

Popol Vuh: The Sacred Book Of The Maya

The K'iche' Maya creation story preserved in the sixteenth-century manuscript Popol Vuh describes the origin of the world and its people in a setting long assumed to be the Guatemalan central highlands. Now a scholar with a deep knowledge of Maya history shows that all of these mythological events occurred at specific locations and that this landscape was the template for the Maya worldview. Examining the primary Maya deities, Karen Bassie-Sweet links geographic features to gods and beliefs. She reconstructs key elements of the Popol Vuh to argue that the three volcanoes around Lake Atitlan were the three thunderbolt gods and that the lake was the center of the world. She also shows that the Maya view of the creation of humans is centered on corn and examines core beliefs about the corn cycle to propose that the creation myth was established much earlier in Maya history than previously supposed. Generously illustrated, *Maya Sacred Geography and the Creator Deities* is a detailed ethnohistorical analysis of Maya religion, cosmology, and ritual practice that convincingly links mythology to the land. A comprehensive treatment of Maya religion, it provides an essential resource for scholars and will fascinate any reader captivated by these ancient beliefs.

The Precolumbian ballgame, played on a masonry court, has long intrigued scholars because of the magnificence of its archaeological remains. From its lowland Maya origins it spread throughout the Aztec empire, where the game was so popular that sixteen thousand rubber balls were imported annually into Tenochtitlan. It endured for two thousand years, spreading as far as to what is now southern Arizona. This new collection of essays brings together research from field archaeology, mythology, and Maya hieroglyphic studies to illuminate this important yet puzzling aspect of Native American culture. The authors demonstrate that the game was more than a spectator sport; serving social, political, mythological, and cosmological functions, it celebrated both fertility and the afterlife, war and peace, and became an evolving institution functioning in part to resolve conflict within and between groups. The contributors provide complete coverage of the archaeological, sociopolitical, iconographic, and ideological aspects of the game, and offer new information on the distribution of ballcourts, new interpretations of mural art, and newly perceived relations of the game with material in the Popol Vuh. With its scholarly attention to a subject that will fascinate even general readers, *The Mesoamerican Ballgame* is a major contribution to the study of the mental life and outlook of New World peoples.

the sacred book of the Quiché Maya. Original text transcription

Popol - Vuh

The Popol Vuh, Sacred Book of the Quiché

The Sacred Book of the Ancient Quiché Maya : English Version by Delia Goetz and Sylvanus G. Morley from the Spanish Translation

The Popol Vuh is one of the world's greatest creation stories, comparable to the power and beauty of Genesis. The fruit of ten years of research, this great classic of central American spirituality is now available in an authoritative, scholarly and accessible translation.

The Popol Vuh is an epic of Mayan cosmic philosophy. In allegorical form it describes the origin of the universe and of the gods, as well as their offspring mankind and the complex evolutionary cycles they experience. Professor Girard spent many years among the Mayas in Central America learning from direct association with their Elders, and offers a unique approach to the mysteries of native American thought. Translated from the Spanish by Blair A Moffett.

A Sacred Book of the Maya

The Sacred Book of the Ancient Quiche Maya English Version by Delia Goetz and Sylvanus G. Morley from the Spanish Translation by Adrian Recinos

(sacred Book and Myths of American Ancient Times).

This volume offers an integrated and comparative approach to the Popol Vuh, analyzing its myths to elucidate the ancient Maya past while using multiple lines of evidence to shed text. Combining interpretations of the myths with analyses of archaeological, iconographic, epigraphic, ethnohistoric, ethnographic, and literary resources, the work demonstrates how Popol Vuh mythologies contribute to the analysis and interpretation of the ancient Maya past. The chapters are grouped into four sections. The first section interprets the Highland Maya through examination of the text, analyzing interdependence between deities and human beings as well as the textual and cosmological coherence of the Popol Vuh as a source. The second section analyzes the Precolumbian Maya archaeological record as it relates to the myths of the Popol Vuh, providing new interpretations of the use of space, architecture, burials, human remains found in Classic Maya caves. The third explores ancient Maya iconographic motifs, including those found in Classic Maya ceramic art; the nature of predatory birds; Hero Twins' deeds in the Popol Vuh. The final chapters address mythological continuities and change, reexamining past methodological approaches using the Popol Vuh as a resource for the interpretation of Classic Maya iconography and ancient Maya religion and mythology, connecting the myths of the Popol Vuh to iconography from Preclassic Izapa, and demonstrating how narratives from the Popol Vuh can illuminate mythologies from other parts of Mesoamerica. *The Myths of the Popol Vuh in Cosmology, Art, and Ritual* is the first volume to bring together multiple perspectives and original interpretations of the Popol Vuh myths. It will be of interest not only to Mesoamericanists but also to art historians, archaeologists, ethnohistorians, iconographers, linguists, anthropologists, and scholars working in ritual studies, the history of religion, historic and Precolumbian literature and historic linguistics. Contributors: Jair Cortés, Karen Bassie-Sweet, Oswaldo Chinchilla Mazariegos, Michael D. Coe, Iyaxel Cojtí Ren, Héctor Escobedo, Thomas H. Guderjan, Julia Guernsey, Christophe Helmke, Nicholas A. Hopkins, Barbara MacLeod, Jesper Nielsen, Colin Snider, Karl A. Taube

One of the most extraordinary works of the human imagination and the most important text in the native languages of the Americas, Popol Vuh: The Mayan Book of the Dawn of Life is now made accessible to the public 10 years ago. This new edition retains the quality of the original translation, has been enriched, and includes 20 new illustrations, maps, drawings, and a new section on The Mesoamerican Ballgame

Popol Vuh. The Sacred Book of the Ancient Quiché Maya. English Version by Delia Goetz and Sylvanus G. Morley, from the Translation of Adrian Recinos

The Sacred Book of the Maya

The Sacred Book of the Quiché Maya. Translation and commentary

The Popol Vuh is the most important example of Maya literature to have survived the Spanish conquest. It is also one of the world's great creation accounts, comparable to the beauty and power of Genesis. Most previous translations have relied on Spanish versions rather than the original K'iche'-Maya text. Based on ten years of research by a leading scholar of Maya literature, this translation with extensive notes is uniquely faithful to the original language. Retaining the poetic style of the original text, the translation is also remarkably accessible to English readers. Illustrated with more than eighty drawings, photographs, and maps, Allen J. Christenson's authoritative version brings out the richness and elegance of this sublime work of literature, comparable to such epic masterpieces as the Ramayana and Mahabharata of India or the Iliad and Odyssey of Greece. Retells the stories from the mythology of the Quichê Indians which were written down and preserved after the Spanish conquest of Guatemala.

Popol Vuh P

Esotericism of the Popol Vuh

The Sacred Book of the Ancient Quiché Maya

Popol Vuh : a new translation of the sacred book

This is the first complete version in English of the "Book of the People" of the Quiche Maya, the most powerful nation of the Guatemalan highlands in pre-Conquest times and a branch of the ancient Maya, whose remarkable civilization in pre-Columbian America is in many ways comparable to the ancient civilizations of the Mediterranean. Generally regarded as America's oldest book, the Popol Vuh, in fact, corresponds to our Christian Bible, and it is, moreover, the most important of the five pieces of the great library treasures of the Maya that survived the Spanish Conquest. The Popol Vuh was first transcribed in the Quiche language, but in Latin characters, in the middle of the sixteenth century, by some unknown but highly literate Quiche Maya Indian-probably from the oral traditions of his people. This now lost manuscript was copied at the end of the seventeenth century by Father Francisco Ximénez, then parish priest of the village of Santo Tomás Chichicastenango in the highlands of Guatemala, today the most celebrated and best-known Indian town in all of Central America. The mythology, traditions, cosmogony, and history of the Quiché Maya, including the chronology of their kings down to 1550, are related in simple yet literary style by the Indian chronicler. And Adrian Recinos has made a valuable contribution to the understanding and enjoyment of the document through his thorough going introduction and his identification of places and people in the footnotes.

Popol Vuh The Sacred Book of the Maya University of Oklahoma Press

Popol Vuh

The Book of Chilam Balam of Chumayel

The Sacred Book of the Ancient Quiche Maya : English Version

The Mayan Book of the Dawn of Life

Popol Vuh, the Quichê Mayan book of creation is not only the most important text in the native language of the Americas, it is also an extraordinary document of the human imagination. It begins with the deeds of Mayan Gods in the darkness of a primeval sea and ends with the radiant splendor of the Mayan Lords who founded the Quichê Kingdom in the Guatemalan highlands. Originally written in Mayan hieroglyphs, it was translated into the Roman alphabet in the 16th century. The new edition of Dennis Tedlock's unabridged, widely praised translation includes new notes and commentary, newly translated passages, newly deciphered hieroglyphs, and over 40 new illustrations.

This book is a study of a major piece of modern Mayan religious art.

The Sacred Book of the Ancient Quiché Maya. English version by Delia Goetz and Sylvanus G. Morley from the translation of Adrián Recinos English Version by Delia Goetz and Sylvanus G. Morley from the Translation by Adrián Recinos

Kids Version

The Definitive Edition Of The Mayan Book Of The Dawn Of Life And The Glories Of

Includes three bonus chapters on Mythology and Religion of Ancient Mexico. When the Spanish took over Central America in the 16th and 17th centuries they destroyed the writings and holy books of the native Mayans in an effort to convert them to Christianity. Few texts survived, yet one did. It is called The Popol Vuh, the creation story of the Mayan culture. This was the first English rendering of that text. Tells the story of a great flood, gods who created mankind, and a number of other interesting parallels to mythologies from around the world. All of the gods and deities are fully explained and at times compared to those from Greece, Rome and Egypt. A fascinating collection of mythology from Central America and Mexico.

The Popol Vuh is a part of everyone, it doesn't matter where you were born. It tells the story about one of the most important cultures that ever existed, the Mayans, and their vision of how the world was born. The History and Legacy of the Maya's Creation Myth and Epic Legends

Art and Society in a Highland Maya Community

The Mythic and Heroic Sagas of the Kiches of Central America

Literal Poetic Version

An inspired and urgent prose retelling of the Maya myth of creation by acclaimed Latin American author and scholar Ilan Stavans, gorgeously illustrated by Salvadoran folk artist Gabriela Larios and author, diplomat, and environmental activist Homero Aridjis. The archetypal creation story of Latin America, the Popol Vuh began as a Maya oral tradition millennia ago. In the mid-sixteenth century across the continent were being threatened with destruction by European conquest and Christianity, it was written down in verse by members of the K'iche' nobility in what is today Guatemala and translated into Spanish by a Dominican friar and ethnographer before vanishing mysteriously. Cosmic in scope and yet intimately human, the Popol Vuh offers invaluable insight into the Maya way of life before colonization—their code of ethics, their views on death and the afterlife, and their devotion to passion, courage, and the natural world. It tells the story of how the world was created in a series of stages: from dummies, demi-gods, and eventually humans. It describes the underworld, Xibalba—a place as harrowing as Dante's hell—and relates the legend of the ultimate king, who, in the face of tragedy, became a hero for his people in their struggle for survival. Popol Vuh: A Retelling is a one-of-a-kind prose rendition of this sacred text that is as seminal as the Bible and the Qur'an, the Ramayana and the Odyssey. A new work of Latin American literature Ilan Stavans brings a fresh creative energy to the Popol Vuh, giving a new generation of readers the opportunity to connect with this timeless story and with the plight of the Americas. Praise for Popol Vuh: A Retelling: "Salvadoran illustrator Larios provides lush images to accompany stories of the Earth and the underworld, Xibalba, and the animals and gods that inhabit it." —Kirkus Reviews "In these pages you will find an adroit retelling of a complex and often confusing and bewildering cast of characters. Approaching the Popol Vuh with a fresh eye and the necessary erudition, Ilan Stavans, the distinguished scholar of Hispanic culture, nimbly conveys the content and meaning of the text, retaining its magic and fascination, while rendering it more accessible to a wider readership. Popol Vuh: A Retelling artfully presents the case for the centrality of this magisterial story to the culture of the Americas and for the urgency of its message." —Homero Aridjis, from the foreword "At a time when so many of us ask ourselves about the end of the world as we know it, few books could be more timely than the Maya. In a mesmerizing, illuminating new translation, Ilan Stavans brings to contemporary readers this lyrical epic, with its messages from a lost civilization obsessed, as ours should be, with time, death, catastrophe and change. The Popol Vuh encourages us to contemplate the perpetual conflict between truth and falsehood, light and darkness, so that we may find the wisdom to emerge as better people in the face of Death and the Maiden "Popol Vuh is one of the seminal foundational 'texts' of the Americas before it became 'America'—and one so few of us really know much about. Again, Ilan Stavans is infusing new life into cultures and stories that have been traditionally erased or ignored and forgotten. All I can say is, another amazing Stavans project!" —Julia Alvarez "The Popol Vuh is the great book of creation of the Americas. Ilan Stavans has embarked on an intrepid adventure of recreation; he returns to a myth of origin to endow it with vibrant topicality, proving that rewriting a legend is a way of bewitching time." —Frederick Luis Aldama, author of Round "Many translators, scholars, and poets have brought us close to the radiant eminence of our Mayan origin story, the Popol Vuh. None touch its wondrous dynamism and epic elegance like Stavans. In the formal constraints of the K'iche' original, Stavans's delivers a masterful retelling that invites us into chimeric dreams: from the mischievous first peoples and the quests of those grown from seeds to the god twins with battles lost and won. Larios's dexterous admixture of cool washes and vibrant color palettes along with a K'iche'-inspired line-work aesthetic, further unzip our minds to a shared aesthetic. A Guatemalan abuelita could cast such storytelling spells over me. Together, Stavans and Larios invite us all to dance as the children we once were and will become. A gift!" —Frederick Luis Aldama, author of Short: Fiction from the Borderlands "Ilan Stavans's retelling of this ancient and sacred story of the Mayan people is as exquisitely written as it is necessary." —Eduardo Halfon, author of Mourning "Ilan Stavans is an inventive interpreter of the contemporary cultures of the Americas.... Cantankerous and clever, sprightly and serious, Stavans is a voracious thinker. In his writing, life serves to illuminate. He is unafraid to court controversy, unsettle opinions, make enemies. In short, Stavans is an old-fashioned intellectual, a brilliant interpreter of his triple heritage—Jewish, Mexican, and American." —The Washington Post "In the void created by the death of his compatriot Octavio Paz, Ilan Stavans has emerged as Latin America's liveliest and boldest critic and most innovative cultural enthusiast." —The Washington Post "Ilan Stavans is as much as anyone alive to bridge the hemisphere's linguistic gaps." —The Miami Herald "A canon-maker." —The Chronicle of Higher Education "Ilan Stavans is a maverick intellectual whose canonical work is a whole array of marvels... His incisive essays are redefining Jewish literature." —The Forward "Ilan Stavans is the rarest of North American writers—he sees the Americas whole. Not since Octavio Paz has an intellectual so able to violate borders, with learning and grace." —Richard Rodriguez "In the multicultural rainbow that is contemporary America, no one may be more representative of the state of the world." —Newsday "Ilan Stavans may very well succeed in becoming the Octavio Paz of our age." —The San Francisco Chronicle "A virtuoso critic with an exuberant, encyclopedic, restless mind." —The Forward "Ilan Stavans has a sharp eye of the internal exile. Writing about the sometimes reluctant reconquista of North America by Spanish-speaking cultures or the development of his own identity, he deals with both the life and death of the streets." —John Sayles "Lively and intelligent, eclectic, sharp-tongued." —Peter Matthiessen "I think Stavans has one of the best grips around on what makes Spanish America tick." —Gregory Rabassa "Ilan Stavans is a Kafka and Borges. He accepts social identity broadly, in the most cosmopolitan terms... His impulse is to broaden, not to narrow; he finds understanding through complication of identity, not through simplification of politics." —The New York Times "Ilan Stavans has established himself as an invaluable commentator of literature." —Phillip Lopate

*Includes pictures *Includes excerpts of the Popol Vuh *Includes online resources and a bibliography for further reading Many ancient civilizations have influenced and inspired people in the 21st century. The Romans continue to fascinate the West today. But of all the world's civilizations, none have intrigued people more than the Mayans, whose culture, astronomy, language, and mysterious disappearance have captivated the world. In 2012 especially, there was a renewed focus on the Mayans, whose advanced calendar led many to speculate the world would end on the same date the Mayan calendar ends. The focus on the Mayans, however, overshadowed the Mayans' true contribution to astronomy, language, sports, and art. Unlike most of the world's sacred books - the Quran, the Bible or the I-Ching for example - nobody has ever had one, for the Maya's collection of myths. Instead, the title that has been passed down, the "Popol Vuh," appears to be the specific title given to a particular copy of these tales. Its role as a Council Book, refers to the special role of this text: it was the shared property of the council of lords that ruled the Quich kingdom and was apparently regularly consulted by that body for advice. In the opening sections, the scribes who penned the text also give it several other names, including "the Light That Came from Beside the Sea," "Our Place in the Shadows" and "The Dawn of Life" (page 1). Originally in K'ichean Maya, the language spoken by the Maya of the Quich Kingdom and its neighboring regions. The first of these names refers to a pilgrimage by the second generation of Quich lords from the Yucatan coast to acquire a copy of at least a portion of the original text. The second refers to Part IV, the period before the first Dawn (the "Shadows") when the ancestral Quich earned their present name. The third name refers to Part I, when the first gods created all of the various parts of life. This multiplicity of names and titles for sacred works is not uncommon, and perhaps comparable to the Bible being referred to as (in reference to the New Testament) "the Good News" or the "Gospel." The name Popol Vuh is itself controversial as the original text actually spells the name three different ways: "Popol Vuh", "Popol Wuj", and "Popol Wuj." In general, the most correct form in contemporary Quiche spelling is probably "Popol Wuj", but as the text is best known in English with the word "Vuh", this convention will be maintained. There are a number of translations and editions of the Popol Vuh, which vary considerably in quality. Many early editions were not informed by the latest scholarship in Maya linguistics and some

Where To Download Popol Vuh: The Sacred Book Of The Maya

names in particular can vary. This text will use the Second Edition (1996), translated by Dennis Tedlock and published by Simon and Schuster, for all of its quotations and page citations. The Popol Vuh of the Maya's Creation Myth and Epic Legends examines what's contained within and how the Popol Vuh survived to the present day. Along with pictures depicting important people, places, and events, this book shows the Popol Vuh like never before.

Popol Vuh [engl.] The sacred book of the ancient Puiché Maya

Maya Sacred Geography and the Creator Deities

Popol Vuh: A Retelling

The Altarpiece of Santiago Atitlán