

# El Silvestre Pantaleón

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Ojo de Agua Comunicación  
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## Silvestre Pantaleón

Don Silvestre ha sido maestro y mentor de Jonathan desde que llegó por primera vez a estudiar en San Agustín Oapan, hace tres décadas. Empezaron a colaborar más estrechamente —sobre la lengua, la historia natural y la cultura material— a partir del año 2000, cuando Jonathan construyó una casa en Oapan para dedicarse de tiempo completo, con el apoyo del National Science Foundation, a documentar la lengua y la cultura de este pueblo. Quizá en otro mundo don Silvestre hubiera sido un académico con genio de perfeccionista, porque tiene esa perspicacia en sus observaciones, ese rigor en sus enseñanzas y ese afán por el aprendizaje de su alumno.

Para nosotros que produjimos y dirigimos este documental fue una coincidencia afortunada habernos conocido en la Sierra Norte de Puebla, donde los dos trabajamos, en proyectos distintos, con el colectivo indígena Tosepan Tita-taniske. Jonathan invitó a Roberto a filmar un sencillo registro audiovisual del conocimiento enciclopédico de don Silvestre y sus habilidades para fabricar objetos de uso cotidiano. Pero en los primeros días en Oapan nos dimos cuenta que existía una belleza en las imágenes y un sentido lírico en las situaciones que íbamos grabando que rebasaba lo que habíamos contemplado. Muy pronto cambiamos la idea original de *documentar una cultura* por la de hacer una *película documental*. Pudimos tomar esta última ruta gracias al apoyo de la Fundación Ford y el National Science Foundation como financiadores y a la colaboración de Ojo de Agua Comunicación como coproductor. Decidimos evitar las entrevistas a cuadro y la información típicas del género documental con la intención de contar la historia de una forma más directa, tratando de compartir con el espectador la vivencia del ritmo y del espacio en el que se desarrolla la vida de don Silvestre y de su familia. La historia que resultó se fue armando de los destellos vislumbrados en sus actividades cotidianas.

En los momentos iniciales de la edición jugamos con varios títulos hasta acordar lo que en su momento fue una solución provisional: Silvestre Pantaleón. Pero rápidamente esta etiqueta se iba arraigando como la mejor forma de expresar lo que para nosotros era el meollo de nuestra experiencia: Silvestre Pantaleón, apoyado por su familia y enraizado en su entorno, logra trascender lo estrictamente personal, local y cultural con una historia, íntima y espiritual, que es al mismo tiempo universal.

Desde que iniciamos la realización de este documental hemos recibido los comentarios y el apoyo de muchos colegas e instituciones. Destaca en primer plano el placer de haber colaborado con el Instituto Nacional de Lenguas Indígenas. El INALI costeó la edición de tres mil DVD de *Silvestre Pantaleón* que serán distribuidos en forma gratuita en las escuelas y comunidades de habla náhuatl del valle del río Balsas y otras regiones de México.

Finalmente, durante la realización de este documental también disfrutamos —en el sentido de haber tenido tanto el placer como el honor— de la colaboración y confianza de todas las personas que aparecen en él. Les agradecemos profundamente haber compartido su difícil pero hermosa vida que nos invita a mirar con otros ojos las realidades de los pueblos y comunidades indígenas.

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## Notas breves sobre el náhuatl de *Silvestre Pantaleón*

*Silvestre Pantaleón* fue filmado en San Agustín Oapan, pueblo nativo del protagonista y de su familia. El náhuatl de esta comunidad (y de algunos pueblos históricamente relacionados como Ahuelicán, Analco y Tula del Río) es insólito: representa la única variante del náhuatl que se ha convertido en una lengua tonal y donde la reduplicación se puede realizar por un alargamiento vocálico. En cuanto al tono, hay una diferencia entre *xkēwa* ‘no lo aguantas (un peso)’ y *xkēwá* (con tono alto sobre la última vocal, ‘guárdalo’). En cuanto a la reduplicación, en lugar de *nihtsohtsomōnia* ‘lo rajo’ se dice *níhtsomōnia*, con tono alto y alargamiento vocálico en la primera sílaba. Por razones editoriales, los tonos altos (en la sílaba *-wa* de *xkēwá* y en la primera sílaba *nīh-* de *níhtsomōnia*) no se marca en los subtítulos, pero la cantidad vocálica sí. Las vocales largas (ā, ē, ī, ō, ū) tienen una duración de aproximadamente 50 por ciento más que la de las vocales cortas (a, e, i, o, u) y la cantidad vocálica distingue palabras. Así, *tepētl* (‘cerro’) es distinto a *tēpetl* (‘petate ajeno’) y *ma tlakwāti* (‘que vaya a comer [una persona]’) es distinto a *ma tlākwāti* (‘que vaya a pastar [un animal]’), con tono alto no escrito en la primera sílaba, *tlā-*; en otras variantes cercanas está última se realizaría como *ma tlakwahkwāti*).

En el habla cotidiana a menudo se suprimen los marcadores de objeto de 3a persona singular (*k-* o *ki-*) y algunas consonantes se pierden en posición intervocálica. En ambos casos, el apóstrofo señala la pérdida. *T'mati* ‘lo sabes’ por *tihmati*, la forma de habla cuidada. *Ōm'poloh* ‘lo perdí’ por *ōnihpoloh*; *ní'ita*, ‘lo veo’ por *nikita*; *ōchō'ak* ‘lloró’ por *ōchōkak*; *tōnkowaseh* ‘lo vamos a ir a comprar’ por *tikonkowaseh* (nótese que la pérdida de la /k/ intervocálica en *tikonkowaseh* resulta en el alargamiento de la /o/ en *tōnkowaseh*). Y la /h/ que existe en otras variantes del náhuatl (p. ej., *ohltli* ‘camino’) se ha perdido en Oapan (*otlí*) y Ameyaltepec (*otli*).

Finalmente, los subtítulos respetan el habla distinto de cada comunidad (p. ej., ‘ellos comen’: *tlakwah* [Oapan] y *tlakwan* [Ameyaltepec] o ‘fui a verte’ *timetsitato* [San Juan Acatlán] y *nimitsitato* [Oapan]). Los subtítulos en náhuatl no son una transcripción completamente fiel a los diálogos sino una transcripción redactada para facilitar el subtítulaje. De la misma manera, los subtítulos del español no son una traducción exacta sino una representación del significado, con las libertades que se tuvieron que tomar por tratarse de subtítulos.



## 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.  
 Camosanto, 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 ōnēchasic.  
 ¡Niman!

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

Sólo kētle nikochi, nīsatēwa 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 Dīos 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, kētla 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.	I understand.
Kēmah.	The offering should be made
Nō nokāwas "a las doce de la noche".	at the stroke of midnight.
	Whatever is needed.
Mm, māski tēh.	Remember this.
Hkōn ma h'tlālīkān. Sā kētla, jxkelnāmiki! iMāka tikelkāwas tlīnōn	Don't forget what the cards have revealed!

## II. Rutilia ontlātēkia

## II. Rutilia goes to water the garden by the river

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



¿Āman kēnōn?	And now...
¿Yō tihtlālīlīs?	...are you going to put the tumpline on it?
¡Kwā xtō nō sē x'tetēmo, kine, tlīn yā ti'ih̄tis!	And you? Why don't you get one for your own watering jug?
Ah! Mani yō...	Ah! But I...
Kwā topalēwitiwitsiseh, titlātēkitiwitsiseh.	Let's both go so we finish up quickly!
Ah, nikān nihpia īn tekītl.	But I've got this work here.
¿Xti'ita yā i tlakwalispan?	Can't you see that it's past noon?
Mani nikaxilia. Xnikaxilia.	You think I have time? I don't.
Nikān nō ōnēchnawatikeh īn, nō kinekih.	Some people asked me for these hanging palm wheels. They want them.
¡San tō xonasitiwitsi!	Just go quickly by yourself,
¡Kēra kolāntoh, xkātēkīti, vuelta niman, xwāhla!	even if you only water the cilantro. You can come right back.
¿Man ōn chīhli, xnikātēkīs? ¿Sānchiah?	And what about the chili? the watermelon?
¡Tēh, ma mpa ye! Man, tēh, mōstla tikātēkīseh, pero āman i kwahli.	Leave them, we'll water them tomorrow.
Yōpanōk tōnahli, i panōtok.	But it's too late now,
Yōtlakwalispantik.	it's already noon.
- Kwākōn, i niwāhlaw...	- OK, I'll be right back...
- Māsi, tēh.	- OK.
- ...tlā xtiās.	- ...if you're not going.
- Man tēh, xniās.	- I'll stay here.
- Ah, wēnoh.	- OK then.
- Nō nikān nikēhchīwa īn.	- I have to finish this.

### III. Tlanemilia Silvestre yā nokokowa

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

### III. Silvestre ponders his pain

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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, pīpīh.                | - OK, doña.                           |
| - Nimēchāhmakas ōn lacito, mm. | - I'll bring the rope to you.         |
| - Māsi, wēnoh.                 | - OK, thanks.                         |

### V. Kipalēwiah Silvestre yā kontekih mexkahli

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¡San nōmeh xmokopatih!  
Nimēxchia nikān, nō nikān ninosēwitos,  
ītlampa īn nānkah koyāhkāmolōnki.

Tēh, māsi.

Wēnoh, kwākōn nikān xtēxchia.

¡Ma tokopatih!

Tēh, māsi.

Ma, t'kwitih kine, tlā ōwel ōh'tehkeh.

¡Ma ti'itatih!

Nikān nimēxchia nawa.

Nikān xtēxchia, i tiwāhlahwih.

- Mopan tekoh nōkōl.

- Mm.

I tiwāhlahwih, 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!

### V. Silvestre is helped when his family goes to cut maguey

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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!



- ¿Katlih? - Where?  
 - Ah, milāk, kwīxin. - Ah, that's right!  
 - Tēh, yā milāk kwīxin ōn. - It really is a hawk!  
 - iTowiān 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 tī'itas Yes, that should do it. But don't cut any  
 xkwakwahli, jmā x'teki! maguey that doesn't look good.  
 Yō ōn momachīteh motsimpan 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.  
 - ¿Kēmah? - 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.  
 iMa n'tlakōl'til. 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 īpan tepētl. ...you're on a steep slope.  
 Kēmah, 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 motsimpan 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'powetsītis?	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'nēxtitoh, yōt'kwitoh.	Here's the maguey. We managed to find some after all.
Yōninkwitoh 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, kētla, ōt'nēxtikeh.	There was, 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 siempre.	It always grows on mountainsides, never in clearings.
Xkanah ōnkah tlawēi.	Right, always on steep slopes.
Kēmah, nochipa ostōtl.	Our legs really started to ache, tata.
Yōtixīkwalokeh, tātah.	- Well, it's a long walk.
- ¡Yō waka!	- It sure is!
- ¡Waka!	
Ōnōnemilih niās, dyā niwāhlās.	For a moment I thought of going with you.
- Ōtiakeh para Tlālnextipan.	- We went toward Tlalnnextipan.
- ¡Ma tosēwīkān!	- Let's sit down!
Ōn'tek ōme tlālkahli, sayā seki medio kētla xkwakwahli. Lāh tsotsōtsōyoh.	I cut down two magueys, but some leaves had bad spots.
Mm, tēh, yō kētla yō yōn, yōn kēmanōn tsōtsōyoh,	Well, those with scars on them 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,



İtsötsöyo,	little scars like this.
keāmanīn nānkah, yō nikān kētle	The fibers tear apart here...
kokotōni īn	
yā yō, yō kētle wāhki.	...they get brittle.
Aman h'tsomōnīs hkiīn, yō nochi, nikān	If you shred it like this,
kotōni.	it snaps apart here.
¿Xok tiwāhlāseh? Milāk yōtixīkwalōkeh.	Will we need to come back?
	Our legs really ache.
Yōninxīkwalōkeh. Mās nōmeh kwahli	And you all are the ones
nimoxi, nō keāmanīn...	with strong legs!
Nō sā yā notōpīl ōniwāhthemōk. Yā īn.	I used this cane on the way back down.
- Kēmah, tlafīēroh.	- The terrain really is bad.
- Yō īn nikān nikwāhki para nochītah.	- And I brought this for a hanging palm wheel.
- ¿Tinēxchichīwilīs?	- Can you make one for me?
- Wēnoh.	- Certainly.

## VI. Onkwitlāpeniah Paula, Ezequiel wān Jeremías para yā tlaxitīs Paula

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## VI. Paula, Ezequiel and Jeremías go to collect cow pies to fire ceramics

---

¡Xwāhla!	Come here!
¡Ezequiel!	Ezequiel!
¿Xtitlakwās?	Do you want to eat?
¿Titlakwās?	Are you going to eat?
Titlakwatēwah.	After lunch, could you help us cut
¿Niman tlā i kwahli titēchompālēwīs?	the maguey leaves into strips?
Tīhtsomōnīseh mexkahli	Tomorrow we want to go to leave
porque tikāpachōskeh, tēh.	them to soak in the river.
Tiāseh tōmpalēwīskēh mōkōl.	We're all going to go help your
	grandfather.
Notioh, tēh, nō lāh mōstla xniwelis.	Uncle, I don't think I'll be able
	to help tomorrow.
Nō, yoūn,	I...,
nō nontlānamakas.	I'm going to go to sell at the bridge.



Niman, yā i nikalakis ninomaxtīs.	I need to go right away because I start school soon.
Āman nihneki notomīntsīn, kētlā yā nomomaxtīs āman.	I need money for my studies.
Nimēxtlatōltīsneki, nānatsīn, ĩkas nōmeh xnīmpiah nimotrastetsīn tlā nimēchihtlīs?	But, aunt, if you have some pottery to sell I can take it with me.
Man tēh, xtlah yō isik. Ōnkah xoxōhki, san yēi tlā kamach yōn'tlamachiōtih.	I don't have anything fired. I just finished decorating three pieces.
Yō yā kine āman yōtikwitlāpenih, yōn'kwiko īn wākaxkwitlat para ver tlā mōstla nōmintlālīs.	That's why we came to gather cow pies, for the kiln. Hopefully, tomorrow I can fire some pieces.
Mm, māsi tēh.	That's fine.
Tlā niwelis, tēh, nimitsomakas nē niman, para tinēchihtlīs. Nō tinēchnemakilīs.	Later, if I can, I'll bring you some pottery to sell at the bridge.

## VII. Silvestre iwān Ezequiel kītsomōniah mexkahli

---

ĭXtlah yō hkiīn pepestik?  
Mokōn. Ōnkah.  
Nēya hkiīn, kētlā, hkiīn mās nēya hkiōn,  
mās ōnkah, mās milāk tilāhtoya mpayā.

Sayā i titlayowilitokeh.  
Ni'ihlia, yō h'tekisiah, tēh. Pero ma āman,  
ĭtlā hkōn nī xtlayowilīseh? ĭMa  
kamanōn tlā i tasih!  
Āman ōtiwālēwatoh kine, niman. Niman  
tiwālēwatoh yā san sē āyātl ōti'ihlikeh.  
Tiwāhtōpatlatiwih kine yā  
tikwāhmāsēkāntiwih.  
ĭKīpia ōn, tēh, kēnōn itōkā ōn,  
yōleh sōyātl?  
ĭKīpia kine!

## 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.



Milāk tēpatlahtik yes para āpachiwis niman. Milāk kokohtik, seki. X'tilāntiw, san pitelōntsīn ma nokāhtiw ītsintew para tlā i kwahli xsan īpan momā kasis ōn īayo. Wēnoh, nokāhtiw sā pīpitik ōn kāmpa entero... ¡Ay, hijo de la...! Porque di ta nikān nokāwas, t'kāwas, tlā i kwahli milāk mitsasis īpan momā. - Lāh tikekexas. - Sale. Wēnoh. Kitō ōkichīw sē tomānoh, kipia sē īyōlkāw, īburrītoh. Yā i, kētla i viejito, xok kākopārowa kaman. Después ikwāk i kwahli, ōkihlīh. Kihlia, “Noyōlkāw, āman tawa yōtinēchpalēwih, wikāhtipan yōtinēchpalēwih noyōlkāw. ¡Xwīa, nimitsmākāwas, xtlākwātī! Sekimeh nikān nemih mohnīwān. Āman ke yōmeh ma tekītikān, ke yōmeh, kētla, nēchpalēwīseh.” Ōkimākāhkeh kine ōn burrītoh, kētla būrroh wēwentsīn, tēh. Yā i wēwentsīn ōn būrroh. Ōyah ōn būrroh tlākwatinemi nēika...	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 hands. You leave a small section at the bottom so that... Ay, damn it! Because if you cut it down to here, you'll get sap on your hands. - And it'll make your hands itch. - OK. OK. 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 yōkītsomōnikēh

---

¡Ora!  
 ¡Āman nē xkontlāli para yā h'sālōs!  
 ¡Ma āpachiwi!  
 ¡Para ma āpachiwi!  
 ¡Āman yō xnēchāhmaka ompōn,  
 h'tlālīskēh nikān!  
 ¡Nikān xkwāhki!  
 ¡Xkwāhtēntiw nānika!  
 Nikān xkwāhtēma, sahkōn.  
 ¡X'mākāwa hkōn!  
 Āman xkita ōn īn,  
 māsi nikān ōkwelpachiw.  
 Mā īsah, mā īsah, mā īsah. Mā īsah hkōn.

### VIII. Silvestre and Ezequiel place the maguery strips underwater

---

Whoa!  
 Put it there so you can tie it,  
 so that it stays underwater.  
 It should all be underwater..  
 Hand me that stick over there,  
 we're going to put it here.  
 Bring it here.  
 Start laying it down this way.  
 Set it down flat, like this.  
 And now let it go like this!  
 Take a look here,  
 it seems that some strips got out of place.  
 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 totopoxтли

---

Nānkah.  
 Īn tometlapil, yō īn tometlapil,  
 nānah, xok kwahli.  
 Nikān yōpostek.  
 Kā nikān nēstok rrāyah kāmpa

### 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





ōh'tlakechililtikeh.	where it's been glued together.
Nikān siōtonki.	Here's the fracture.
Āman xok kwahli.	It's no longer good for making sweet ruffled tortillas.
- Kineki, tēh, sē tōnkowaseh.	- We should buy a new one.
- Tihkowaseh, tēh, man tēh, āman milāk patiokeh.	- Yes, but they've gotten really expensive.
Tula kine, tōnkowaseh.	Well, we could go to Tula to buy one.
Mm, t'kowiłiseh ōn, Lejandrino.	Yes, we could buy one from Alejandro.
įTātah, tātah!	Tata, tata,
Sē tōnkowaseh	we need to go buy a new rolling pin
in tometlapil yā yōpostek.	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 tlin para?	What for?
Tēh, tītisiseh.	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.
įAy Dios!	Oh, God!
Ma yō nokītsis sā para	A new rolling pin just to make
ōme tōnaltsin.	ruffled tortillas twice a year?
Milāk patioh quinientos.	Forty dollars is a lot of money!
- Yōn pitentsin, 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	And those that measure three,
de cuatro cuartas...,	I mean four...
...yōn de cuatro cuarta, yō seteciento.	...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.
Yōtēchsiawitih, tēh.	This has really tired us out.
įXkwāhki, i nopīpilowa!	Put the cloth at the edge, the tortilla is starting to hang down.



iIskātipan!	Quickly!
San nān ītlakotiān kipia īn totopoxtlī.	The dough is accumulating in the middle.
Tēmpātotsīn īn.	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.
¡Ma 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.
¡Ah, 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

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## 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.  
Metlapiltēroh nō patioh kēh...,  
...nō, nō yā kētla nomākohtilitok.  
Tepīstik.

They cost a lot.  
This man's work is expensive.  
Look how hard he's working!  
The rock is really hard.

## XII. Tlatetsīlowah

## XII. The fibers are twisted into rope

Yō nō yawa īn nō, nō, nō de tsoompāntli  
ōn nēnkah.  
Nēnkah āwēwētli.  
¿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 ōn yā yōtlapān?

We can't use it. Can't you see that its  
branches are broken?

Sahkōn 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'tlālih 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!

- Ihkiin.

- Like this?

- Nānika, īpan yēhmatli.

- Yes, that way, to the right.

Hkōn, ¡x'mākāwā, x'mākāwā, x'mākāwā!

Like that. Let it go, let it go!

Māsi x'mākāwīli, 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?

- Kēmāh, īkalakiān tōnahli.

That way, toward the sunset.

- Kēmāh.

- 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?
Ihkiin x'tetsiloto para ikisayān tōnahli.	Spin it this way, toward the east.
Ay, yōnikalak. Yōnisiaw.	Ay, I just started and I'm already tired.
Mā tsah.	Not so quick!
Āman xkakokwi, xkonkalahti mokarrōteh,	Now, lift it up and put them
yōūn, motarabīyah.	around the spinner.
Āman tō, ix'xīkopīna nēyā!	You can detach it now.
Pero māsi, de chikwasēn brazada kine i	It looks like this will be enough
notetsilōs.	for the six meters we need.
¡Māsi 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

---

¡Nimochān!  
 ¿Nimākeh?  
 ¡Xmosēwi, mānoh!  
 ¿Yā āman yō tihtetsōtsontok, yō tlin para?  
 ¿Yō īn mānoh?  
 Yō para, yōūn, molino de luz kitlāliliskēh  
 īmetlapil.  
 Nō ma nīhyeko tlā xok  
 nēchkowiliah ōn metlapihli.  
 ¿Nō, nō yōlīk, nō yōlīk kine ōn tihtēteki  
 yā kētlah pipitsahtsīn?  
 Kēmah. Man tlā xok nēchkowiliah  
 ōn metlapihli, tēh, ke yō nikēhchīwas īn.

### 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.



Kēmah. Para kwaltias.	That's true, these will keep you going.
- Para yā titlakwāskeh.	- They'll give us what to eat.
- Kēmah.	- That's right!
Tokonēwān tīmpiah, xt'matih tlā milāk tēxtlakwältiskeh.	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'chīwah.	And when we get really old, we won't be able to do anything at all.
- ¿Man kēxki mānoh?	- How could it be any other way?
- Sāhki tinemih kētla kōkoneh.	- We'll wind up as helpless as little children.
- Sāhki, tēh.	- That's how it is.
- Nīn porque xok wel waka tiaweh.	- Now, we can't even walk far.
- Tlami tofuerza.	- We've run out of energy.
- Māsi, māsi nochānekāw, nōhki.	- Even my wife is getting old.
¡Ándale!	That's true!
¿Man keāman īn, yō nānkah, yō kēchika?	And one like this, for example, how much would it be?
Yō īn, 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 tikwāhnēxtikān īn totomīntsīn.	We'll see about it. But first we 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 itlah tochiltsīn..., Kēmah.	We come up with some cash and right away we buy something like chili... 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?  
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.

#### 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?  
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

#### 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



nēxtlaxtlāwiliiah.  
 Mejor xtōpa nikēhchīwas mekapahli yā  
 nō kachi patioticsīn,  
 yō ciento cincuenta, ki yā yō tlapahloh ōn.  
 Niman kípia íxkwātli para kine kitlālilīskeh  
 tsōtsokohli.

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

¡Ora, nānah totōnki!  
 Nō yōnixwik.  
 ¿Xtlah destapador, kānōnōn ōnkah?  
 Xtlah.  
 ¿Man kānōn ōnkah? ¿Xti'ita?  
 Yōn'tlapowilih napa īpan silyēteh.  
 ¡Ora tātah motlaxkal, totōnki!  
 ¡X'kwa āwakat!, nē x'tilāna!  
 ¡X'kwākān ōn āwakat! Nē ōnkah.

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  
 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 fwērteh.  
 ¡Lāh tixwitok!  
 Ah, kōkihli.  
 ¿Ah, kōkihli?  
 Sē ōwāhlaka sē tolēñiah, yoūn, nō yōn  
 kīnemaka kō'ihli.  
 ¿Ah yawa?

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?



Patioh kitō ta a ocho... ...sē manojō.	She was selling it for 75 cents the bunch.
- Ni'ihlia lāh mahki.	- I told her no way!
- ¿Man ōn San Juaneco?	- And the man from San Juan Tetelcingo?
- Yawa a seis.	- He was selling it for 50 cents the bunch.
- Mm.	- That's a good price!
Tēh, xawiyāk yā xkitlāliliah ōn patli, san abono.	But it didn't have a good smell to it because he uses chemical, not natural, fertilizer.
Deporsīn kine.	That's what happens.
Niman ti'itōs kētlah san xihinekwesti.	It smelled just like any old weed.
Ah, xiw...,	Ah, like a weed.
Tlā xti'ita, tēh, tlā nō n'tētekis.	If you can't see it clearly, maybe I should cut it?
Yō san t'parejārōs.	You just have to even it out.
Nō m'parejārōs, ¿mani lāh niwelis hkōn, m'parejārōs?	I'll do it, though I'm not really that good at it.
Man tēh yā itsīmpa, nikān xōh'tekilih.	Well, you missed this part at the base.
- ¿Āman?	- And now?
- Pōn nōhki yes.	- 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. Kikwikatlāliah 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 tinotlasotsīn, San Miguel tēlpōxtli,	You are our beloved father, Saint Michael the young man.
San tinotlasotsīn, 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.

### XIX. Tētlākāwilia Eugenio kāmpa tlitl

### XIX. Eugenio raises up Silvestre's soul with an offering to the hearth

Señor San Macario, Camilo, Alejandro... Āman nikān namēchnōtsa: tliwēwentsīn, tlilamatsīn.	Saint Macario, Camilo, Alexander... Here I invoke you, lord of the fire, lady of the fire.
Nikān tamēchnōtsan ipan īn tōnahli santo sábadō.	Here we invoke you, on this holy Saturday.
Nikān nochi nanwameh, ipan kēch nanemin ipan īn mundo, nochi tamēchnōtsan para nochi xtlakwākin.	To all of you that live upon this earth, we call out to you to come accept this offering and to forever desist from harming Silvestre Pantaleón.
¡Māka sā mās nankichīwaltiskeh Silvestre Pantaleón!	I have come here so that he may rise up, so that his pain may cease.
Āman nikān ōnekōk para nokwitēwas, para nokalmārōs kānōn kikokotok, mā sā mās seguīrōs, para ma sēwtiw.	
Nikān tamēchnōtsan nochi, xsan sē, xsan ōme. Nikān nochi nanwameh namēchnōtsa:	We invoke you all, not just one, not just two, but all the evil winds:



pīnāwiskāyeyekatl, tlayōkolkāyeyekatl,  
poxāhkāyeyekatl, isihkāyeyekatl.

Nikān timitsnōtsan.

¡Māka sā mās, māka kasis isīkalistli, māka  
kasis tewāhkākilistli, māka kasis  
wāhkātlatlaxistli!

Nikān nochi ma kīsa, nochi ma ya.

¡Ma kwīka ātl, ma kwīka yeyekatl!

Nēika ma wetsiti, nēika ma kīsa,  
nēika ma ya.

Kanah kinekisia sepa sē lado ma ya.

Mā sā nikān ma nemi, mā sā nikān pan īn.

Sē lado ma kalakiti, kān xi yaw.

Mejor sē lado ma ya.

Nikān tihkīxtiah, nikān āman

t'kwitēwaskeh īn, Silvestre Pantaleon.

the wind of shame, of melancholy,  
of crumbling, of tension.

Here we invoke you

so that he will never again be afflicted by  
breathlessness, by emaciation,  
by dry coughing.

Let all this disappear, vanish.

Let it be swept away by water, by wind!

Let all this fall far away.

Let it take flight.

Let it be gone.

Let it go where it has never gone.

Here we will drive away the evil winds  
and raise up Silvestre Pantaleón.

## XX. Tētlākāwilia Eugenio kāmpa tsīkameh

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, tsitsilkāyeyekatl,  
tematilkāyeyekatl, kuwatsilkāyeyekatl,  
tomāhkāyeyekatl.

Amankākomalakōtsīn, sepōhkākomalakōtsīn,  
kuwasihkākomalakōtsīn,  
tsitsilkākomalakōtsīn,  
kostik komalakōtsīn,  
kuwasihkākomalakōtsīn,

## 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,



tlīlhkākomalakōtsīn, kōtsīlkākomalakōtsīn, pīnāwiskākomalakōtsīn, tlayōkolkākomalakōtsīn, tsīlsilkakomalakōtsīn.	the black whirlwind, the whirlwind of cramps. Whirlwind of shame, of melancholy, of tingling skin.
Nikān pan īn hora, pan īn tōnahli dia santo sábadō tihkāwān īn.	At this moment, on this holy Saturday, we leave this offering.
Parte de ūn, itōkā kokoxki Silvestre Pantaleón, yewa ōt'kāwilīkon pan īn tōnahli, īn hora.	On behalf of the suffering Silvestre Pantaleón, we have come to leave it on this day, at this time.
īĀman nikān namātlīshek! īXmokitēwa Silvestre Pantaleón! īÓrale, tiaweh, xmokitēwa Silvestre Pantaleón! īÓrale, tiaweh, xmokitēwa!	Here is an offering of drink. Rise up Silvestre Pantaleón! Quickly! We are leaving! Rise up Silvestre Pantaleón!
Āman, ya i tikimimakaskeh īn... ...yōlkātsītsīntih, tsīkatsītsīntih. Āman x'kwākān īn, tlīn welis nankikwāskeh.	Now we will leave an offering... ...to the little ants. Consume what you can and do what you wish with the rest.
Tlīn xōwel, xkitakān. Pero x'kwākān.	But accept the offering.
Mā nankitōskeh xnankikwāskeh. īX'mākāwākān Silvestre Pantaleón! Mā sā mās nankiseguīrōskeh, mā sā mās.	Please do not refuse! Let Silvestre Pantaleón go! Stop harming him.
T'kumplīrohtokeh tlīn polihtoia. Āman nikān tamēchmakan. īX'kwākān īn!	We are meeting our obligations. We leave you this offering. Please accept it!

## XXI. Tētlākāwilia Eugenio ātēnko

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Āman nikān namēchnōtsas, timitsnōtsas  
nikān āwēwentsīn iwān ālamatsīn.  
Āwēwentsīn wān ālamatsīn,  
amankāyeyekatl, sepōhkāyeyekatl,  
kuhsihkāyeyekatl, chīchīlkāyeyekatl,

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

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Here I will now invoke you:  
Lord of the river, lady of the river,  
wind of anxiety, of numbness,  
of rheumatism, of all that is red,



tsitsilkayeyekatl, pīwāwiskāyeyekatl, tlayōkolkāyeyekatl, isihkāyeyekatl, tomāhkāyeyekatl, pitsāhkāyeyekatl.	wind of tingling skin, of shame, of melancholy, of tension. The wind that is thick, the wind that is thin.
Nikān tamēchnōtsan pan īn tōnahli, día santo sábadō, ipan īn día, nikān tamēchnōtsan: tlayōkolkāyeyekatl, pīnāwiskāyeyekatl, tsitsilkayeyekatl, tematilkāyeyekatl, isihkāyeyekatl.	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.
Kwātepasolkāyeyekatl, tlankwītskāyeyekatl, mekōyeyekatl. Amankākomalakōtsīn, sepōhkākomalakōtsīn, kuwiskākomalakōtsīn. Tīlīlhkākomalakōtsīn, kwitlanexkākomalakōtsīn, kwitlanexkākomalakōtsīn, tsitsilkakomalakōtsīn, tomāhkākomalakōtsīn, tsitsilkakomalakōtsīn, tomāhkākomalakōtsīn.	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.
Nochi nikān tamēchnōtsan: tomāhkākomalakōtsīn, tsitsilkakomalakōtsīn, kōtsīltik komalakōtsīn. Pitsāhkākomalakōtsīn, isihkākomalakōtsīn, pīnāwiskākomalakōtsīn, tlayōkolkākomalakōtsīn.	Here we invoke you all: the thick whirlwind, the whirlwind of tingling skin, of cramps, 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 wātlami, san nikān ma tlami ya!	Please let him go! May his pain come to an end, may his suffering come to a halt.



Ötikānakon. Nikān x'piakān paciencia ika  
tamēchkwitēwaskeh ipan īn.

Nikān timitsnōtsan tlakpak chānekeh:  
sītlalkruz, sītlalkwēyeh.

Ipan īn día santo timitsnōtsan.

Ötamēchitakon,  
ötamēchnōtsakon 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.

Āman kēmah sā ika tamēchpachiwītian.

Tewameh i t'wīkaskeh.

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.

With this we now take leave of you.

We will now take back his soul.

## XXII. Tētlākāwilia Eugenio composanto

Nikān tamēchnōtsan  
chiknāwtipan chānekeh:

chiknāwtipan ichpōxtli,

chiknāwtipan tēlpōxtli,

kochistli, koxtēmiktli.

Sītlalkrus, sītlalkwēyeh,

ikxinek wilin,

sītlaltekwisiri,

sītlalkōōtl,

sītlalpōyoh,

sītlalwexōōtl,

ikxinek wilin iwān yewa ūn aradītoh

wān yewa ūn, ¿kēnōn itōkā?

tolkopetli.

Nochi nikān tikiminōtsan ipan īn tōnahli,  
ipan īn día santo.

## XXII. Eugenio raises up Silvestre's soul with an offering to the deceased

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.



<p>Ötiwählakeh parte de don Silvestre Pantaleón para ke ma pati,</p> <p>ma nosēwīkān, ke kanah oksē lado ma kalakiti, oksē lado ma ya, ma ya nēika.</p> <p>¡Ma kwīka yeyekatl, ma kānika! Nēika ma ya ipan tepētl, ipān tlakōyoh, ipān kuwyoh.</p> <p>Pero māka sā mās pa nē ipān ūn kahli kān nentok.</p> <p>¡Ma kīsa! Āman ika ötiwählakeh, tikwāhkixtikeh.</p> <p>Āman nikān öt'kāwakon. Nikān namēchnōtsa, alma difuntos.</p> <p>¡Mā x'nemilīkān, mā x'nemilīkān kētlā tewameh tikchīhtokeh mal noso kēnkah xkwahli!</p> <p>Āman tikchīhtokeh bueno porque tamēchnōtsan, tamēchtlātlawtian.</p>	<p>We have come at the request of don Silvestre Pantaleón, to ask that he be restored to health,</p> <p>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.</p> <p>Let his afflictions go to the hills, to the scrublands, to the woods, so that they no longer dwell in his house.</p> <p>They must leave! This is why we have come, to eradicate his afflictions.</p> <p>We have come here to leave an offering. Here I invoke you, souls of the deceased.</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>Hail Mary, full of grace, the Lord is with thee. Blessed art thou among women and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.</p> <p>Glory to the Father, to the Son and to the Holy Spirit. Amen.</p> <p>Glory to the Father, to the Son and to the Holy Spirit. Amen.</p> <p>We are now here.</p> <p>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,</p>
<p>Āmantsīn nikān xta, i tinentokeh timitstlātlawtian, señor José Pantaleón, papá de don Silvestre Pantaleón.</p> <p>Familia, nochi xkiminōtsa, xnēchintlātlawtili.</p> <p>Māka ipān wālnomāsowakān,</p>	



māka sā māš yeyetīyas.	so that he does not feel their weight.
Āman ōtiwālkīshek,	Now we have come here and
ōtihkāwakon nikān,	we have brought an offering.
como xōtiwāhlakeh	We have not come simply
tlā sepa t'wīkaskēh.	to take it back with us.
Āman nokāwas, nikān ma nokāwa.	It will stay here. It must stay here!
¡Nochi! ¡Yeyekameh!	Everything! Oh, evil winds!
Nochi tlīn ika tiwāhlaweh tikwāhkeh	All that we have brought,
para nikān ma nokāwa.	we have brought to leave.
Tlā kanatsīn sapa sē kokolistli	If somewhere another illness is about to
wel wālnemis, ima ya!	come alive, let it go elsewhere!
¡Māka kinekis mopan nokwepas!	Let it not come to afflict him.
¡Kāyuweh!	No!
Nikān timotlātlawtian.	Here we beg for mercy.
Don Silvestre Pantaleón	Don Silvestre Pantaleón
kitowa kētla nō namana.	is suffering.
Kikokōsneki ikxiwān.	His legs are hurting him,
Kikokōsneki ikexpan.	his shoulders are hurting him.
Nochi tēh, vaya, kitowa kas kētla,	His body is feeling pain,
hkōn tēh, kētla nō yeyetīyasneki.	his body is feeling heavy.
Ika molicencia, señor.	With your permission, my Lord.
Señor San Jorge, San Ramón, San Judas,	Saint George, Saint Ramon, Saint Judas,
Señor San Macario, nikān tihkakiskeh īn,	Saint Macario, we will now hear,
ma tihkakikān. Ma h'tlālīkān	let us now listen to
san sē Padre Nuestro.	the Lord's Prayer.
Wān ya, sahkōn.	And that will be all.
Tlā nikān: Padre nuestro que estás	Let us begin: Our Father
en los cielos,	who art in Heaven,
santificado sea tu nombre,	hallowed be thy name
venga tu reino...	Thy kingdom come...



### XXIII. Tlanemilia Silvestre Pantaleón

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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 tēchmākīxtitok.

Tōmeh san tinemih,  
titlanemilitokeh.

### XXIII. Silvestre Pantaleón contemplates life

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I had my soul raised and  
for three days I felt fine,

but later, once again  
I started to ache.

My body now aches, and 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.





