

Where To Download Gilgamesh
The New Translation

Gilgamesh The New Translation

This volume opens up new perspectives on Babylonian and Assyrian literature, through the lens of a pivotal

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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

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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

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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

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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

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for the relation of the
Gilgamesh Flood story to the
versions in Atra-has s, the
Hellenistic historian
Berossos, and the Biblical
Book of Genesis. Ea ' s
Duplicity in the Gilgamesh

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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

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the Flood.

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

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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

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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

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the recounting of mankind's unending quest for immortality.

An eye-opening, engrossing look at the central role of monsters in the Anglo-Saxon worldview. This book

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addresses a simple question:
why were the Anglo-Saxons
obsessed with monsters,
many of which did not exist?
Drawing on literature and art,
theology, and a wealth of
firsthand evidence, Basilisks

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and Beowulf reveals a people huddled at the edge of the known map, using the fantastic and the grotesque as a way of understanding the world around them and their place within it. For the Anglo-

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Saxons, monsters helped to distinguish the sacred and the profane; they carried God ' s message to mankind, exposing His divine hand in creation itself. At the same time, monsters were agents

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of disorder, seeking to kill people, conquer their lands, and even challenge what it meant to be human. Learning about where monsters lived and how they behaved allowed the Anglo-Saxons to

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situate themselves in the world, as well as to apprehend something of the divine plan. It is for these reasons that monsters were at the very center of their worldview. From map

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monsters to demons, dragons to Leviathan, we neglect these beasts at our peril.

"The Babylonian Gilgamesh epic is the oldest long poem in the world, with a history going back four thousand

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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

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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

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comprehensive introductory chapters that place the poem and its hero in context." --Publisher's description.

The Loss and Rediscovery of
the Great Epic of Gilgamesh

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The Gospel According to
Jesus

(The Stephen Mitchell
Translation)

A New Rendering in English
Verse

The New Translation

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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

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united in a single political community. The Pursuit of Europe tells the story of the evolution of the "European project", from the end of the Napoleonic Wars, which saw the earliest creation of a "Concert of

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Europe", right through to Brexit. The question was how, after centuries of internecine conflict, to create a united Europe while still preserving the political legal and cultural integrity of each individual

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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

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achieve that, however, they had to be prepared to merge their zealously-guarded sovereign powers into a new form of trans-national constitutionalism. This the European Union has tried to do. In the process it has

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created not, as its enemies have claimed, a "super-state" but a new post-national order united in a political life based, not upon the old shibboleths of nationalism and patriotism, but upon a common body of

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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,

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which it faces from without.
But it will only succeed in
doing so if it also
continues to evolve as it
has over the past two
centuries.

The ancient civilization of
Mesopotamia thrived between

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the rivers Tigris and Euphrates over 4,000 years ago. The myths collected here, originally written in cuneiform on clay tablets, include parallels with the biblical stories of the Creation and the Flood, and

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the famous Epic of Gilgamesh, the tale of a man of great strength, whose heroic quest for immortality is dashed through one moment of weakness. Recent developments in Akkadian grammar and lexicography

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mean that this new translation, complete with notes, a glossary of deities, place-names, and key terms, and illustrations of the mythical monsters featured in the text, will replace all other versions.

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ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship,

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providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much

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more.

The beloved classic by Dante
in a new translation.

Inferno. Purgatory.

Paradise. Complete and
Unabridged.

Alhena Gadotti offers a much
needed new edition of the

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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

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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

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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

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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.

Gilgamesh

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A Reader

The Epic of Gilgamish

A New Translation of the
Ancient Epic

The Epic of Gilgamesh:
Selected Readings from its
Original Early Arabic
Language

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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

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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

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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

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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

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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,

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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

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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

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kind of energetic and readable translation that Robert Fitzgerald and Richard Lattimore have provided for readers in their translations of Homer and Virgil.

TOLSTOY CALLED THE ILIAD A

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miracle; Goethe said that it always thrust him into a state of astonishment.

Homer's story is thrilling, and his Greek is perhaps the most beautiful poetry ever sung or written. But until now, even the best English

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translations haven't been able to re-create the energy and simplicity, the speed, grace, and pulsing rhythm of the original. In Stephen Mitchell's Iliad, the epic story resounds again across 2,700 years, as if the

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lifeblood of its heroes
Achilles and Patroclus,
Hector and Priam flows in
every word. And we are there
with them, amid the horror
and ecstasy of war, carried
along by a poetry that lifts
even the most devastating

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human events into the realm of the beautiful. Mitchell's Iliad is the first translation based on the work of the preeminent Homeric scholar Martin L. West, whose edition of the original Greek identifies

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many passages that were added after the Iliad was first written down, to the detriment of the music and the story. Omitting these hundreds of interpolated lines restores a dramatically sharper, leaner

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text. In addition,
Mitchell's illuminating
introduction opens the epic
still further to our
understanding and
appreciation. Now, thanks to
Stephen Mitchell's
scholarship and the power of

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his language, the Iliad's ancient story comes to moving, vivid new life. This stirring new version of the great Babylonian epic includes material from the recently discovered "monkey tablet" as well as an

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Introduction, timeline,
glossary, and
correspondences between
lines of the translation and
those of the original texts.

"A comprehensive
Introduction with a light
touch (Beckman), a poetic

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rendering with verve and
moxie (Lombardo): This
edition of the colossal
Babylonian Gilgamesh Epic
should satisfy all readers
who seek to plumb its wealth
and depth without stumbling
over its many inconvenient

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gaps and cruxes. A fine gift
to all lovers of great
literature." —Jack M.

Sasson, Emeritus Professor,
Vanderbilt University and
The University of North
Carolina at Chapel Hill
The Babylonian Gilgamesh

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Epic

The Evolution of the
Gilgamesh Epic

Gilgamesh among Us
Including a New Translation
of the Flood Story

The ancient Sumerian poem The Epic

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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

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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

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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

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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 skilfully bridged the gap between a scholarly re-edition and a

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popular work' London Review of
Books

The evolution of the Gilgamesh epic"
(1982) / Jeffrey H. Tigay -- From

"Gilgamesh in literature and art: the
second and first millennia" (1987) /

Wilfred G. Lambert -- From

"Gilgamesh: sex, love and the ascent

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of knowledge" (1987) / Benjamin Foster -- "Images of women in the Gilgamesh epic" (1990) / Rivkah Harris -- "The marginalization of the goddesses" (1992) / Tikva Frymer-Kensky -- "Mourning the death of a friend: some assyriological notes" (1993) / Tzvi Abusch -- "Liminality,

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new light on eschatology in
Gilgamesh's mortuary journey" (1996)
/ Raymond J. Clark -- From "a
Babylonian in Batavia: Mesopotamian
literature and lore in The sunlight
dialogues" (1982) / Greg Morris --

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"Charles Olson and the poetic uses of Mesopotamian scholarship" / John Maier -- From "'Or also a godly singer, ' Akkadian and early Greek literature" (1984) / Walter Burkert -- From "Gilgamesh and Genesis" (1987) / David Damrosch -- "Praise for death" (1990) / Donald Hall -- From

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"Gilgamesh in the Arabian nights"
(1991) / Stephanie Dalley -- "Ovid's
Blanda voluptas and the humanization
of Enkidu" (1991) / William L. Moran --
From "the Yahwist's primeval myth"
(1992) / Bernard F. Batto --
"Gilgamesh and Philip Roth's Gil
Gamesh" (1996) / Marianthe Colakis --

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From "The epic of Gilgamesh" (1982) /
J. Tracy Luke and Paul W. Pruyser --
From "Gilgamesh and the Sundance
Kid: the myth of male friendship"
(1987) / Dorothy Hammond and Alta
Jablow -- "Gilgamesh and other epics"
(1990) / Albert B. Lord -- From
"Reaching for abroad: departures"

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(1991) / Eric J. Leed -- From
"Introduction" to he who saw
everything (1991) / Robert Temple --
"The oral aesthetic and the bicameral
mind" (1991) / Carl Lindahl -- From
"Point of view in anthropological
discourse: the ethnographer as
Gilgamesh" (1991) / Miles Richardson

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-- From "The wild man: the epic of Gilgamesh" (1992) / Thomas Van Nortwick.

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

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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

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pure adventure, The Epic of Gilgamesh is a landmark literary exploration of man's search for immortality.

Translated into English for the first time, The Archeologist is a landmark of Greek national literature, and an important document in the history of

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archeology and classicism. Published for the bicentennial year of the outbreak of the Greek War of Independence. A Penguin Classic The year 2021 marks the bicentennial of the outbreak of the Greek War of Independence. This historical milestone provides the impetus for a

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new period of intensified reflection on the past, present, and future of Greece, especially in light of recent financial and humanitarian challenges the country has found itself facing: the debt crisis that began in the last days of 2009 and the migration crisis five years later. These crises had already

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stirred renewed and often animated debate about Greek national identity, especially in relation to Europe, and the legacy of classical antiquity remains central to how that relationship is imagined. Where does Greece fit into the modern world and what role, if any, should its celebrated

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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 these kinds of questions. The work is an allegory of Greek nationalism that is stylized as a folktale about Aristodemus and

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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 Khan dynasty starts to topple, the Eumorphopoulos family resolves to regain their ancestral lands

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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 the family's ancient language, texts, religion, and monuments; Dimitrakis, on the other

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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, within a decade of the work's publication, would contribute to the outbreak of World

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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 stories represent some of the best known of the Tales from the Prow.

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"The Gorgon," one of Karkavitsas's shortest sea stories, is also one of the most famous.

A Klingon Translation

Gilgamesh the Hero

The Life of a Poem

GhllghameS

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A major publishing event - two of the UK's outstanding prize-winning artists working together for the first time
The legend of Gilgamesh is the oldest written story, pre-dating both The Bible and The Iliad. An epic story about a quest for immortality,

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it also includes a legend of the Flood that is remarkably similar to the story of Noah. Geraldine McCaughrean has won every major prize for children's literature in this country, including the Carnegie Medal, the Whitbread Award, the*

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Guardian Children's Fiction Award, and, most recently, The Blue Peter Best Book to Keep Forever Award. David Parkins is a highly acclaimed artist, and has been shortlisted for the Kurt Maschler and Smarties awards. He received many critical*

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*accolades for God's Story with Jan
Mark*

*The classic collection of beloved
tales, both sacred and profane, of
travelers in medieval England.*

Complete and Unabridged.

This generous abridgment of

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Stanley Lombardo's translation of the Odyssey offers more than half of the epic, including all of its best-known episodes and finest poetry, while providing concise summaries for omitted books and passages. Sheila Murnaghan's Introduction, a

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shortened version of her essay for the unabridged edition, is ideal for readers new to this remarkable tale of the homecoming of Odysseus. A poem for the ages, freshly and accessibly translated by an international rising star, bringing

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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 man Enkidu and his pursuit of immortality when Enkidu dies. It is a

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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 more.

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Millennia after its composition, Gilgamesh 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

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clarity and enchanting cadence. An introduction and five accompanying essays unpack the history and main themes of the epic, guiding readers to a deeper appreciation of this ancient masterpiece.

Introduction, Critical Edition and

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Cuneiform Texts

*Modern Encounters with the
Ancient Epic*

Basilisks and Beowulf

The Ark Before Noah

The Chaldean Account of Genesis

National Book Award Finalist: The

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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,

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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

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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

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University

The pioneering work presented in this book introduces the earliest known literary and mythology work in the world, the Epic of Gilgamesh, in its actual language: early Classical Arabic. It provides a more accurate

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translation and understanding of the important story of the flood, one of the key stories of the monotheistic religions. In this book, the author, a known Arabic type designer and an independent scholar of Nabataean, Musnad, and early Arabic scripts, was

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able to decipher the actual meanings and pronunciations of several important names of ancient Mesopotamian gods, persons, cities, mountains, and other entities. He was able to uncover the evolution path of the concept of god and the

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background themes behind the rise of the monotheistic religions. Utilizing a generous text sample from the Akkadian and Sumerian languages, this book is an excellent reference textbook for scholars and students of Arabic and Assyriology who are

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interested in translating these ancient languages through both, the historical Arabic etymological references and the deciphering tools of Assyriology. To illustrate his breakthrough Arabic-based deciphering methodology, the author used a sample text consisting

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of more than 900 lines from three tablets of the Standard and Old Babylonian editions of the Epic of Gilgamesh. By “digging out” the actual language of the epic, he was not only able to resurrect the actual word soundings and linguistic literary

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style of its original text, but also to provide more accurate and coherent translations. Following his three years of research, he was able to demonstrate through undisputed linguistic evidence that the epic was in fact written in a beautiful, powerful

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early Classical Arabic language! And the so-called Sumerian and Akkadian languages that the epic was recorded with, which we are told today are unrelated languages, were in fact one evolving early Arabic language, written with one evolving writing

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system, passing through two major time periods. Although this book is primarily written as a reference textbook for scholars, it is equally suitable for anyone interested in reading the translation of the Epic of Gilgamesh, a fascinating

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Mesopotamian Arab mythology work documenting eloquently some of the most important and lasting ancient myths invented by humankind.

Cuneiform records made some three thousand years ago are the basis for this essay on the ideas of death and

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the afterlife and the story of the flood which were current among the ancient peoples of the Tigris-Euphrates Valley. With the same careful scholarship shown in his previous volume, The Babylonian Genesis, Heidel interprets the famous

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*Gilgamesh Epic and other related
Babylonian and Assyrian documents.
He compares them with
corresponding portions of the Old
Testament in order to determine the
inherent historical relationship of
Hebrew and Mesopotamian ideas.*

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*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*

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(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

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bibliography- Indices

Gilgamesh Retold

The Buried Book

The Iliad

A History

*An English Verison with an
Introduction*

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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

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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

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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

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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

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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

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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

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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

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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

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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

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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

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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.
The story of Gilgamesh, an

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ancient epic poem written on clay tablets in a cuneiform alphabet, is as fascinating and moving as it is crucial to our ability to fathom the time and the place in which it was written. Gardner's version

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restores the poetry of the text and the lyricism that is lost in the earlier, almost scientific renderings. The principal theme of the poem is a familiar one: man's persistent and hopeless quest for immortality. It tells of

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the heroic exploits of an ancient ruler of the walled city of Uruk named Gilgamesh. Included in its story is an account of the Flood that predates the Biblical version by centuries. Gilgamesh and his companion, a wild man

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of the woods named Enkidu, fight monsters and demonic powers in search of honor and lasting fame. When Enkidu is put to death by the vengeful goddess Ishtar, Gilgamesh travels to the underworld to find

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an answer to his grief and
confront the question of
mortality.

The recent translation of a
Babylonian tablet launches a
groundbreaking investigation
into one of the most famous

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stories in the world, challenging the way we look at ancient history. Since the Victorian period, it has been understood that the story of Noah, iconic in the Book of Genesis, and a central motif in Judaism,

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Christianity and Islam, derives from a much older story that existed centuries before in ancient Babylon. But the relationship between the Babylonian and biblical traditions was shrouded in

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mystery. Then, in 2009, Irving Finkel, a curator at the British Museum and a world authority on ancient Mesopotamia, found himself playing detective when a member of the public arrived at the museum with an

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intriguing cuneiform tablet from a family collection. Not only did the tablet reveal a new version of the Babylonian Flood Story; the ancient poet described the size and completely unexpected shape of the ark, and gave

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detailed boat building specifications. Decoding this ancient message wedge by cuneiform wedge, Dr. Finkel discovered where the Babylonians believed the ark came to rest and developed a

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new explanation of how the old story ultimately found its way into the Bible. In *The Ark Before Noah*, Dr. Finkel takes us on an adventurous voyage of discovery, opening the door to an enthralling world of ancient

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voices and new meanings. Acclaimed literary historian Schmidt provides a unique meditation on the rediscovery of Gilgamesh and its profound influence on poets today. He describes how the poem is a

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work in progress even now, an undertaking that has drawn on the talents and obsessions of an unlikely cast of characters, from archaeologists and museum curators to tomb raiders and jihadis.

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Gilgamesh, Enkidu, and the
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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

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(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

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poem that dates back to the third 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

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Creation, The Flood, Gilgamesh,
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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

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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

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become best friends and battle evil together. After Enkidu's death the distraught Gilgamesh sets out on a journey to find Utnapishtim, the survivor of the Great Flood, made immortal by the Gods to ask him the secret of

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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.

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This epic poem is the oldest
known to exist in history,
predating Homer's Iliad by about
1500 years. Gilgamesh, the
hero, discovers he has godly

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blood, so sets out on a journey to the land of the gods in an attempt to gain entry. It is of ancient Sumerian origin, from the land called Mesopotamia. It is an important work for those studying ancient literature, history and

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mythology. This Babylonian version is one of the oldest known, if not the oldest. Later renditions are more common and seem to embellish the story, so this work is important for serious researchers. From the standpoint

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of literature alone, it is also an interesting tale that is enjoyable to read.

The Epic of Gilgamesh
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A New Translation from a
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