

## Time And The Highland Maya Woodrow Wilson Center Special

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<b>Time and the Highland Maya by Barbara Tedlock</b> Described as a landmark in the ethnographic study of the Maya, this study of ritual and cosmology among the contemporary Quiché Indians of highland Guatemala has now been updated to address changes...
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<b>Time and the Highland Maya—Barbara Tedlock—Google Books</b> Hispanic American Historical Review (1983) 63 (2): 380-382. https://doi.org/10.1215/00182168-63.2.380. Standard View; PDF Link PDF PDF
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<b>Time and the Highland Maya (Woodrow Wilson Center Special)</b> The Maya highlands and Pacific coast Little is known about the Guatemalan highlands between the demise of the Late Formative Miraflores culture and the onset of the Early Classic. But at the ancient site of Kaminajuyú, on the western side of Guatemala City, a group of invaders from Teotihuacán built a miniature replica of their capital city.
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<b>TIME AND THE HIGHLAND MAYA—TEDLOCK, B—CORE</b> At the lowest level of the Highland Maya Cargo System are young men who are entering into the cargo system for the first time. This term lasts one year. At this level the young men are required to do menial tasks for older males in the system, running errands, and tending to higher members' beck and call.
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<b>The Highland Maya Cargo System—Step by Step</b> Nevertheless, timekeeping was undeniably an important, even central, activity of the ancient Maya, and much of their history is unintelligible without reference to it. The value of Professor Tedlock's work, and of this book in particular, is found in the material that she can present to Mayan archeologists and epigraphers to help them understand their source material.
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<b>Time and the Highland Maya (Woodrow Wilson Center Special)</b> This book is a study of a major piece of modern Mayan religious art.
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<b>"Allen J. Christenson offers us in this wonderful book a testimony to contemporary Maya artistic creativity in the shadow of civil war, natural disaster, and rampant modernisation. Trained in art history and thoroughly acquainted with the historical and modern ethnography of the Maya area, Christenson chronicles in this beautifully illustrated work the reconstruction of the central altarpiece of the Maya Church of Tz'utujil-speaking Santiago Atitlán, Guatemala. The much-loved colonial-era shrine collapsed after a series of destructive earthquakes in the twentieth century. Christenson's close friendship with the Chávez brothers, the native Maya artists who reconstructed the shrine in close consultation with village elders, enables him to provide detailed exegesis of how this complex work of art translates into material form the theology and cosmology of the traditional Tz'utujil Maya. With the author's guidance, we are taught to see this remarkable work of art as the Maya Christian cosmogram that it is. Although it has the triptych form of a conventional Catholic altarpiece, its iconography reveals a profoundly Maya narrative, replete with sacred mountains and life-giving caves, with the whole articulated by a central axis mundi motif in the form of a sacred tree or maize plant (ambiguity intended) that is reminiscent of well-known ancient Maya ideas. Through Christenson's focused analysis of the iconography of this shrine, we are able to see and understand almost firsthand how the modern Maya people of Santiago Atitlán have remembered the imagined universe of their ancestors and placed upon this sacred framework their received truths in time present." Gary H. Gossen, Distinguished Professor Emeritus of Anthropology and Latin American Studies, University at Albany, SUNY Allen Christenson is Assistant Professor in the Department of Humanities, Classics, and Comparative Literature at Brigham Young University. " . . . an engaging, quietly intense book that is in part ethnography, in part pre-Columbian art history and in part a meditation on the nature of identity and cultural authenticity. It records, with diligence and grace, the endurance and transformation of belief in the face of natural and political disaster."--Times Literary Supplement, August 16, 2002</b>
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<b>In Maya Daykeeping, three divinatory calendars from highland Guatemala - examples of a Mayan literary tradition that includes the Popul Vuh, Annals of the Cakchiquels, and the Titles of the Lords of Totonicapan - dating to 1685, 1722, and 1855, are transcribed in K'iche or Kaqchikel side-by-side with English translations. Calendars such as these continue to be the basis for prognostication, determining everything from the time for planting and harvest to foreshadowing illness and death. Good, bad, and mixed fates can all be found in these examples of the solar calendar and the 260-day divinatory calendar. The use of such calendars is mentioned in historical and ethnographic works, but very few examples are known to exist. Each of the three calendars transcribed and translated by John M. Weeks, Frauke Sachse, and Christian M. Prager - and housed at the University of Pennsylvania Museum of Archaeology and Anthropology - is unique in structure and content. Moreover, except for an unpublished study of the 1722 calendar by Rudolf Schuller and Oliver La Farge (1934), these little-known works appear to have escaped the attention of most scholars. Introductory essays contextualize each document in time and space, and a series of appendixes present previously unpublished calendrical notes assembled in the early twentieth century. Providing considerable information on the divinatory use of calendars in colonial highland Maya society previously unavailable without a visit to the University of Pennsylvania's archives, Maya Daykeeping is an invaluable primary resource for Maya scholars. Mesoamerican Worlds Series</b>
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<b>In Rewriting Maya Religion</b> Garry Sparks examines the earliest religious documents composed by missionaries and native authors in the Americas, including a reconstruction of the first original, explicit Christian theology written in the Americas—the nearly 900-page Theologia Indorum (Theology for [or of] the Indians), initially written in Mayan languages by Friar Domingo de Vico by 1554. Sparks traces how the first Dominican missionaries to the Maya repurposed native religious ideas, myths, and rhetoric in their efforts to translate a Christianity and how, in this wake, K'iche' Maya elites began to write their own religious texts, like the Popol Vuh. This ethnohistory of religion critically reexamines the role and value of indigenous authority during the early decades of first contact between a Native American people and Christian missionaries. Centered on the specific work of Dominicans among the Highland Maya of Guatemala in the decades prior to the arrival of the Catholic Reformation in the late sixteenth century, the book focuses on the various understandings of religious analyses—Hispano-Catholic and Maya—and their strategic exchanges, reconfigurations, and resistance through competing efforts of religious translation. Sparks historically contextualizes Vico's theological treatise within both the wider set of early literature in K'iche'an languages and the intellectual shifts between late medieval thought and early modernity, especially the competing theories of language, ethnography, and semiotics in the humanism of Spain and Mesoamerica at the time. Thorough and original, Rewriting Maya Religion serves as an ethnohistorical frame for continued studies on Highland Maya religious symbols, discourse, practices, and logic dating back to the earliest documented evidence. It will be of great significance to scholars of religion, ethnohistory, linguistics, anthropology, and Latin American history.
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<b>Popol Vuh, the Quich'Ā</b> 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 Quich'Ā 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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