

Gilgamesh Andrew George

The ancient Sumerian poem The Epic of Gilgamesh is one of the oldest written stories in existence, translated with an introduction by Andrew George in Penguin Classics. Miraculously preserved on clay tablets dating back as much as four thousand years, the poem of Gilgamesh, king of Uruk, is the world's oldest epic, predating Homer by many centuries. The story tells of Gilgamesh's adventures with the wild man Enkidu, and of his arduous journey to the ends of the earth in quest of the Babylonian Noah and the secret of immortality. Alongside its themes of family, friendship and the duties of kings, The Epic of Gilgamesh is, above all, about mankind's eternal struggle with the fear of death. The Babylonian version has been known for over a century, but linguists are still deciphering new fragments in Akkadian and Sumerian. Andrew George's gripping translation brilliantly combines these into a fluid narrative and will long rank as the definitive English Gilgamesh. If you enjoyed The Epic of Gilgamesh, you might like Homer's Iliad, also available in Penguin Classics. 'A masterly new verse translation' The Times 'Andrew George has skillfully bridged the gap between a scholarly re-edition and a popular work' London Review of Books

The greatest Indian epic, one of the world's supreme masterpieces of storytelling A Penguin Classic A sweeping tale of abduction, battle, and courtship played out in a universe of deities and demons, The Ramayana is familiar to virtually every Indian. Although the Sanskrit original was composed by Valmiki around the fourth century BC, poets have produced countless versions in different languages. Here, drawing on the work of an eleventh-century poet called Kamban, Narayan employs the skills of a master novelist to re-create the excitement he found in the original. A luminous saga made accessible to new generations of readers, The Ramayana can be enjoyed for its spiritual wisdom, or as a thrilling tale of ancient conflict. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Adventurers, explorers, kings, gods, and goddesses come to life in this riveting story of the first great epic—lost to the world for 2,000 years, and rediscovered in the nineteenth century Composed by a poet and priest in Middle Babylonia around 1200 bce, The Epic of Gilgamesh foreshadowed later stories that would become as fundamental as any in human history, The Odyssey and the Bible. But in 600 bce, the clay tablets that bore the story were lost—buried beneath ashes and ruins when the library of the wild king Ashurbanipal was sacked in a raid. The Buried Book begins with the rediscovery of the epic and its deciphering in 1872 by George Smith, a brilliant self-taught linguist who created a sensation when he discovered Gilgamesh among the thousands of tablets in the British Museum's collection. From there the story goes backward in time, all the way to Gilgamesh himself. Damrosch reveals the story as a literary bridge between East and West: a document lost in Babylonia, discovered by an Iraqi, decoded by an Englishman, and appropriated in novels by both Philip Roth and Saddam Hussein. This is an illuminating, fast-paced tale of history as it was written, stolen, lost, and—after 2,000 years, countless battles, fevered digs, conspiracies, and revelations—finally found.

A new verse rendering of the great epic of ancient Mesopotamia, one of the oldest works in Western Literature. Ferry makes Gilgamesh available in the kind of energetic and readable translation that Robert Fitzgerald and Richard Lattimore have provided for readers in their translations of Homer and Virgil.

The Epic of Gilgamesh - Old Babylonian and Standard versions (Illustrated)

Sumerians

A History

The Chaldean Account of Genesis

The Ramayana

Gilgamesh, King of Uruk, and his companion Enkidu are the only heroes to have survived from the ancient literature of Babylon, immortalized in this epic poem that dates back to the 3rd millennium BC. Together they journey to the Spring of Youth, defeat the Bull of Heaven and slay the monster Humbaba. When Enkidu dies, Gilgamesh's grief and fear of death are such that they lead him to undertake a quest for eternal life. A timeless tale of morality, tragedy and pure adventure, The Epic of Gilgamesh is a landmark literary exploration of man's search for immortality.

Alhena Gadotti offers a much needed new edition of the Sumerian composition Gilgamesh, Enkidu, and the Netherworld, last published by Aaron Shaffer in his 1963 doctoral dissertation. Since then, several new manuscripts have come to light, prompting not only a new edition of the text, but also a re-examination of the composition. In this book, Gadotti argues that Gilgamesh, Enkidu, and the Netherworld was the first, not the last of the Sumerian stories about Gilgamesh. She also suggests that a Sumerian Gilgamesh Cycle, currently only attested in old Babylonian manuscripts (ca. 18th century BCE), was in fact developed during the Ur III period (ca. 2100-2000 BCE). Providing a new way to look at the Sumerian Gilgamesh stories, this book is relevant not only to scholars of the ancient Near East, but also to anyone interested in epic and epic cycle.

Fifty remarkable short stories from a range of contemporary fiction authors including Junot Diaz, Amy Tan, Jamaica Kincaid, Jhumpa Lahiri, and more, selected from a survey of more than five hundred English professors, short story writers, and novelists. Contributors include Russell Banks, Donald Barthelme, Rick Bass, Richard Bausch, Charles Baxter, Amy Bloom, T.C. Boyle, Kevin Brockmeier, Robert Olen Butler, Sandra Cisneros, Peter Ho Davies, Janet Desaulniers, Junot Diaz, Anthony Doerr, Stuart Dybek, Deborah Eisenberg, Richard Ford, Mary Gaitskill, Dagoberto Gilb, Ron Hansen, A.M. Homes, Mary Hood, Denis Johnson, Edward P. Jones, Thom Jones, Jamaica Kincaid, Jhumpa Lahiri, David Leavitt, Kelly Link, Reginald McKnight, David Means, Susan Minot , Rick Moody, Bharati Mukherjee, Antonya Nelson, Joyce Carol Oates, Tim O'Brien, Daniel Orozco, Julie Orringer, ZZ Packer, Annie Proulx, George Saunders, Joan Silber, Leslie Marmon Silko, Susan Sontag, Amy Tan, Melanie Rae Thon, Alice Walker, and Steve Yarbrough.

Every great civilisation from the Bronze Age to the present day has produced epic poems. Epic poetry has always had a profound influence on other literary genres, including its own parody in the form of mock-epic. This Companion surveys over four thousand years of epic poetry from the Babylonian Epic of Gilgamesh to Derek Walcott's postcolonial Omeros. The list of epic poets analysed here includes some of the greatest writers in literary history in Europe and beyond: Homer, Virgil, Dante, Camões, Spenser, Milton, Wordsworth, Keats and Pound, among others. Each essay, by an expert in the field, pays close attention to the way these writers have intimately influenced one another to form a distinctive and cross-cultural literary tradition. Unique in its coverage of the vast scope of that tradition, this book is an essential companion for students of literature of all kinds and in all ages.

A New Rendering in English Verse

Introduction, Critical Edition and Cuneiform Texts

A New Translation of the Ancient Epic

A Shortened Modern Prose Version of the Indian Epic

Modern Encounters with the Ancient Epic

Special Features- Aims to show how The Gilgamesh Epic developed from its earliest to its latest form- Systematic, step-by-step tracking of the stylistic, thematic, structural, and theological changes in The Gilgamesh Epic- Relation of changes to factors (geographical, political, religious, literary) that may have prompted them- Attempts to identify the sources (biographical, historical, literary, folkloric) of the epic's themes, and to suggest what may have been intended by use of these themes- Extensive bibliography- Indices

From Herodotus to The Mummy, Western civilization has long been fascinated with the exotic myths and legends of Ancient Egypt but they have often been misunderstood. Here acclaimed Egyptologist Joyce Tyldesley guides us through 3000 years of changing stories and, in retelling them, shows us what they mean. Gathered from pyramid friezes, archaeological finds and contemporary documents, these vivid and strange stories explain everything from why the Nile flooded every year to their beliefs about what exactly happened after death and shed fascinating light on what life was like for both rich and poor. Lavishly illustrated with colour pictures, maps and family trees, helpful glossaries explaining all the major gods and timelines of the Pharoahs and most importantly packed with unforgettable stories, this book offers the perfect introduction to Egyptian history and civilization. No description available.

Andrew Piper grew up liking books and loving computers. While occasionally burying his nose in books, he was going to computer camp, programming his Radio Shack TRS-80, and playing Pong. His eventual love of reading made him a historian of the book and a connoisseur of print, but as a card-carrying member of the first digital generation—and the father of two digital natives—he understands that we live in electronic times. Book Was There is Piper's surprising and always entertaining essay on reading in an e-reader world. Much ink has been spilled lamenting or championing the decline of printed books, but Piper shows that the rich history of reading itself offers unexpected clues to what lies in store for books, print or digital. From medieval manuscript books to today's playable media and interactive urban fictions, Piper explores the manifold ways that physical media have shaped how we read, while also observing his own children as they face the struggles and triumphs of learning to read. In doing so, he uncovers the intimate connections we develop with our reading materials—how we hold them, look at them, share them, play with them, and even where we read them—and shows how reading is interwoven with our experiences in life. Piper reveals that reading's many identities, past and present, on page and on screen, are the key to helping us understand the kind of reading we care about and how new technologies will—and will not—change old habits. Contending that our experience of reading belies naive generalizations about the future of books, Book Was There is an elegantly argued and thoroughly up-to-date tribute to the endurance of books in our ever-evolving digital world.

Gilgamesh, Enkidu, and the Netherworld and the Sumerian Gilgamesh Cycle

50 North American Stories Since 1970

Gilgamesh among Us

A History From Beginning to End

Gilgamesh, The New Translation

Vivid, enjoyable and comprehensible, the poet and pre-eminent translator Stephen Mitchell makes the oldest epic poem in the world accessible for the first time. Gilgamesh is a born leader, but in an attempt to control his growing arrogance, the Gods create Enkidu, a wild man, his equal in strength and courage. Enkidu is trapped by a temple prostitute, civilised through sexual experience and brought to Gilgamesh. They become best friends and battle evil together. After Enkidu's death the distraught Gilgamesh sets out on a journey to find Utanapishtim, the survivor of the Great Flood, made immortal by the Gods to ask him the secret of life and death.

Gilgamesh is the first and remains one of the most important works of world literature. Written in ancient Mesopotamia in the second millennium B.C., it predates the Iliad by roughly 1,000 years. Gilgamesh is extraordinarily modern in its emotional power but also provides an insight into the values of an ancient culture and civilisation.

www.delphiclassics.com

The Epic of Gilgamesh is the world's oldest epic masterpiece.

Based on contrasting characterization and narrative logic between the central Huwawa episode and the remaining material for the earliest Akkadian Gilgamesh, this book challenges the accepted notion that the famous epic was composed without recourse to a previous Akkadian narrative.

The Babylonian Story of the Deluge as Told by Assyrian Tablets from Nineveh

A Verse Narrative

The Scribner Anthology of Contemporary Short Fiction

A New Translation, Analogues, Criticism

Book Was There

The world's oldest work of literature, the Epic of Gilgamesh recounts the adventures of the semimythical Sumerian king of Uruk and his ultimately futile quest for immortality after the death of his friend and companion, Enkidu, a wildman sent by the gods. Gilgamesh was deified by the Sumerians around 2500 BCE, and his tale as we know it today was codified in cuneiform tablets around 1750 BCE and continued to influence ancient cultures—whether in specific incidents like a world-consuming flood or in its quest structure—into Roman times. The epic was, however, largely forgotten, until the cuneiform tablets were rediscovered in 1872 in the British Museum's collection of recently unearthed Mesopotamian artifacts. In the decades that followed its translation into modern languages, the Epic of Gilgamesh has become a point of reference throughout Western culture. In Gilgamesh among Us, Theodore Ziolkowski explores the surprising legacy of the poem and its hero, as well as the epic's continuing influence in modern letters and arts. This influence extends from Carl Gustav Jung and Rainer Maria Rilke's early embrace of the epic's significance—"Gilgamesh is tremendous!" Rilke wrote to his publisher's wife after reading it—to its appropriation since World War II in contexts as disparate as operas and paintings, the poetry of Charles Olson and Louis Zukofsky, novels by John Gardner and Philip Roth, and episodes of Star Trek: The Next Generation and Xena: Warrior Princess. Ziolkowski sees fascination with Gilgamesh as a reflection of eternal spiritual values—love, friendship, courage, and the fear and acceptance of death. Noted writers, musicians, and artists from Sweden to Spain, from the United States to Australia, have adapted the story in ways that meet the social and artistic trends of the times. The spirit of this capacious hero has absorbed the losses felt in the immediate postwar period and been infused with the excitement and optimism of movements for gay rights, feminism, and environmental consciousness. Gilgamesh is at once a seismograph of shifts in Western history and culture and a testament to the verities and values of the ancient epic.

Reproduction of the original: The Babylonian Story of the Deluge as Told by Assyrian Tablets from Nineveh by E. A. Wallis Budge

Andrew George's "masterly new translation" (The Times) of the world's first truly great work of literature A Penguin Classic Miraculously preserved on clay tablets dating back as much as four thousand years, the poem of Gilgamesh, king of Uruk, is the world's oldest epic, predating Homer by many centuries. The story tells of Gilgamesh's adventures with the wild man Enkidu, and of his arduous journey to the ends of the earth in quest of the Babylonian Noah and the secret of immortality. Alongside its themes of family, friendship and the duties of kings, the Epic of Gilgamesh is, above all, about mankind's eternal struggle with the fear of death. The Babylonian version has been known for over a century, but linguists are still deciphering new fragments in Akkadian and Sumerian. Andrew George's gripping translation brilliantly combines these into a fluent narrative and will long rank as the definitive English Gilgamesh. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

The EPIC OF GILGAMESH is the oldest story that has come down to us through the ages of history. It predates the BIBLE, the ILIAD and the ODYSSEY. The EPIC OF GILGAMESH relates the tale of the fifth king of the first dynasty of Uruk (in what is modern day Iraq) who reigned for one hundred and twenty-six years, according to the ancient Sumerian King List. GILGAMESH was first inscribed in cuneiform writing on clay tablets by an unknown author during the Sumerian era and has been described as one of the greatest works of literature in the recounting of mankind's unending quest for immortality.

The Cambridge Companion to the Epic

Introduction to Akkadian

The Babylonian Epic Poem and Other Texts in Akkadian and Sumerian

The Buried Book

The Temples of Ancient Mesopotamia

This volume opens up new perspectives on Babylonian and Assyrian literature, through the lens of a pivotal passage in the Gilgamesh Flood story. It shows how, using a nine-line message where not all was as it seemed, the god Ea inveigled humans into building the Ark. The volume argues that Ea used a ‘bitextual’ message: one which can be understood in different ways that sound the same. His message thus emerges as an ambivalent oracle in the tradition of ‘folktale prophecy’. The argument is supported by interlocking investigations of lexicography, divination, diet, figurines, social history, and religion. There are also extended discussions of Babylonian word play and ancient literary interpretation. Besides arguing for Ea’s duplicity, the book explores its implications – for narrative sophistication in Gilgamesh, for audiences and performance of the poem, and for the relation of the Gilgamesh Flood story to the versions in Atra-hasis, the Hellenistic historian Berossos, and the Biblical Book of Genesis. Ea’s Duplicity in the Gilgamesh Flood Story will interest Assyriologists, Hebrew Bible scholars and Classicists, but also students and researchers in all areas concerned with Gilgamesh, word-play, oracles, and traditions about the Flood.

Jenny Lewis relocates Gilgamesh to its earlier, oral roots in a Sumerian society where men and women were more equal, the reigning deity of Gilgamesh's city, Uruk, was female (Inanna), only women were allowed to brew beer and keep taverns and women had their own language – emesal. With this shift of emphasis, Lewis captures the powerful allure of the world's oldest poem and gives it a fresh dynamic while creating a fastpaced narrative for a new generation of readers.

"The Babylonian Gilgamesh epic is the oldest long poem in the world, with a history going back four thousand years. It tells the fascinating and moving story of Gilgamesh's heroic deeds and lonely quest for immortality. This book collects for the first time all the known sources in the original cuneiform, including many fragments never published before. The author's personal study of every available fragment has produced a definitive edition and translation, complete with comprehensive introductory chapters that place the poem and its hero in context."--Publisher's description.

How to Do Things with Books in Victorian Britain asks how our culture came to frown on using books for any purpose other than reading. When did the coffee-table book become an object of scorn? Why did law courts forbid witnesses to kiss the Bible? What made Victorian cartoonists mock commuters who hid behind the newspaper, ladies who matched their books' binding to their dress, and servants who reduced newspapers to fish 'n' chips wrap? Shedding new light on novels by Thackeray, Dickens, the Brontës, Trollope, and Collins, as well as the urban sociology of Henry Mayhew, Leah Price also uncovers the lives and afterlives of anonymous religious tracts and household manuals. From knickknacks to wastepaper, books mattered to the Victorians in ways that cannot be explained by their printed content alone. And whether displayed, defaced, exchanged, or discarded, printed matter participated, and still participates, in a range of transactions that stretches far beyond reading. Supplementing close readings with a sensitive reconstruction of how Victorians thought and felt about books, Price offers a new model for integrating literary theory with cultural history. *How to Do Things with Books in Victorian Britain* reshapes our understanding of the interplay between words and objects in the nineteenth century and beyond.

Gilgamesh Retold

The Loss and Rediscovery of the Great Epic of Gilgamesh

The Akkadian Huwawa Narrative

Morien

The Evolution of the Gilgamesh Epic

The European Union, we are told, is facing extinction. Most of those who believe that, however, have no understanding of how, and why, it become possible to imagine that the diverse peoples of Europe might be united in a single political community. The Pu of the "European project", from the end of the Napoleonic Wars, which saw the earliest creation of a "Concert of Europe", right through to Brexit. The question was how, after centuries of internecine conflict, to create a united Europe while still preserving individual nation. The need to find an answer to this question became more acute after two world wars had shown that if the nations of Europe were to continue to play a role in the world they could now only do so together. To achieve that, however, the guarded sovereign powers into a new form of trans-national constitutionalism. This the European Union has tried to do. In the process it has created not, as its enemies have claimed, a "super-state" but a new post-national order united in a political life bas

and patriotism, but upon a common body of values and aspirations. It is this, argues Anthony Pagden, that will allow the Union to defeat its political enemies from within, and to overcome the difficulties, from mass migration to the pandemic, which it faces if it also continues to evolve as it has over the past two centuries.

A legendary civilization vanished under the Fertile Crescent and escaped a fate worse than death until Sumerologists questioned widely accepted truths. The Sumerians reemerged onto the extraordinary timeline of human history. Their tales of kings and gods, fearless trade in distant lands, during the remarkable Bronze Age, centered in the world's first city-states that chronicled ancient rivalries and their enduring impact. Inside you will read about... ? How We Know What We Know About Sumerians ? The Bronze Age ? Did The Sumerians Become Civilized? ? How Long Were They Around ? Primer Of Impact Of Sumerian Ancient Civilization On Our World ? What Did They Look Like? ? What Shaped Their Worldview? And much more! Our journey relies on excavated and historical evidence.

Translated into English for the first time, *The Archeologist* is a landmark of Greek national literature, and an important document in the history of archeology and classicism. Published for the bicentennial year of the outbreak of the Greek War of Independence, the bicentennial of the outbreak of the Greek War of Independence. This historical milestone provides the impetus for a new period of intensified reflection on the past, present, and future of Greece, especially in light of recent financial and humanitarian challenges and the debt crisis that began in the last days of 2009 and the migration crisis five years later. These crises had already stirred renewed and often animated debate about Greek national identity, especially in relation to Europe, and the legacy of classical antiquity reimagined. Where does Greece fit into the modern world and what role, if any, should its celebrated and idealized antiquity play in the country's national identity? More than a century ago, Karkavitsas's *The Archeologist* (1904) helped to articulate and frame a new allegory of Greek nationalism that is stylized as a folktale about Aristodemus and Dimitrakis Eumorphopoulos, two brothers and descendants of the illustrious Eumorphopoulos line. For centuries, the family had been persecuted by the Khan family, but when the Eumorphopoulos family resolves to regain their ancestral lands and restore their line's ancient glory. Yet the two brothers disagree about the best path forward into the future. Aristodemus insists, to the point of mania, that they must look only to the ancient past, to religion, and monuments; Dimitrakis, on the other hand, exuberantly embraces the present. *The Archeologist*, however, attempts to map and dramatize the tensions that were violently brewing in the Balkans at the turn of the twentieth century and which, via the outbreak of World War I. Also included in this edition are a selection of "sea tales," which Karkavitsas heard from sailors during his extensive time aboard ships in the Mediterranean. Considered as indigenous to Greek literature, the four sea tales, including the Tales from the Prow. "The Gorgon," one of Karkavitsas's shortest sea stories, is also one of the most famous.

A poem for the ages, freshly and accessibly translated by an international rising star, bringing together scholarly precision and poetic grace *Gilgamesh* is a Babylonian epic from three thousand years ago, which tells of King Gilgamesh's deep love for the wild Enkidu when Enkidu dies. It is a story about love between men, loss and grief, the confrontation with death, the destruction of nature, insomnia and restlessness, finding peace in one's community, the voice of women, the folly of gods, heroes, and monsters—and it continues to speak to us in myriad ways. Translating directly from the Akkadian, Sophus Helle offers a literary translation that reproduces the original epic's poetic effects, including its succinct clarity and enchanting cadence. An introduction and five accompanying themes of the epic, guiding readers to a deeper appreciation of this ancient masterpiece.

Stung with Love: Poems and Fragments of Sappho

The Buried Foundation of the Gilgamesh Epic

The Archeologist and Selected Sea Stories

How to Do Things with Books in Victorian Britain

The Penguin Book of Myths and Legends of Ancient Egypt

A thrilling retelling of the ancient Epic of Gilgamesh from the Hugo and Nebula Award-Winning author of *Lord Valentine's Castle*. Gilgamesh's appetite for wine, women, and warfare is insatiable. As the King of Uruk, he oppresses his people and burdens his city. To temper his excesses, he creates Enkidu, Gilgamesh's equal, who becomes his greatest friend. Together they wander the kingdom as brothers, conquering demons until a cruel twist changes Gilgamesh's path forever. Two parts god and one part man, Gilgamesh is mortal—a fate he now resolves to overcome at any price. And so he embarks on another journey, in pursuit of vengeance and the ultimate prize for a mortal king: eternal life. This ebook features an illustrated biography of Robert Silverberg including rare images and never-before-seen documents from the author's personal collection. Originally begun in collaboration with Professor W. L. Moran, this work collects all of the extant cuneiform tablets inscribed with lists of temples. The temple lists are classified in terms of their organization, whether associated with lexical lists, organized theologically, topographically, or hierarchically—presenting deities and temples according to their relative rank. The main part of the book is an up-to-date gazetteer of the ceremonial names of ancient Mesopotamian temples. This gazetteer replaces similar (though less complete) listings from earlier in the century, providing (known) location, divine owner, and other relevant information for each temple listed. By including not only names from temple lists, but also from other literary genres, Professor George has provided a standard reference guide that Assyriologists and others with interest in Mesopotamian religion will consult with regularity for years to come. Indexes to the gazetteer of divine, personal, and royal names, and of cuneiform tablets enhance the reference value of this unique tool. The sixteen plates include some material not previously published.

More or less 150 years after Homer's *Iliad*, Sappho lived on the island of Lesbos, west off the coast of what is present Turkey. Little remains today of her writings, which are said to have filled nine papyrus rolls in the great library at Alexandria some 500 years after her death. Sappho's poetry, a fragment of a lamentably small and fragmented body of lyric poetry - among them poems of invocation, desire, spite, celebration, resignation and remembrance - that nevertheless enables us to hear the living voice of the poet Plato called the tenth Muse. This is a new translation of her poetry. The present edition of the Introduction to Akkadian is fully revised, and supplied with indices to the Akkadian vocabularies and sign-lists, an English-Akkadian glossary, and a paradigm of the strong verbs. The Introduction is intended as a tool in offering a twelve lessons or one semester's worth of essential Akkadian grammar. The reading exercises in transliteration and in cuneiform are designed to introduce the student to common vocabulary and basic cuneiform signs. The exercises are chosen from Old Babylonian, but signs are introduced, as is customary, in their Neo-Babylonian form. In addition to the twelve lessons, there are appendices dealing with Akkadian phonetics and metrology, indices, and a paradigm of the strong verb.

The Epic of Gilgamesh

Lingerin over Words: Studies in Ancient Near Eastern Literature in Honor of William L. Moran

Reading in Electronic Times

The Epic of Gilgamesh

The Pursuit of Europe

The Epic of GilgameshPenguin UK

National Book Award Finalist: The most widely read and enduring interpretation of this ancient Babylonian epic. One of the oldest and most universal stories known in literature, the epic of Gilgamesh presents the grand, timeless themes of love and death, loss and reparations, within the stirring tale of a hero-king and his doomed friend. A National Book Award finalist, Herbert Mason's retelling is at once a triumph of scholarship, a masterpiece of style, and a labor of love that grew out of the poet's long affinity with the original. "Mr. Mason's version is the one I would recommend to the first-time reader." —Victor Howes, *The Christian Science Monitor* "Like the Tolkien cycle, this poem will be read with profit and joy for generations to come." —William Alfred, Harvard University

Reflections on a lost poem and its rediscovery by contemporary poets *Gilgamesh* is the most ancient long poem known to exist. It is also the newest classic in the canon of world literature. Lost for centuries to the sands of the Middle East but found again in the 1850s, it is a story of monsters, gods, and cataclysms, and of intimate friendship and love. Acclaimed literary historian Michael Schmidt provides a unique meditation on the rediscovery of Gilgamesh, showing how the poem's part of its special fascination is its captivating otherness. He reflects on the work of leading poets such as Charles Olson, Louis Zukofsky, and Yusef Komunyakaa, whose own encounters with the poem are revelatory, and he reads its many translations and editions to bring it vividly to life for today's readers.

A Treatise on Moral and Domestic Economy by a Citizen of Paris, C.1393

The Goodman of Paris (Le Ménagier de Paris)

Gilgamesh the King

Gilgamesh

Poems and Fragments of Sappho