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HOPE JEFFERSON

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 poems about the great King of Uruk are prefaced by notes on their historical and literary background

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 re-

course to a previous Akkadian narrative.

Toward the end of the Mesopotamian Epic of Gilgamesh King, Gilgamesh laments the untimely death of his comrade Enkidu, 'my friend whom I loved dearly'. This book examines the stories' sexual and homoerotic language and suggests that its ambiguity provides fresh ways of understanding ideas of gender and sexuality in the ancient Near East.

Winner of the Christian Gauss Award for excellence in literary scholarship from the Phi Beta Kappa Society Having excavated the world's earliest novels in his previous book, literary historian Steven Moore explores in this sequel the remarkable flowering of the novel between the years 1600 and 1800--from Don Quixote to America's first big novel, an homage to Cervantes entitled Modern Chivalry. This is the period of such classic novels as Tom Jones, Candide, and Dangerous Liaisons, but beyond the dozen or

so recognized classics there are hundreds of other interesting novels that appeared then, known only to specialists: Spanish picaresques, French heroic romances, massive Chinese novels, Japanese graphic novels, eccentric English novels, and the earliest American novels. These minor novels are not only interesting in their own right, but also provide the context needed to appreciate why the major novels were major breakthroughs. The novel experienced an explosive growth spurt during these centuries as novelists experimented with different forms and genres: epistolary novels, romances, Gothic thrillers, novels in verse, parodies, science fiction, episodic road trips, and family sagas, along with quirky, unclassifiable experiments in fiction that resemble contemporary, avant-garde works. As in his previous volume, Moore privileges the innovators and outriders, those who kept the novel novel. In the most comprehensive history of this period ever written, Moore examines over 400 novels from around the world in a lively style that is as entertaining as it is informative. Though written for a general audience, *The Novel, An Alternative History* also provides the scholarly apparatus required by the serious student of the period. This sequel, like its predecessor, is a "zestfully encyclopedic, avidly opinionated, and dazzlingly fresh history of the most 'elastic' of literary forms" (Booklist).

Gilgamesh is considered one of the masterpieces of world literature, and although previously there have been competent scholarly translations of it, until now there has not been a version that is a superlative literary text in its own right. Acclaimed translator Stephen Mitchell's lithe, muscular rendering allows us to enter an ancient masterpiece as if for the first time, to see how startlingly beautiful, intelligent, and alive it is. His insightful introduction pro-

vides a historical, spiritual, and cultural context for this ancient epic, showing that *Gilgamesh* is more potent and fascinating than ever. *Gilgamesh* dates from as early as 1700 BCE -- a thousand years before the *Iliad*. Lost for almost two millennia, the eleven clay tablets on which the epic was inscribed were discovered in 1853 in the ruins of Nineveh, and the text was not deciphered and fully translated until the end of the century. When the great poet Rainer Maria Rilke first read *Gilgamesh* in 1916, he was awestruck. "*Gilgamesh* is stupendous," he wrote. "I consider it to be among the greatest things that can happen to a person." The epic is the story of literature's first hero -- the king of Uruk in what is present-day Iraq -- and his journey of self-discovery. Along the way, *Gilgamesh* discovers that friendship can bring peace to a whole city, that a preemptive attack on a monster can have dire consequences, and that wisdom can be found only when the quest for it is abandoned. In giving voice to grief and the fear of death -- perhaps more powerfully than any book written after it -- in portraying love and vulnerability and the ego's hopeless striving for immortality, the epic has become a personal testimony for millions of readers in dozens of languages.

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, 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 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 accolades for God's Story with Jan Mark

For the sake of convenience we may call the form of the Epic in the fragments from the library of Ashurbanapal the Assyrian version, though like most of the literary productions in the library it not only reverts to a Babylonian original, but represents a late copy of a much older original. The absence of any reference to Assyria in the fragments recovered justifies us in assuming that the Assyrian version received its present form in Babylonia, perhaps in Erech; though it is of course possible that some of the late features, particularly the elaboration of the teachings of the theologians or schoolmen in the eleventh and twelfth tablets, may have been produced at least in part under Assyrian influence.

The Epic of Gilgamesh is the oldest written chronicle in the world, composed two to three thousand years before Christ. It tells events in the life of a king in an ancient Sumerian city of Mesopotamia. In the tradition of the Greek Iliad or the medieval Beowulf, the heroic central figure is admired for his prowess and power; he is a warrior, whose greatest adventures are here recounted, sometimes fantastic and ultimately magical, as he ventures beyond the bounds of the world. The Epic of Gilgamesh is an artifact of the first civilization, that which is the father and mother of our own civilization. It is like the great-great-great-grandparent whose name you do not know but without whom you would not exist. There are many matters that are not believable to us—monsters, deities, and places that we do not think exist, nor ever exist-

ed. Yet we can perceive in Gilgamesh a person like ourselves. This is the story of a man, not a god. We understand him, even if we do not understand or believe all that he does. Gilgamesh is the first literature of mankind to express the human condition.

An encyclopedia designed especially to meet the needs of elementary, junior high, and senior high school students.

An Old Babylonian Version of the Gilgamesh Epic , "On the Basis of Recently Discovered Texts The Epic of Gilgamesh - An Old Babylonian Version by Morris Jastrow and Albert T. Clay - The Gilgamesh Epic is the most notable literary product of Babylonia as yet discovered in the mounds of Mesopotamia. It recounts the exploits and adventures of a favorite hero, and in its final form covers twelve tablets, each tablet consisting of six columns (three on the obverse and three on the reverse) of about 50 lines for each column, or a total of about 3600 lines. Of this total, however, barely more than one-half has been found among the remains of the great collection of cuneiform tablets gathered by King Ashurbanapal (668-626 B.C.) in his palace at Nineveh, and discovered by Layard in 1854 in the course of his excavations of the mound Kouyunjik (opposite Mosul). The fragments of the epic painfully gathered—chiefly by George Smith—from the circa 30,000 tablets and bits of tablets brought to the British Museum were published in model form by Professor Paul Haupt;² and that edition still remains the primary source for our study of the Epic. The Gilgamesh Epic is the most notable literary product of Babylonia as yet discovered in the mounds of Mesopotamia. It recounts the exploits and adventures of a favorite hero, and in its final form covers twelve tablets, each tablet consisting of six columns (three on the obverse and three on the reverse) of about 50 lines

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About : Morris Jastrow Morris Jastrow Jr. was an American orientalist and librarian associated with the University of Pennsylvania. He was educated in the schools of Philadelphia, and graduated from the University of Pennsylvania in 1881. His original intention was to become a rabbi. For this purpose, he carried on theological studies at the Jewish Seminary of Breslau in Germany while pursuing the study of Semitic languages at German universities. He traveled to Europe and studied at the University of Leipzig, where he received his Ph.D. in 1884. He then spent another year in the study of Semitic languages at the Sorbonne, the Collège de France and the École des Langues Orientales Levant Vivantes.

'It would be unfair to expect other people to be as remarkable as oneself' Wilde's celebrated witticisms on the dangers of sincerity, duplicitous biographers, the stupidity of the English - and his own genius. One of 46 new books in the bestselling Little Black Classics series, to celebrate the first ever Penguin Classic in 1946. Each book gives readers a taste of the Classics' huge range and diversity, with works from around the world and across the cen-

turies - including fables, decadence, heartbreak, tall tales, satire, ghosts, battles and elephants.

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.

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 Utnapishtim, 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.

'You will be a King, and Great King, and then you will Die, and you may not avoid that destiny, try as you may;'² Two-thirds god, one-third human, Gilgamesh is a giant among men and a formidable warrior, even as a boy. When his father the king of Rurk dies, Gilgamesh is forced into exile by the newly crowned Dumuzi, jeal-

ous of his prowess and fearful of his intentions. In neighbouring Kis his fighting skills are honed to perfection, and when in time Dumuzi dies, Gilgamesh returns to be proclaimed king by the wily priestess Inanna, goddess of beauty. Together they rule Uruk, and prosperity descends upon the land. However, the kingship is not enough to satisfy Gilgamesh's gargantuan appetite for adventure, and his boredom is only relieved by the coming of Enkidu, a strange wild man who proves the king's equal in combat. The two become closer than brothers, but when Gilgamesh incurs the wrath of Inanna, the gods conspire to tear them apart, and for Gilgamesh all that remains is his search for immortality. In retelling the legend of the great Sumerian monarch, Robert Silverberg brings all his superb storytelling powers to a mesmerising tale of ambition, power and obsession, against the background of an ancient and fearsome world.

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

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 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 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 background themes behind the rise of the monotheistic religions. Util-

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

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 civilization we know as Ancient Egypt stretched over three thousand years. What was life like for ancient Egyptians? What were their beliefs - and how different were they from ours? This title uses Egypt's narratives to create a panorama of its history, from the earliest settlers to the time of Cleopatra.

"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.

Adventurers, explorers, kings, gods, and goddesses come to life in this "useful, entertaining and informative" story of the first great epic (The Washington Post) Composed 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 to the world, buried beneath ashes and

ruins. David Damrosch begins with the rediscovery of the epic in 1872 and from there goes backward in time, all the way to Gilgamesh himself. The Buried Book is an illuminating tale of history as it was written, stolen, lost, and--after 2,000 years and countless battles, conspiracies, and revelations--finally found.

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 skilfully bridged the gap between a scholarly re-edition and a popular work' London Review of Books

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.

Pinocchio, The Tale of a Puppet follows the adventures of a talking wooden puppet whose nose grew longer whenever he told a lie and who wanted more than anything else to become a real boy. As carpenter Master Antonio begins to carve a block of pine-wood into a leg for his table the log shouts out, "Don't strike me too hard!" Frightened by the talking log, Master Cherry does not know what to do until his neighbor Geppetto drops by looking for a piece of wood to build a marionette. Antonio gives the block to Geppetto. And thus begins the life of Pinocchio, the puppet that turns into a boy. *Pinocchio, The Tale of a Puppet* is a novel for children by Carlo Collodi is about the mischievous adventures of Pinocchio, an animated marionette, and his poor father and wood-carver Geppetto. It is considered a classic of children's literature and has spawned many derivative works of art. But this is not the story we've seen in film but the original version full of harrowing adventures faced by Pinocchio. It includes 40 illustrations.

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.

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 man Enkidu and his pursuit of immortality 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 more. 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 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.

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

View every book in the Penguin Epics series. This beautiful limited edition boxed set contains the stunningly designed new Penguin Epics series: twenty short tales of human adventure, legend and myth. Penguin Epics depict the most extreme acts of heroism, ambition, bravery and violence, and in doing so they reveal mankind's most profound aspirations and darkest fears. From the rip-roaring exploits of Alexander the Great, through Dante's terrifying description of the Descent into Hell, to the swashbuckling adventures of Sindbad, these works will take the reader on a journey through the most astonishing and heroic legends of the past four-and-a-half thousand years of literature. The boxed set includes: The Epic of Gilgamesh Exodus Odysseus Returns Home Homer Xerxes Invades Greece Herodotus The Sea, The Sea Xenophon The Abduction of Sita Jason and the Golden Fleece Apollonius The Destruction of Troy Virgil The Serpent's Teeth Ovid The Fall of Jerusalem Josephus The Madness of Nero Tacitus Cupid and Psyche Apuleius The Legendary Adventures of Alexander the Great Beowulf Siegfried's Murder Sagas and Myths of the Northmen The Sunjata Story The Descent into Hell Dante King

Arthur's Last Battle Malory The Voyages of Sindbad @UrukRockCity All the ladies want to get it on now that I've slain the demon. But I must decline. I'm a clean man these days. I just can't win with women. Before, nailing all the ladies was bad. Now I refuse to seduce, and the Gods send a giant bull to kill me? From

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

The ancient civilization of Mesopotamia thrived between 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 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 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. 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, 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 more.

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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 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.

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.

The *Epic of Gilgamesh* is an epic poem from ancient Mesopotamia. It tells the story of *Gilgamesh*, king of Uruk, and Enkidu, a wild man created by the gods to stop him oppressing the people of Uruk. This Xist Classics edition has been professionally formatted

ed for e-readers with a linked table of contents. This eBook also contains a bonus book club leadership guide and discussion questions. We hope you'll share this book with your friends, neighbors and colleagues and can't wait to hear what you have to say about it. Xist Publishing is a digital-first publisher. Xist Publishing creates books for the touchscreen generation and is dedicated to helping everyone develop a lifetime love of reading, no matter what form it takes

"With all the graphic adaptations of mythology flying around, it's about time someone got to old Gilgamesh . . . Winegarner's adaptation demonstrates the extensive debt mythology and religion owe this ancient tale." --Booklist Before the Bible and legendary figures like Hercules, King Arthur, and Beowulf, there was Gilgamesh. As the king of Uruk, a city in ancient Mesopotamia, Gilgamesh protected his people from harm, battling a multitude of fierce demons with the steadfast help of his brother, Enkidu. But Gilgamesh's reign faced the ultimate challenge from the power-hungry goddess Ishtar, who proposed marriage only to be unceremoniously spurned by Gilgamesh. Ishtar's rage led Gilgamesh to his greatest battle, a battle that shook Gilgamesh to his core and led him to travel further than any other man—to the land of the gods on a quest to find immortality. Written down on cuneiform tablets nearly five thousand years ago, Gilgamesh's story was originally recorded in the form of an epic poem. In this bold retelling of the ancient legend—presented for the first time in graphic novel form—graphic novelist Andrew Winegarner revitalizes the ultimate adventure story. His illustrations breathe new

life into the story of humanity's first hero, and the result is a page-turning take on the world's oldest epic poem.

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

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A bilingual edition of the Old English epic poem features the Old English and modern translation of facing pages and chronicles the exploits of the great hero Beowulf in his battles with supernatural monsters. Reprint.