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Popol Vuh, the Quiché Mayan book of creation, is not only the most important text in the native languages 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 Quiché kingdom in the Guatemalan highlands.

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The Popol Vuh is a foundational sacred narrative of the K'iche' people from long before the Spanish conquest of Mexico. It includes the Mayan creation myth, the exploits of the Hero Twins Hunahpú and Xbalanqué, and a chronicle of the K'iche' people.. The name "Popol Vuh" translates as "Book of the Community", "Book of Counsel", or more literally as "Book of the People".

Popol Vuh - Wikipedia

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The Popol Vuh is the story of creation according to the Quiche Maya of the region known today as Guatemala. Translated as 'The Council Book', 'The Book of the People' or, literally, 'The Book of the Mat', the work has been referred to as "The Mayan Bible " although this comparison is imprecise.

Popol Vuh - Ancient History Encyclopedia
POPOL VUH: Definitive Ed. of the Mayan Book of the Dawn of Life by D. Tedlock. translated by: Dennis Tedlock. Author: Dennis Tedlock (translator). Title: Popol Vuh. The Definitive Edition of the Mayan Book of the Dawn of Life and the Glories of Gods and Kings.

Popol Vuh, the Quiché 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 Quiché 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.

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The "Popol Vuh", the sacred book of the Quiché Indians is considered

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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 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 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 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.

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.

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.

An inspired and urgent prose retelling of the Maya myth of creation by

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acclaimed Latin American author and scholar Ilan Stavans, gorgeously illustrated by 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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

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'America'—and one so few of us really know much about. 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 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 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 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 grown from seeds, to hybrid creatures and demi-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 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 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 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 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 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 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 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 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 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 internal exile. Writing about the sometimes reluctant reconquista of North America by Spanish-speaking cultures or

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

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.

*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 Greeks and 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 all continue to captivate people. 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 "doomsday" scenario, 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 knows the universal name, if there ever was 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 meaning, roughly translated as the 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 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 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 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 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 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 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 the

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"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 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 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 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), 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 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, you will learn about the Popol Vuh like never before.

First republication of remarkable repainting of great Mexican codex, dated to ca. AD 1400. 76 large full-color plates show gods, kings, warriors, mythical creatures, and abstract designs. Introduction.

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