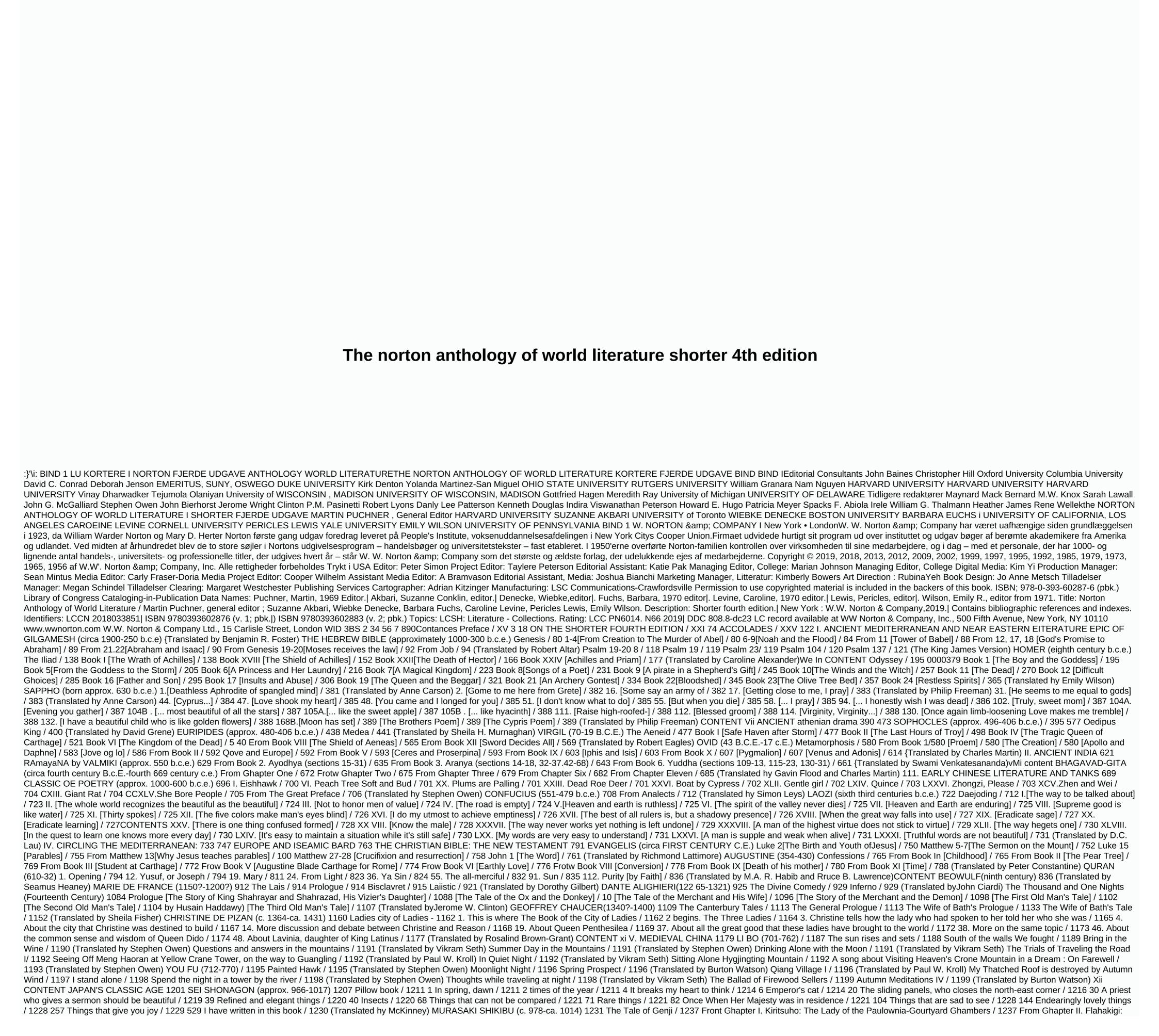
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1616) 1 708 Hamlet, Prince of Denmark / 1712 SELECTED BIBLIOGRAPHIES / A11 PERMISSIONSMENTS ACKNOWLEDGS / A14 INDEX / A17Preface They arrive in boats, men exhausted from years of warfare and travel. As they approach the coast, their leader spots signs of
habitation: flocks of euthanasia and sheep, smoke rising from homes. A natural port allows them to anchor their boats so they will be safe from storms. The manager takes an advance team with him to explore the island. It is rich in soil and vegetation, and natural springs flow with cold, clear
water. With luck, they will be able to rebuild their provisions and be on their way. In the world of these men, it is a sacred custom to welcome travelers that the gods themselves have. It is also good policy among seafarers. One day, the roles may well be reversed; today's host can be
tomorrow's quest. But travelers can never be sure if a particular people will honor this custom. Wondering what to expect, the thirteen men come in anyway, without any compunction. There are pens for sheep and
goats, and there is plenty of cheese and milk, so the men start eating. When the owner returns, they are afraid, but their manager, boldly, asks for gifts. The owner is not satisfied. Instead of giving the intruders what they require, he kills two of them and eats them for dinner. And then two
more the next day. All the while, he's holding the men captive in his lair. A cunning man, the leader devises a scheme to escape. He offers the owner wine, enough to make him drunk and sleepy. When he dozes off, the men take a staff that they have secretly sharpened and throw it into the
owner's eye, blinding him. Without vision, he cannot see the men clinging to the underside of his prized sheep as they stroll, one by one, out of: the cave to graze, and skillfully the men cling only to the male sheep, not the females, who are being milked. This of hospitality gone wrong comes
from the Odyssey, one of the best known works in all world literature. We learn from this strange encounter of Greek soldiers with the one-eyed Cyclops named Polyphemus from Odysseus, the protagonist of the epic, as he recounts his exploits in court by another host, the King of
Phaeacians. Not surprisingly, Polyphemus is not presented in the best light. Odysseus describes Cyclopes as a people with a proper community, without hospitality. Is Odysseus, who has been wined and eaten by his current host, trying to curry favor with the king of
phaeacians by telling him how terribly he was treated by these non-Greek others? Reading the passage closely, we can see that Polyphemus and the other Cyclopes are deft creators of cheese, so they can't be all that XVXVi preface lazy. When the blinded Polyphemus cries for help, his
staff come to help him as a matter of course so they don't live quite as isolated from each other as Odysseus claims. Although Odysseus claims that Polyphemus is godless, the land is blessed by the gods with fertility, and Polyphemus's divine father comes to his aid when he prays.
Odysseus says that Cyclo pes lacks laws and custom, but we are also shown the careful, regular, usual way that Polyphemus takes care of its household. In a touching scene toward the end of his encounter with Odysseus after he is blinded, Polyphe mice speak gently and respectfully to
his favorite ram, so he may not be so monstrous. The one-eyed giants help each other, they are shepherds and craftsmen, and they are capable of kindness. The ambiguities of the passage suggest that it was perhaps partly Odysseus's fault that this meeting between cul tures went so
badly. Were he and his comrades simply travelling badly in need of food, or were the robbers hoping to enrich themselves? The passage suggests that it is a matter of narrative perspective, from whose point of view the story is told. Scenes of hospitality (or lack thereof) are everywhere in the
world litera tours, and questions of hospitality, about the courtesies with which we owe strangers, and that strangers owe us (whether we are quests or hosts), are as important today as they were in the ancient world. Although many writers and thinkers today are happy to say that our era is
the first truly global one, stories like this episode from Homer's Odyssev remind us that journey, trade, exile, migration and cultural encounters of all kinds have been an example of human experience for thousands of years. The experience of reading world literature, too, is a form of travel-a
kind of cultural encounter that presents us with language, cultural norms, customs and ideas that may be unknown to us, even strange. As readers, every time we start reading a new work, we put ourselves in the role of a in a foreign country, trying to understand its practices and values and
hope to feel, to some extent and somehow, connected to and welcomed among the people we meet there. Epic ofGilgamesh, for example, takes its readers on a tour of Uruk, the first major city in human history, in today's Iraq, boasting of its city walls, its buildings and temples with their
staircases and foundations, all made of clay bricks. Like a tour guide, even the text lets its readers inspect the city's clay pits, over a square mile large, that provided material for this miraculous city made of clay. The greatest wonder of them all is, of course, The Epic of Gilgamesh himself,
which was inscribed on clay tablets - the first monument of literature. Basic texts from its inception. Norton Anthology of World Literature has been committed to offering students and teachers as many complete or substantially represented texts as possible. This shorter fourth edition
emphasizes the importance of oifoundational texts as never before by offering new translations of some of the most well-known and most beloved works in the history of world literature. The Epic of Gilgamesh is first in the series of these basic texts, which capture the story of an entire
people, telling them where they came from and who they are. Some basic texts become an object preface xvi I worship and are considered sacred, while others are revered as the most conse quential story of an entire civilization. Because basic texts inspire countless retellings — as Homer
did for the Greek Tragedians — these texts are reference points for the history of literature as a whole. Perhaps no text is more basic than the one with which we opened this foreword: Homer's Odyssey. In this shorter fourth edition, we have Odyssey in a new translation by our classics
editor, Emily Wilson. This version captures the fast pace and rhythmic regularity of the original and offers a fresh perspec tive at cultural encounters like the one between Odysseus and Polyphemus described above. Astonishingly, Wilson's translation is the first transla tion of the Odyssey
into English by a woman. For centuries, commentators have noted that the Odyssey is unusually attuned to women's lives, especially in his portrait of Odysseus's wife, Penelope, a convincing and powerful charac ter that cunningly has a noisy group of suitors at bay. Wilson's translation
places particular emphasis on the poem's characterization of this remarkable woman, which is as intriguing as the complicated man who is the eponymous hero of the tale. Other female characters, too, get a new voice in this translation. For example, Helen, wife of the Greek King Menelaus
and (according to the legend) possessor of the face that launched a thousand ships, is s revealed through Wilson's translation to herself not as a, for whose sake so many young Greek men fought, suffered, and died (as she does in most other translations), but instead as an insightful, wise
person, as the Greeks, already eager to fight the Trojans, expected their own aggressive impulses: They made my face the cause that chased them, she says. The central conflicts of the epic, the very origin of the Trojan War, appear here in a surprising new light. This example highlights an
exciting dimension of our emphasis on new activities. The first half of this anthology has always been dominated by male voices because men enjoyed privileged access to literacy and cultural influence in the centuries prior to modernity. Our focus on new translations has enabled us to
introduce more female voices – the voices of the translated – into these volumes. So, for example, we present Homer's Iliad in a new translation of Caroline Alexander and Euripides' Medea in a new, specially commissioned translation by Sheila H. Murnaghan, and we continue to offer work
in the first volume translated by female translators such as Dorothy Gilbert (Marie de France's Lais), Sheila Fisher (Chaucer's Canterbury Tales), among others. This commitment to show female translators' work
extends beyond these early centuries, for example in the brilliant new translation of Susan Bernofsky of basic text of literary modernity-Kafka's Metamorphosis. The result throughout the anthology is that these works now speak to today's readers in new and sometimes surprising ways. Our
emphasis in this edition on new translations is based on and reinforces the conviction of the original editors of this anthology over fifty years ago: that world literature gains its power when it travels from its place of origin and speaks to people in different places. While purists sometimes insist
on studying literature only in the original language, a dogma that radically shrinks what one can read, world literature not only relies on translation, but actually thrives on it. Translation is a necessity; that's what enables a worldwide circulation of XViii preface literature. It's also an art. One
need only think of the way in which translations of the Bible shaped the history of Latin or English or German. Translations are re-creations of the Bible shaped the history of Latin or English or German. Translations are re-creations of the Bible shaped the history of Latin or English or German. Translations are re-creations of the Bible shaped the history of Latin or English or German.
originals in convincing ways. With each choice of translation, we have sought a version that would trigger a sense of wonder while still having access to a modern reader. Among other basic texts presented in new translations and choices The Ouran, in a verse translation that is the product
of a cooperation cooperation M.A. Rafey Habib, a poet, literary scholar and Muslim, and Bruce Lawrence, a famous scholar of this extraordinary and extraordinarily influential, sacred text. Augustines Con fessions are presented
recently in a version of Peter Constantine, and Dante's Inferno is featured in the long respected and highly readable translation of the American poet John Ciardi. We have also maintained our commitment to exciting epics that deserve wider recognition as Maya Popol Vuh and Sunjata,
which commemo rates the founding of a West African empire at the end of the Middle Ages. Like the Odyssey, Sunjata was transmitted for centuries in purely oral form. But while the Odyssey was written down around 800 b.c.e., Sunjata was written down only in the twentieth century. We
have this in a new prose translation by David C. Conrad, who personally recorded this version from a Man's story telling, Djanka Tassey Conde, in 1994. In this way, Sunjata speaks to the continuous meaning of oral storytelling, the origin of all basic epics, from South Asia via Greece and
Africa to Central America. Throughout anthol ogy, we remind readers that writing has existed side by side with oral storytelling since the invention of literature, and that it will continue to do so in the future. A network of stories In addition to basic texts, we include in this edition a large number
of stories and history collections. The origins of this kind of literature reach deep into the ancient world, as scribes collected oral histories and collected o
stories, all neatly framed by the overarching tale of Shahrazad, who tells them to his sister and the king to avoid being put to death. What is most remarkable about this history collection is that it draws its material from India, Persia, and Greece. There existed a continent-spanning network of
stories that allowed storytellers and scribes to reuse and rephrase what they have learned in ever new ways; it proved so convincing that later writers, from Marie de Prance to Chaucer, borrowed from it often. Expanded Choices Together with our focus on making basic texts and history
collections fresh and accessible, we have occupied the total number of authors and are therefore able to increase our offer from large texts appearing in many world literature courses. Don Quixote now features the compelling Story of CaptivityPREFACE XiX in North Africa, where Cervantes
draws on his own experiences as a slave in Algiers, where he spent five years after being captured by pirates. Other great texts and writers with increased includes the Iliad, Sappho, Ovid, the Koran, Murasaki's Tale ofGenji, ofGenji, The Prince, Baudelaire, Tagore and Borges, and we have
introduced complete new texts, such as Aphra Behns Oroonoko, Wole Soyinka's Death and the King's Horseman, Mo Yan's The Old Gun, and Orhan Pamuk's Looking Out the Window. We are especially pleased now to close the anthology with a story by the Nigerian writer Chimamanda
Ngozi Adichie called The Headstrong Historian, which, since its publication in 2008, has already become a favorite in the world's literature classrooms. This compact work introduces us to three generations of Nigerians as they navigate a complicated series of personal and cultural
displacements. A thoughtful exploration of the complex results of cultural contact and influence, this exploratory-looking conclusion to the anthology's study of 4,000 years of literature. The Birth of World Literature In 1827, a provincial German writer living
in the small town of Weimar, acknowledged that he was in the privileged position of having access not only to European literature from much further afield, including Persian poetry, Chinese novels, and Sanskrit drama. The author was Johann Wolfgang von Goethe, and
in 1827 he invented a concept to capture this new force of deglobalization in literature: world literature: world literature. (We now include the prologue to Goe the's play Faust, which he wrote after meeting a similar prologue in the classic Sanskrit play Shakuntala.) Since 1827, for less than 200 years, we
have lived in a time of world literature. This era has brought many lost masterpieces back to life, including The Epic of Gilgamesh, which was rediscovered in the nineteenth century, and Popol Vuh, which languished in a library until well into the twentieth century. Other works of world
literature were not translated and therefore did not begin to circulate outside their work until the last 200 years helped to tell Genji about it. Goethe's vision of world literature has become a reality today, with more literature becoming more accessible than ever before. By presenting world
literature from the beginning of writing to the early twentieth century, and from oral storytelling to the literary experiments of modern ismes, this anthology raises not only the question of what world literature is, but also about the very nature of the elite. Greek tragedies experienced by
courage students as a literary genre, encountered in written texts, butfor the ancient Athenians, they were primarily dramas, experienced live in an outdoor theater in the context of a religious and civic ritual. Other texts, such as the Koran or the Bible, are sacred pieces of writing, central to
many people's religious beliefs, while others appreciate them primarily or exclusively as literature. Some texts, such as those of Laozi or Augustine, belong in philosophy, while as Machiavelli's The Prince, are also political documents. Our modern conception of literature as imaginative
literature, as fiction, is very new, about 200 years old. We have therefore chosen a much expanded view of literature that includes creating myths, wisdom literature, religious texts, philosophy. X X Preface and political writing in addition to poetry, acting and narrative fiction. This speaks to an
older definition of literature as high-quality writing or of great cultural importance. There are many texts of philosophy or religion or politics that are not notable or influential for their literary qualities and which would therefore have no place in an anthology of world literature. But the works
posted here do: In addition to or as part of their other functions, they have achieved literary status. This brings us to the last and perhaps most important question: When we study the world, why study it through its literature? Hasn't literature lost any of its luster for us, we who face so many
competing media and art forms? Like no other art form or medium, literature gives us a deep history of human thinking. As our illustration program shows, writing was invented not for the composition of literature, but for much more mundane purposes, such as record ownership, contracts, or
astronomical observations. But literature writes its most glorious product. Literature can be reactivated at each reading. Many of the past are now in ruins. Literature also often has to be excavated, as is the case with many classical texts. However, once
a text has been found or reconstructed it can be experienced as if for the first time by new readers. Although many of the literary texts collected in this anthology are atfirst strange, because they emerged so very long ago, they still speak to today's readers with great eloquence and
freshness. No other artform can capture the human past with precision and the extent of aflittering, because language expresses human consciousness. Language shapes our thinking, and literature, the highest expression oflanguage, plays an important role in this process, pushing the
boundaries of what we can think and how we think about it. This is especially true with large, complex and contradictory works that allow us to explore different views. The works of world literature continue to evoke strong emotions and investments. The epic
Ramayana, for example, plays an important role in poli tics in India, where it has been used to strengthen Hindu nationalism, just as the Bhagavad-gita continues to be a moral teststone in the ethical deliberations of war. The so-called religions in the book, Judaism, Christianity and Islam also
make our choices from their to a more than historical exer cise. China has elevated proverb confucius, whose influence on Chinese attitudes about the state had waned in the twentieth century, create Confucius Institutes all over the world to promote Chinese culture in what is now called
New Confucianism. World literature is never neutral. We know its relevance precisely to the controversies it inspires. There are many ways to study other cultures and understand the place of our own culture in the world. Archaeologists can show us objects and buildings from the past and
speculate, through material remains, how people in the past ate, fought, lived, died and were buried; researchers can date layers of soil. Literature is capable of something much more extraordi nary: it gives us an insight into imaginative life, thoughts and feelings of people from thousands of
years ago or living halfway around the world. This is the true magic of world literature as captured in this anthology, our common human heritage. About shorter fourth edition new choices and translations The following is a list of the new translations, choice, and works in shorter fourth
edition, in sequence: VOLUME 1 A new translation of Homer's The Iliad by Caroline Alexander and Book XVIII recently included • A new translation of Homer's The Odyssey by Emily Wilson • New translations of Sappho's poetry by Philip Freeman (including ten new poems• New
translations of Oedipus King of David Grene and Medea by Sheila H. Murnaghan•A new selection from The Aeneid, including Book VIII • New selections from Ovid's Metamorphoses, including the stories of Jove and Europe, Ceres and Proserpina, and Iphis and
Isis•A new translation of Augustine's Confessions by Peter Constantine with a new selection from Book XI [Time]'•A new translation of the Koran by M.A. R. Hab and Bruce Lawrence with new selections from Light, Ya Sin, and The Sun•A new translation of Marie de France's Lais by
Dorothy Gilbert, including the new selection Bisclavret • John Ciardi's translation of The Divine Comedy, newly included • Choices from Christine de Pizan's The Book of the City of Ladies, translated by Rosalind Brown-Grant, recently included • New poems by Li Bo • Choices from Sei
Shonagon's The Pillow Book, translated by Meredith McKinney, recently included • New choices from The Tale of Genji-. Sakaki: A Branch of Sacred Evergreen, Mahoro-shi: Spirit Summoner, Hashihime: The Divine Princess at Uji Bridge, Age-maki: A Bowknot Tied in Maiden's Loops,
Yadoriki: Trees Encoded in Vines of Ivy, and Tenarai: Practicing Calligraphy• A New Prose Translation of Sunjata: A West African Epic of the Man by David C. Conrad • New Choices from the Prince: On Liberality and Parsimony, In what ways Should be kept, about avoiding contempt and
hatred, [The Best Defense], [Ferdinand of Spain, Exemplary Prince], [Good Counsel vs Flattery], and \[Why Princes Fail] • A new selection from Don Quixote, [A story of captivity in North Africa, Told that Don Quixote at the Inn] XXixxM on shorter fourth edition VOLUME 2hra Behn's
Oroonoko; or, the Royal Slave, new•A new transla tion by Sor Juana Ines de la Cruz's Response by Edith Grossman • A new selection from Faust, Prelude in theatre•New poems by William Words worth and Charles Baudelaire•Nguyen You's The Tale of Kieu•A new transla tion of Death Ivan
Ilyich by Peter Carson • y\ ton Chekhov's The Lady with the Dog translated by Ivy Litvinov• Rabindranath Tagore's Kahuliwala, translated by Madhuchhanda Karlekar•A new translation of The Metamorpho sis by Susan Bernofsky•Eric Bentley's translation, new to this edition, of Piran dello's
Six Characters in Search of an Author• Chapter 2 of Virginia Woolfs A Room of One's s Own•Jorge Luis Borges's The Library of Babel, translated by James E. Irby•W.B. Yeats's Among School Children•M.D. Herder Norton's translations of Rainer Maria Rilke's poems, recently included •
Seamus Heaney's Grave•Wole Soyinka's Death and The King's Horseman • Mo Yan's The Old Gun•Orhan Pamuk's Looking Out the Window • Chimamanda Ngozi Adichie's The Headstrong Historian Resources for Students and Instructors Norton provides students and instructors with
ample resources to make teaching and studying world literature an even more interesting and rewarding experience. With shorter fourth edition, are excited to launch the new Norton Anthol ogyofWorld Literature website, found atdigital.wwnorton.com/worldlit4pre1650 (for volume 1) and
digital.wwnorton.com/worldlit4postl650 (for Volume 2). This searchable and sortable site provides thousands of resources for students and instructors in one centralized location at no extra cost. The following are some highlights: • A series of eight brand new video modules are designed to
improve classroom presentation and spark student interest in anthology works. These videos, devised by and narrated by anthology edi tors, ask students to consider why it is important for them to read and engage with this literature. • Hundreds of images – maps, writer portraits, literary
places and manuscripts – are available to students browsing or instructors down to presentation in class. • Several hours of audio recordings are available, including a 10,000-term audio glossary that helps students pronounce character and place names in anthologized works. The site also
provides a wealth of learning resources that are unlocked with an instructor's log-in: • Quick read teaching notes, discussion questions, and suggested resources for each work in the anthology, from the ABOUT the shorter fourth edition I X X 1 1 1 highly acclaimed Teaching with Norton
Anthology of World Litera tours: A Guidefor instructors • Downloadable Lecture PowerPoints featuring images, quotes from the texts, and notes notes perception for in-class pre-lateation In addition to the riches of resources in The Norton Anthology of Litera tours website, Norton
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blandt de tusindvis af infrastrukturktorer, der underviser fra antologien og giver værdifuld og konstruktiv vejledning til forlaget og redaktørerne. Norton Anthology of World Literature er lige så meget deres bog, som den er vores, og vi er taknemmelige for alle, der har holdt nok af denne
antologi til at hjælpe med at gøre det bedre. Vi er især taknemmelige for professorerne i XXVXXVi anerkendelser verdenslitteratur, der reagerede på en online undersøgelse i 2014, som vi har listet nedenfor. Tak til jer alle. Michelle Abbott(Georgia Highlands College), Elizabeth Ashworth
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(Western Oregon University), Feslie Harrelson (Dalton State College), Elea- eller J. Harrington-Austin (North Central University), Matthew Hokom (Fairmont University), Scott Hollifield (University of Nevada, Fas Vegas), Catherine Howard (University of Houston, Dovmtown), Jack
Kelnhofer (Ocean County College), Katherine King (University of California, Eos Angeles), Pam Kingsbury (University of North Alabama), Sophia Kowalski (Hillsborough Com munity College), Roger Fadd (University of North Carolina i Pembroke), Jameela Fares (University of Southern
Mississippi), Susan Fewis (Delaware Technical Community College), Christina Fovin (Eastern Kentucky University), Nicholas R. Marino (Borough of Manhattan Community College, CUNY), Brandi Martinez (Mountain Empire Community College), Kathy
Martinez (Sandhills Community College), Matthew Masucci (State College of Florida), Kelli McBride (Seminole State College), Melissa CMocmNemiulni(NtoytCroellDeagem), eAdnenaNaCm .uOlrdfUineil-d McCoy(Clarendon College), Geoffrey versityi Renee Moore (Mississippi Delta
(Coastal Carolina University), Keri Overall (Texas Woman's University), Maggie Piccolo (Rutgers University), Oana Popescu-Sandu (University of Southern Indiana), Jonathan Purkiss (Pulaski Technical College), Rocio Quispe-Agnoli (Michigan State University), Evan Radcliffe (Villanova
University), Ken Raines (Eastern Arizona College), Jonathan Randle (Mississippi College), Kirk G. Ras-mussen(Utah Valley University), Helaine Razovsky (Northwestern State Univer-sity of Fouisiana), Karin Rhodes (Salem State University), Stephanie Roberts (Georgia Military College),
Allen Salerno (Auburn University), Shannin Schro- eder (Southern Arkansas University), Heather Seratt (University of Houston, ANERKENDELSER XXVii Downtown), Conrad Shumaker (University of Central Arkansas), Edward Soloff (St. John's University), Eric Sterling (Auburn University
Montgomery), Ron Stormer(Culver-Stockton College), Marianne Szlyk (Montgomery College), Tim Tarkington (Georgia Perimeter College), Allison Tharp (University of Southern Mississippi), Diane Thompson (Northern Virginia Community College), Sevinc Turkkan (College at Brockport,
State University of New York), Verne Under wood (Rogue Community College), Patricia Vazquez (College of Southern Nevada), William Wallis (Los Angeles Valley College), Eric Weil (Elizabeth City State University), Denise C. White (Kennesaw State University), Tamora Whit ney
(Creighton University), Todd Williams (Kutztown University of Pennsylva nia), Bertha Wise (Oklahoma City Community College), og LindseyZanchettin (Auburn University). Norton anthology af verdenslitteratur kortere fjerde udgave bind 1> I Ancient Middelhavet og nærøstlig litteratur
opfindelsen af skrivning og de tidligste litteratur han ord litteratur kommer fra det latinske for bogstaver. Mundtlig litteratur er derfor en kon tradiction i form. De fleste moderne vesterlændinge antager, at litteratur er noget, vi læser i bøger; But peo ple told stories and sang songs long before
they had any means to record them. Oral types of poetry and storytelling are quite different from those produced by writing, and it is difficult for us, living in a time dominated by printed and digital language, to imagine a world where no one could read or write. Preliterate society had different
intellectual values of our own. We tend to believe that a good story or essay is one that is nicely organized, original, and free of obvious repetition; we think of clichés as a sign of bad writing. But people without literacy tend to love stock phrases, traditional sayings and sayings. They are an
important mechanism through which cultural memory is preserved. Before you write, there was no such thing as a writer -a single person who alone creates a text to be experienced by a lonely, silent reader. Instead, poets, singers and King Priam Achilles ask for the body of his son, Hector.
From an archaic Greek bronze relief, about 570-560 b.c.e.I ANCIENT MEDITERRANEAN and near Eastern literature storytellers sounded and manipulated the characters are pictographic: drawn for ancient tales and inherited wisdom ox looks like an ox head and so on. Their people, the
majority of texts are economic - lists of, of course, without writing or food, textiles and cattle. But the script is recording equipment, all oral storytell too primitive to handle something much ing is inevitably lost. The narratives were more complicated than lists, and in 2800 told before there was
writing can not be B.c E scribes began to use wedge-collected in any anthology. But they left the shaped end of the stick to make marks rather than the pointy end to draw the pic their mark on the earliest works of subpoenas. The resulting script is known as cuneiform, from the Latin word
cuneus, ten literature and many subsequent a wedge. At 2500 B.c.E. cuneiform were them as well. As one might expect, turned on is used for many things besides administra eracy does not address at once; the lists: the texts preserved the historical transition was partial and gradual, and
the events and finally the literature. It was in much of the ancient world that poetry on clay tablets and in cuneiform script and storytelling was less closely asso ciated with written texts than they are that the great Sumerian epic poem Gil-gamesh was written down. This is written for us.
however, the system was not designed for a large read public. Each character designated a Writing was not originally invented for syllable-consonant plus a vocal -^ which preserves literature. The earliest writing meant that the reader had to he well-known documents we have contain
commercial, with a large number of characters. Additional administrative, and legal infor more, the same sign often represented mation. It was in the region of the Tigris and Euphrates rivers, rivers, two or more different sounds, and (which means the place between the rivers) that the writing
was first developed; the same sound could be represented by sev eral different characters. It is a script that the earliest texts dating from about 3300 could be written and read only by experts, the scribes who are often proudly recorded to 2990 B.c.E. The characters in this subpoena their
own names on the tablets. was inscribed on tablets of wet clay with a pointed stick; the tablets were then left in the sun to bake hard. There was an old writing system that, unlike cuneiform, survived, in modified forms, until today. It was developed by the Phoenicians, a Semitic trading
people. The script consisted oftwenty-two simple characters for consonan number sounds. Through trade, the Phoenician script spread across the Mediterranean. It was adopted by the ancient Hebrews, among others. The obvious advantage of this sys tem was that it was so easy to learn.
But there was still an Administrative Tablet from Mesopotamia, inefficiency area in this sys tem: the absence of any nota about 3100-2900 b.c.e. tion for vowels made for ambiguity. We still don't know. INTRODUCTION 5 for example, what vocal sounds were metal was extracted and the
work that was in the holy name of God, often called Tetragrammaton (Four Letters). no heavy industry as we know it. Coal in our alphabet is the name written as and oil was not utilized for energy. YHWH. The usual presumption is Jahweh War galleys were propelled by sails and (yd-way),
but for a long time tra human vesues; armies moved, some ditional English language version was times great distances, on foot. People Jehovah. therefore relied much more on the kind of natural resources that can be eas One thing was needed to make it ily access to human labor: no old
script fully effective: characters for vowels. the city could be built far from fresh water This was the contribution of the Greeks, and fertile soil to grow crops that in the eighth or possibly the ninth and graze animals for meat and wool. In the 19th century b.c.e., adopted Phoenician Where we
use machines and fossil fuels, script for their own language, but used all the advanced civilizations for vowels some Phoenician characters ancient world depended on their exis tence on slaves who worked the earth; which was responsible for consonantale combinations took care of
animals and children; dug not native to Greek. They took over (but the mines; built houses, temples, pyra soon changed) the Phoenician letter mids, and cities; manufactured houseforms and also their names: alpha, a meaningless word in Greek, represents keeping goods (ranging from
basic tableware the original aleph (ox), and beta repre to decorative illustrations);p's shaped house sent the original beta (house). Worked and provided entertainment. Against the Greeks admitted their Greek myths told the story of Cadmus, ern Western society exploit the natural king of
Bulls, who taught the Greeks how to resources and exploit them by using the cheap human labor available in less to write, and as the historian Herodotus developed countries; most of the time, telling us that the letters were called Phoeni we don't even think about the people who make our
clothes, phones, or cars or cian. The Romans who adapted about the energy it takes to produce greek alphabet for their owti language, them and dispose of them. Similarly, cut their inscriptions on stones of the elite ancient Hebrews, Greeks, and the same capital letters that we still use the
Romans seem to have taken slaves today, almost purely for granted. Exis tence of ancient slavery should remind ancient cultures (even and mediterranean ones of the great Western tradition) and to remember how easily human cultures beings,
ourselves included, can blink about the forms of injustice and modern, post-industrial societies dependent, exploitation that is essential to their economic, on machines and cultural sources of existence, energy to drive them. We use com Because ancient communities depended on plex units
to produce food and clothing, on the proximity of natural resources, to build roads and cities, to excavate night particularly well irrigated, fertile soil, the ural resources (such as oil and coal), to first civilizations in the Mediterranean constructing non-natural materials (such as basin developed
in two regions that were particularly susceptible to agriculture and plastics), to get from place to place, and animal husbandry. These areas were the Nile Valley, where annual flooding to communicate with others across left large parts of the earth moist and fertile globe. In the ancient world,
most of these machines did not yet exist. Though6I A relief from the Palace of Sargon, from the eighth century b.c.e. It shows the transport of large logs propelled hy human rowers. under the Egyptian sun, and the valleys of commerce, colonization and imperialism. of the Rivers Euphrates
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and the Tigris, as the Greek sculpture and architecture of it flowed through the Eertile Crescent, a seventh century b.c.e., for example, region centered on modern Iraq. Great owes Egypt a great debt, and the knit cities-Thebes and Memphis in Egypt ing similarities between Greek and
Babylon and Nineveh in the fertile Middle Eastern myths are likely Crescent ame to become as centers as a result of Mesopotamian influence. the complicated administration of the irrigated fields. Supported by the oldest cultures, polytheis surplus ground was produced, they were tic (they
believed in many gods); and centers also for government, religion, when intercultural religious influence was common, gods from one place were and culture. often reinvented in another. Later, from the second millennium B.C.E. onwards, several cultures developed texts that emphasize a
single deity across the Mediterranean, including all others are rare: the most important of the Hebrews, the Greeks, and exceptions to the polytheistic rule are the Romans. These communities remained Egyptian Great Anthem to Aten, com posed at a time when the Egyptian one differs from
each other, and each archy was developing a new cult to the sun god; and the Elebrew Bible, which included many separate social groups; featured singular and jealous god, we should be wary of generalizing about who is now worshipped by many of the people of antiquity thought or did.
peoples of the world. But none of these texts suggest that other gods don't, but it makes sense to consider exist- only that the creator deity is by far the most important and most powerful. ancient Mediterranean and Near East as the Hebrew Bible is also unusual in a single, albeit complex,
entity, because there were large cultural exchanges between these different peoples as a resultINTRODUCTION I 7 T t fylack Sea UX 35 'N iv' I N O ft Lake.V ^n in Caspian ['P w' //•Hattusa in Sea \\ Lake InzHITTITE^^ '. Lakf Urmia '\I i'Al IU MU Bhodes I* Mount Lebanon \\ . ••;
dpproxitn.iff extent! of the earliest Crete-ador./\De.. AKKAD d.'-' Babylon* towns ami civili/ations Cypi Bulls/\Omega of Fertile Crescent 'V/ > Susa and Nile Valley <?r.. \( \blue{e} \)ni= "hean= se'= \( \blue{e} \blue{l}. = ierusalem= nippur.= t= \( \blue{e} \lambda \left) = shurrupak*\\ = ?&gt; ish. \( \blue{e} \) Uruk 'iiif' \( \blue{e} \) ABS Eridu \( \blue{e} \)^9ypt Sinai fi tovirr
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Commandments, the whole culture. Myths circulated in many that religious observance is close Con various forms that change from one place nected with adherence to one code for and time to another; in most ancient cultures, composing alternative stories behavior. Ethics and religion
were not about the gods seem not necessarily to have connected in the ancient world, have been considered as sather, as it can and gods of ancient literature often seem to a modern Jewish, Christian or behave in obviously immoral ways. You Muslim reader, many ancient cultures,
religious practices (ortopraxi) were more important than the religious beliefs of the Greeks (orthodoxy). Religion involved a common set of rituals and prac The origin of the people who eventu tices who united a community in common ally called themselves Hellenes are still activities such as
festivals and singing; a few. The language they spoke clearly belongs to the Indo-European ancient cultures would have understood the family (which includes the Germanic, Celtic,</.,^&gt; &lt;/ii&gt;and Sanskrit language the idea of a religious faith (a formal group), but many of the
ancient Greek declaration outlines the specific beliefs words and place names have the termism of a particular religious community that nations that are absolutely not Indo-like all members must subscribe). European - the word for sea (thalassa), for example. The Greeks in historical time
Cult practices were often very localized. We should therefore be wary that the stories of gods appearing in ancient literary texts, necessary to be a record of the enancient MEDITERRANEAN AN were probably a mixture of indigenous tribes and Indo-European
invaders. In the second millennium B.C,E., a brilliant culture called Minoan, after the mythical king Minos, flourished on the great island « Crete. It was centered around J huge palace structures, ^ and citadel of Mykene and the castle of Pylos shows that ^ mainland Greece, in the same
period, had a relatively rich cul tours that included knowledge of a writing system called Linear B. But sometime in the last century of this millennium, the grand palaces we destroyed by fire. With them disappeared not only the art and skills that had created Mykenan's wealth, but even a gold
death mask from Mykene, the system of writing. For the next few about 1550-1500 b.c.e., sometimes referred to a hundred years, the Greeks were illiterate as a mask of Agamemnon, ate and saw no written evidence survive for this time, known as the Dark Ages by some along the coast of
Asia Minor. Greece. During this period, the Greeks Many of these new outposts of Greek developed the oral tradition of poetry civilization experienced a faster economic and cultural development than it would culminate in the Iliad and the older cities on the mainland. It was the Odyssey.
The Dark Ages ended in eighth in the cities founded on the Asian coast century b.c.e., when Greece again that the Greeks adapted their own was read and write- but with guite a dif language the Phoenician system of summons, adding characters for vowels to cre ferent alphabet, borrowed,
which noticed pennies ate their alphabet. The Greeks probably lier, from the Phoenicians. Greece was first used their new written language for still highly fragmented, consisting of many small independent cities. These commercial records and transactions were known as city states (a
representation of the Greek term polls from which we, but as literacy became more widespread few politics) because they were inside pendent political and economic entities- all over the Greek world over not, like modern cities, ruled by a centralized national government. The seventh
century B.C.E., treaties and geographies of Greece-a country with moun political decrees were inscribed on stone, and literary works were written tain barriers and scattered islands- the af papir fremstillet af egyp tian papyrus plante. I det sjette århundrede B.C.E., Per tilskyndet denne
fragmentering. Det siske imperium dominerede mellemøsten byer afveg fra hinanden i deres og det østlige Middelhav, skikke, politiske forfatninger, og i sidste ende bliver en af de største selv dialekter; de var rivaler og voldsomme imperier i den antikke verden. Millioner af konkurrenter med
hinanden. I de mennesker, der levede under persisk kontrol, og ottende og syvende århundrede b.c.e., den herskende dynasti Persien (Achae-grækerne grundlagde mange nye byer alle menids) gennemført en ekspansionistisk politik, der udvider deres domæne fra over Middelhavskysten,
herunderINTRODUCTION I 9 kunst;a of dea<iii ^= anih'^= %= r= \\sea-'=&gt; r,i^- i u-^ -t %V \landsylon \lan
↑ 'ah tan > ^, of the Persian empire \\ \\ at. Dens apex i A cUSH -I '■.'ifci an Des«-'- [III- XtGL-V.sj 0 lOOklotneten. 0 60 miles .0'^.' vP' .' C' Byzandum^ N> 9, > I \\ DEN PERSISKE EMI^^IRE /> 4«o—jlferxes' kampagne ved ca. 500 f.Kr. . / land- og havmopylae'^ *». <£ Sardis
Eretna % PlataeaV*' 4go—Oanus' 0 400 800 1200 1600 kilt^eters : Ji: Athe*'- ^rathon campaign 0 200 400 600 800 1000 miles ftW- Sparj^ Western the e-'e' Persian their capitals in Pasargadae, Susa, and the remaining parts of Greece. But sur- finally Persepolis (in modern Iran) east-
prisingly, the Greeks—led by Athens and Sparta—managed to repel repeated ward, as far as the Indus river, and west Persian invasions in the years 490 to 479 ward, into Egypt and Libya, as well as B.C.E., winning decisive land and sea bat into the eastern parts of Greece, such tles at
Marathon, Salamis, and Plataea. as the cities of Ionia (in Asia Minor). Their astonishing victories over Persia boosted the confidence of the Greek The Persians had a sophisticated and cities in the fifth century. In the wake of globalized culture, influenced by ele-this success, the Athenians
produced ments from many of the other cultures they had encountered; their art was rich their most important literary and cultural achievements, and intricate, and their architecture was Sparta was governed by a ruling elite, impressively monumental. The empire an oligarchy ("rule of the
few") that used was governed by a complex and highly developed political system, with the strict military discipline to maintain con trol over a majority underclass. By con- emperor at the top. The Persian army was huge and expertly trained, and it trast, Attica—the city-state of which Athens
was the leading city—was at this included vast numbers of skilled cavalry- men and archers. By the beginning of the time a democracy, one of the first such sardis= eretna= %= 4go—oanus'= 0= 400= 1200= 1600= kilt^eters= :ji:= athe*'-= ^rathon= campaign= 0= 200= 400= 600= 800= 800= 1200= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1600= 1
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majority= underclass.= by= con-= emperor= at= the= top.= the= persian= army= was= huge= and= expertly= trained,= and= it= trast,= attica—the= city-state= of= which= athens= was= the= leading= city—was= at= this= included= vast= numbers= of= skilled= cavalry-= men= and=
archers.= by= the= beginning= of= tbe= time= a= democracy ,= one= of= the= first= such=></£ Sardis Eretna % PlataeaV*' 4go—Oanus' 0 400 800 1200 1600 kilt^eters :Ji: Athe*'- ^rathon campaign 0 200 400 600 800 1000 miles ftW- Sparj^ Western the •-'•' Persian their capitals in
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Persian army was huge and expertly trained, and it trast, Attica—the city-state of which Athens was the leading city—was at this included vast numbers of skilled cavalry- men and archers. By the beginning of the time a democracy, one of the first such ></iii&gt; &gt;&lt;/iii&gt; In the 19th
century B.C E, the Persian Empire mstaetaenss inrultehebywthoerldp.eoDpelem.ocdriadcnyo, twimhipclhy must have seemed all but unstoppable; the fact that all adult inhabitants bad chance would have been reasonable for the Per-sians to assume that that they could dominate 10 in
ANCIENT MEDITERRANEAN and near Eastern literature ct THRACe Byzantium ^9 Philippi Thasos: » Samothrace pONIA CKAI.a \\N O B •Troy (Ilium) SSALy \\A's •• Lemnos Phthla EP I Lesbos PERSIAN EMPIRE Corcyra o'\ Leucas A^ tthaca Ddphi• Euboea Chios Sardts
^Thebesphatenia 'aCH4£4 Andros -J- ^Efhesus Peloponnes Samos Corinth Olympia n Miletus Zakinthos Argos* *v vT \Delo . Naxos Pylos-A's Sparta Kos ;5 . Mehs Rhodes Crete y 0 Me e- GREECE Under f ft PELOPONNESIAN WAR ca. 425 B.C.E, Athens and Athenian allies neutral
Greeks non-Greeks members of and conquered Spartan ifederacy de delian league tributaries 0 5Q 100 200 kilometers 0 20 40 60 80 100 120 miles to vote; the people were a small subset (where women were allowed to exercise by the population, then women, slaves, outside the gym); in
Athens, and metics (resident foreigners) were all they were expected to remain inside excluded from the right to citizenship. house apart from funerals and religious festivals, and was rarely seen by men Citizens iAttica in the fifth century other than their men or male rela B.C.E. probably
spoke only about thirty thousand, while the total popula tives. Moreover, even among citizens, it may have been ten times as much. Slaves had no rights whatsoever; they were the prop who participated in the life of a roughly old part of their masters. Women, even free equal political footing,
there was marked division between rich and poor, born women, could not own property, and between rural peasant and hold office, or vote, Elite women in city dwellers. Yet Athenian democracy had Athens less autonomy than those represented by the audacious performance of most
Greek city-states, including Sparta-likeness for those who belonged. SinceINTRODUCTION In A modern artist's reconstruction of the Acropolis in the fifth century Athens. The Parthenon Temple is the large structure near the top of the image. the voting population was so small that it was
controlled, by direct rule or through alli was possible for the city to function as an ances, a majority of the urban states of the direct, unpresentative, democracy: the Peloponnese. Athens and Sparta, allies of any citizen could attend assembly meet in the liberation war against Persia, ings and
voting directly on the issues at hand, rather than choosing an representa became enemies when the outside dan tive to vote in his place, were eliminated. As the years passed, Athens's power lay in the fleet that the war between the two Greek powers came had played such a crucial role in
being accepted as of both boats against Persia. The city guickly sides, and in 431 b.c e. it began. The war became the leader of a naval alliance that ended in 404 b.c with the total defeat that included most islands in Athens. Aegean Sea and many Greek cities on During the fifth century,
Athens the coast of Asia Minor. This alliance, changed culturally and politically, as formed to defend Greece from Persia, self-confidence aroused by Persian victo soon became an empire, and Athens, and celebrated by monumental haze with its formidable fleet, received a spectacle of
civic pride (such as the famous Parthenon temple to the city's patron annual tribute from its allies. Unlike the goddess, Athena, completed in 438 B.C.E.), gave way to increase social in Athens, Sparta was rigidly conservative and concerned during the war years, government and politics
Because, however, throughout this century, the Athenian democracy gave its citizens with an individual citizen was bred and educated cultural and intellectual environment of the state for state business, war, the Spartan land army was superior to it was unprecedented in the old anyone else
in Greece, and the Spartans12 ancient Mediterranean and near eastern literature world. In the sixth century, Greeks on India in the east. He died at Babylon on the Ionian coast had already begun to develop 323 B.C.E., and his empire broke up into new, protoscientific ideas, alternatives to a
number of independent kingdoms the ancient myths of how the world was ruled by his generals; modem researchers and how it worked. Now many refer to the period that followed (323 — of the most original thinkers and writers 146 B.c.E.) as the Hellenistic age. One from all over the
Greek world began that of these generals. Ptolemy, founded a Greek dynasty that ruled Egypt until the gathering in Athens. The fifth century was after the Roman conguest and also ended the great age of Athenian theater; only with the death of Cleopatra in 30 both tragedy and comedy
developed and flourished at this time, and drama pro B.c.E. The results of Alexander's fantas vided a significant outlet for the cultural tic results was surprising dura diaper. Into the newly conquered areas there is confusion in age. In the fourth century B.c,E., came the came thousands of
Greeks who wanted Greek city-states were involved in fleeing political emptiness and constantly internecine warfare. Political and economic crisis in the home country. Wher under the power of Macedon in the north, whose king, Philip, combined one ever they
went, they took with them ferocious energy with a cynicism, their language, their culture, and theirs enabled him to take full advantage of most characteristic buildings-gym divisions of city states. Greek lib nasium and the theatre. The Great Whole Erty ended up in the Battle of in Lenist
cities, but now part of 338 B.c E, and Philip son Alexander kingdoms, grew out of the former city-inherited a powerful army and political state model and continued many of the city-state's civil and political institu control of the whole of Greece. He led his Mace tions. In Alexandria, in Egypt,
the Ptolem eaters formed a Greek library to pre-donian and Greek armies against Persia, and in a few brilliant campaigns were serve the texts of Greek literature for the master of an empire that stretched to scholars who studied and edited them, Egypt in the south and to the borders of a
school of Greek poetry flourished, and Greek geographers and mathematicians X ■4 ^ 1 A detail from a mosaic (dating from about 80 B.c.E.) discovered in Pompeii that shows Alexander the Great on horseback in battle. INTRODUCTION In 13 made new advances in science. The many
different official groups in the European Middle East became, as regards the cit ple, which included the Senate, a body of concern, a Greek speaker who controlled money and the administrative region; and when, about two or three tion, traditionally dominated by centuries later, the first
accounts of the upper classes; assemblies, gathered lives, and taught Jesus of Nazareth from the people, including lower class or were written in the plebeian citizens; and elected officials simple folk Greek known as Kohte called Magistrates, the main (common
language), on whom were the two consuls, chose the cultural homogeneity of it all every year. The system (one of the most area based, important models of the United States Constitution many centuries later) was ROM designed above all to prevent a single person or group from seizing
total control. The Republic would last until when Alexander died in 323 b.c E, the time of the Roman civil wars, in the first city of Rome was involved in a battle century b.c.E. for control of the surrounding areas. Ry Greeks believed that arguing, mid-third century B.c.E., strife, and competition
can be good. Rome dominated most of the Italian as they inspire us to surpass other peninsula. Expansion south brought and improved ourselves. The Romans, Rome in collision with carthage, a city, by contrast, saw conflict as deadly: what in North Africa, which was then the great, was
what, in Roman mythology, led most power in the Western Mediterranean. the founder of their city, Romulus, to Two protracted wars resulted (264-241 killing his twin brother, Remus. While and 218-201 b.c.E.), and it was only on the Athenians proudly at the end of a third, shorter war (149-
146 adaptability, versatility and grace, b.c.E.) that the Romans destroyed their Roman idea of personal and bourgeois great rival. The second Cartaginian (or virtue was based on a sense of tradi Punic) War was hard fought, tion, a myth of ancient Roman virtue and both in Spain and in Italy
itself. Integrity of the car. Ry her ancient customs and Thaginian General Hannibal made a spec her men the Roman state stands, the tacular passage of the Alps, and wrote Ennius, a Roman epic poet, remained on the peninsula for years, capturing an ethos that emphasized tradition
(known as the moss majorm, while Rome's southern Italian allied customs of predecessors) and comfected to carthage and had to slowly be won again. Rome, however, repaired seriousness(gravitas), manly emerged from these wars not only vic mod(virtus), industry {industrious}, harmful,
but a world power. The next two and above all \duty {pietas}. Roman decades saw frequent wars, in Spain,in power was built on efficiency, and strength through unity. The Romans, Greece, and in Asia Minor, organized a complicated but stable-fed eration that kept Italy loyal to them in the
foundation of the Roman Empire. the presence of invading armies, and unlike Athens, Rome was never a democracy. Instead, from about 509 b.c.E.--when, according to legend, they developed legal code that the last tyrannical king of Rome had been formed the model of all later The Euro
overturned-state was governed by a pean and American law. Achieve complex political system (which changed the ments of the Romans, in conquest and developed over time) known as one and in organizing their empire after republic. Power was divided between victory, due in large part
to their =;-I ^ 3 -f ^, e^e6j9a ,r- U>: o r a. :^S0\\9Q /, '••^ 36e^jBD iunb\\/^ ofi funui'\\i, : iun4UJL{jntj'j AOJI •> '**'***aeAjau| W iunj4S'3 *r apuiriD JO va H i ** vN AaN^nOf . SV3N3V I miBn e vU E'3 a j-n.e K' V |6ui.i •sspBD t-. = eqnpjoo =p/ uinisipurug \• iunu9S|v\\ N- o.LU|ns mo-H ,. X
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luniuipuog 7^- 77^' r' \\ 3? »-V c; \\' ? V*t/a;...' Ji?h ROMAN EXPANSION 0 200 400 600 800 kilorneffi A through 1. 0 100 200 300,400 500 miles, 'Roman influence at the beginning Designation of \\tan a major provincial capital SNarbo of the first Punic War (3.c.b, c.e.) broad regional
Important provincial capital Sirmium of the empire r& ciQ Roman influence at the end Important trading city •Aquilela of the Punic Wars(2nd c. RCe) Designation of other city o Verona region, which came under the Roman Empire on the Major trade route deathAugustus (14 c.e) direct
Roman rule after 14 CE Main road Designation of neighboring ^^ A N!a {Naval bases NS/ MIsenum region that remained Legionnaire's base « independent kom</S&gt; &lt;/V&gt;lines (to the height of empire, 120 ce) under direct Roman rule only temporarily Caspian Sea Sirmium.
Istrus/Tomis i»., Danube', 'glack S Sinope*- V 1 b r. a c •) \\ Thessalonira 'eorInthas^yPVr;^ '<516 AND NEAR EASTERN LITERATURE AND TRADITION. Instead, Catullus writes about love, sex and feelings and satirizes the people he finds most annoying. A generation or two later, both
Virgil and Ovid also question, in very different ways, whether thoughtless loyalty to the Roman state is a desirable goal. At the end of the first century B.C.E., Rome was the capital of an empire that stretched from the Strait of Gibraltar to Mesopotamia and the borders of Pale's tooth, and as
far north as Britain. While Greek history began with epics of Homer (instrumental in creating a sense of Greek national identity that trans scended the divisions of the many city states), the Romans had conquered half the known world before they began writing. Latin literature started with a
translation of the Odyssey, made by a Greek prisoner of war; and with the exception of satire, the model was always Greek. Roman writers borrowed all the sales from Greek originals, not furtively but openly and proudly, as a tribute to the source. But this honest realization of inaction
should not make us blind to the fact that Latin literature is original, and sometimes deeply so. Catullus translated the Greek lyrical poet Sappho, but he added to her hint of agoniz A sculpture of a Roman nobleman of the first ingjealou, sew a characteristic Roman anxiety century b.c.e.
holding busts of two of his about idleness. Ovid recounted Greek myths, aneestors. Honoring one's ancestors was one making them a core virtue in Roman life. Roman rhetorical punch. Virgil based his talent for practical affairs. They built the epic, Aeneid, on
Homer, but he chose as his theme the coming of the Trojan sewers, baths with hot and cold water, Prince Aeneas to Italy, where he would find a city from which, in filling straight roads, and aqueducts for the last time, would come the Latin race ... and the high walls of Rome. 2,000 years.
Given the pragmatism of the Romans and the Roman institutions' adherence to tradition, one might expect the city-state proved inadequate for the world their literature to be very boring. But this is the government. The second and first centu not true at all. Roman poets often strug ries B.c.E.
were dominated by civil war fought by various factions vying for slipped with, or frankly rejected, the moral power: generals against senators and codes in their communities. The poems of the populists against aristocrats. Coalitions were formed, but each proved unstable. Catullus, an
aristocratic young man by Julius Caesar, a successful novel lived in the last years of the Roman Republic (first century deliberate attempt to thumb his nose at the serious topics of politics, war, INITIATION 17 in general, seized power (although he area of the world in ways that can
still be denied the title king); but he was seen today; The Romans built murdered in 44 b.c eg. by a party hop roads, cities, public baths, and theaters, ing to restore the old system of common, and they brought their literature and rule. Years of civil war followed, language-Latin-to-provinces
until finally, in 31 b.c.e. Julius's adop they ruled. All modern Roman lan tive nephew, Octavian-who later titled guages, including Spanish, French, and even Augustus-managed to defeat Italian, evolved from the language spoken throughout the Roman Empire. the ruler of the eastern half of
but controlling so many people, in such empire, Mark 7 \ tony, along with Anto many different areas, from the central ny's ally and lover, Cleopatra, queen of the government of Rome was difficult and Egypt. Augustus played his hand care dearly. It couldn't be done forever. fully, claiming that
he was restoring Marcus Aurelius (121-180 C.E.), who in the Republic; but he assumed primary con his free time wrote a beautiful book of thoughts about his struggle to live a good trol of the state and became the first in life (Meditations), the first was the long line of Roman emperors.
emperor to share his power with a part For the next two hundred years, ner; This was the first official recognition that the empire was too great to be ruled successors of Augustus, the Roman of a man. The Romans fought a long emperors, ruled the Mediterranean and lost the battle against
invaders tribes from the north and east. When it finally fell, the Middle Eastern world. The empire of the Cov Empire left it the idea of the world state, later adopted by medi ered a vast territory that included Britain, France, the whole of southern Europe, the Mid eval church, which ruled from
the same dle East, and the whole of North Mrica, center, Rome, and which claimed a spiri Some native inhabitants of all these tual authority it replaced, areas were killed by the Romans; many, both slave and free, were romanized, acclimatized into the
norms of the Roman people. Roman culture stamped this entire epic of GILGAMESH circa 1900-250 b.c.e. he Epic of Gilgamesh is the great city walls, which was ten kilometers est work in ancient Mesopotamia (six miles) long and equipped with nine and one of the earliest pieces of the
world hundred towers; parts of these walls literature. The history of its main protag is still visible today. We will never onist, King Gilgamesh, and his quest know for sure how the historical king of immortality touches the most heat compared to the epic hero Gilgamesh. damental question of
what it means to But shortly after his death, he was reverent be human: death and filendship, nature ated as a great king judge and civilization, power and violence, Underworld. In the epic he appears as travel adventure and homecoming, love two thirds ... divine and one- and sexuality.
Because of the appeal of its third ... human, offspring of central hero and his struggle with Ninsun, a goddess in the form of a wild meaning of culture in the face of the human cow, and a human father named Lugal-mortality, the epic spread throughout the banda. By some accounts,
Gilgamesh the ancient Middle East and was translated means the offspring are a hero, or, in different regional languages according to another etymology, the second millennium B.C.E. As far as old man is still a young man, we know, no other literary work Gilgamesh was not written by an
ancient world spread so widely across specific author, but gradually evolved cultures and languages. And yet, after an over the long span of a millennium, long period of popularity, Gilgamesh was The earliest story of Gilgamesh seems forgotten, apparently too good: after about 2100 b.c.e
in a cycle of poems circulating in different versions for many in the Sumerian language. Sumerian centuries, it disappeared from the human mem is the earliest Mesopotamian language. ory for over two thousand years. Its redis It is written in cuneiform script- covery by archaeologists the
nineteenth wedge-shaped sign incision of the century was a sensation and allows us to clay or stone-and has no connection reading a story that for many centuries was to any other known language. About known to many cultures and people six hundred years after Gilgamesh's throughout
the Middle East but has come dead, kings of the third dynasty of down to us today only randomly on Brit din, another Mesopotamian city-state, tle clay tablets. claimed descent from the legendary King of Uruk and enjoyed the hearing of KING GILGAMESH and his history the great deeds of
Gilgamesh before the court; the earliest cycle of Gilgamesh poems Gilgamesh was considered to be a priest- was written for these rulers. As in the king of the city-state of Uruk in the south later epic, in the Sumerian cycle of ern Mesopotamia, they land around the poems Gilgamesh is a
powerful king rivers euphrates and tigris in modern- and an awe-inspiring warrior, Gil-day Irag. He probably reigned around Gamesh's crushing realization that the 2700 B.C.E. and was remembered for will die and can achieve immortality only the building of Uruk's monumental by
making a name for himself appears 18THE EPIC OF GILGAMESH In 19 already in this earliest version of the WORLD's oldest EPIC HERO Gilgamesh story where he exclaims: The Gilgamesh of the epic is an awe I have looked over the city wall, inspiring, sparkling hero, but at first I've
seen the bodies floating in too the epitome of a had ruler: arro gant, oppressive, and hrutal. Like the epic river water. the people Druk complains to the Sumerian gods about Gilgamesh's So too it will happen to me, overbearing behavior, and then the gods, so it will happen to me...
Since no man can avoid the end of life, create the wild man Enkidu to confront I would enter the mountain land of Gilgamesh is a mixture of human and divine, Enkidu is one and create my name. mix of human and game animals, but divine in its own way. He is The
Sumerian poetry cycle was erected by animals in the desert and the basis of the old version of Gilgamesh, eating what they eat. When he breaks written in Babylonian, a variant of the hunters' traps for the sake of his animal Akkadian language—a transnational comrades he becomes a
threat to the writing language that became widespread human society and Gilgamesh decides the whole ancient Middle East. The traditional Babylonian epic version to tame him with the attractions of Gilgamesh, who adapted Sume rian poems in a connected narrative, urban life and
civilization: for seven circulated in more than fifteen hundred days Enkidu makes love to a (prostitute), sent out for purpose, years. It was read widely from Mesopo and at her request he takes a cleansing tamia to Syria, the Levant, and Anatolia bath and accept clothes and a first and was
translated into non-Mesopotota meal of basic human food, broke mian languages like Hittite, lan and beer. Shamhat, the prostitute, leads the guage of an empire that controlled him to the city of Uruk. Although he Turkey and northern Syria in the latter and Gilgamesh are initially keen to
keep cuddling with each other, the fast half of the second millennium B.c.E. develop a deep bond of camaraderie. The final revision of the epic is their friendship established, Gil attributed a Babylonian priest and gamesh suggests to Enkidu the first of scholars named Sin-legi-unninni. He
their epic adventure: to travel to they lived around 1200 b.c.e., and by his great Gedar Forest and kill the gigantic time King Gilgamesh had been dead for Humbaba, who guards the forest for about fifteen hundred years. He cares about the harsh god Enlil. With the blessing of fully selected
elements from the older of the sun god Shamash they succeed, traditions, inserted new plot elements, and they cut down some magnificent and added a foreword to the epic. His trees that they float down the Euphra version, included here in the translation, are the tes River to
Mesopotamia. But their divided into eleven chapters recorded violent action has its consequence: the one on eleven clay tablets. New fragments dying giant curses them and Enlil is of Gilgamesh continue to surface from furious. Their second adventure leads archaeological excavations;
some pieces for an even more ambiguous success are still missing, and some passages are which will spark the tragic fragmentary and barely legible, but Gilgamesh, thanks to the painstaking work of scholars of ancient Mesopotamia we cleansed from battle and brilliant in vic can today
read an extended, poignant Tory, attracts the desire of Ishtar, God's tale. dess of love and warfare. Instead of me.' 1 I- V \\ "y ^ IT \\ •7 7 t; ^x. r; ! \\'s #X 1'% I This modern impression of an old cylinder sealing shows a bearded hero, kneeling and raising an outstretched lion above his head.
politely resisting her progress. Gil-embarks on a mission to ask Utanapishtim gamesh makes the fatal mistake chid ing her for the secret of eternal life. He braves known cruelty to her boyfriends, and heaps insults on the goddess. Scandal monsmonstrus, running
along the sun's path as Gilgamesh's accusations she is underground at night, meets a mysterious woman holding a tavern loose of the Turks of Heaven towards the edge of the world, passing a garden that the TW'o friends have, and it wreaks havoc in jewelled trees, crossing the waters of
uruk. After the heroic duo kills Bull dead, and finally arrives at the door of Utanapishtim and his wife. Utanap- of Heaven, a council of gods con ishtim's dramatic account of their expe-venes to avoid further disaster. In a hole in the text, the gods decide that Gil-rience and the survival of the
flood gamesh and Enkidu have gone too far; looks like the biblical story of Noah and one of them must die. The party falls to the great flood of Genesis. At his wife's Enkidu, because Gilgamesh is the king. request, Utanapishtim gives Gilgamesh Enkidu death brings Gilgamesh faces a
chance to achieve immortality by eating a magical plant, but he is afraid to try to face mortality. He mourns it, and a snake steals the magical plant Enkidu bitterly for seven days and nights and is given the power of immortality for, and only when a worm creeps out of itself. In the end
Gilgamesh returns to the morth of his nose he accepts that his Uruk, empty-handed. Even in the final moments of the epic he proudly friend is dead. Terrified that he will also examine the mighty city walls of his making, he is a deeply changed man, die, Gilgamesh renounces the civilized
world to find the one man an ancient EPIC known to have achieved immortality: The word epic is originally Greek and Utanapishtim, survivor of the great refers to a long poem telling im-Flood. Like Enkidu in his days as a wild man, Gilgamesh roams steppe, disheveled and dressed in a
lionskin, and the EPIC OF CILCAMESH In 21 portant historical or cosmic events in mourning for his friend Patroclus (in elevated language and involving a pot of Homer's Iliad) we can recognize gil-oramic sweep of action and a cast of gamesh's desperation at the loss of protagonists who
straddle the human Enkidudu. Like Gilgamesh finally and divine Some epics returning to Uruk after adven Homer's Odysseus (in Homer's Odyssey) returns to Ithaca from the Trojan War destruction of civilizations or cities, fea in the guise of a poor stranger
after turing noisy battle scenes in which they perform dangerous feats. In Gil heroes can prove their strength, wisdom, gamesh and Greek epics, scenes featur and understanding of the work of ing the counsel of the gods, who determine the divine order. Other epics, like hom's fate of their
heroes reflecting religious is's Odyssey, focus on the travels and adventures of a central protagonist. beliefs about the intersection of Greek epics usually invoke the muses, goddesses in charge of art and a human limitations and divine powers of poet inspiration that informs poets, but are
also clever plot entities, to past events and the world of the gods. raise the profile of heroes and Epics often include long speeches, in their ways of confronting divine antago as protagonists remember past nism. We can see a parallel to wili events oradjust future actions. And the Greek
gods and their rely heavily on a repetition of lines of personal preference in the opposition with variation and on a rhetoric of paral of Shamash and Enlil, especially in Enlil's argument that Enkidu should lels and contrasts. Scholars of Homeric sacrificed and Gilgamesh spared, epic has
claimed that repetition and for unlike the orally rooted Ho mulaic expression helped hards to meric epic, Gilgamesh was from out remember and reciting extensive story set intended as a literary work. With its lines and pointed to the oral elevated style of the poems, geometrically parallel and
performative roots. sentences, and moments of complex puns, Gilgamesh was directed to Gilgamesh sharing a few basic sophisticated ears and mind afscholars features with Greek epic. True, there and members of the royal court. We were no concept in Mesopotamia corre knowing that it
was used in Babylonian sponding to western literary genre schools to teach literature. This hypoth epic, and Gilgamesh has no corresponding esis is further supported when we look at the strict hexameter of Greek epic. A on the nuanced use ofspeech registers in the verse line of Gilgamesh
is not defined by the epic depiction of its protagonists. a fixed number of syllables or emphasizes Utanapishtim speaks in an obscure, but varies in length, which can only be archaic style, befitting a sage from inferred from context, such as patterns before the great flood, and he has a sun
parallelism. Still, unlike the literary works of other civilizations of the emn way to roll and double its ancient world, which had no epic, like consonants. The goddess Ishtar displayed China and East Asia, Gilgamesh can be in an unfavorable light, speaks as a part of the greater near eastern
low class streetwalker. In contrast, and mediterranean epic tradition. Shamhat, the prostitute who brings even Gilgamesh was only translated Enkidu to the city, speaks with unex in cuneiform language and never pected eloquence and distinction. directly into the epic repertoire of alphabet
language like Greek, the shared Shamhat is a thoughtful exam ple by several powerful female pro with the Greek tradition of a number of tagonists in Gilgamesh accomplishes are ultimately classic epic motifs. In Achilles'22 the epic of CIECAMESH because of
women: his mother's pleas with hero and still circulated until the sun god Shamash allowed him to kill third century b.c.e., it was only redis Humbaba; the wife of the scorpion, which was covered in the 1850s when an English monster persuades her husband to give explorer, Austen Henry
Layard, the gilgamesh entrance to the tunnel up to the jeweled garden; and the thousands of tablets from the site of mysterious woman he finds at the end of the world, the tavern keeper Siduri, Nineveh. They were later deciphered helping him find Utanapishtim, whose at the British
Museum in London and wife persuades her husband to give when the young curator George Smith Gilgamesh the facility of rejuvenation. made the amazing discovery that this in some of Gilgamesh's encounters epic contained a version of the biblical there are touches of wit and parody.
The story of the flood, which until now had been amazing to find this mix of epic been considered unique to the book of greatness and comic sobriety in Genesis, this challenged performances the world's earliest epic. Part of the epic is about the origins of biblical narrative, subtlety is invisible
today because we Gilgamesh were suddenly driven into knowing so much less about the historical canon of world literature. and literary context Gilgamesh took shape many centuries before the Greeks, and we know about the background of Greek Hebrews
learned to write, and the epic. Still, the glimpses we get show circulated in the Middle East and the Levant sophistication of the early Meso potamian states and the art of literary long before the book of Genesis and the narrative they developed. the homely epic took shape. The rediscovery
of the names of the gods As Mesopotamian civilization and and people, as the people of the epic and its cuneiform writing system, Gil of the history of the cities and countries of gamesh eventually disappeared. In what they lived is a gradual, ongoing .c. And the significance of the epic
power of old Iranian people themselves is temptingly ambiguous. Has the Called Medians fired Nineveh, one of Gilgamesh succeeded or failed in his capitals of the Assyrian Empire, quest? What makes us human? Can copies of the epic on clay tab civilization bring immortality? What barns
that had been preserved in the ever we decide to believe, the history of the castle library Ashurbanipal, the last Gilgamesh and his companion Enkidu, great Assyrian king (ruled 668- of their quest for fame and immortal 627 B.C.E.), disappeared in the destruction. ity, speaks to
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contemporary readers Although the epic does not disappear with a urgency and immediacy that makes us forgetjust how old it is. Epic of Gilgamesh Tablet In Han, who saw the source, the foundation of the country. Who knew the ways was wise in all things, Gilgamesh, who saw the
source, the foundation of the country, He knew how, was wise in all things. He was the one who inspected sacred sites everywhere, 1. Translated by and with footnotes adapted from Benjamin R. Foster. the EPIC OF GILCAMESH, TABLET In 23 Full understanding of all he got, 10 Fie saw
what was secret and revealed what was hidden. 15 He brought back the tidder from before the flood. 20 From a distantiourne came home, tired, in peace, 25 Engraved all his trials on a monument of stone, 30 He built the walls of battered Uruk, ^ 35 The gleaming treasury holy Eanna! 40
See its top wall, if facing twinkle like copper. 45 Gaze on the lower course, which nothing will equal, Mount the stone staircase set from days of old. Approach Eanna, Ishtar's residence, which no future king, no man will be equal to. Walk up, pace out the walls of Uruk, study the foundation
terrace and examine the masonry. Isn't its masonry of kiln-fired bricks? And didn't seven gentlemen lay his foundation? A square kilometer of clay pits, half a square kilometer of Ishtar's dwelling. Three and a half square miles is a
target for Uruk! Search out the foundation box with copper. Release its lock of bronze, Raise the lid on its hidden contents. Take up and read from lapis tablet of him. Gilgamesh, who underwent many trials. Surpasses all kings, for his stature known. Heroic offspring of Uruk, a charging wild
bull. He leads the way in the vanquard. He marches on the back, defending his comrades, Mighty floodwall, protector of his troops, Eurious flood-wave smashing walls of stone. Wild calf lugalbanda, Gilgamesh is perfect in strength, Suckling of the sublime wild cow, the woman Ninsun, A
Towering Gilgamesh is eerily perfect. Opening passes in the mountains. Dig wells on the edge of the farthest reaches of the earth. Looking everywhere for eternal life. Well in his perhaps Utanapishtim the
distant, restrator of sacred places that the flood had destroyed. Founder of rituals for the teeming people, who could be his equal for king guess? And who, like Gilgamesh, can proclaim, I am king! Gilgamesh was highlighted the day of his birth. 2. City-state ruled by King Gilgamesh. It was
warfare, Ishtar. the largest city in Mesopotamia at the time 3. Lugalbanda, Gilgamesh's father, was one and among his important temples featured former king of Uruk. His mother was Ninsun, Eanna, a sanctuary for the goddess of love and a goddess called the wild cow. Page 2 24 THE
EPIC OF CILCAMESH Two thirds of him was divine, a third of him was human! 50 Birth Lady drew his body image, 55 God of Wisdom brought his stature to perfection in height, 70 Ideally beautiful 75 80 In the enclosure of Uruk he stroked back and forth. Lording it
like a wild bull, his head stuck high. 85 The attack on his weapon had no equal. His teammates stood up at his play stick. He was harrying the young men of Uruk beyond reason. Gilgamesh would not leave any son to his father, day and night, he would rampage violently. This was the
shepherd of battered Uruk, This was the shepherd of the people. Bold, excellent, accomplished, and mature! Gilgamesh wouldn't leave any girl to her mother! The warrior's daughter, the young man's spouse. Goddesses kept hearing their plaints. The gods of heaven, the lords who
command. Said to Anu; You created this stubborn wild bull in battered Uruk. The onslaught of his weapon has no equal. His teammates stand by his stick. He is harrying the young men of Uruk beyond reason. Gilgamesh leaves no son to his father! Day and night he rampages violently.
This is the shepherd of battered Uruk, This is the people's shepherd, Bold, excellent, accomplished, and mature! Gilgamesh leaves no girl to her mother! The warrior's daughter, the young man's spouse, Anu kept hearing their plaints. [Anu speaks.] Let them summon Aruru,' the great. She
created the boundless human ace. Let her create a partner for Gilgamesh, mighty in strength. Let them fight with each other, that Uruk can have peace. They summoned the goddess of birth, Aruru: You, Aruru, created the boundless human ace. Now, create what Anu commanded. 4. The
heaven god who is top of the pot was known for his temples to Anu and Ishtar. theon but far from human affairs. Uruk 5. Goddess of birth. THE EPIC OF GIEGAMESH. LOST IN 25 90 To his stormy heart, let it be equal, 95 Let them fight with each other that Uruk can have peace. 100 105
When Aruru heard this, no She conceived in her what Anu commanded, 115 120 Aruru wet her hands, 125 She squeezed out clay, she sped it on steppe, offspring of pottery clay, with the force of the hero Ninurta.*' Shaggy with hair was his whole body.
He was made lush with head hair, like a woman, the locks of his hair grew thick as a cornfield. He knew neither humans nor inhabited land. He fed on grass with gazelles. With the beasts he pushed waterhole. With the wildlife, he drank his fill of water. A hunter,
a trapping man. Met him at the edge of the waterhole. One day, another, and a third he met him on the edge of the watering hole. When he saw him, the hunter was in terror. As for Enkidu, he went home with his beasts. Horrified, beaten stupid. His heart in a turmoil, his face drawn. With
woe in his vital. His face like a traveler is from afar. The hunter got ready to talk and said to his father: My father, there's a certain guy who's come from the Highlands. He is the most powerful in the country, strength is his. Like the power of heaven, so mighty is His strength. He's constantly
spanning the Highlands. Constantly feeding on grass with animals. Constantly making its way to the edge of the waterhole. I'm too scared to approach him. He filled in the holes I dug. He's ripped out my traps. He has helped the animals, the wildlife of the steppe, slip from my hands, he
won't let me work the steppe. His father got ready to speak and said to the hunter: My son, in Uruk lives Gilgamesh, there is no one more powerful than he. Like the power of heaven, so mighty is His strength. 6. A god of agriculture and war. Son of Enlil.26 EPIC BY GILGAMESH Take the
road, set off towards Uruk, 130 Tell Gilgamesh of mightiness-man. 135 He will give you the Shamhat, take her with you. 140 Let her prevail over him, instead of a mighty man. 145 When the wild animals draw near the waterhole. 150 Let her strip away her clothes, about bare her charm.
When he sees her, he'll approach her. 155 His beasts, who grew up with him on the steppe, will deny him. 160 165 Giving ade to the advice of his father. 170 The hunter walked out. He took the road, off to Uruk, to the king, Gilgamesh, he said these words: There is a certain guy who has
come from the Highlands. He is the most powerful in the country, strength is his. Like the power of heaven, so mighty is His strength. He's constantly feeding on grass with his animals. Constantly making its way to the edge of the waterhole. I'm too scared
to approach him. He filled in the holes I dug. He's ripped out my traps. He has helped the animals, the wildlife in the steppe, slip from my hands. He won't allow me to work steppe. Gilgamesh said to him, to the hunter: Go, hunter, take with you the Shamhat, When the wild animals pull near
the waterhole. Let her strip her clothes, if only her charm. When he sees her, he'll approach her. His beasts who grew up with him the Shamhat. They took the road and went straight on their way. On the third day they arrived
at the designated location. Hunter and sat down to wait. One day, another day, they sat at the edge of the waterhole to drink. The wildlife came to drink their fullness of water. But as for him, Enkidu, born in the Highlands. Who feeds on grass with gazelles. Who drinks at
the watering hole with beasts. Who, with wildlife, drinking its fullness of water, Shamhat looked at him, a man-man, a barbaric guy from the middle of the steppe: There he is, Shamhat, open your embrace. Open your embrace, let him take your charm! Don't be shy, take his vitality! Epic of
GILGAMESH, TABLET I I 27 When he sees you, he will turn to you, 175 Sly away your clothes, let him lie on you. 180 Treat him, a human being, to the work of the woman! 185 His wild beast, who grew up with him, will deny him. 190 As in his eagerness he 800s you! 195 200 Shamhat
loosened her clothes, 205 She exposed her loins, he took her charm. 210 She was not hashful, she took his vitality. 215 She sledged her clothes aside and he lay down on her. She treated him, a human being, to the woman's work. As in his zeal, he asked her. Six days, seven nights,
Enkidu was awakened, flowing into Shamhat, After that he had his fill of her delights. He took on his beasts, When they saw him, Enkidu, the gazelles were out, Steppeen's wild animal eluded his person, Enkidu had spent himself, his body was limp. His knees stood still as his beasts
disappeared. Enkidu was too slow, he couldn't drive like before. But he had made sense and broadened his understanding. He returned, he sat at the feet of the. The stared at his face. While he was listening to what the said. The whok said to him that Enkidu: You are beautiful, Enkidu, you
have become like a god, Wby roams steppe with wild animals? Come, let me lead you to the ramparts of Uruk, to the holy temple, the dwelling of Anu and Isbtar, The place Gilgamesh, who is perfect in strength, and so, as a wild bull, he masters it over the young men. When she spoke to
him, her words found favor. He longs for someone to know his heart, a friend. Enkidu said to her, to the whore: Come, Shamhat, escort me to the gleaming holy temple, the residence of Anu and Isbtar, the site of Gilgamesh, which is perfect in strength. And then, like a wild bull, he lords it
over the young men. I will challenge him myself, I will speak boldly, I will raise a cry in Uruk: I am the mighty one! I have come forward to change fates! He who was born in the steppe is mighty, strength is his! [Shamhat speaks.] Come on, let him see your face, I'll show you Gilgamesh,
where he is I know very well. Come on, Enkidu, to battered Uruk, 28 I epic by CILCAMESH 220 225 Where fellows are brilliant in holiday clothes, 230 Where every day is set to party, 235 Where harles and drums are played. And too, they are fairest of form. 240 Rich in beauty, full of
delights. 245 Even the great gods are kept from sleeping at night! 250 Enkidu, you who have not learned to live. 255 Oh, let Show you Gilgamesh, the joy-woe man. 260 Look at him, stare at his face, fie is radiant with virility, manly power is his, his whole body is seductively gorgeous. He
has more powerful strength than you. Never rest during the day or night. O Enkidu, give up your audacity! Gilgamesh is loved by Shamash, Anu, Enlil, and Ea extended his wisdom. If you come down from the Highlands, Gilgamesh will dream of you in Uruk. [The scene changes to Uruk.]
Gilgamesh went to relate dreams, saying to his mother: Mom, I had a dream last night: There were stars of heaven, something kept falling over me! I tried to wear it but it was too strong for me, 1 tried to move it but I couldn't budge. The whole of Uruk
stood by it. People formed a crowd around it, a crowd was pushed against it. Young men were bullied about it. Infantile, they were creeping before that! [I fell in love with it], as a woman 1 loined it, I carried it out and put it down in front of you. Then you did it to my partner. The mother of
Gilgamesh, to know and wise. Who understands everything, said to his son, Ninsun the wild cow, to know and wise. Who understands everything said to Gilgamesh: The stars of heaven around you, Like the power of heaven, what kept falling on you. Your trying to move it but not being able
to rock it. You put it down in front of me. I'll make it your partner. Your infatuation with it, your eating like a woman. 7. Shamash was the god of the sun and of the sun and of the supreme god on
earth; Ea, a benevolence to humanity. The EPiC by CILGAMESH, TABLET I I I 29 Means that will come to you a strong one, 265 A companion who rescues a friend. 270 He will be mighty in the land, strength will be his. 275 Just as the power of heaven will be his strength. 280 285 You will
fall in love with him and utter him as a woman. 290 He will be mighty and save you again and again. 295 He had another dream. He stood up and went before the goddess, his mother, Gilgamesh said to her, to his mother; Mom, I had another dream. An axe was thrown into a street by
battered Uruk. They were crowding around it. The whole of Uruk stood by it. People formed a crowd around it, a crowd was pushed against it. I carried it out and put it down before you, I fell in love with it, like a woman, I was expecting it. Then you did it to my partner. The mother of
Gilgamesh, to know and wise. Who understands everything, said to his son, Ninsun the wild cow, to know and wise. Who understands everything said to Gilgamesh: My son, the axe you saw, is a man. Your love it as a woman and caress it, and mine does it your partner means that will
come to you a strong one, a companion who rescues a friend. He will be in the country, strength will be his strength of heaven, so mighty will be his strength of heaven, so mighty will be his strength of heaven, so mighty will be his strength. Gilgamesh said to her mother: Let this surpass according to the command of the great counselor Enlil, I want a friend to my
own counselor. For my own counselor, I want a friend! Even while he had his dreams, Shamhat told the dreams of Gilgamesh to Enkidu, Each was drawn out of love for the other. Enkidu forgot the
steppe where he was born. For six days, enkidu was awakened and flown into Shamhat for six days. The said to him that Enkidu:30 I the epic of CILCAMESH 10 15 You are beautiful, Enkidu, you become like a god, 20 Why roam steppe with wild animals? 25 Come, let me lead you to
battered Uruk. To the holy temple, abode in Anu. 30 Let me lead you to battered Uruk, 35 To devoted Eanna, abode of Ishtar, the place of Gilgamesh, which is perfect in strength, 40 And then, as a wild bull, he lords it upon the people, 45 You are like him, 50 You will love him as yourself.
Get away from this destruction, robbed even of shepherds. He heard what she said, accepted her words. He longs for someone to know his heart, a friend. Shamhat's advice touched his heart. She took off her clothes with a piece she dressed him on. The moment she took on herself.
Clasping his hand, like a guardian deity she led him. To the shepherds' huts, where a sheep fold was. The shepherds crowded around him, They muttered their opinions among themselves: This guy, how like Gilgamesh in stature, In stature high, proud as a battlement. No doubt he was
born in the steppe. Just as the power of heaven is mighty his strength. They put bread before him. They put beer in front of him. He looked insecure, then stared, Enkidu didn't know to eat bread. Nor had he ever learned to drink beer! Prepare to speak, say to Enkidu: Eat the bread, Enkidu,
the staff of life. Drink beer, the custom of the earth. Enkidu ate the bread until he was sated. He drank seven juglets of beer. His mood was relaxed, he sang happy. He felt cheerful and his features glowed. He treated his hairy body with water. He anointed himself with oil, turned into a man.
He got dressed and became like a warrior. He took his weapon, hunted lions, the shepherds lay down to rest at night. He killed wolves, defeated lions, the great gods, go to sleep, Enkidu was their watchman, a waking man. He was tall, The epic of CILGAMESH, TABLET IIII
31 He made love with Shamhat. 55 He raised his eyes, he saw a man. 80 Why has he come? 85 I would ask him to answer for himself. The called the man. He came over, Enkidu said to him: Fellow, where are you rushing? What is it, your Errand? The man got ready to talk, said to Enkidu:
They invited me to a wedding. Isn't it people's business to get married? I've been heaping high on the festival tray The fancy dishes for the wedding. People's veils are open to take! He's pairing up with the legal wife.
First, the groom after. By divine decree pronounced. From the cutting of his umbilical cord, she's his reason. On the man's account, his face went pale. Enkidu went in front, with Shamhat behind him. When he entered the street of battered Uruk, a lot crowded around him. He stood there on
the street in battered Uruk, with people crowding around him. They said of him: He's like Gilgamesh in the build. Although shorter in stature, he is stronger of the frame. This man where he was born. At spring grass. He must have been caring for the milk of wild animals. The whole of Uruk
stood next to him. The people formed a crowd around him, a crowd pushed against him. Young men were bullied around him. Infantile, they creeped before him. 8. This means that by his birthright Gilgamesh can take brides on their wedding nights, then leave them to their husbands.32 I
epic of CILCAMESH 90 95 In Uruk at this time victims were in progress, 100 young men were celebrating. 105 The hero was ready for the upright young man, 110 For Gilgamesh, who, for a god, was the partner ready. 115 For the goddess of love, the bed was made, Gilgamesh was to join
the girl that night. 120 125 Enkidu approached him. They met on the public street. 130 Enkidu blocked the door of the wedding with his foot, Not allowing Gilgamesh to enter. They fought each other and held on as wrestlers. They shattered the door post, the wall shook. Gilgamesh and
Enkidu tumbled each other, Holding quickly as wrestlers, They crushed the doorpost, the wall shook! They fought each other at the door of the wedding, they fought in the street, the public square. It was Gilgamesh who knelt for the pin, his foot on the ground. His rage subsided, he turned
away. After he turned away, Enkidu said to him that Gilgamesh: As a unique made your mother bear you. The wild cow of the ramparts, Ninsun, exalted you above the most valiant of men! Enlil has given you kongship over the people. They kissed each other and made friends. [Gilgamesh
speaks.] Enkidu has neither father nor mother. His hair grew free. He was born in steppe. Enkidu stood still and listened to what he said, he shuddered and sat down. Tears filled his eyes, He was lethargic, his strength turned to weakness. They clapped each other, they choked hands.
Gilgamesh got ready to talk. To say to Enkidu: Why are your eyes full of tears. Why are you lethargic, your strength turned into weakness? Enkidu said to him that Gilgamesh: Screams of grief, my have cramped my muscles, Woe has entered my heart. THE EPIC OF GILCAMESH. TABLET
III 33 Gilgamesh made ready to speak, 135 says to Enkidu; 140 145 Living in the woods the violent monster Humbaba, 150 155 You and I must kill him 160 165 And obliterate some evil from the land. 170 Enkidu made ready to speak, saying to Gilgamesh: My friend, I knew that the land
when I roamed with the wild animals. Woods is sixty double leagues in all directions, who can go into it? Humbaba's cries are the roar of a deluge. Eli's maw is fire, his breath is death. Why do you want to do this? Humbaba's hangout is a hopeless guest. Gilgamesh made ready to speak.
says to Enkidu: I must go up the mountain forest, I must cut a cedar tree, that cedar must be big enough to make whirlwinds when it falls. Enkidu got ready to talk. To say to Gilgamesh: How are people like us going to go to the forest of cedar trees, my friend? To protect the forest of cedar
trees, Enlil has appointed him to frighten the people, Enlil has determined him seven terrifying glories. Thatjourney is not to be made. You don't have to look at that creature. The guardian of [...], the forest of cedars, Humbaba's cries are the roar of a deluge. His maw is fire, his breath is
death. He can be heard rattling in the woods for sixty double leagues. Who can go into his forest? Adad is the first and Humbaba is second. Who, even among the gods, could attack him? To protect the forest of cedar trees, Enlil has appointed him to frighten the people, Enlil has
determined him seven terrifying glories. Moreover, whoever enters his forest is suffering from disease. 9. It was believed that divine beings were surrounded by an awe-inspiring radiance. In the older versions of Gilgamesh, this radiance was considered removable, like garments or jewelry.34
I epic of GILCAMESH 175 180 Gilgamesh made ready to speak, 185 Says to Enkidu: 190 195 Why, my friend, do you make such undignified objections? 200 Who, my friend, can go to heaven? 205 The gods live forever in the sun. 210 People's Days is numbered. 215 Whatever they try is
a breath of air. Here you are, even you, afraid of death. What has become of the power of your bravery? I'll go in front of you. You can call me, go on, don't be afraid!\ If I fall on my way. I will establish my name: Gilgamesh, who ended the battle with tough Humbaba, tbey'll say. You were
born and grew up on the steppe. When a lion jumped on you, you knew what to do. Young men fled before you. How to fuck! You're making me sick. 1 must put my hand to cut a cedar, 1 shall establish eternal fame. Come on, my friend, let's both go crazy. Let them throw axes as we need
Off they went to artisans. The craftsmen who sat and discussed the matter. They threw large axes, Axe knives weighing 180 pounds each. The cross guards of their handle thirty pounds each. The bar daggers worked with thirty pounds
of gold, Gilgamesh and Enkidu carried ten by sixty pounds each. Gilgamesh spoke to the elders of the ramparts Of Uruk: Hear me, O elders of volde Uruk, One of them they speak I, Gilgamesh, would see! The one whose name sounds all over the world, I will hunt him down into the forest
of cedar trees. I want to make the country hear how powerful is Uruk's scion. 1 will put my hand to cut a cedar. An eternal name I will make for myself! The oldest of the ramparts Uruk emerged. They responded to Gilgamesh with their advice: You are young, Gilgamesh, your feelings carry
you away. You are unaware of what you are talking, flightiness has taken you. THE EPIC OF CILGAMESH. TABLET III 35 220 You do not know what you are trying. 225 We have heard of Humhaha, his traits are grotesque, 230 Who is there who could face his weapons? He can be heard
rattling in the woods for sixty double leagues. Who can go into that? Humhaha's cries are the roar of a deluge, His maw is fire, his breath is death. Adad is the first and Humhaha is second. Who, even among the gods, could attack him? To protect the forest of cedar trees, Enlil has
appointed him to frighten the people, Enlil has determined him seven terrifying glories. Moreover, whoever enters his forest is suffering from disease. When Gilgamesh heard his advisers' speech. He looked at his friend and laughed: Now that, my friend, you say the same thing: I'm afraid to
die \? Tablet III 10 15 The elders spoke to him,say to Gilgamesh: Gome returned safely to Uruk's refuge. Don't trust Gilgamesh in your strength alone. Let your eyes see everyone, make your blow strike home. Whoever goes in front saves his buddy. Whoever knows the path protects his
friend. Let Enkidu go before you. He knows the way to the forest of cedar trees. He's seen a fight, he's been in a fight. Enkidu will protect his companion. Let him come back to be a serious man. We in our assembly leave the king to you. When you return, the king will
confide in us again. Gilgamesh got ready to talk. Tell Enkidu: Come, my friend, let's go to the sublime temple. To go before Ninsun, the great queen. Ninsun the wise who are versed in all knowledge. Will send us on our way with advice. 1. Grave man plays on the words for \bride and
interment(grave); the phrase seems to portend Enkidu dead.36 I epic of CILGAMESH Clasping each other, hand in hand, 20 Gilgamesh and Enkidu went to the sublime temple. 25 To walk in front of Ninsun, the great queen. 30 Gilgamesh came forth and entered before her; 35 40 O Ninsun,
I have taken on a noble quest, 45 I travel a distant road where Humbaba is, 50 To face a battle unknown. 55 To launch an unknown campaign. Give me your blessing that I go on myjourney. That I might see your face safely again. That I can actually turn with joy the gate to the battered
Uruk that I can actually return to holding the festival for the new year. That I can actually celebrate the festival be held in my presence, fanfare sound! May their drums resonate in front of you! Ninsun the wild cow heard them out with sadness. The
speeches of Gilgamesh, her son, and Enkidu. Ninsun came into the bathhouse seven times, She bathed herself in water with tamaric and soapwort. She put on a garment, as it seemed her body, She put on an ornament, as it seemed her chest. She put [...] and wore her tiara. She
climbed the stairs, mounted on the roof terrace. She arranged an incense offer for Shamash. She made the sacrifice that Shamash she raised her hands in prayer: Why have you gifted my son Gilgamesh with a restless heart? Now you have moved him to travel a distant road, to where
Humbaba is, to face a battle unknown, to mount an expedition unknown. Until he goes and returns. Until he reaches the forest of cedar trees until he has killed hard Humbaba, and wipes out from the land the evil thing you hate. By day, when you cross the sky. May Aya, 'your bride, not
afraid to remind you, Entrust him to the guards of the night. While Gilgamesh travels to the forest of cedar trees. 60 May days be long, the nights can be short. May his loins be girded, his arms strong! At night, let him set up a camp to sleep. Let him set up a shelter to fall asleep. May Aya,
your bride, not fear reminding you of it. 2. A medicinal plant, used in cleansing and sun god, is often encouraged in prayers for inter magic. refrain with her husband. 3. Goddess of dawn and wife of Shamash. the THE EPIC OF CILGAMESH, TABLET III 37 65 When Gilgamesh, Enkidu, and
Humbaba meet, 70 Raise up for his sake, O Shamash, big winds against Humbaba, South Wind, northerly wind, east wind, westerly wind, lashing wind, on the contrary wind, dust storm. Demon wind, stormy winds, gale force winds, whirlwind: 80 Lift up
thirteen winds to erase Humbaba's face. So he can't aim forward, can't retreat. 85 Then let Gilgamesh's weapon defeat Humbaba. 90 As soon as your own [radiance] flares up. 95 At that moment he isd on the man who honors you. May your fast mule [...] you, A comfortable seat, a bed is
laid for you. May the gods, your brethren, serve you your favorite dishes. May Aya, the big bride, dab your face with the edge of her spotless garment. Ninsun the wild cow made another prayer to Shamash; O Shamash, won't Gilgamesh [...] the gods for you? Won't he share heaven with
vou? Won't he share tiara and scepter with the moon? Won't he act in wisdom with Ea in the depths? Won't he rule humanity with Irnina? * Will he not dwell on Ningishzida ^ in Eand of Return? [Ninsun [Ninsun inducts Enkidu into the staff of her temple.] After Ninsun the wild cow had made
her prayer, Ninsun the wild cow, knowing and wise, who understands everything, She extinguished Incense, [she came down from the roof terrace]. She summoned Enkidu to give her message: Mighty Enkidu, even if you are not a matter of my womb, your little ones must be among the
devotees of Gilgamesh, priestesses, votaries, cult women in the temple. She put a sign around Enkidu's neck: As priestesses take in a foundling. And daughters of the gods raise an adopted child, I hereby take Enkidu, as my adopted son, Gilgamesh can treat him well. His dignitaries stood
bv. wishing him well. In a crowd, the voung men in Uruk ran along behind him. 4. Another name for Ishtar and a local form 5. Literally Lord of the Upright Tree,' by the goddess. netherworld deity,38 EPIC by CILGAMESH While his dignitaries made obeisance to him: 100 105 Come safely
back to Uruk's garden! 110 Trust not, Gilgamesh, in your strength alone, let your eyes see all, make your battle strike home. 115 The one who knows the path protects his friend. 125 Let Enkidu go before you, 130 He knows the way to
the cedar forest. He's seen a fight, he's been in a fight. Enkidu will protect his friend, protect his companion. Let him come back to be a grave man. We in our assembly leave the king to you. When you return, the king will confide in us again. The elders paid tribute to him. Advised Gilgamesh
for the journey; Don't trust Gilgamesh in your own strength. Let your vision be clear, take care of yourself. Let Enkidu go before you. He's seen the road, he's gone the way. He knows humbaba's tricks and all of Humbaba's tricks. Whoever goes first protects his buddy. His vision is clear, he
protects himself. May Shamash help you to your goal, he must pass on to you what your words suggest. May he open to you the blocked road, make the road to your feet upland. May nightfall bring you good news. May Lugalbanda stand by your land. In a trice accomplish
what you want. Wash your feet in the River Humbaba as you seek. When you stop for the night, dig a well, there can always be clean water in your water skin." You should libate cold water to Shamash and pay attention to Lugalbanda. Tablet IV On twenty double leagues they took a bite to
eat. At thirty double leagues they made their camp. Fifty double leagues they went in a single day, a journey of a month and a half in three days. They approached Mount Lebanon. Towards sunset, they dug a well. Filled their water skin with water. 6. Travelers are transported drinking water
in leather bags. The epic of GILCAMESH, TABLET IV In 39 Gilgamesh went up the mountain, He poured out flour for an offer, say. O mountain, bring me one Dream! 10 Enkidu made Gilgamesh a shelter to receive dreams, 15 A gust of wind blew, he pinned the door. He made him lie down
in a circle of flour. And spread like a net, Enkidu lay in the door. Gilgamesh sat there, chin on his knee. Sleep, which usually steals over people, fell upon him. In the middle of the night, he woke up. Got up and said to his friend: My friend, didn't you call me? Why am I awake? 20 Didn't you
touch me? Why am I being disturbed? 25 Did a god not pass? Why is my meat spinning? My friend, I had a dream is very precious.
as a warning. My friend, the mountain you saw is Humbaba, we'll catch Humbaba and kill him. Then we'll throw his body onto the battlefield. Moreover, the words of Shamash at dawn will be in our favor. At twenty double leagues they took a bite to eat. 35 On thirty double leagues they made
their camp. 40 Fifty double leagues they went in a single day, A journey of a month and a half in three days. They approached Mount Lebanon. Towards sunset, they dug a well. They filled their water skin with water. Gilgamesh went up the mountain. He poured flour next to a victim and
said: O mountain, bring me a favorable dream! Enkidu made Gilgamesh a shelter to receive dreams, 45 A gust of wind blew, he pinned the door. He made him lie down in a circle of flour, and spread out like a net, Enkidu lay in the door. Gilgamesh sat there, chin on his knee. Sleep, which
usually steals over people, fell upon him. In the middle of the night he woke up.40 THE EPIC OF GILCAMESH Stood up and said to his friend; My friend, didn't you call me? Why am I awake? 50 Didn't you touch me? Why am I being disturbed? Did a god not pass the hy? Why is my meat
spinning? My friend, I had another dream and the dream I had was very disturbing. A mountain was in my dream, an enemy. 55 It threw me down, pinning my feet, A terrifying glare grew ever more intense. A certain young man, most beautiful in the world, really beautiful he was. He pulled
me out from the bottom of the mountain. He gave me water to drink and eased my fears. 60 He put my feet back on the ground. The one born in steppe, 65 Enkidu explained the dream to his friend; My friend, your dream is favorable. The dream is very precious as an omen. My friend, we
will go [...] The strange thing was Humbaba, wasn't the mountain, the strange, Humbaba? Come on, banish your fears. On twenty double leagues they took a bite to eat, 70 On thirty double leagues they made their camp. 75 Fifty double leagues they went in a single day, A journey of a
month and a half in three days. They approached Mount Lebanon. Towards sunset, they dug a well, they filled their water skins with water. Gilgamesh went up on He poured out flour as a victim, saying: O mountain, bring me a favorable dream! Enkidu made Gilgamesh a shelter to receive
dreams, 80 A gust of wind blew, he pinned the door. 85 He made him lie down in a circle of flour, and spread out like a net, Enkidu lay down in the door. Gilgamesh sat there, chin on his knee. Sleep, which usually steals over people, fell upon him. In the middle of the night, he woke up. Got
up and said to his friend: My friend, didn't you call me? Why am I awake? 90 Didn't you touch me? Why am I being disturbed? Didn't a god pass? Why is my meat spinning? My friend, I had a third dream, and the dream I had was very disturbing. The epic of CILCAMESH, TABLET IV 41
Heaven cried, was earth thundering, 95 Daylight faded, darkness fell. Lightning flashed, shots fired. The flames are emerging, spewing death. Then the glow was dampened, the fire was extinguished. The burning coal that fell turned into ash. You who were born in steppe, let's discuss it.
Enkidu [explained] helped him accept his dream. 100 To say to Gilgamesh: [Enkidu's explanation is mostly lost, the hut perhaps it was that the volcano-like explosion was Humbaba, whoflared up, then died.] Humbaba, as a god [...] 105 [...] the light flaring [...] We will prevail over him.
Humbaba aroused our fury, we will prevail over him. Moreover, the words of Shamash at dawn will be in our favor. At twenty double leagues they took a bite to eat. 110 On thirty double leagues they made their camp. 115 Fifty double leagues they went in a single day, A journey of a month
and a half for three days. They approached Mount Lebanon. Toward sunset, they dug a well. They filled their water skin with water. Gilgamesh went up the mountain. He poured out flour as a victim, say; O mountain, give me a favorable dream! Enkidu made Gilgamesh a shelter to receive
dreams, 120 A gust of wind blew, he pinned the door. He made him lie down in a circle of flour. And spread like a net, Enkidu lay in the door. Gilgamesh sat there, chin on his knee. Sleep, which usually steals over people, fell upon him. In the middle of the night, he woke up. My friend, didn't
you call me? Why am I awake? 125 Didn't you touch me? Why am I being disturbed? 130 Did a god not pass? Why is my meat spinning? My friend, I had a [fourth] dream. The dream I had was very disturbing. My friend, I saw a fourth dream. More terrible than the other three. 7. Mountain
ranges along the Mediterranean coast of present-day Lebanon.42 In EPIC OE CIECAMESH I saw the lion-headed monster-bird Anzu® in the sky. 135 He began to descend upon us, like a cloud. He was scary, his look was terrible! His maw was fire, his breath dead. [Enkidu exflains]
thefourth dream.] The lion-headed monster-bird Anzu, descended upon us, like a cloud. Who was scary, whose appearance was If the maw was fire, whose breath was death. If terrible aura scares you. The young man you saw was mighty Shamash. 140 [It's not clear how many dreams
there were in total although one version refers to five. A poorly preserved manuscript of an old version contains the following dream that could be inserted here, as parts of the erfulfilled in Tablet V7.] I got a wild bull of steppe! 145 When it cried, it divided the earth. It raised clouds of dust,
blotting out of the sky. I crouched down before it, it grabbed my hands, pinioned my arms. Someone pulled me out. He stroked my cheeks, he gave me to drink from his water skins. [Enkidu explains the dream.] It's the god, my friend, who we're going to. 150 The wild bull was no enemy
whatsoever, 155 The wild bull you saw is Shamash, the protector. He will take our hands in need. The one who gave you water to drink from his waterskin is your glory, Lugalbanda. We should trust each other. Together, we will achieve a deed unheard of in this
country. [Something has happened to deter Gilgamesh, maybe an unfavorable oracle. Shamash comes to their aid with timely advice, just before they hear Humbaba's cries.] [Before Shamash his tears flowed down]: Remember, stand by me, hear [my prayer], Gilgamesh, scion of [volde]
Uruk]! 8. Monstrous bird with the head of a lion. He appears in a mythological history, where he steals power from the god Enlil, but is defeated in battle by Enlil son Ninurta.the EPIC of CILCAMESH, TABLET V 43 160 Shamash heard what he said, 165 From afar a warning voice called to
him from heaven: 170 Hurry up, confront him, do not let him go out into the woods, 175 180 Do not let him enter the scrubs! 185 He has not worn himself all of his seven terrifying glories. One he's got on, six he's got slack! They charged forward like wild bulls. He let go of a single blood-
cursing cry, the Guardian of the forest screamed loudly, Humbaba roaring like thunder. Gilgamesh made ready to speak, said to Enkidu: Humbaba [...] We can't confront him individually. Gilgamesh spoke to him, He said to Enkidu. Haven't we crossed all the mountains? The end of the hunt
is ahead of us. My friend knows the game. You rubbed herbs, you didn't fear death. Your fight cry should eat like a drum! Let the paralysis leave your knees. Take my hand, my friend, let's move on together! Your heart should encourage you to fight. Forget
death. Whoever marches first protects himself. Let him protect his buddy! These two will have established fame down through the edge of the forest, they stopped their talk and stood there. Tablet V They stood on the edge of the forest. They stared at the
height of cedar trees, they stared on their way into the forest. Where Humbaba would go, a path was made. were the ways and easy to walk. They saw the cedar mountain, the dwelling of the gods, sacred to the goddess Irnina. On the slopes of this mountain, cedar carries its abundance.
Comfortable is its shade, full of pleasures. The undergrowth is tangled, the [scrub] interwoven.44 In epic of GILCAMESH [In older versions, they begin to cut trees and Humhaba hears noise. In the standard version, they meet Humhabafirst.] Humbaba got ready to speak and said to
Gilgamesh; 10 How well-informed they are, the fool Gilgamesh and yokelman! 15 20 Why did you come here to me? Gome now, Enkidu, small-fry, who does not know his father, Spawn of a turtle or turtle that sucked no mother's milk! I used to see you when you were younger, but I didn't
want to go near you. If I had killed people like you, would I have filled my stomach? You have brought Gilgamesh before me, you stand there, a barbaric enemy! I should cut your head off, Gilgamesh, throat and throat, I should let cawing buzzards, screaming eagles and vulture feed on your
flesh. Gilgamesh made ready to speak, saying to Enkidu: My friend, Humbaba features have grown more grotesque. We strode up like heroes to defeat him. Enkidu made ready to speak, says to Gilgamesh: Why, my friend, did you raise such undignified objections? 25 How to fuck! You're
making me sick. 30 Behold, my friend, it has dragged on long enough. It's time to pour copper into the mold. Want to take another hour to let it cool down? To fire the flood weapon to use the lashes. Don't retreat a foot, don't come back. Let your eyes see
everyone, let your blow strike home! [In the battle with Humhaba, the rift valley of Lebanon is formed by their circlingfeet.] He hit the ground to confront him. 35 In the heels of the earth split apart. 40 When they circled, those areas of Lebanon were healthier! 45 The white clouds turned black.
Death rained down like fog on them. Shamash raised the high winds against Humbaba, South Wind, Westerly Winds, Moaning Winds, Iashing wind, opposite wind, dust storm. Demon wind, freezing weather, storm surge, whirlwind: The thirteen winds
removed Humbaba's face. He couldn't aim forward, he couldn't retreat. So Gilgamesh's weapon defeated Humbaba.the epic of CILCAMESH. TABLET V I 45 Humbaba begged for life and said to Gilgamesh: You were once a child, Gilgamesh, you had a mother who gave birth to you. 50
You are the offspring of Ninsun the wild cow. You grew up to meet the oracle of the Shamash,lord of the mountain: Gilgamesh, save my life! Let me dwell here for you [as your ...], however, say many trees you [require...], For you 1 will guard myrtle
tree [...]. Enkidu ready to talk, says to Gilgamesh: 55 My friend! Don't listen to what Humbaba says. Don't take the a-newspaper his prayers! [Humhaba speaks Enkidu.] 60 You know the lore of my forest. 65 And you understand all I have to say. 70 I could have lifted you up, dangled you
from a twig at the entrance to my forest, I could have let cawing buzzards, screaming eagle, and grab feed on your flesh. Well, Enkidu, mercy is up to you. Ask Gilgamesh to spare my life! Enkidu got ready to talk, says to Gilgamesh: My friend! Humbaba is the custodian of the forest of cedar
trees. Finish him for the kill, make him out of existence. Humbaba is the custodian of the forest of cedar trees. Finish him for the kill, make him out of existence. Before Enlil the front hear about this! The great gods will be angry with us, Enlil in Nippur, Shamash in Earsa.* Eat your reputation
forever: Gilgamesh, who killed Humbaba. May the couple of them never reach old age! May Gilgamesh and Enkidu come across someone digging friend to bank on! 75 9. Nippur and Larsa are cities of Babylonia curse, cross sounds likey and hank echoes with important temples to Enlil and
Shamash, tomb, so the giant's word can mean respectively. either do not cross water safely to 1. This is one of the extensive, sometimes opposite bank or Don't They Find a friend obscure wordplay in Gilgamesh. In Humbaba's to rely on. 46 EPIC OF CILCAMESH [An old version contains
the following exchange between Gilgamesh and Enkidu regarding the sevenfearsome glories of Humbaba.] Gilgamesh said to Enkidu: Now, my friend, let's move on to victory! The glories he will lose in the confusion. The glories he will lost, and the brightness will [...]. Enkidu said to him that
Gilgamesh: 80 My friend, catch the bird, and where will its chicks go? Let's seek out glories later, they will run around the grass like chickens. Hit him again, and then kill his entourage. [Gilgamesh kills Humbaba.In versions, he has to strike more punches before monsterfalls.] Gilgamesh
acheed his friend's command, 85 90 ffe raised the axe on his side, 95 ffe drew the sword on his belt. 100 105 Gilgamesh hit him on the neck, no Enkidu, his friend,[...]. They pulled out [...] as far as the lungs. He tore out [...], he forced his head into a pot. [...] in abundance fell on the
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mountain. He knocked him, the Humbaba guardian, to the ground. His blood [...] For two leagues cedars [...]. He killed the monster, the forest keeper. On whose cries the mountains of Lebanon trembled. On whose cries all the mountains trembled. He killed the
monster, the forest keeper. He stomped on the broken [...], He struck down the seven glories. Battle net [...], the sword weighs eight by sixty pounds on him. He forced his way into the woods. He opened the secret residence of the supreme
gods. Gilgamesh felled the trees. Enkidu chose the timber, prepared to speak, said to Gilgamesh; You killed the guardian of your strength, 115 Who else could cut through this forest of trees? My friend, we've cut down the tall cedar. Whose crown once pierced the sky, I will make a door six
times twelve alen high, twice twelve alen wide. Epic of CILGAMESH TABLET VI 47 120 A cubit must be its thickness, 125 Its hinge rod, ferrule, and pivot box must be unique. Let no alien approach it, only a god can go through. Let the Euphrates bring it to Nippur, Nippur, the shrine of Enlil
May Enlil be happy for you. May Enlil rejoice! They whipped together a raft Enkidu initiated and Gilgamesh [...] the head of Humbaba. Tablet VI 10 15 Lie washed his tangled locks, cleaned his head strap. 20 25 He shook his hair down his shoulders. 30 He threw his dirty clothes, he put on
clean clothes, wrapped himself in a cape, he tied on his sash, Gilgamesh put on his kingly diadem. Give, oh give me of your succulence! You're going to be my husband, and I'm going to be your wife. I'll get you ready for a cart of lapis and gold. With golden wheels and fittings of gemstones.
You must exploit storm demons as if they were giant mules. Enter our house amid the scent of cedar. When you come into our house. The splendid exotic doorframe should make you homage, kings, nobles, and princes shall kneel before you. They shall bring you gifts of mountain and
lowlands in tribute. Your goats must carry triplets, your ewe twins. Your pack-laden donkey must overtake mules, your horses must run proudly before the cart. Your ox in the yoke should have no one to compare! Gilgamesh got ready to talk. I say to Princess Ishtar, what am I going to give
you if I take you to the wife? Should I give you a headgear for your person, or clothes? Should I give you bread or drink? Shall I feed you, worthy divinity? You want me to give you drink, worthy of gueenhood? What would I get if I married you? You're a brazier who goes out when it freezes.
2. Mesopotamian doors do not use hinges times on a piece of metal, or ferrule, on, but were made of a panel attached to a post. The top of the post was encapsulated or was this post, or hinge rod that rotated closed so that the hinged pole would not slide out when the door was opened or
closed, some its focal point.48 I epic of CILCAMESH 35 40 A flimsy door that holds neither wind nor drag, 45 A palace that crushes a warrior, 50 A mouse that gnaws through its dwelling, 55 60 Tar that smears his carrier. 65 Waterskin, which absorbs his carrier. Weak stone that
undermines a wall. 70 75 Rambuk that destroys the wall of an enemy. Shoes that squeeze his wearer! Which of your boyfriends lasted forever? Which of your heroes went up to Come on, I'm calling you to account for your boyfriends: who had jugs of cream on his shoulders and
[...] on his arm. For Dumuzi, 'your girlhood lover, You prescribed year after year of crying. You fell in love with the brightly colored scrolling bird. Then you hit him and broke his wing. In the woods he sits crying Min-wing! You fell in love with the lion, perfect in strength. Then you dug for
him ambush pits, seven times seven. You fell in love with the wild stallion, eager for the fight, Whip, goad, and whip you ordained to him. Seven double leagues galloping you prescribed to him. You prescribed him to muddy his water when he drinks. You ordained eternal crying for his
mother, divine Silili. You fell in love with the shepherd, the shepherd. Who always put out cakes baked in embers for you every day. You beat him and turned him into a wolf. His own shepherd boys harry him off. And his own dogs snap at his heels! You fell in
love with Ishullanu,\* your father's gardener. Who always brought you baskets of dates, who daily made your table nice. You wanted him so you siding up to him: My Ishullanu, let's have a taste of your power! Bring your member forward, touch our sweet spot!" Ishullanu said to you: Me?
What do you want from me? Didn't my mom bake? Haven't I eaten? Should what I taste for food be insults and curses? In the cold, is my cover to be a touch of a pipe? 'When you heard what he said. You beat him and made him a scarecrow. You left him stuck in his own garden patch. His
well sweep doesn't go up anymore, his bucket doesn't go down. 3. Shepherd god. He was a youthful lover at 4. According to a Sumerian myth, Ishtar Ishtar, who let him be taken to the dutch-seduced a gardener named Ishullanu, whom she world when she had to give a replacement for
then tried to kill herself. The epic of CILCAMESH, TABLET VI 49 80 As for me, now that you have fallen in love with me, you will treat me 85 90 like them! 95 100 When Ishtar heard this, 105 Ishtar was furious and went up to heaven, no Ishtar went sobbing before Anu, her father, 115 Before
Antum, her mother, her tears flowed down; Dad, Gilgamesh has said outrageous things about me, Gilgamesh has been spraying insults and curses against me! Anu got ready to talk. To say to princess Ishtar: Well now, you did not provoke the king, Gilgamesh, and then
Gilgamesh sprayed insults about you. Insults and curses against you? Ishtar got ready to talk. To say to Anu, her father; Well then, Father, pretty please, The Bull of Heaven, so I can kill Gilgamesh on his home turf. If you do not give me the Bull of Heaven, I will [J to its foundation, I will
raise the dead to devour the living. The dead shall surpass the living! Anu got ready to talk. To say to Princess Ishtar: If you insist on Bull of Heaven from me. Let the widow of Uruk seven years of chaff. Let the farmer in Uruk raise seven years of hay. Ishtar got ready to talk. To say to Anu,
her father: The widow of Uruk has collected seven years of chaff. The farmer in Uruk has raised seven years of hay. With the Bull of Heaven, I will kill him! When Anu heard what Ishtar said. He placed the bull's leadreb in her hand, Ishtar led the Bull of Heaven away. When it reached Uruk, it
dried up groves, reedbeds, and bogs. It went down to the river, it lowered the river by seven alen. By the bull's snort, a pit opened up, a hundred young men uruk fell into it. On his second snort, a pit opened up. Two hundred young men uruk fell in it.50 THE EPIC OF CILGAMESH On his
third snort, a pit opened, 120 Enkidu fell into it, up to his middle, 125 Enkidu jumped out and grabbed the hull by the horns, 130 The bull spewed his foam in his face. Swished dung on him with the tot of his tail, Enkidu got ready to talk, To say to Gilgamesh: I have seen, my friend, the
strength of the Bull of Heaven, So knowing its strength, I know how to deal with it. I will get around the strength of the Bull of Heaven, I will grab it by the tot of the tail, I will put my feet on its [...], So you, as a strong, skilled butcher. Stuck your dagger
between the neck, horns and tendons! Enkidu circled behind Bull of Heaven, 135 He grabbed it by the tot of the tail. He put his feet on his [...], Gilgamesh, as a strong, skilled butcher. Stuck his dagger between neck, horn and tendon! After they had killed the Bull of Heaven, they tore out
their heart and put it in front of the Shamash. They stepped back and killed themselves before Shamash, then the two comrades sat next to each other. Ishtar went up on the wall of battered Uruk, She angry in grief, she let a wailing: To bully Gilgamesh, who degraded me, he has killed the
Bull of Heaven! When Enkidu heard what Ishtar said, 145 He tore the bull's haunch and threw it at her: If I could defeat you, I'd turn you to this, I'd drape the guts next to you! Ishtar summoned cult women, prostitutes. She arranged a complaint about the bull's haunch, Gilgamesh
summoned all the expert craftsmen, 150 155 Artisans marveled at the massif of its horns, They were cast from thirty pounds each of the lapis blue. Their outer shell was two thumbs thick! Six by three hundred liters of oil, the capacity of both. He donated to the anointing statue of his god,
Lugalbanda. He took them in and hung them in his bedroom. They washed their hands in the Euphrates, Clasping each other, they came away, the epic OE CILCAMESH, TABLET VI I 51 Paraded through the streets of Uruk. 160 Uruks people crowded to look at them. 165 Gilgamesh gave
a speech 170 To the servant-women of his Who is the most beautiful of young men? Who is the most glorious of men? Gilgamesh is the most glorious of men! She, as we threw haunch in our passion, Ishtar, she has no one on the street to
satisfy her. Gilgamesh held a party in his palace. The young men slept stretched out on the couch at night. While Enkidu was asleep, he had a dream. Tablet VII 10 15 My friend, why were the great gods in the council? 20 Enkidu raised, spoke to the door as if it were human: O hosky door,
insensate. Which gives an ear that's not there, I searched your tree for twenty double leagues. Until I saw an exalted cedar. No rival had your tree in the woods. Six times twelve alen was your height, twice twelve alen was your width, A alen was your thickness. Your hinge rod, ferrule and
focal point were unique. I made you, I took you to Nippur. Elad 1 known, O dies how you would requite me. And that this your goodness towards me [...], I would have chopped you down, I would have floated you like a raft to the Temple of Shamash, I would
have set up the lion-headed monster-bird Anzu at his gate. O, the door, I was the one who made you, I was the one who set you up, I'm going to rip you out! May a king who shall rise after me despise you. May he change my inscription and take his own on it!" 5. Because there is a hole in
the text, it is 6. These closing words of Enkidu's curse unclear why Enkidu curses the door, so the vio of cedar dies parody traditional Mesopota lently. Since it is made of cedar from mian inscriptions attached to monuments, which forest, it can embody the fairy tale that called the wrath of
the gods of all who damaged, removed, or usurped the monument. results in Enkidu death.52 THE EPIC OF CILGAMESH 25 He tore his hair, threw his clothes. 30 35 When he heard this speech, guickly, his tears flowed down. 40 When Gilgamesh heard Enkidus speak guickly, guickly, his
tears 45, flowed down. 50 55 Gilgamesh made ready to talk, says to Enkidu: 60 65 My friend, you are rational, but you say strange things? The dream is a very precious omen, but very scary. Your lips are buzzing like flies. Even if it's scary,
the dream is a precious omen. The gods left mourning for the living. The dream left grief for the living. The dream left woe for the living. The dream left grief for the living. The dream left woe for the living. The dream left woe for the living. The dream left woe for the living. The dream left grief for the living. The dream left woe for the living. The dream left woe for the living. The dream left grief for the living grief for
I will make your image of gold unimaginable. You can not pay silver, no gold you can [...], What Enlil commanded is not as [...] of the gods, What he commanded, he will not retreat. Judgment has scrivened, he will not turn or delete. People often die before their time. At dawn, Enkidu raised
his head and cried before Shamash, Before the scorching glare of the sun, his tears flowed down: I have turned against you, O Shamash, because of the precious days of my life, as for the hunter, the enchanting man who did not let me have as much life as my friend. May the hunter not get
enough to make a living from him. Make his loss, cut down his roof. May his income, his part evaporate in front of you. Any wildlife that gets into his traps makes it go out the window! When he had the hunter to his heart, he decided to curse the whok shamhat; Gome, Shamhat, I will ordain
you a destiny, a destiny that will never end, forever and ever! I will lay upon you the greatest of all curses, guickly, inexorably, my curse may come upon you. Don't ever make a home that you can enjoy. Don't you ever worry about your own child. May you never be received among decent
women. May beer sludge impregnate your shot, May the drunkard bespatter your best clothes with vomit. EPIC OE CILGAMESH, TABLET VI In 53 May your swain prefers beauties, 70 May he pinch you like potter's clay. 75 Don't get any alabaster, 80 May no table to be proud to be put in
your house. 85 May the hook you enjoy being a doorstep. May the public crossroads be your residence. 90 May available lots be your sleeping place. 95 May the shadow of a wall be your place of business. 100 May brambles and thorns flay your feet. 105 May topers and sober slap your
cheek.' no May riffraff of street pushing each other in your brothel. May there be a fight there. When you stroll with your cronies, they can catcall after you. Do the developer not keep your roof in repair. May the screaming owl roost in the ruins of your home. May a party never be held where
you live. May your purple veneer be expropriated. Dirty underwear can be what you get. Because you diminished me, an innocent, you aggrieved me in my steppe. When Shamash heard what he was saying. From a long way from a warning voice called to him from
heaven: O Enkidu, why curse Shamhat who fed you bread, suitable for a god who poured you beer, suitable for a king. Who dressed you in a noble garment. And gave you a nice Gilgamesh for a buddy? Gilgamesh is your friend and blood brother! Won't he put you down at the ultimate
resting place? In a perfect resting place he will definitely put you down! He will settle you in peaceful rest in this dwelling sinister, rulers of the underworld will make you tribute. He's going to make uruks people shed bitter tears for you. He will make the joy-loving people burdened down for
you, and, as for him, after your death, he will let his hair grow tangled. He will put on a lion skin and roam the steppe. When Enkidu heard the speech of the valiant Shamash, his furious heart was his rage was soothed: Come, Shamhat, I will ordain you a destiny. My mouth, there you, let it
bless you instead. May governors and dignitaries fall in love with you. May the man a double leagues away let his hair down. 7. That is, may someone hit her, drunk or not.54 I epic of GILCAMESH May the subordinate
does not hold back from you, but open his pants, 115 May he gives you obsidian, lapis, and gold. May ear hair be your gift. To the man whose wealth is certain if the granaries are full. May Ishtar of the gods introduce you. For your sake, the wife and mother of seven must be abandoned.
Enkidu was sick at heart, Fie lay there lonely. He told his friend what weighed on his mind; My friend, what a dream I had last night! 120 Heaven cried, the earth answered, 125 I stood between them. 130 135 There was a certain man, his face was gloomy. 140 His face was like the lion-
headed monster-bird Anzu, 145 150 His hands were paws of a lion. His fingernails were the claws of an eagle. He grabbed me by the hair, he was too strong for me, I hit him, but he jumped back like a pig's grip. He hit me and capsized me like a raft. Like a wild bull, he stomped on me:
Save me, my friend! But you didn't save me! He trussed my limbs like a bird's. Keeping me fast, he took me down to the house from where no one who comes in comes forward. On the road from which there is no going back, To the house, whose
residents are deprived of light, Where dust is their fare and their food is clay. They are dressed as birds in feather clothes. Yes, they should not see daylight, for they stay in the dark. Dust lies thick on the door and bolt. When I entered that house of dust, I saw crowns in a pile. There lived
the kings, the crowned heads that once ruled the land. Who always provided fried meat for Anu and Enlil, There always provided baked specials, libated cold water from waterskins. In the house of dust I entered. Boe's high priests and acolytes. Stayed reciters of magic and ecstatics, ® lived
anointer of the great gods. Lived old King Etana ^ and god beasts, Lived the Queen of the Underworld, Ereshkigak '8. Reciters of magic were taught scholars, 9. Ancient king, who is said to have flown while prophets, or ecstatics, were people who up to heaven on an eagle to find a plant
that spoke in a trance w'ithout having studied their would help him and his wife have a child. 1. Queen of the underworld and jealous sis words. Ecstatics were sometimes social out of the goddess Ishtar. persons without training. The epic of GILGAMESH, TABLET VI I I I I 55 Belet-seri /
writing of the underworld, knelt in front of her, 155 She was holding a tablet and reading for her. She raised her head, she looked at me; Who brought this man? who walked with you through all trials. Remember me, my friend, don't forget what I've been through! My friend had a dream that
didn't need any interpretation. The day he had the dream, his strength ran out. 160 Enkidu lay there one day, another day he was sick, 165 Enkidu lay in his bed, his illness got worse. A third day, a fourth day, Enkidu's disease got worse. A fifth, a sixth, a seventh. An eighth, a ninth, a tenth
day, Enkidu's disease got worse. One eleventh, twelfth day, Enkidu lay in his bed. He called for Gilgamesh, awakened him with his cry; My friend laid on me the greatest curse of all! 170 I feared the battle, but will die in my bed. My friend, the one who falls quickly into battle is glorious.
[Enkidu dies.] Tablet VIII At the first glimpse of dawn, Gilgamesh lamented his friend; Enkidu, my friend, your mother gazelle. Your father the savage brought you into the world, Onagers raised you on their milk. And the wild animals taught you all the grazing sites. The paths. O Enkidu. to
the forest of cedar trees. May they cry for you without being silent, night and day. May the elders of the bustling city, ramparted Uruk, cry for you. 10 May heights of highlands and mountain cry for you. May the lowlands wail like your
mother. May the forest of conditioner and cedar cry for you. As we cut into our rage. May bear, hyena, panther, leopard, deer, jackal. 15 Lion, wild bull, gazelle, ibex, the animals and creatures of the steppe, cry for you." May the holy Ulaya River'* cry for you, along whose banks we once
strode upright. May the Holy Euphrates cry for you. Whose waters we libated from the waterskins. 2. Literally Lady of the existing parts of the epic. bookkeeping in the underworld. 4. Karun River in the south-west of the modern 3rd century. This refers to an
episode that is not Iran.56 In EPIC OF CILCAMESH May the young men of battered Uruk cry for you, 20 Who saw us kill the Bull of Heaven in battle. 25 May the ploughman cry for you on his plough, 30 Who praised your name in the sweet song harvest home. May they cry for you, of the
teeming city of Uruk, who raised your name at first [...]. May the shepherd and shepherd cry for you, who held milk and buttermilk to your mouth. May the nurse cry for you. Who treated your rash with butter. May the harge cry for you. Which massaged you with fragrant oil. Like brothers,
they can cry for you. Like sisters, they can tear their hair out for you. Enkidu, like your father, your mother, I cry bitterly for you. Hear me, O elders of Uruk, listen to me! I mourn my friend Enkidu, I howl as bitterly as a professional sharper. 40 Oh for the
axe by my side, oh for safety at my hand. Oh for the sword by my belt, oh for the shield in front of me. Oh for my garment, oh for the raiment that pleased me the most! A sick wind came towards me and snatched it away! O my friend, fast wild donkey, mountain onager, panther of steppe, O
Enkidu my friend, fast wild donkey, mountain onager, panther of steppe! 45 You who stood by me when we climbed the Bull of Heaven, Felled Humbaba, who lived in the forest of cedar. What's the sleep that's gripped you? Come back to me! You don't hear
me. 50 But as for him, he did not raise his head. 55 He touched his heart, but it did not beat. Then he covered his friend's face like a bride's. He hovered around him like an eagle. Like a lioness whose cubs are in a pitfall. He went back and forth, back and forth. Tear out and sling away the
locks of his hair. Ripping off and throwing his fancy clothes like something bad. At dawn, 60 Gilgamesh sent a proclamation to the land: Hear, blacksmith, lapidary, ^ metalworker, dragon, dragon! Make a picture of my friend that no one ever made of his friend! 5. Save carver. Epic of
CILGAMESH, TABLET IX 57 I'll put you down in the ultimate resting place, 65 In a perfect resting place, 65 In a perfect resting place, 65 In a perfect resting place I'll definitely put you down. 70 I will settle you in peaceful rest in this dwelling sinister, rulers of the underworld will make you tribute. I want the people of Uruk shed bitter tears for you, I
will make joy-loving people burdened down for you. And as for me, now that you are dead, I will let my hair grow the filter, I will put on a lion skin and roam the steppe! He slaughtered oily cattle and sheep, heaped them high for his friend, 75 They carried all the meat off to the rulers of the
underworld. He appeared in the open for Ishtar, the great queen. Says: May Ishtar, the great queen, accept this, she may welcome my friend and go by his side. He showed in the open for Ninshuluhha,*' housekeeper of 80 85 underworld. Says: May Ninshuluhha, housekeeper of the
crowded underworld, accept this. May she welcome my friend and go by his side. May she intercede on behalf of my friend so that he does not lose his courage. The obsidian knife with lapis mounting. The abrasive stone clean-whetted with Euphrates water. He showed in the open to Bibbu,
the meat carver of the underworld. Says: May Bibbu, the meat carver of the crowded underworld, accept this. Welcome my friend and go by his side. Tablet IX 10 Gilgamesh cried bitterly for Enkidu, his friend, when he roamed the steppe: Shouldn't I die for? Am I not like Enkidu? Oh woe
have entered my vitals! I've been scared of death, so I roam the steppe. After getting this far, I will go on fast towards Utanaplshtim, 'son of Ubar-Tutu. I've reached mountain passes at night. I saw lions, I felt scared, I looked up to pray to the moon. To the moon, lighthouse of the gods, my
prayers went out: Hold me 6. An underworld deity in charge of the ritual hecame immortal. He looks like the biblical sink. Noah and his name for sage who together Life. He is called Ziusudra in Sumerian and with his wife, survived the great flood and
Ullu in Hittite.58 I epic of CILGAMESH [At night] he lay down, then woke from a dream. 15 He rejoiced that he was alive. He lifted the sword from his hero. He fell among them like an arrow. He beat the lions, dispersed and killed them. [Gilgamesh approaches
the scorpion monsters, who guard the gate of the sun's passage through the mountains.] The two peaks are called Mashum, 25 As daily watch over the rise and setting of the sun. 30 If peaks stuck upwards to the vault of heaven. If
flanks reach down to hell. Where scorpion monsters guard its gateway, whose appearance is terrible if poison is dead. Their terrifying radiance spreads over the mountains. They watch over the sun on its ups and downs, when Gilgamesh saw their fearful and terror. He covered his face. He
grabbed himself and approached them. Scorpion monster called to his wife: This one that has come to us, his body is the flesh of a god! The wife of the scorpion monster replied to him: Two-thirds of him is divine, a third is human. The scorpion monster, the male, shouted. 35 To
Gilgamesh's scion of the gods, he said these words: Who are you who have come so far? [The scorpion monster apparently warns Gilgamesh that he only has twelve hours to get through the sun's tunnel before the sun enters it by nightfall.] The scorpion monster made ready to speak, spoke
to him, Said to Gilgamesh, [scion of the gods]: Go, Gilgamesh! 40 He opened for him the gate of the mountain. He adede the words of the scorpion monster. He sat down on the path of the sun. When he'd walked a double hour. THE EPIC OF CILCAMESH.
TABLET IX 59 Close was darkness, no light was there, 50 55 It wouldn't let him see behind him. 60 65 When he had walked two double hours. 70 Close was the darkness, no light was there, 75 80 It would not let him see behind him. When he had gone three double hours. Close was the
darkness, no light was there. It wouldn't let him look behind him. When he had gone four double hours. Close was the darkness, no light was there. It wouldn't let him look behind him. After he'd walked five double hours. Close was the darkness, no light was there. It wouldn't let him look behind him. After he'd walked five double hours. Close was the darkness, no light was there. It wouldn't let him look behind him. After he'd walked five double hours. Close was the darkness, no light was there. It wouldn't let him look behind him. After he'd walked five double hours. Close was the darkness, no light was there. It wouldn't let him look behind him. After he'd walked five double hours. Close was the darkness, no light was there. It wouldn't let him look behind him. After he'd walked five double hours. Close was the darkness, no light was there. It wouldn't let him look behind him. After he'd walked five double hours. Close was the darkness, no light was there. It wouldn't let him look behind him. After he'd walked five double hours. Close was the darkness, no light was there. It wouldn't let him look behind him. After he'd walked five double hours. Close was the darkness, no light was there. It wouldn't let him look behind him. After he'd walked five double hours. Close was the darkness, no light was there.
behind him. When he'd walked six double hours. Close was the darkness, no light was there. It wouldn't let him look behind him. When he had walked seven double hours. Close was the darkness, there was no light. It wouldn't let him look behind him. When he had gone eight double He
rushed forward. Close was the darkness, there was no light, it would not let him see behind him. When he had gone nine double hours, he felt the north wind. Close was the darkness, there was no light, it would not let him see behind him. When he'd walked ten double hours. The time for
the sun to enter was approaching. When he had walked eleven double hours, only a double hours, he came out in front of the sun! He had been running twelve double hours, bright lights still prevailed! He went forward and saw the trees of
the gods. Carnelian bore his fruit. Like bunches of grapes dangling, nice to see. Lapis drill lion. Fruit it bar, a pleasure to see. [Defragmental lines that remain continue the description of the wonderful grove.] 60 Epic of CILCAMESH Tablet X [Gilgamesh approaches the tavern of ISiduri,
afemale tavernkeeper living at the end of the earth. This interesting personage is unknown outside of this poem, nor is it clear who her clientele can he in such a distant place.] Siduri* the tavern keeper who lives on the edge of the sea, 10 For her was wrought cuprack,'* for her brewing vats
of gold, Gilgamesh made his way towards her. He was dressed in skin. He had the flesh of gods in his body. Woe was in his life. His face was like a traveler's from afar. The tavern saw him from a distance. When she spoke to herself, she said these words. She debated with herself; This is
undoubtedly a butcher of wild bulls! Why would he make it to my door? At the sight of him, the tavern keeper blocked her door and mounted on the roof terrace. But he, Gilgamesh, put his ear to the door. He lifted his chin. Gilgamesh said to her, to the tavern
keeper: 20 Tavern keeper, when you saw me, why did you bar your door. Bar your door and mount to the roof terrace? I will knock down your door, I will crush your doorbolt, Gilgamesh said to her, to the tavern keeper: 25 I am Gilgamesh, who killed the guardian. Who grabbed and killed
the bull that came down from heaven. Who felled Humbaba, who lived in the forest of cedar trees. Who killed lions by mountain pass. The tavern keeper said to him, to Gilgamesh: If you are indeed Gilgamesh, who killed the keeper. 30 Who felled Humbaba, who lived in the forest of cedar trees.
trees. Who killed lions by mountain pass. Who grabbed and killed the bull that came down from heaven. Why are your face thrown down. Your heart miserable, your functions wasted. Woe to your vitals, your face like a traveler's from afar, 8. Literally, Maiden in
Hurrian, a language 9. Some Mesopotamian drinking cups were in northern Syria and northern Mesopotamia conical, with pointed bottoms, so they were not related to Sumerian or Akkadian. put on a wooden rack to hold them up. EPIC OF CIECAMESH, TABLET X 61 Your functions
weathered by and sun, 35 Why are you dressed in a lion skin, roaming the steppe? Gilgamesh said to her, to the tavern keeper: My cheeks would not be emaciated, or my face thrown down. Nor did my heart miserable or my functions wasted. Nor would there be woes in my vitals. 40 Nor
would my face be like a traveler's from afar. Nor would my features be weathered by cold and sun. Nor would 1 be dressed in a lion skin, roaming the steppe. But for my friend, fast game donkey, mountain onager, panther of steppe. But for Enkidu, fast wild donkey, mountain onager,
panther 45 of steppe. My friend, whom I loved so much, who walked with me through all the afflictions of Enkidu, whom 1 so loved, who walked with me through all the afflictions. The fate of mankind has overtaken him. Six days and seven nights I cried for him, I wouldn't give him up for a
funeral. 50 Until a worm fell out of his nose. I was scared. I've been scared of death, so 1 stray steppe, my friend's case weighs heavily on me. A distant road 1 roams over the steppe. 55 My friend Enkidu's case weighs heavily on me! A distant way 1 roam over the steppe, can Elow I be
silent? flow can I keep my peace? 60 My friend, who 1 loved, is turned into clay, Enkidu, my friend, who 1 loved, is turned into clay! Don't you want me to lie down like him and never get up forever and ever? [An old version adds the following episode.] After his death I couldn't find any life.
65 Back and forth 1 prowled like a bandit in the steppe. Now that I've seen your face, the tavern keeper, I can't see the death I'm constantly dreading! The tavern keeper said to him that Gilgamesh; therefore you did wander? 70 The eternal life you seek shall not be found. 75
When the gods created mankind. They established death for humanity. And withholding eternal life for himself. As for you, Gilgamesh, let your stomach be full. Always be happy, night and day. Make every day a pleasure. Night and day play and dance.62 Epic of GILCAMESH Your clothes
he must clean, 80 Your head to be washed. You must bathe in water, Look proudly at the little one holding your hand, Let your bissful in your loins, This is so, is the work of mankind. Gilgamesh said to her, to the tavern keeper; 85 What do you say, tavern keeper? I'm
heartbroken for my friend. What do you say, tavern keeper? I am heartbroken for Enkidu! [The default version will resume.] Gilgamesh said to her, to the tavern keeper, what is the way to Utanapishtim? What are its characters? Give them to me. Give, oh give me
his signs! If necessary. I'll cross the ocean, if not. I roam the steppe. The tavern keeper said to him that Gilgamesh, there has never been a place to cross, 95 There has been no one from the dawn of time who could ever cross this sea. The brave Shamash alone can cross this
sea. Except the sun, who can cross the sea? The crossing is very dangerous course. 100 And midway lies the waters of death, the surface of which is impassable. Suppose, Gilgamesh, you cross the sea. When you reach the waters of death, what are you going to do? But, Gilgamesh,
there's your-Shanabi,' Utanapishtim's boatman. He has Stone Charms with him as he trims pine trees in the forest. Go, show yourself to him. 105 If possible, cross with him, if not, turn back again. [Gilgamesh advances and without preamble attacks your-Shanabi and smashes Stone
Charms.] When Gilgamesh heard this. 110 He lifted the axe by his side. He pulled the sword against his belt. He crept forward, went down towards them. Like an arrow, he fell among them. His battle cry sounded in the woods. When your-Shanabi saw the luminous [...], 1. Servant of
Utanapishtim, ferryman who crosses the sea and waters dead. The epic of GILCAMESH, TABLET X 63 He raised his axe, he trembled in front of him, 115 But he, for his part, hit his head [...] Gilgamesh, 120 He grabbed his arm [...] his chest. And Stone Charms, protection ... of the boat,
without which no one crosses the waters of death. He smashed them and threw them in the wide sea. Into the canal he threw them and threw them and threw them into the canal! Gilgamesh said to him, to din-Shanabi: Well, din-Shanabi, what's the way to
Utanapishtim? 125 What are its signs? Give them to me. Give, oh give me his signs! If necessary, I'll cross the ocean, if not. I roam the steppe, your-Shanabi said to him that Gilgamesh: Your own hands have thwarted you, Gilgamesh, 130 You have smashed Stone Charms, you have
thrown them into the canal. [An old version has the following here.] The Stone Charters, Gilgamesh, carry me. So I don't touch the water of death. In your rage, you've smashed them. Stone Charms, they are what I had with me to do the crossing! Gilgamesh, raise the axe in your hand. 135
Go down into the forest, cut two to sixty poles every five by twelve times long. Dress them up, sit on hand guards, bring them to me. When Gilgamesh heard this. 140 145 He lifted the axe by his side, He drew the sword on his belt. He went down into the woods, cut twice sixty poles every
five times twelve years long. He dressed them, sat down on hand guards. He brought them to him. Gilgamesh and din-Shanabi set out in the boat, they boarded it. Ajourney by a month and a half they did in three days! din-Shanabi reached the waters of death, din-
Shanabi said to him that Gilgamesh; Step back, Gilgamesh! Take the first rod. 150 Your hand must not touch the water of death. Take the fourth pole, Gilgamesh, Take the fifth, sixth and seventh pole, Gilgamesh, 64 I epic by CIECAMESH Take the eighth, ninth and
tenth pole, Gilgamesh, 155 Take the eleventh and twelfth pole, Gilgamesh. With two times tres Gilgamesh had used up 160 Then, for his belt, tore off Gilgamesh's clothes from his body. Held high arms for a mast. Utanapishtim kept an eye on him from a distance. When
he spoke to himself, he said those words. He debated for himself: why has the Gharms stone belonging to the boat been smashed. 165 And one who did not go from there? Whoever comes here is not my husband. [In the defragmental lines that derfollow, Gilgamesh lands on Utanafishtim's
berth and questions him.] Utanapishtim said to him, to Gilgamesh: Why are your cheeks emaciated, your face thrown down. 170 Your face thrown down. 170 Your face as a traveler is from afar. Your features weathered by cold and sun. Why are you
dressed in a lion skin, roaming the steppe? Gilgamesh said to him that Utanapishtim: 175 My cheeks would not be emaciated, or my face thrown down, Nor my heart miserable, nor my functions wasted. Nor would there be woe in my vitals, nor would my face be like a traveller's from afar.
Nor would my features be weathered by cold and sun. I also wouldn't be dressed in a lion skin, roaming the steppe. But for my friend, fast wild donkey, mountain onager, panther of steppe. The one who
stood by me when we ascended the mountain. Seized and killed the bull that came down from heaven. Felled Humbaba, who lived in the forest of cedar trees. Killed lions by mountain pass. 185 My friend, whom I loved so much, who walked with me through all the afflictions, Enlddu, whom I
loved so much, who walked with me through all the afflictions. The fate of mankind has overtaken him. Six days and seven nights 1 cried for him, 190 I wouldn't give him up for funeral. Until a worm fell out of his nose. I was scared. I've been scared of death, so I roam the steppe. The epic of
CIECAMESH, TABLET X I 65 My Friend's case weighs heavily on me. 195 A distant road I roam over the steppe, 200 My friend Enkidu case weighs heavily on me! A distant path I roam over the steppe, How can I he silent? How can I keep my peace? My friend who I loved is turned into
clay, Enkidu, my friend, whom I loved, is turned into clay! Don't you want me to lie down like him? And never get up, forever and ever? Gilgamesh said to him that Utanapishtim: So it is to go find Utanapishtim, which they call Distant One, I reviewed all countries, 205 I came over, one after
another, tiring mountains. Then I crossed, one after the other, all the seas. For a little sweet sleep has smoothed my face, I have worn myself out in insomnia. My muscles ache for misery. 210 What have I achieved for my trials? I had not reached the tavern keeper when my clothes were
worn out, I killed bear, hyena, lion, panther, leopard, deer, ibex, wild animal of steep, ate their meat,! [...] their skins. Let them close behind me the doors to woe. 215 Lad seal them with pitch and tar. Utanapishtim said to him that Gilgamesh: Why, O Gilgamesh, do you extend woe. 220 I,
which is formed by the flesh of the gods and mankind. You, for whom the gods behaved like fathers and mothers? When was it, Gilgamesh, you [...] a fool? You strive incessantly, what do you get? When you wear out your strength in incessant pursuits. When you torture your limbs in pain,
you speed up the distant end of your days. 225 Mankind, whose descendants are broken offlike tubes in a canebrake! The beautiful young woman, dead [...] No one sees death, no one sees the face of death. No one hears the voice of death. 230 But cruel death cuts
off mankind. Are we going to build a house forever? Shall we make a home forever? Do brothers share a legacy forever? Do disputes prevail in the country forever? 235 Are the rivers in flood forever? Dragonflies slide downstream on a river. Their faces stare at the sun.66 The epic of
CILCAMESH So suddenly there is nothing. The sleeping and the dead, how a like they are! 240 De limn not the image of death. No dead person has ever met a human being in this world. The supreme gods, the great gods summoned, Mammetum, she who creates fates, ordaining fates
with them, The established death and life. Tablet XI Gilgamesh said to him that Utanapishtim the remove: As I look at you, Utanapishtim, Your limbs are no different, you're no different, you're no different, you're just like I am! But your heart is drained of battle spirit, You lie flat on
your back, your arm idle. How did you join the ranks of the gods and found eternal life? Utanapishtim said to him, to Gilgamesh, a secret case, 10 And a mystery of the gods I will tell you. 15 20 The city of Shuruppak, ^ a city of your own knowledge. 25 30
Which was once set on the banks of the Euphrates, that the aforementioned city was ancient and gods were once within it. The great gods decided to send the flood, their father Anu was sworn in, the counselor the valiant Enlil, your throne bearer Ninurta, your channel officer Ennugi, ^ Your
leader Ea was sworn in with them. Ele reiterated their plans to pipe the fence: Reed fence, pipe fences! Pay attention, O wall! O Man of Shuruppak, son of Ubar-Tutu, Wreck house, build boat, Eorsake belongings and seek life, Belongings refuse and life save!
Take aboard the tbe boat frog of all living things. The boat you're going to build. Let her dimensions be measured out: Leave her width and length straight. Take her over like the watery depths. I understood perfectly well, I said to Ea, my lord: Your command, my lord, exactly as you said it,
2. City of Babylonia reputation for antedate the written. flood, long abandoned at the time when the epic was 3. Less deity in charge of water EPIC OE CILGAMESH, TABLET XI I 67 I shall faithfully perform. 35 What shall I answer to the city, the people, and the elders? 40 Ea was ready to
speak, 45 said to me, his servant, So you shall speak to them thus; No doubt Enlil doesn't like me, I'm not going to live in your town. I will not set foot on the dry land of Enlil, I will descend to the aqueous depths and stay with my master Ea. On you he must shower down in abundance, a
windfall of birds, a surprise of fish. He shall pour on you a harvest of riches, Tomorrow cakes in spits. In the evening grain in the rain.' At dawn. The country was gathering at the gate of Atrahasis:'* The carpenter carried his axe. 50 The pipe cutter carried his stone. The old men brought
ropes. The young men were running around, the rich were carrying the pitch. The poor brought what was necessary. 55 In five days I had planked her hull; A full acre was her deck space. Ten dozen alen, the height of each of her sides. Ten dozen alen square, her outer dimensions. I laid
out her structure, I planned her design; 60 I decorated her in six, I divided her into seven, her interior I split in nine. I ran water plugs in her, I looked to spars and put in what was needed. 65 Treand tredys thirty hundred measures of pitch I poured into the oven, Treogtredys 360 measures of
tar I poured out inside her. Three times 360 measures basket-carriers brought on board for oil. Not counting the 3600 measurements of oil that supply consumed, And the two-year-old's hundreds of oil measures that boatbuilders made out with. They made a party like New Year's Day, 75 4.
Literally, Super-wise, another Akkadian dard measures of both shipbuilding and the name of the immortal flood hero Utanapishtim. construction of ziggurats, pyramid temple 5. The proportions of the boat suggest stan towers.68 EPIC OE CIECAMESH I handed out ointment with my own
hand. 80 Upon the setting of the Shamash," the ship was completed. 85 When hoarding was very difficult, 90 They brought up gangplanks, for and aft, 95 They came up her sides two-thirds of her height. 100 Whatever I had 1 loaded on to her: 105 What silver I had I loaded on to her. 110
What gold I had I put on her. What living beings 1 I had loaded on to her, 1 posted on hoardings all my family and family. Beasts of steppe, all types of skilled craftsmen I sent up on board. Shamash set for me the set time: In the morning, cakes in spits, In the
evening, grain in the rain. Get in your boat and caulk the door! The agreed time arrived. In the morning cakes in spits. In the evening grain in the front of The weather was terrible to see! I went into the boat and caulked the door. To the caulker of the boat, to the Puzur-
Amurri boatman, I gave over the edifice, with all it contained. At dawn, a black cloud rose above the horizon. Inside it Adad ^ thundered. While the devastating gods Shullat and Hanish* went ahead. Moves as an advance force over the hill and plain. ErrakaP tore out mooring posts in the
world, Ninurta's came and made overflow. The supreme gods held torches in the air. Setting the ground on fire with their glow. Adad's amazing power went across the sky. Whatever was light, it was turned into darkness. He flooded the country, he smashed it like a clay jar! For a day, the
stormy wind blew. Quickly it blew, the flood came out, It went over people like a fight. No one could see it next to him. 6. The references to Shamash here and during the oldest account of the Babylonian history of the flood, Ea puts a timing device, apparently suggesting that in some now
lost version of this a water watch, to inform Utanapishtim of history, Shamash, god justice, rather than time back before the start of the deluge. Ea, god of wisdom, warned Utanapishtim 7. God of thunder. of the flood and told him how much time he 8. Gods of devastating storms. had to build
his ship. This replacement of one god of the other may be due to Shamash's 9th century. God of death. role in the epic as protector of Gilgamesh. In the first world. God of war. The epic of CILGAMESH, TABLET XI 69 People did not recognize each other in downpours. 115 The gods were
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afraid of the flood, 120 They shrunk back, went up to Anu's highest heaven. 125 Gods cowered like dogs, crept outside. 130 135 Ishtar screamed like a woman in childbirth. And sweet-expression Belet-ili \(^\) wailed aloud: Would the day had come to nothing, When I spoke up for evil in the congregation of the gods! How could I have spoken for evil in the collection of the gods. And pleaded for the struggle to destroy my people into the world. Now, as a school of fish, they suffocate up into the sea: In the highest gods wept with her. The gods sat where they were, crying. Their lips were parched, taking on a crust. Six days and seven nights the winds leveled the ground. When the seventh day arrived, the storm and deluge escaped their battle. Who had fought, like a woman in work. The sea calmed, the storm stagnated, the deluge ceased. I looked at the weather, silence prevailed. And all mankind had turned into clay. The landscape was flat as a roof terrace. I opened the hatch, sunlight fell on my face. Falling down on my knees, I sat down crying. 140 Tears runs down my face. I looked at the edges of the world, the boundaries of the sea. At twelve times threes double leagues the periphery emerged. the boat had come to rest on Mount Nimush, Mount Nimush held the boat fast, didn't let it move. 145 One day, another day Mount Nimush held the boat fast, not letting it move. A third day, a fourth day Mount Nimush held the boat fast, not letting it move. When the seventh day arrived, 150 I brought a pigeon and set it free. 155 The pigeon went off and returned. No landing site came to its view, so it returned. I brought a swallow and set it free, the swallow went out and returned, No landing place came to its view, so it returned. 2. A goddess of birth, which in a version of 3. High peak sometimes identified with the Pir flood story is said to have collaborated Omar Gudrun in Kurdistan. Landing place with the god Ea in creating the human race, the ark of Gilgamesh epic. 70 I the epic of CILCAMESH 160 165 I brought a raven and set it free, the raven went out and saw the ebb of the waters. 170 It ate, preened, left excrement, did not return. 175 180 I released all to the four directions, 185 190 I brought an offer and offered it to the four directions. I created an incense offering on the mountain, 195 I arranged seven and seven cult vessels, 200 I heaped pipes, cedar, and myrtle in their howls. The gods smelled the savor. The gods smelled the sweet taste. The gods crowded around the offerings like flies. As soon as Belet-ili arrived. She held up the great fly-ornaments that Anu had made in his zeal: O gods, he must my lapis necklace so I do not forget, I must pay attention to these days and do not forget, not ever! The gods should come to incense sacrifice. But Enlil should not come to incense sacrifice, for he, irrational, brought on flood, and marked my people for destruction! As soon as Enlil arrived. He saw the boat, Enlil flew into a tantrum. He was filled with rage over the gods; Who came through alive? No man should survive destruction! Ninurta, getting ready to speak, said to the brave Enlil: Who could be a good man? For Ea alone knows all the artifice. Ea got ready to talk. Said to the brave Enlil: You, O brave one, are the wisest of the gods. How could you have irrationally brought the flood to? Punishing the culprit for his misdemeanors. Punish the violator for his transgression. But he milder, lest he [...]. Instead of you bringing a flood. Let the lion rise to reduce the human race! Instead of you bringing a flood. Let the wolf rise up to reduce the human race! Instead of you bringing a flood. Let famine rise up to the ground of bavoc in It wasn't me who revealed the secret of the great gods, I made Atrahasis have a dream and so heard the secret of the gods. Now, make some plan for him. Then Enlil got in the boat. The epic of GILCAMESH, TABEET XI In 71 Leading me at hand, he brought me up too. 205 He brought my wife up and had her knees heside me. 210 He touched our brows, stood between us to bless us: Until now. Utanapishtim has been a man, now Utanapishtim and his wife shall become like us gods. Utanapishtim must live far away at the source of the rivers. Thus it was that they took me far away and had me dwell on the source of the rivers. Now that will summon the gods for you. So you can find the eternal life you seek? Come, come, try not to sleep for six days and seven nights. When he sat there on his haunches. 215 Sleep swirled over him like a mist. Utanapishtim said to her, to his wife: Look at this guy who seeks eternal life! Sleep swirls over him like a fog. [Utana-pishtim's wife, taking pity on Gilgamesh, urges her husband to wake him up and let him go home]. His wife told him that Utanapishtim the remove: Must touch him, that the man can wake up. 220 That he can return safely in the manner from which he came. That he came forward through the gate, he can return to his country. Utanapishtim said to her, to his wife: Since the human race is duplicitous, he will endeavor to fool you. Come, come, bake his daily bread, put them one after the other by his head, then mark the wall for every day he has slept. 225 She baked his daily bread for him, put them one after the other by his head. Then dated the wall for every day he slept. The first loaf was dried hard, the second was leathery, the third cuck3, the crust of the fourth turned white. 230 The fifth was grey with mold, the sixth was fresh. The seventh was still on the coal when he touched him, the man woke up. Gilgamesh said to him that Utanapishtim the distant: Hardly had sleep stolen over me, 235 When immediately you touched me and woke me. Utanapishtim said to him that Gilgamesh: Up with you, Gilgamesh, count your daily bread. That the days you've slept may be known to you. The first loaf is dried hard, 72 I epic by CILCAMESH 240 245 The second is leathery, the third cuckock, 250 Crust of the fourth has turned white. 255 The fifth is grey with mold. 260 The sixth is fresh. 265 The seventh was still in the coals when I touched you, and 270 275 you woke up. 280 Gilgamesh said to him, that Utanapishtim the remove: What then should I do, Utanapishtim, where shall 1 go, Now that Bereaver has seized my meat? Death lurks in my bedroom, and wherever I turn, there is death! Utanapishtim said to him, to the din-Shanabi boatman: din-Shanabi, the harbor must offer you some refuge. May the border crossing reject you. Being banished from the coast you shuttled to. The man you brought here. His body is tangled with dirty hair. Hides have marred the beauty of his flesh. Din-Shanabi, take him to the laundry. Get him to wash his dirty hair out with water, clean as snow. Get him to throw away his hides, let the sea carry them away. Let his body be washed clean. Let his headband be new. Have him put on raiment worthy of him. Until he reaches his city. Until he's done with his journey. Let his garments stay spotless, fresh and new, Din-Shanabi took him away and brought him to the laundry. He washed his dirty hair out with water, clean like snow, He threw away his hides, the sea carried them away. His body was washed clean. He renewed his headband. He put on raiment worthy of him. Until he reached his city. Until he finished his journey. His robes would remain spotless, fresh and din-Shanabi set out on the boat. They fired the boat, they boarded it. His wife told him that Utanapishtim the distant: Gilgamesh has come here, spent with effort. What are you going to give him for his return? On it lifted the gilgamesh rod. To bring the boat back to shore. Utanapishtim said to him that Gilgamesh: the epic of CILGAMESH, TABLET XI 73 Gilgamesh, you have come here, spent with effort, 285 What should I give you for your return journey? 290 I will reveal to you, O Gilgamesh, a secret case, 295 And a mystery of the gods I will tell you. .300 There is a particular plant, its stem is like a thornhush. 305 Its thorns, like the wild rose, will sting [your hand]. 310 If you can secure this plant,[...] Not so soon had Gilgamesh heard this. He opened a shaft, threw away his tools. He tied heavy stones to his feet. They pulled him down in those water showers. He took the plant, even though it poked his hand. He cut the heavy stones from his feet. The sea threw him up on his home coast. Gilgamesh said to him, to your-Shanahi boatman: din-Shanahi, this plant is the cure for heartbreak. By which a man will regain his stamina. I'll take it to ram Uruk, I'll have an old man eat some and then test the plant. His name must be Old Man has become a youngagain man. I will eat it myself and then return to my carefree youth. At twenty double leagues they took a bite to eat. At thirty double leagues they made their camp. Gilgamesh saw a pond whose water was cool. He went into it to bathe in the water. A snake caught the scent of the plant. Stealthy it came up and carried the plant away. On the way back it shed its skin. Then Gilgamesh sat down crying. His tears flowed down his face, He said to the din-Shanabi boatman: For whom, din-Shanabi, have my hands been yanked? 315 For whom has the blood of my heart been poured out? 320 For myself I have not received any advantage, I have done a good gering for a reptile! Now, floodwaters rise against me for twenty double leagues. When I opened the shaft, I threw away the tools. How am I going to find my bearings? I've come too to go back and I left the boat on on Coast. At twenty double leagues they took a bite to eat. At thirty double leagues they made their camp. Camp.

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