

Popol Vuh Le Livre Des Indiens Mayas Quicha C S

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Narrative and Critical History of America: Aboriginal America. 1889 University of Oklahoma Press

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 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 '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 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

Chips from a German Workshop: Essays on the science of religion. 1874 Library of Alexandria

Official organ of the book trade of the United Kingdom.

Carnegie Institution of Washington Publication Tamesis

Vols. for 1871-76, 1913-14 include an extra number, The Christmas bookseller, separately paged and not included in the consecutive numbering of the regular series.

Notes on the Bibliography of Yucatan and Central America University of Oklahoma Press

"Notes on the Bibliography of Yucatan and Central America" by Adolph Francis Alphonse Bandelier.

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Essays on the science of religion Philadelphia : Daniel G. Brinton

Encompassing origin and creation stories as well as other ancient oral traditions, the Popol Vuh, which was originally written in Quiché, is the bible of the Mayan people. This translation is widely regarded as the most authoritative available, and includes the wonderful Limited Editions Club illustrations by Everett Gee Jackson. Numerous illustrations, 6 halftones.

Popol Vuh Good Press

In recent years, critical interest in francophone literature has become increasingly pronounced. In the case of the French Caribbean, the work of several writers (Aime Cesaire, Frantz Fanon, Edouard Glissant and Patrick Chamoiseau, for example) has gained international recognition, and has formed a vital part of more general debates on history, culture, language and identity in the post colonial world. The majority of such writers, however, have been male and, perhaps recalling the preference that France has always shown for the island, have come in large part from Martinique. Mapping a Tradition: Francophone Women's Writing from Guadeloupe aims to explore a different side of francophone Caribbean writing through the examination of selected novels by Jacqueline Manicom, Michele Lacroisil, Maryse Conde, Simone Schwarz-Bart and Dany Bebel-Gisler. Placing the work of these writers in the context of that of their better-known, male counterparts, this study argues that it has provided an important mode of intervention in, and disruption of, a literary tradition which has failed to address questions of sexual difference and has often excluded issues relating to French Caribbean women. At the same time, this study suggests that Guadeloupean women's writing of the last thirty years may be seen to constitute a 'tradition' in itself, replete with its own influences and inheritances. At once within, and outside the 'dominant' tradition, women's writing from Guadeloupe - and Martinique - has come to occupy a position at the forefront of contemporary efforts to expand and redefine a still-burgeoning

corpus of literary and theoretical work.

Narrative and Critical History of America: Aboriginal America Fordham Univ Press

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.

Aboriginal American Authors and Their Productions University Press of Colorado

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 light on the 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 worldview 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, artifacts, and 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; and the 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: Jaime J. Awe, 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

The Bookseller and the Stationery Trades' Journal Albin Michel

Cutting-edge and insightful discussions of Latin American literature and culture In the newly revised second edition of A Companion to Latin American Literature and Culture, Sara Castro-Klaren delivers an eclectic and revealing set of discussions on Latin American culture and literature by scholars at the cutting edge of their respective fields. The included essays—whether they're written from the perspective of historiography, affect theory, decolonial approaches, or human rights—introduce readers to topics like gaucho literature, postcolonial writing in the

Andes, and baroque art while pointing to future work on the issues raised. This work engages with anthropology, history, individual memory, testimonio, and environmental studies. It also explores: A thorough introduction to topics of coloniality, including the mapping of the pre-Columbian Americas and colonial religiosity Comprehensive explorations of the emergence of national communities in New Imperial coordinates, including discussions of the Muisca and Mayan cultures Practical discussions of global and local perspectives in Latin American literature, including explorations of Latin American photography and cultural modalities and cross-cultural connections In-depth examinations of uncharted topics in Latin American literature and culture, including discussions of femicide and feminist performances and eco-perspectives Perfect for students in undergraduate and graduate courses tackling Latin American literature and culture topics, *A Companion to Latin American Literature and Culture, Second Edition* will also earn a place in the libraries of members of the general public and PhD students interested in Latin American literature and culture.

[A Catalogue of ... \[books\] ...](#) Restless Books

Over the course of the last twenty years, Native American and Indigenous American literary studies has experienced a dramatic shift from a critical focus on identity and authenticity to the intellectual, cultural, political, historical, and tribal nation contexts from which these Indigenous literatures emerge. The *Oxford Handbook of Indigenous American Literature* reflects on these changes and provides a complete overview of the current state of the field. The Handbook's forty-three essays, organized into four sections, cover oral traditions, poetry, drama, non-fiction, fiction, and other forms of Indigenous American writing from the seventeenth through the twenty-first century. Part I attends to literary histories across a range of communities, providing, for example, analyses of Inuit, Chicana/o, Anishinaabe, and Métis literary practices. Part II draws on earlier disciplinary and historical contexts to focus on specific genres, as authors discuss Indigenous non-fiction, emergent trans-Indigenous autobiography, Mexicanoh and Spanish poetry, Native drama in the U.S. and Canada, and even a new Indigenous children's literature canon. The third section delves into contemporary modes of critical inquiry to expound on politics of place, comparative Indigenism, trans-Indigenism, Native rhetoric, and the power of Indigenous writing to communities of readers. A final section thoroughly explores the geographical breadth and expanded definition of Indigenous American through detailed accounts of literature from Indian Territory, the Red Atlantic, the far North, Yucatán, Amerika Samoa, and Francophone Quebec. Together, the volume is the most comprehensive and expansive critical handbook of Indigenous American literatures published to date. It is the first to fully take into account the last twenty years of recovery and scholarship, and the first to most significantly address the diverse range of texts, secondary archives, writing traditions, literary histories, geographic and political contexts, and critical discourses in the field.

[Popol Vuh P](#) John Wiley & Sons

In two decades of traveling throughout Mexico, Central America, and Europe, French priest Charles Étienne Brasseur de Bourbourg (1814–1874) amassed hundreds of indigenous manuscripts and printed books, including grammars and vocabularies that brought to light languages and cultures little known at the time. Although his efforts yielded many of the foundational texts of Mesoamerican studies—the pre-Columbian Codex Troana, the only known copies of the Popol Vuh and the indigenous dance drama

Rabinal-Achi, and Diego De Landa's *Relación de la cosas de Yucatán*—Brasseur earned disdain among scholars for his theories linking Maya writings to the mythical continent of Atlantis. In *The Manuscript Hunter*, translator Katia Sainson reasserts his standing as the founder of modern Maya studies, presenting three of his travel writings in English for the first time. While civil wars raged throughout Mexico and Central America and foreign interests sought access to the region's rich resources, Brasseur focused on uncovering Mesoamerica's mysterious past by examining its ancient manuscripts and living oral traditions. His "Notes from a Voyage in Central America," "From Guatemala City to Rabinal," and *Voyage across the Isthmus of Tehuantepec* document his travels in search of these texts and traditions. Brasseur's writings weave vivid geographical descriptions of Central America and Mexico during the mid-1800s with keen social and political analysis, all steeped in vast knowledge of the region's history and interest in its indigenous cultures. Coupled with Sainson's thoughtful introduction and annotations, these captivating, accessible accounts reveal Brasseur de Bourbourg's true accomplishments and offer an unrivaled view of the birth of Mesoamerican studies in the nineteenth century. Brasseur's writings not only depict Central America and Mexico through the eyes of a European traveler at a key moment, but also illuminate the remarkable efforts of one man to understand and preserve Mesoamerica's cultural traditions for all time.

The Oxford Handbook of Indigenous American Literature University of Texas Press

Le Popol Vuh ("Livre des Événements" ou "Livre de la Communauté") est un grand poème à la fois mythologique et historique issu de la civilisation méso-américaine. Il est né de la grande tradition orale des Indiens Mayas Quichés. Les Dieux du Mexique y parlent dans un langage symbolique de l'unité de l'homme et de la nature, de la lutte des forces divines contre le chaos, contre le monde de l'évanouissement et de la décomposition. Les Indiens Quichés, ayant souffert de la conquête espagnole et voyant leur culture disparaître, ont sauvé cette part de leur mythologie en transcrivant ce récit, avec l'aide d'un père dominicain, en 1688. Ce n'est donc pas l'oeuvre d'un homme, mais celle de plusieurs générations dont elle incarne la conscience. La traduction de Valérie Faurie, que sa thèse a amenée à faire un long séjour dans la communauté indienne des Tarahumaras, est basée sur la version espagnole d'Adrian Résinos, qui a travaillé directement sur les documents en langue quiché, version qui fait référence depuis 1947 dans les pays de langue espagnole.

A Companion to Latin American Literature and Culture MHRA

The Historical Dictionary of Guatemala contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 700 cross-referenced entries on important personalities, politics, economy, foreign relations, religion, and culture.

[Mapping a Tradition](#) Courier Corporation

Qualifié de « bible maya-quiché », le Popol Vuh raconte avant tout, sous forme d'allégorie, la genèse d'un peuple, le peuple maya d'Amérique, à travers les créations successives des Esprits, et ses tribulations à travers les époques et les vicissitudes de l'histoire. Cette version d'un des plus importants textes précolombiens qui nous soient parvenus, transcrit en quiché peu après la conquête espagnole, aux environs de l'an 1550, et souvent considéré comme le document le plus ancien sur l'histoire de l'humanité, est une traduction amendée et en bonne partie actualisée du manuscrit de Chichicastenango, paru en coédition (Popol Vuh : Le Livre des événements, traduit de l'espagnol par Pierre DesRuisseaux en collaboration avec Daisy Amaya, Le Castor Astral et VLB éditeur, Paris et Montréal, 1987). Rédigé dans une langue à la fois élégante et fleurie d'images poétiques, on y relate les mythes cosmogoniques du peuple maya-quiché. Il s'agit donc d'un des textes les plus précieux et significatifs du continent américain, puisqu'il nous fait pénétrer directement et de plain-pied au coeur même de l'univers mythique du peuple maya. Genèse en même temps qu'eschatologie, récit sacré et historiographie mystique d'une des cultures précolombiennes les plus raffinées, évoluées et lettrées qui se soient développées sur

le continent américain, le Popol Vuh est comparable, en terme d'importance, aux grands textes sacrés tels les Edda islandaises, les Veda indiens, la Bible chrétienne ou encore le Coran musulman. Dans le Popol Vuh, le mythe se confond avec l'histoire de la même façon que l'histoire se fonde à la culture. Et l'histoire se déroule au sein de l'espace-temps sans discontinuité, sans rupture, marquant les étapes successives du développement humain.

The Manuscript Hunter Oxford University Press

Contains the first printing of Sartor resartus, as well as other works by Thomas Carlyle.

The Bookseller Rowman & Littlefield

"There are also separate sections on the modernistas and postmodernismo, avant-garde poetry in the twentieth century, and the Boom novel. A final chapter is dedicated to an analysis of some recent developments within the Spanish-American literary canon, such as the post-Boom novel, with a separate section on women writers, 'testimonio', Latino literature, the gay/lesbian novel, and Afro-Hispanic literature."--BOOK JACKET.

Bookseller

AS Columbus, in August, 1498, ran into the mouth of the Orinoco, he little thought that before him lay, silent but irrefutable, the proof of the futility of his long-cherished hopes. His gratification at the completeness of his success, in that God had permitted the accomplishment of all his predictions, to the confusion of those who had opposed and derided him, never left him; even in the fever which overtook him on the last voyage his strong faith cried to him, "Why dost thou falter in thy trust in God? He gave thee India!" In this belief he died. The conviction that Hayti was Cipangu, that Cuba was Cathay, did not long outlive its author; the discovery of the Pacific soon made it clear that a new world and another sea lay between the landfall of Columbus and the goal of his endeavors. The truth, when revealed and accepted, was a surprise more profound to the learned than even the error it displaced. The possibility of a short passage westward to Cathay was important to merchants and adventurers, startling to courtiers and ecclesiastics, but to men of classical learning it was only a corroboration of the teaching of the ancients. That a barrier to such passage should be detected in the very spot where the outskirts of Asia had been imagined, was unexpected and unwelcome. The treasures of Mexico and Peru could not satisfy the demand for the products of the East; Cortes gave himself, in his later years, to the search for a strait which might yet make good the anticipations of the earlier discoverers. The new interpretation, if economically disappointing, had yet an interest of its own. Whence came the human population of the unveiled continent? How had its existence escaped the wisdom of Greece and Rome? Had it done so? Clearly, since the whole human race had been renewed through Noah, the red men of America must have descended from the patriarch; in some way, at some time, the New World had been discovered and populated from the Old. Had knowledge of this event lapsed from the minds of men before their memories were committed to writing, or did reminiscences exist in ancient literatures, overlooked, or misunderstood by modern ignorance? Scholars were not wanting, nor has their line since wholly failed, who freely devoted their ingenuity to the solution of these questions, but with a success so diverse in its results, that the inquiry is still pertinent, especially since the pursuit, even though on the main point it end in reservation of judgment, enables us to understand from what source and by what channels the inspiration came which held Columbus so steadily to his westward course.

Narrative and Critical History of America: Aboriginal America. [c1889

The book concludes by proposing that Mary Shelley's *Frankenstein* is the great American novel. --

Handbook of Middle American Indians, Volumes 14 and 15

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

Volumes 14 and 15 of the Handbook of Middle American Indians, published in cooperation with the Middle American Research Institute of Tulane University under the general editorship of Robert Wauchope (1909–1979), constitute Parts 3 and 4 of the Guide to Ethnohistorical Sources. The Guide has been assembled under the volume editorship of the late Howard F. Cline, Director of the Hispanic Foundation in the Library of Congress, with Charles Gibson, John B. Glass, and H. B. Nicholson as associate volume editors. It covers geography and ethnogeography (Volume 12); sources in the European tradition (Volume 13); and sources in the native tradition: prose and pictorial materials, checklist of repositories, title and synonymy index, and annotated bibliography on native sources (Volumes 14 and 15). The present volumes contain the following studies on sources in the native tradition: "A Survey of Native Middle American Pictorial Manuscripts," by John B. Glass "A Census of Native Middle American Pictorial Manuscripts," by John B. Glass in collaboration with Donald Robertson "Techialoyan Manuscripts and Paintings, with a Catalog," by Donald Robertson "A Census of Middle American Testierian Manuscripts," by John B. Glass "A Catalog of Falsified Middle American Pictorial Manuscripts," by John B. Glass "Prose Sources in the Native Historical Tradition," by Charles Gibson and John B. Glass "A Checklist of Institutional Holdings of Middle American Manuscripts in the Native Historical Tradition," by John B. Glass "The Botutini Collection," by John B. Glass "Middle American Ethnohistory: An Overview" by H. B. Nicholson The Handbook of Middle American Indians was assembled and edited at the Middle American Research Institute of Tulane University with the assistance of grants from the National Science Foundation and under the sponsorship of the National Research Council Committee on Latin American Anthropology.