

Gilgamesh Epic Rosemike Of

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Explore the profound narrative of the Gilgamesh Epic, a foundational work of ancient Mesopotamian literature. The Rosemike interpretation delves into the legendary king of Uruk's quest for immortality, exploring timeless themes of friendship, loss, and the human condition with fresh insights and detailed analysis, perfect for modern readers.

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The Epic of Gilgamesh

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.

The Evolution of the Gilgamesh 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

The Epic of Gilgamesh

-- 15 original woodcut illustrations -- 18 photographs of ancient artifacts This edition aims to reanimate the story of Gilgamesh and Enkidu for modern readers. The poetic rendition brings words to life through indelible images. A learned and lucid historical and cultural introduction fills in background for the narrative. An interpretative essay reviews the themes of Gilgamesh and their echoes in other literature. The total is a new edition that delights, informs, and stimulates readers to a new appreciation of this age-old tale.

Gilgamesh

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.

Gilgamesh

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 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, altered states, and the *Gilgamesh* epic" (1996) / Sara Mandell -- "Origins: 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 -- "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 "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 -- 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" (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 -- From "The wild man: the epic of *Gilgamesh*" (1992) / Thomas Van Nortwick.

Gilgamesh: The Ancient Epic, Tablets 1-4

The world's oldest extended story, the Epic of *Gilgamesh* tells the adventures of the king of the ancient city, Uruk. Born more divine than human, *Gilgamesh* must accept his fate: he will die. To ease his isolation, the gods send him a companion, Enkidu, and together the two heroes undertake mighty deeds. Then Enkidu dies, and *Gilgamesh* abandons his royal duties and goes in search of eternal life. This volume tells the first third of the Epic, up until the heroes' arrival at the Cedar Mountain. This new edition, rendered into verse by Eric Quinn, fills in the gaps still remaining in the original materials and concentrates on telling the story as a story, while bringing out the Epic's hidden theme: the struggle between men and women for power. Full of astounding characters and situations, gripping in its intensity, this is a story not to be missed.

The Epic of Gilgamesh: Beyond the Narrative

More than 4,000 years ago in what's today the nation of Iraq, people were working on versions of this poem about the greatest hero the world had ever seen-- King *Gilgamesh* of Uruk. One-third man, two-thirds god, tyrant, traveller, and tragic figure. He, who continues to speak to us to this day reflecting eternal values of love and friendship, courage, fear, and acceptance of death. In this volume you will learn about this work of world literature, although many of you are probably already familiar with it, a new verse has been recently discovered and fresh insight prevails.

An Old Babylonian Version of the Gilgamesh Epic

The *Gilgamesh* Epic is an epic poem from ancient Mesopotamia that is often regarded as the earliest surviving great work of literature. The literary history of *Gilgamesh* begins with five Sumerian poems about 'Bilgamesh' (Sumerian for 'Gilgamesh'), king of Uruk, dating from the Third Dynasty of Ur (circa 2100 BC). These independent stories were later used as source material for a combined epic. The

first surviving version of this combined epic, known as the "Old Babylonian" version, dates to the 18th century BC and is titled after its incipit, *Shutur eli sharri* ("Surpassing All Other Kings"). Only a few tablets of it have survived.

The Epic of Gilgamesh

Gilgamesh is the semi-mythic King of Uruk best known from The Epic of Gilgamesh (written c. 2150-1400 BCE) the great Sumerian/Babylonian poetic work which pre-dates Homer's writing by 1500 years and, therefore, stands as the oldest piece of epic western literature. Gilgamesh's father was the Priest-King Lugalbanda (who is featured in two poems concerning his magical abilities which pre-date Gilgamesh) and his mother the goddess Ninsun (the Holy Mother and Great Queen) and, accordingly, Gilgamesh was a demi-god who was said to have lived an exceptionally long life (The Sumerian King List records his reign as 126 years) and to be possessed of super-human strength. Known as 'Bilgames' in the Sumerian, 'Gilgames' in Greek, and associated closely with the figure of Dumuzi from the Sumerian poem The Descent of Inanna, Gilgamesh is widely accepted as the historical 5th king of Uruk whose influence was so profound that myths of his divine status grew up around his deeds and finally culminated in the tales found in The Epic of Gilgamesh. In the Sumerian tale of Inanna and the Huluppu Tree, in which the goddess Inanna plants a troublesome tree in her garden and appeals to her family for help with it, Gilgamesh appears as her loyal brother who comes to her aid. In this story, Inanna (the goddess of love and war and one of the most powerful and popular of Mesopotamian deities) plants a tree in her garden with the hope of one day making a chair and bed from it. The tree becomes infested, however, by a snake at its roots, a female demon (lilitu) in its center, and an Anzu bird in its branches. No matter what, Inanna cannot rid herself of the pests and so appeals to her brother, Utu, god of the sun, for help. Utu refuses but her plea is heard by Gilgamesh who comes, heavily armed, and kills the snake. The demon and Anzu bird then flee and Gilgamesh, after taking the branches for himself, presents the trunk to Inanna to build her bed and chair from. This is thought to be the first appearance of Gilgamesh in heroic poetry and the fact that he rescues a powerful and potent goddess from a difficult situation shows the high regard in which he was held even early on. The historical king was eventually accorded completely divine status as a god. He was seen as the brother of Inanna, one of the most popular goddesses, if not the most popular, in all of Mesopotamia. Prayers found inscribed on clay tablets address Gilgamesh in the afterlife as a judge in the Underworld comparable in wisdom to the famous Greek judges of the Underworld, Rhadamanthus, Minos, and Aeacus. GILGAMESH IS WIDELY ACCEPTED AS THE HISTORICAL 5TH KING OF URUK WHOSE INFLUENCE WAS SO PROFOUND THAT MYTHS DEVELOPED OF HIS DIVINE STATUS. In The Epic of Gilgamesh, the great king is thought to be too proud and arrogant by the gods and so they decide to teach him a lesson by sending the wild man, Enkidu, to humble him. Enkidu and Gilgamesh, after a fierce battle in which neither are bested, become friends and embark on adventures together. When Enkidu is struck with death, Gilgamesh falls into a deep grief and, recognizing his own mortality through the death of his friend, questions the meaning of life and the value of human accomplishment in the face of ultimate extinction. Casting away all of his old vanity and pride, Gilgamesh sets out on a quest to find the meaning of life and, finally, some way of defeating death. In doing so, he becomes the first epic hero in world literature. The grief of Gilgamesh, and the questions his friend's death evoke, resonate with every human being who has wrestled with the meaning of life in the face of death. Although Gilgamesh ultimately fails to win immortality in the story, his deeds live on through the written word and, so, does he. Part of Tablet V, the Epic of Gilgamesh Since The Epic of Gilgamesh existed in oral form long before it was written down, there has been much debate over whether the extant tale is more early Sumerian or later Babylonian in cultural influence. The best preserved version of the story comes from the Babylonian writer Shin-Leqi-Unninni (wrote 1300-1000 BCE) who translated, edited, and may have embellished upon, the original story. Regarding this, the Sumerian scholar Samuel Noah Kramer writes: Of the various episodes comprising The Epic of Gilgamesh, several go back to Sumerian prototypes actually involving the hero Gilgamesh. Even in those episodes which lack Sumerian counterparts, most of the individual motifs reflect Sumerian mythic and epic sources. In no case, however, did the Babylonian poets slavishly copy the Sumerian material. They so modified its content and molded its form, in accordance with their own temper and heritage, that only the bare nucleus of the Sumerian original remains recognizable. As for the plot structure of the epic as a whole - the forceful and fateful episodic drama of the restless, adventurous hero and his inevitable disillusionment - it is definitely a Babylonian, rather than a Sumerian, development and achievement. (History Begins at Sumer, 270). Historical evidence for Gilgamesh's existence is found in inscriptions crediting him with the building of the great walls of Uruk (modern day Warka, Iraq)

which, in the story, are the tablets upon which he first records his great deeds and his quest for the meaning of life. There are other references to him by known historical figures of his time (26th century BCE) such as King Enmebaragesi of Kish and, of course, the Sumerian King List and the legends which grew up around his reign. In the present day, Gilgamesh is still spoken of and written about. A German team of Archaeologists claim to have discovered the Tomb of Gilgamesh in April of 2003 CE. Archaeological excavations, conducted through modern technology involving magnetization in and around the old riverbed of the Euphrates, have revealed garden enclosures, specific buildings, and structures described in The Epic of Gilgamesh including the great king's tomb. According to legend, Gilgamesh was buried at the bottom of the Euphrates when the waters parted upon his death.

The Epic of Gilgamesh

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.

The Epic of Gilgamesh

The Epic of Gilgamesh is an epic poem from ancient Mesopotamia. Dating from the Third Dynasty of Ur (circa 2100 BC), it is often regarded as the earliest surviving great work of literature. The literary history of Gilgamesh begins with five Sumerian poems about 'Bilgamesh' - Sumerian for 'Gilgamesh', king of Uruk. These independent stories were later used as source material for a combined epic. The first surviving version of this combined epic, known as the "Old Babylonian" version, dates to the 18th century BC and is titled after its incipit, Shkur eli sharr+ ("Surpassing All Other Kings"). Only a few tablets of it have survived. The later "Standard" version dates from the 13th to the 10th centuries BC and bears the incipit Sha naqba +muru ("He who Saw the Deep")

An Old Babylonian Version of the Gilgamesh Epic

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

Gilgamesh Epic and Old Testament Parallels

Originally the work of an anonymous Babylonian poet, who lived over 3700 years ago, this is the tale of one man's struggle against death. Not content with the immortal renown won by reckless deeds, the hero of the epic seeks immortality itself and journeys to the end of the earth and beyond.

The Epic of Gilgamesh

Contains text of twelve tablets.

The epic of Gilgamesh

Mason's translation is the most widely read of this classic tale of a hero-king and his doomed friend.

Gilgamesh

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

Gilgamesh, half-god and half-man, in his loneliness and isolation becomes a cruel tyrant over the citizens of Uruk. To impress them forever he orders a great wall to be built, driving his people to exhaustion and despair so that they cry to the Sun God for help. In answer, another kind of man, Enkidu, is sent to earth to live among the animals and learn kindness from them. He falls in love with Shamhat, a singer from the temple, and he follows her back to Uruk. There, Enkidu, the "uncivilized" beast from the forest, shows the evil Gilgamesh through friendship what it means to be human. "From the Hardcover edition."

He who Saw Everything

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.

Gilgamesh among Us

The Gilgamesh Epic is an epic poem from ancient Mesopotamia that is often regarded as the earliest surviving great work of literature. The literary history of Gilgamesh begins with five Sumerian poems about 'Bilgamesh' (Sumerian for 'Gilgamesh'), king of Uruk, dating from the Third Dynasty of Ur (circa 2100 BC). These independent stories were later used as source material for a combined epic. The first surviving version of this combined epic, known as the "Old Babylonian" version, dates to the 18th century BC and is titled after its incipit, *Shkur eli sharr* ("Surpassing All Other Kings"). Only a few tablets of it have survived. The later "Standard" version dates from the 13th to the 10th centuries BC and bears the incipit *Sha naqba +muru* ("He who Saw the Deep")

Gilgamesh the King

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Gilgamesh

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The epic of Gilgamesh

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; and that edition still remains the primary source for our study of the Epic.

The Epic of Gilgamesh

Gilgamesh, the King of Uruk, and his friend Enkidu are the only heroes from ancient Babylonian stories that have survived. They are the main characters in an old poem from around 3000 years ago. In the poem, they go on adventures together, like defeating a powerful bull and killing a scary monster. But when Enkidu dies, Gilgamesh is very sad and afraid of dying himself. This makes him go on a journey to find a way to live forever. "The Epic of Gilgamesh" is a story that teaches us about right and wrong, sad things, and exciting adventures. It's an important piece of literature that explores the idea of people wanting to live forever.

The Gilgamesh Epic

Gilgamesh focuses on the eponymous hero of the world's oldest epic and his legendary adventures. However, it also goes further and examines the significance of the story's Ancient Near Eastern context, and what it tells us about notions of kingship, animality, and the natures of mortality and immortality. In this volume, Louise M. Pryke provides a unique perspective to consider many foundational aspects of Mesopotamian life, such as the significance of love and family, the conceptualisation of life and death, and the role of religious observance. The final chapter assesses the powerful influence of Gilgamesh on later works of ancient literature, from the Hebrew Bible, to the Odyssey, to The Tales of the Arabian Nights, and his reception through to the modern era. Gilgamesh is an invaluable tool for anyone seeking to understand this fascinating figure, and more broadly, the relevance of Near Eastern myth in the classical world and beyond.

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

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 Epic of Gilgamesh

This stirring new version of the great Babylonian epic includes material from the recently discovered "monkey tablet" as well as an 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 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 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

An Old Babylonian Version of the Gilgamesh Epic

A totally new translation of the classic Mesopotamian epic -- with lengthy introduction and annotations -- is presented in such a way as to reflect the appearance and arrangement of the original stone tablets.

The Babylonian Saga of Gilgamesh

"[...]while their greatest value consists in the light that they throw on the gradual growth of the Epic until it reached its definite form in the text represented by the fragments in Ashurbanapal's Library. Let us now take up the detailed analysis, first of the Pennsylvania tablet and then of the Yale tablet. The Pennsylvania tablet begins with two dreams recounted by Gilgamesh to his mother, which the latter interprets as presaging the coming of Enkidu to Erech. In the one, something like a heavy meteor falls from heaven upon Gilgamesh and almost crushes him. With the help of [...]".

Epic of Gilgamesh

The Epic of Gilgamesh is an epic poem from ancient Mesopotamia that is often regarded as the earliest surviving great work of literature and the second oldest religious text, after the Pyramid Texts. The literary history of Gilgamesh begins with five Sumerian poems about Bilgamesh (Sumerian for "Gilgamesh"), king of Uruk, dating from the Third Dynasty of Ur (c.2100 BC). These independent stories were later used as source material for a combined epic in Akkadian. The first surviving version of this combined epic, known as the "Old Babylonian" version dates to the 18th century BC and is titled after its incipit, Shkur eli sharr+ ("Surpassing All Other Kings"). Only a few tablets of it have survived. The later Standard Babylonian version compiled by Sîn-lēqi-unninni dates from the 13th to the 10th centuries BC and bears the incipit Sha naqba +muru ("He who Saw the Abyss")

Gilgamesh

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The Buried Foundation of the Gilgamesh Epic

The Epic of Gilgamesh is among the earliest surviving works of literature, with the earliest versions dating from around the Third Dynasty of Ur in early Sumeria (2150-2000 BC). Preserved in Cuneiform, the Epic was retold over the centuries, and the most complete version was discovered in the ruins of the library palace of the seventh century BC Assyrian king, Ashurbanipal. The Epic is most notable as being the obvious source of the biblical story of Noah and the flood. Taken up into Judaism, and then into Christianity, the book of Genesis copies almost every detail of the flood from the earlier Sumerian work. The Epic tells the story of the king of Uruk, Gilgamesh, and his adventures with his erstwhile foe and then friend, Enkidu. Together they journey to the Cedar Mountain to defeat Humbaba, its monstrous guardian, then they kill the Bull of Heaven, which the goddess Ishtar sends to punish Gilgamesh for spurning her advances. As a punishment for these actions, the gods sentence Enkidu to death. Gilgamesh then sets out to avoid his friend's fate and seek the secret to eternal life, a quest in which he is ultimately thwarted. Contains original author's preface and a new overview of the storyline.

Gilgamesh

Gilgamesh