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Popol Vuh
The Sacred
Book Of The
Maya

This is the
first complete
version in
English of the
"Book of the

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*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*

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*remarkable
civilization
in pre-
Columbian
America is in
many ways
comparable to
the ancient
civilizations
of the
Mediterranean.
Generally*

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*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*

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*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*

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in Latin

*characters, in
the middle of
the sixteenth
century, by
some unknown
but highly
literate*

*Quiche Maya In
dian-probably
from the oral
traditions of*

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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*

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*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,*

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*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*

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chronicler.

*And Adrian
Recinos has
made a
valuable
contribution
to the
understanding
and enjoyment
of the
document
through his*

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*thorough going
introduction
and his
identification
of places and
people in the
footnotes.*

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

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Press

Popol Vuh P
The Popol Vuh
A Sacred Book
of the Maya
Popol Vuh: A
Retelling

Popol Vuh, the
QuichÃ© Mayan
book of creation
is not only the
most important

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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

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primeval sea
and ends with
the radiant
splendor of the
Mayan Lords
who founded the
QuichÃ©
Kingdom in the
Guatemalan
highlands.
Originally
written in Mayan

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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

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notes and
commentary,
newly translated
passages, newly
deciphered
hieroglyphs, and
over 40 new
illustrations.

The K'iche'
Maya creation
story preserved
in the sixteenth-

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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

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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

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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

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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

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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

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than previously
supposed.

Generously
illustrated, Maya
Sacred

Geography and
the Creator

Deities is a
detailed

ethnohistorical
analysis of Maya
religion,

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cosmology, and ritual practice that convincingly links mythology to the land. A comprehensive treatment of Maya religion, it provides an essential resource for

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scholars and will fascinate any reader captivated by these ancient beliefs.

The Popol Vuh,
Sacred Book of
the Quiché
The Sacred Book
of the Maya
Art and Society

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in a Highland

Maya

Community

Maya Sacred

Geography and

the Creator

Deities

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

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Retells the stories from the mythology of the Quichâe Indians which were written down and preserved after the Spanish conquest of Guatemala.

The Sacred Book

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of the Quiché
Maya.

Translation and
commentary
Popol - Vuh
Esotericism of
the Popol Vuh
The Sacred Book
of the Ancient
Quiché Mays
The Popol Vuh is
one of the world's

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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,

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scholarly and
accessible
translation.

One of the most
extraordinary
works of the
human imagination
and the most
important text in
the native
languages of the
Americas, Popul

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Vuh: The Mayan Book of the Dawn of Life was first 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

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illustrations, maps,
drawings, and
photos.

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

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Adrian Recinos

The Myths of the
Popol Vuh in
Cosmology, Art,
and Ritual

The Sacred Book
of the Ancient
Quich é Maya.

English version by
Delia Goetz and
Sylvanus G.

Morley from the

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translation of
Adrián Recinos

*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*

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*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*

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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

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*times compared to
those from Greece,
Rome and Egypt. A
fascinating
collection of
mythology from
Central America
and Mexico.*

*The Popol Vuh is
the most important
example of Maya
literature to have*

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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*

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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*

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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

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*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.*

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*(sacred Book and
Myths of American
Ancient Times).*

*The Sacred Book of
the Ancient Quiché
Maya : English*

*Version by Delia
Goetz and Sylvanus
G. Morley from the
Spanish Translation*

*The Mythic and
Heroic Sagas of the*

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Kiches of Central

America

The Definitive

Edition Of The

Mayan Book Of The

Dawn Of Life And

The Glories Of

This volume offers

an integrated and

comparative

approach to the

Popol Vuh,

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analyzing its myths to elucidate the ancient Maya past while using multiple lines of evidence to shed light on the text. Combining interpretations of the myths with analyses of archaeological, iconographic,

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epigraphic,
ethnohistoric,
ethnographic, and
literary resources,
the work
demonstrates how
Popol Vuh
mythologies
contribute to the
analysis and
interpretation of the
ancient Maya past.

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The chapters are grouped into four sections. The first section interprets the Highland Maya worldview through examination of the text, analyzing interdependence between deities and human beings as well as the textual

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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

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the use of space,
architecture,
burials, artifacts,
and human remains
found in Classic
Maya caves. The
third explores
ancient Maya
iconographic motifs,
including those
found in Classic
Maya ceramic art;

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the nature of predatory birds; and the Hero Twins' deeds in the Popol Vuh. The final chapters address mythological continuities and change, reexamining past methodological approaches using

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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

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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

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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,

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ethnohistorians,
iconographers,
linguists,
anthropologists, and
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history of religion,
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Precolumbian
literature and
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The Popol Vuh is an
epic of Mayan
cosmic philosophy.
In allegorical form
it describes the
origin of the
universe and of the

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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

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their Elders, and offers a unique approach to the mysteries of native American thought. Translated from the Spanish by Blair A Moffett.

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The Book of Chilam

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Balam of Chumayel
The Mayan Book of
the Dawn of Life

*An inspired and
urgent prose*

*retelling of the Maya
myth of creation by
acclaimed Latin*

*American author
and scholar Ilan*

*Stavans, gorgeously
illustrated by*

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*Salvadoran folk
artist Gabriela
Larios and
introduced by
renowned author,
diplomat, and
environmental
activist Homero
Aridjis. The
archetypal creation
story of Latin
America, the Popol
Vuh began as a*

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*Maya oral tradition
millennia ago. In the
mid-sixteenth
century, as
indigenous cultures
across the continent
were being
threatened with
destruction by
European conquest
and Christianity, it
was written down in
verse by members*

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of the K'iche'

*nobility in what is
today Guatemala. In
1701, that text was
translated into
Spanish by a
Dominican friar and
ethnographer before
vanishing
mysteriously.*

*Cosmic in scope
and yet intimately
human, the Popol*

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Vuh offers invaluable insight into the Maya way of life before being decimated by 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

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story of how the world was created in a series of rehearsals that included wooden dummies, demi-gods, and eventually humans. It describes the underworld, Xibalba—a place as harrowing as Dante's hell—and

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relates the legend of the ultimate king, who, in the face of tragedy, became a spirit that accompanies 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

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as seminal as the Bible and the Qur'an, the Ramayana and the Odyssey. Award-winning scholar of Latin American literature Ilan Stavans brings a fresh creative energy to the Popol Vuh, giving a new generation of

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*readers the
opportunity to
connect with this
timeless story and
with the plight of the
indigenous people
of the Americas.
Praise for Popol
Vuh: A Retelling:
"Salvadoran
illustrator Larios
provides lush
images to*

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accompany stories of the Earth and the underworld, Xibalba, and the animals and gods that inhabit them.... A beautiful interpretation of pivotal Central American history told through contemporary illustration and language.” —Kirkus

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Reviews “In these pages you will find an adroit retelling of a complex and often confusing tale with a vast and bewildering cast of characters. Approaching the Popol Vuh with a fresh eye and the necessary erudition, Ilan Stavans, the distinguished

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scholar of Hispanic culture, nimbly conveys the content and the sense of the original, retaining its magic and fascination, while rendering it more accessible to a wider readership. Popol Vuh: A Retelling artfully presents the case

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*for the centrality of
this magisterial story
to the cultural
consciousness 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*

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we know it, few books could be more relevant than this sacred text of the Maya. In a mesmerizing, illuminating new translation, Ilan Stavans brings to contemporary readers this lyrical epic, with its messages from a

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*lost civilization
obsessed, as ours
should be, with the
inevitable cycles of
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*

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*wisdom to emerge
as better people."*

*—Ariel Dorfman,
author 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.*

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Again, Ilan Stavans is infusing the US of A with the 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

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*book of creation of
the Maya K'iche'
culture, and 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*

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bewitching time."

*—Juan Villoro, author
of God Is 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*

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*elegance like
Stavans and Larios.
Free of 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*

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*grown from seeds,
to hybrid creatures
and demi-god twins
with battles lost and
won. Larrios'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*

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ancestral imaginary.

Only my

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

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*Aldama, author of
Long Stories Cut
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*

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*Praise for Ilan
Stavans: "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*

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literature—and vice versa: 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.” —Henry

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Louis Gates, Jr. "...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 has

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*done 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 has already*

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*produced 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 Mexico
given us an*

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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 union than Ilan Stavans.”

—Newsday “Ilan

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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 the sharp eye of the

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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 of the mind and
the life of the
streets.” —John
Sayles “Lively and*

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*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
disciple of Kafka
and Borges. He
accepts social*

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*identity broadly, in
the most
cosmopolitan
terms... His impulse
is to broaden, not to
narrow; he finds
understanding
through
complication of
identity, not through
the easy gestures of
ethnic politics.”*

—The New York

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*Times "Ilan Stavans
has established
himself as an
invaluable
commentator of
literature." —Phillip
Lopate*

*Retells the stories
from the mythology
of the K'iche'
Indians which were
written down and
preserved after the*

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*Spanish conquest of
Guatemala. Reprint.*

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the ancient Puiché*

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Legacy of the

Maya's Creation

Myth and Epic

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*the Ancient Quiché
Maya*

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.

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The "Popol Vuh", the sacred book of the Quiché Indians is considered the literary gem of the indigenous people of Guatemala, and though most of the Mayan codices were burned during the Spanish conquest, many stories of the "Popol Vuh" were passed along orally

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and therefore survived. This sacred book of the Maya was eventually written in 1558 down by a native who learned to write the Mayan tongue using Latin characters. This manuscript was later discovered in 1701 by Father Francisco Ximénez in his parish church

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of Santo Tomás, in Chichicastenango, Guatemala, and he translated it into Spanish. The "Popol Vuh" describes the creation of the Maya universe, tells the tale of the heroic supernatural twins who battle the underworld lords, describes the creation of man

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from corn and the fate of his descendants who populated the world, and finally lists the line of Quiché kings up to the arrival of the Spanish conquistadors.

Popol Vuh: The Sacred Book of the Ancient Tuiche Maya

Popol Vuh : a new

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translation of the sacred book

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

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excerpts of the
Popol Vuh

*Includes online
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further reading

Many ancient
civilizations
have influenced
and inspired

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people in the
21st century.

The Greeks and
Romans
continue to
fascinate the
West today. But
of all the world's
civilizations,
none have
intrigued people
more than the

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Mayans, whose culture, astronomy, language, and mysterious disappearance all continue to captivate people. In 2012 especially, there was a renewed focus on the

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Mayans, whose
advanced
calendar led
many to
speculate the
world would end
on the same
date the Mayan
calendar ends.
The focus on the
"doomsday"
scenario,

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however,
overshadowed
the Mayans'
true
contribution to
astronomy,
language,
sports, and art.
Unlike most of
the world's
sacred books -
the Quran, the

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Bible or the I-
Ching for
example -
nobody knows
the universal
name, if there
ever was one,
for the Maya's
collection of
myths. Instead,
the title that has
been passed

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down, the
"Popol Vuh,"
appears to be
the specific title
given to a
particular copy
of these tales.
Its meaning,
roughly
translated as
the Council
Book, refers to

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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

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advice to guide
their rule.

However, in the
opening
sections, the
scribes who
penned the text
also give it
several other
names,
including "the
Light That

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Came from
Beside the Sea,"
"Our Place in
the Shadows"
and "The Dawn
of Life" (pg 63).
All of these
names were
originally in
K'ichean Maya,
the language
spoken by the

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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 in
Part V to the

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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

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ancestral

Quich[?] earned
their particular
right to rule.

The final name
refers to Part I,
when the first
gods created all
of the various
parts of life.

This multiplicity
of names and

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titles for sacred works is not uncommon, and perhaps comparable to the Bible being referred to as "the Good Book" or (in reference to the New Testament) "the Good News" or

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the "Gospel."

The name Popol
Vuh is itself
controversial as
the original text
actually spells
the name three
different ways:
"Popol Vuh", of
course, but also
"Pop Wuj" and
"Popol Wuj." In

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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

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be maintained here (Eenriik 2014). There are a number of translations and editions of the Popol Vuh, which vary considerably in quality. Many early editions were not

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informed by the
latest
scholarship in
Maya linguistics
and sometimes
the ways they
translate names
in particular can
vary. This text
will use the
Second Edition
(1996),

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translated by
Dennis Tedlock
and published
by Simon and
Schuster, for all
of its quotations
and page
citations. The
Popol Vuh: The
History and
Legacy of the
Maya's Creation

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Myth and Epic
Legends
examines what's
contained
within and how
the Popol Vuh
survived to the
present day.
Along with
pictures
depicting
important

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people, places,
and events, you
will learn about
the Popol Vuh
like never
before.

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