, take my place!
¿Kānika nihtetsīlōs īn?	Which way do I spin it?
- Kēmah, īkalakiān tōnahli.	That way, toward the sunset.
- Kēmah.	- Sí.
¿Nōmpatlas?	I'll go take her place.
¡Vaca, ora!	Get out, cow! Get out!
¡Vaca!	Get out!
¡Vaca! ¡Ush, ush, ush!	Get out! Ush, ush, ush!
Kitō nimitspatlas.	He asked me to take your place.
Nimitsmāwitekis.	Be careful with your hand!
¿Katlih, tēh?	Where's the spinner?
Ihkiīn x'tetsīloto para īkīsayān tōnahli.	Spin it this way, toward the east.
Ay, yōnikalak. Yōnisiaw.	Ay, I just started and I'm already tired.
Mā īsah.	Not so quick!
Āman xkakokwī, xkonkalahti mokarrōteh, yōūn, motarabīyah.	Now, lift it up and put them around the spinner.
Āman tō, ¡x'xīkopīna nēyā!	You can detach it now.
Pero māsi, de chikwasēn brazada kine i notetsīlōs.	It looks like this will be enough for the six meters we need.



iMāsi x'mākāwa! You can let it go now.
 Yōn tātekon, xkakokwi. Yōnihtlakal And could you pick up our canteen,
 I left it on the ground.

xiii. Silvestre kompaxiālowilia Alejandrino

iNimochān!
 ¿Nimākeh?
 iXmosēwi, mānoh!
 ¿Yā āman yō tihtetsōtsontok, yō tlin para?

¿Yō īn mānoh?
 Yō para, yoūn, molino de luz kitlālilīskesh
 īmetlapil.

Nō ma nīhyeko tlā xok
 nēchkowiliah ōn metlapihli.
 ¿Nō, nō yōlīk, nō yōlīk kine ōn tīhtēteki
 yā kētlah pipitsahtsīn?

Kēmah. Man tlā xok nēchkowiliah
 ōn metlapihli, tēh, ke yō nikēhchīwas īn.

Kēmah. Para kwaltias.
 - Para yā titlakwāskeh.
 - Kēmah.

Tokonēwān tīmpiah, xt'matih tlā milāk
 tēxtlakwaltīskesh.

Keāman tōmeh mās tlakwāw i
 tiwēwetkeh nīn xok, i kwahli, xok itlah
 h'chīwah.

- ¿Man kēxki mānoh?
 - Sāhki tinemih kētla kōkoneh.

- Sāhki, tēh.
 - Nīn porque xok wel waka tiaweh.
 - Tlami tofuerza.
 - Māsi, māsi nochānekāw, nōhki.

xiii. Silvestre visits Alejandrino

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.

I'm giving these a try, just in case
 people stop grinding maize at home.
 They also take a lot of time, don't they?
 You need to cut a lot of fine lines in
 the stone.

Yeah. But if women stop buying grinding
 pins, then this is what I'll be making.

That's true, these will keep you going.
 - They'll give us what to eat.
 - That's right!

We have our children, but who knows if
 they'll feed us in old age.

And when we get really old,
 we won't be able to do anything at
 all.

- How could it be any other way?
 - We'll wind up as helpless as little
 children.

- That's how it is.
 - Now, we can't even walk far.
 - We've run out of energy.
 - Even my wife is getting old.



jÁndale!	That's true!
¿Man keáman in, yō nānkah, yō kēchika?	And one like this, for example, how much would it be?
Yō in, yō quinientos cincuenta, mm.	That would cost 45 dollars.
Hkiōn tīnkāwah.	That's what we sell them for.
- ¿Hkiōn?	- That's the price, then?
- Mm.	- Yeah.
- ¿Nānkah nō yōtitlan?	- And this one here, it's also finished?
- Yō nō yōnitlan ōn pakah. Mm.	- Yeah, it's finished.
¿Kikowaskeh?	Are you going to buy it?
Tēh, kas tikwāhkiskeh. Kichiā ma	We'll see about it. But first we
tikwāhnēxtikān in totomīntsīn.	need to round up a little cash.
- Tēh, hki, piri, lāh yōlik nēsi.	- It's true that money is hard to come by.
- Lāh trabajo, tēh.	- It's really a lot of work.
Tikwāhnēxtiah āchitsīn niman yā t'kowah	We come up with some cash and right
itlah tochiltsīn...,	away we buy something like chili...
Kēmah.	That's right.
...toyētsīn, totlayōltsīn.	...beans, even maize.
- Ma ninosēwi, tēl, kwākōn.	- I'm going to sit down for a while.
- ¡Xmosēwi!	- 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, nitlatēmotinemi,
man tēh, xāk.
"¿Man kānika ōyah? Lāh xnihnēxtīs.
Yōm'poloh āman."
¿Mani ōn?

xiv. Ezequiel tells Silvestre how he lost his donkey

- Yesterday I lost my burro.
- Where?
In the hills, he escaped from my corral.
- And where did you find him?
- Toward the place called Kolomihlan.
Was he heading back here?
Probably. I got there and he was gone.
"Where the hell did he go?"
I went to take a look around Chikontlan.
But he wasn't there either.
"Where could he have gone? How will I
find him? Now I've really lost him."
What next?



Ōniah nēyā para, tēh ni'itō napayā niāsia
 Āmolōnkān, ni'itō man nihneltoka
 payā ōyah.

Tampa ōnikwāhkak yā ōchō'ak. Ni'itō,
 "¡Ay!, pero nōbūrroh ōn nēyā
 yōchō'ak."

Sē ōtli ōyah, chochōkatiw.

- Payā kintokatinemi būrrameh.

- Mokōn

¿Mani xwaka kintokatiw?

Diki pa yōwāhlahkeh ōn, būrrameh, yō yā
 ōn payā ōwāhlah.

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.

xv. Kinemilia Silvestre kēnōn kisentlālīs tomīn

Nēchnawatikeh lasītoh para totātah Dios.
 Kachi temōtok, yō san ochenta yā
 nēxtlaxtlāwiliāh.

Mejor xtōpa nikēhchīwas mekapahli yā
 nō kachi patiotsīn,
 yō ciento cincuenta, ki yā yō tlapahloh ōn.

Niman kipia īxkwātli para kine kitlālilīskēh
 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

¡Ora, nānah totōnki!

Nō yōnixwik.

¿Xtlah destapador, kānōnōn ōnkah?

Xtlah.

¿Man kānōn ōnkah? ¿Xti'ita?

Yōn'tlapowilīh napa īpan silyēteh.

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



¡Ora tātah motlaxkal, totōnki!
 ¡X'kwa āwakat!, nē x'tilāna!
 ¡X'kwākān ōn āwakat! Nē ōnkah.

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. I tlami lazo

xvii. The rope is finished

Sahkōn.
 Xtikita tātah, xmās fwērtēh.
 ¡Lāh tixwitok!
 Ah, kōkihi.
 ¿Ah, kōkihi?
 Sē ōwāhlaka sē tolēñah, yoūn, nō yōn
 kīnemaka kō'ihli.
 ¿Ah yawa?
 Patioh kitō ta a ocho...
 ...sē manojō.
 - Ni'ihlia lāh mahki.
 - ¿Man ōn San Juaneco?
 - Yawa a seis.
 - Mm.
 Tēh, xawiyāk yā xkitlāliliah ōn patli,
 san abono.
 Deporsīn kine.
 Niman ti'itōs kētlah san xihinekwi.
 Ah, xiw...
 Tlā xti'ita, tēh, tlā nō n'tētekis.
 Yō san t'parejārōs.
 Nō m'parejārōs, ¿mani lāh niwelis hkōn,
 m'parejārōs?
 Man tēh yā itsīmpa, nikān xōh'tekilih.
 - ¿Āman?
 - Pōn nōhki yes.

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.
 It was?
 She was selling it for 75 cents
 the bunch.
 - I told her no way!
 - And the man from San Juan Tetelcingo?
 - He was selling it for 50 cents the bunch.
 - That's a good price!
 But it didn't have a good smell to it
 because he uses chemical, not
 natural, fertilizer.
 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?
 You just have to even it out.
 I'll do it, though I'm not really that good
 at it.
 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. Kikwīkatlālah San Miguel

xviii. The chant to Saint Michael

San tinotlasotatsīn,
San Miguel tēlpōxtli.

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

San tinotlasotatsīn,
San Miguel Arcángel.

You are our beloved father,
Saint Michael Archangel.

Ōmitsmotlatilikeh,
moilwikasōyātl.

They put fire to your
heavenly palm leaves.

Kemech iya moknōpil,
kemech īn momasēwal.

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

Ōmitsmotlatilikeh,
motlasomawisyēhkāmātsitsiwān.

They put fire to
your precious, venerated hands.

Kemech iya moknōpil,
kemech īn momasēwal.

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

San tinotlasotatsīn,
San Miguel tēlpōxtli,

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

San tinotlasotatsīn,
San Miguel Arcángel.

You are our beloved father,
Saint Michael Archangel.

Santo, santo, santo,
San Miguel tēlpōxtli.

Saint, saint, saint,
Saint Michael the young man.

Santo, santo, santo,
San Miguel Arcángel.

Saint, saint, saint,
Saint Michael Archangel.



xx. Tētlākāwilia Eugenio kāmpa tsikameh

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

Nochi tamēchnōtsan ipan īn mundo,
kēch nanemin. Xsan sē, xsan ōme.
Nikān tamēchnōtsan: amankāyeyekatl,
sepōhkāyeyekatl,
kuwasihkāyeyekatl, tsitsilkayeyekatl,
tematilkāyeyekatl, kuwatsilkāyeyekatl,
tomāhkāyeyekatl.
Amankākomalakōtsīn, sepōhkākomalakōtsīn,
kuwasihkākomalakōtsīn,
tsitsilkakomalakōtsīn,
kostik komalakōtsīn,
kuwasihkākomalakōtsīn,
tīlīlhkākomalakōtsīn,
kōtsīlkākomalakōtsīn,
pīnāwiskākomalakōtsīn,
tlayōkolkākomalakōtsīn,
tsitsilkakomalakōtsīn.
Nikān pan īn hora, pan īn tōnahli dia
santo sábadō tihkāwān īn.
Parte de ūn, itōkā kokoxki Silvestre
Pantaleón, yewa ōt'kāwilīkon
pan īn tōnahli, īn hora.
jĀman nikān namātliskeh!
jXmokwitēwa Silvestre Pantaleón!
jÓrale, tiaweh, xmokwitēwa Silvestre
Pantaleón! jÓrale, tiaweh, xmokwitēwa!
Āman, ya i tikimimakaskeh īn...
...yōlkātsitsīntih, tsīkatsitsīntih.
Āman x'kwākān īn, tīlīn welis
nankikwāskeh.

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,
wind of muscle strains, of cramps.

The thick wind.

We invoke you, whirlwind of anxiety,
of numbness, of rheumatism, of
tingling skin.

The yellow whirlwind,
the whirlwind of rheumatism,
the black whirlwind,
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



Tlīn xōwel, xkitakān.
 Pero x'kwākān.
 Mā nankitōskeh xnankikwāskeh.
 ¡X'mākāwakān Silvestre Pantaleón! Mā sā
 mās nankiseguīrōskeh, mā sā mās.
 T'kumpliŕohtokeh tlīn polihtoŕa.
 Āman nikān tamēchmakan.
 ¡X'kwākān 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 ātēnko

xxi. Eugenio raises up Silvestre's soul with an offering to the river

Āman nikān namēchnōtsas, timitsnōtsas
 nikān āwēwentsīn iwān ālamatsīn.
 Āwēwentsīn wān ālamatsīn,
 amankāyeyekatl, sepōhkāyeyekatl,
 kuwsihkāyeyekatl, chīchīlkāyeyekatl,
 tsitsilkayeyekatl, pīwāwiskāyeyekatl,
 tlayōkolkāyeyekatl, isihkāyeyekatl,
 tomāhkāyeyekatl, pitsāhkāyeyekatl.
 Nikān tamēchnōtsan pan īn tōnahli,
 día santo sábadō, ipan īn día,
 nikān tamēchnōtsan:
 tlayōkolkāyeyekatl, pīnāwiskāyeyekatl,
 tsitsilkayeyekatl, tematilkāyeyekatl,
 isihkāyeyekatl.
 Kwātepasolkāyeyekatl, tlankwītskāyeyekatl,
 mēkoyeyekatl.
 Amankākomalakōtsīn,
 sepōhkākomalakōtsīn,
 kuwiskākomalakōtsīn.
 Tīlīlhkākomalakōtsīn,
 kwitlanexkākomalakōtsīn,
 kwitlanexkākomalakōtsīn,
 tsitsilkakomalakōtsīn,
 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,
 the grey whirlwind,
 whirlwind of tingling skin,
 the thick whirlwind.



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

xxii. Tētlākāwilia Eugenio
composantoxxii. Eugenio raises up Silvestre's
soul with an offering to the
deceased

Nikān tamēchnōtsan
chiknāwtipan chānekeh:
chiknāwtipan ichpōxtli,
chiknāwtipan tēlpōxtli,
kochistli, koxtēmiktli.
Sītlalkrus, sītlalkwēyeh,
ikxinekwilin,
sītlaltekwisiri,
sītlalkōōtl,
sītlalpōyoh,
sītlalwexōōtl,
ikxinekwilin iwān yewa ūn aradītoh
wān yewa ūn, ħkēnōn itōkā?
tolkopetli.
Nochi nikān tikiminōtsan ipan īn tōnahli,
ipan īn día santo.
Ōtiwāhlakeh parte de don Silvestre
Pantaleón para ke ma pati,
ma nosēwīkān, ke kanah oksē lado
ma kalakiti,
okse lado ma ya, ma ya nēika.
¡Ma kwīka yeyekatl, 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,
tikwāhkixitikeh.
Āman nikān ōt'kāwakon.
Nikān namēchnōtsa, alma difuntos.

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 afflictions 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 afflictions 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 afflictions.
We have come here to leave an offering.
Here I invoke you, souls of the deceased.



<p> iMā x'nemilīkān, mā x'nemilīkān kētlā tewameh tikchīhtokeh mal noso kēnkah xkwahli! Āman tikchīhtokeh bueno porque tamēchnōtsan, tamēchtlātlawtian. </p> <p> Āmantsīn 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 ōtiwālkiskeh, ōtihkāwakon nikān, como xōtiwāhlakeh tlā sepa t'wīkaskeh. Āman nokāwas, nikān ma nokāwa. iNochi! iYeyekameh! Nochi tlīn ika tiwāhlaweh tikwāhkeh para nikān ma nokāwa. Tlā kanatsīn sapa sē kokolistli wel wālnemis, ima ya! iMāka kinekis mopan nokwepas! iKāyuweh! Nikān timotlātlawtian. Don Silvestre Pantaleón kitowa kētlā nō namana. Kikokōsneki ikxiwān. Kikokōsneki ikexpan. Nochi tēh, vaya, kitowa kas kētlā, hkōn tēh, kētlā nō yeyetīyasneki. Ika molicencia, señor. 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. </p>	<p> 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. </p> <p> 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. </p>
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Tlā nikān: Padre nuestro que estás
 en los cielos,
 santificado sea tu nombre,
 venga tu reino...

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

xxiii. Tlanemilia Silvestre Pantaleón

xxiii. Silvestre Pantaleón contemplates life

Ōnēxtlākāwilikeh kine san kanah yēi
 tōnaltsīn xok kanah nēch'okowāya.

Pero después, i kwahli, sapa hkōn
 ōninokāw, tēh.

Māsi ta āman ninokokowa, tēh.

Nēch'okowa notlākayo,
 nēch'okowa noxiwān.

Yā ni'ihlia kine tēh, mani tlā sā
 nochipa t'piaseh fuerza.

Piri i kwahli kētla ma ti'itōkān, kitowāyah
 tomānowān, "Yōtichikāhkeh".

Pero nikwelita nihpias ōn yextli,
 nochipa nikēhchīwa lāsoh, mekapahli.

Wān māsi ta āman, kētla,
 xwel nīhkāwa, tēl.

Pero kas nīhkāwas,
 i kwahli xok niweli.

Sólo totātah dios kimati
 kēnōn tēchmākixitok.

Tōmeh san tinemih,
 titlanemilitokeh.

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.

