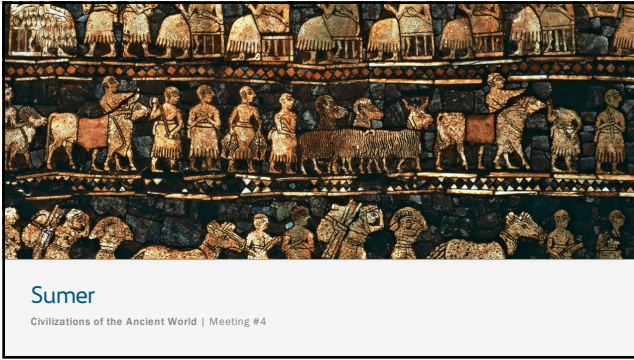
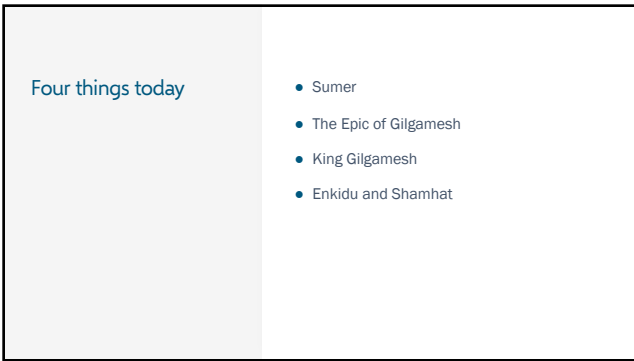




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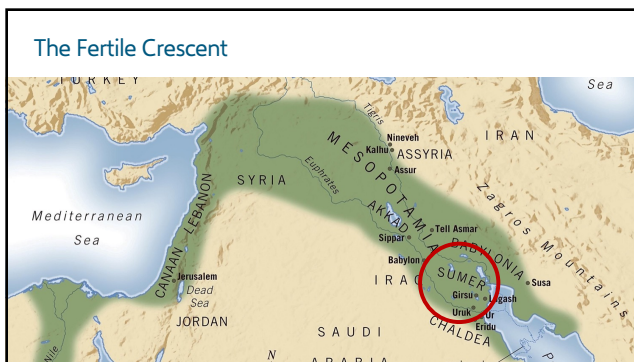
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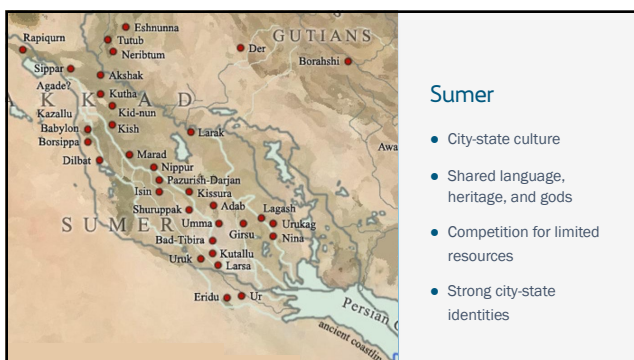
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6

Rivalry for resources leads to warfare



7



Ziggurat

- Massive temple at the heart of a Sumerian city-state
- Sacred home of the patron god
- Visible focus of city-state identity

8

The Deluge

- Massive flood destroys cities of Sumer
- Lone survivor separated from humanity
- Sumerian gods are sometimes nurturing, sometimes destructive
- Death is universal



9



Life and afterlife

- Sumerian afterlife is a place of impotence
- Gods cannot be trusted
- The living must act
- Build to create a strong and enduring future

10



The Epic of Gilgamesh

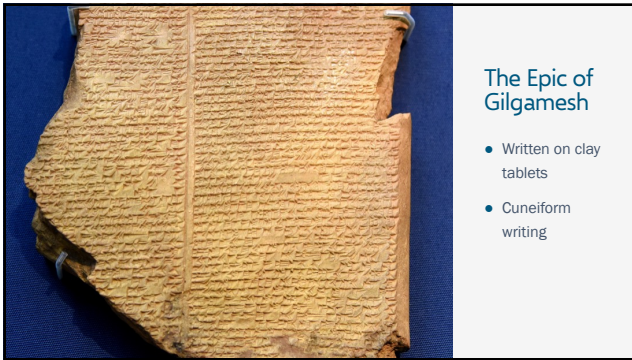
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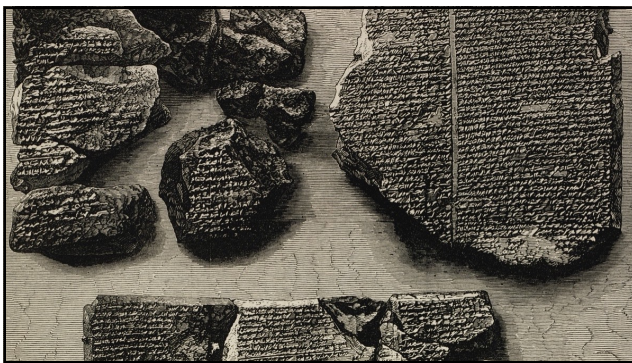
King Gilgamesh

- Named in the Sumerian list of kings
- Used as a legendary figure
- Story explores Sumerian ideas of humanity and community

12



13



14



15

Characters

- | | | | |
|-------------|----------------------|----------------|-----------------------|
| • Gilgámesh | king of Úruk | • Shámash | sun-god |
| • Nínsun | his divine mother | • Humbába | forest guardian |
| • Enkidu | his friend | • Íshtar | great goddess |
| • Shámhat | a prostitute in Úruk | • Úta-napishti | survivor of the Flood |

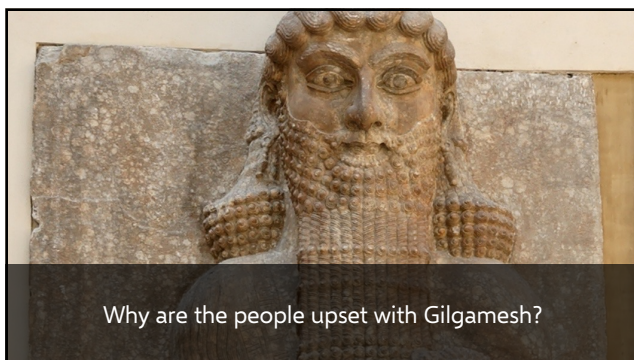
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Primary Source Reading

Tablet 1:
The Coming
of Enkidu



17



Why are the people upset with Gilgamesh?

18



King Gilgamesh

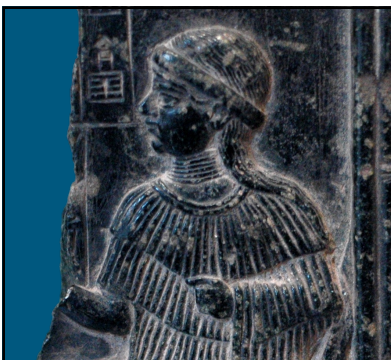
- Places self ahead of community
- Violates both genders
 - Men (fighting the youth)
 - Women (bedding new brides)
 - Present and future
- Actions are an attack on Uruk
- Appeal to the gods comes from the matrons of Uruk

19



What kind of role does Ninsun play?

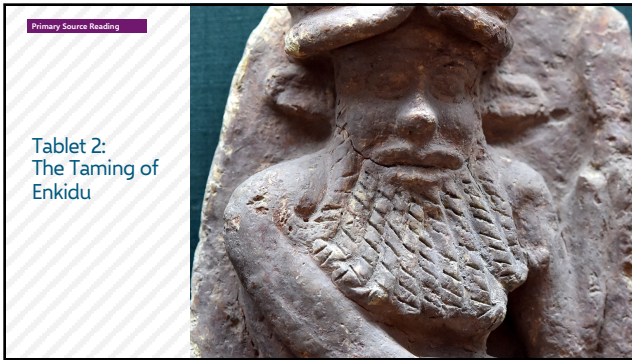
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Ninsun

- Mother of Gilgamesh
- He comes to her for guidance on dreams
- Wise and constructive
- Role involves the future

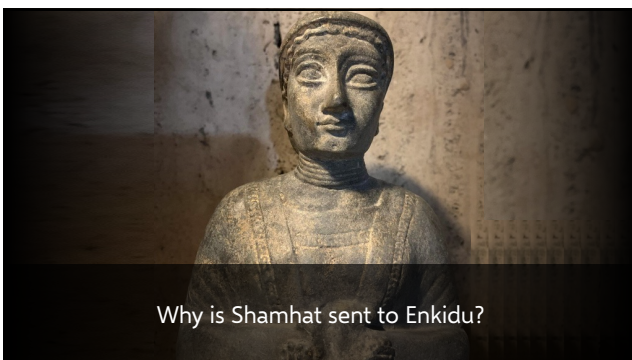
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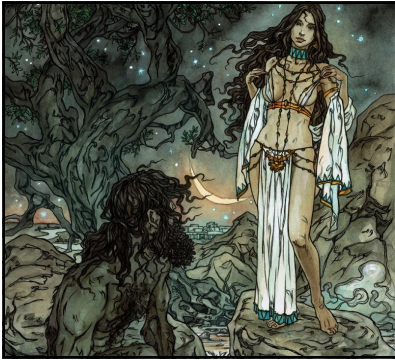
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23



24



Shamhat and Enkidu

- Enkidu as the answer to the problem of Gilgamesh
- Shamhat doing the "work of woman"
- Creates a bond that links a man to the community = wife
- Creates a future citizen = mother
- Only a harlot could do this

25



Some themes in Gilgamesh

- Individual and community
 - Gilgamesh places himself ahead of community and so is not civilized
 - King must protect community
 - Enkidu becomes a part of community
- Gender
 - Male nature is to be a wild beast (Enkidu and Gilgamesh)
 - "The work of woman" is to transform beast-men into citizens as mothers and and wives
- Mortal and divine
 - Gods are capricious and untrustworthy because they do not die
 - Mortals must grow in order to build and contribute before death
- Bonds between individuals
 - Men and women
 - Men and men

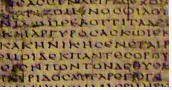
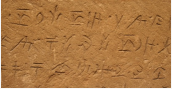
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Writing

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Forms of writing

PICTOGRAPHS	SYLLABARIES	ALPHABETS
Each character represents a word or a concept	Each character represents a syllable (consonant + vowel)	Each character represents a sound
		
Cuneiform	Linear B	Greek
		
Hieroglyphs	Ancient Cypriot	Latin

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Cuneiform



29



Hieroglyphs

- Roughly contemporary with cuneiform
- Used for formal writing and records

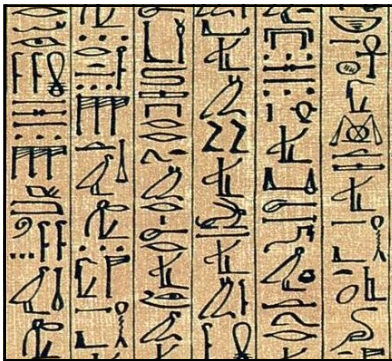
30



Hieroglyphs: cartouche

- Within a cartouche, the first syllable is sounded out to make proper names

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From stone to papyrus

- Papyrus is made from woven reeds
- Fluidity of ink version leads to a more informal script
- Still difficult to learn

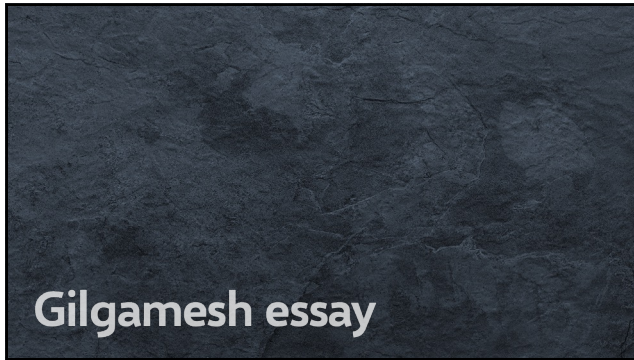
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The phonetic alphabet

- Bronze Age scripts are pictographic or syllabic
- Many characters with a high learning curve
- No phonetic scripts until the Iron Age

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Guidance and resources

Requirements for All Papers

All written assignments for this course must adhere to these requirements — or be subject to a reduced grade. Check for all of the following before submitting any paper.

Before starting on your assignment, I urge you to watch the videos below. They're very short, and they cover the key requirements with fun on-the-scene clips (happy and sad) and links to your guide.

1. Essay on Epic of Gilgamesh

IMPORTANT:

- Watch the video. The overview video explains what your assignment is all about and what to expect.
- Read the requirements for all papers, including the requirements for all papers, including the requirements for all papers, including the requirements for all papers.
- Read the requirements for all papers, including the requirements for all papers, including the requirements for all papers.
- For how to do citations and bibliography, see the Research and Citations Center. You will be graded down if you do not follow the requirements for all papers.

Quick Overview: The Gilgamesh Essay

Research and Citations Center

Citations are absolutely essential to any academic paper. But particularly important to history. All the information that is in your paper must be cited, whether it's a direct quote, a paraphrase, or even just an idea.

Citations are how we tell the difference between what you're claiming is your research and analysis, and the work of others. If you don't cite other work, you're claiming the work is yours, and that's plagiarism. Plagiarism is a bad thing, and it's against the rules. The point is, you can't just copy and paste the paper, but if you want to make your own, you need to cite the work of others. The point is, you can't just copy and paste the paper, but if you want to make your own, you need to cite the work of others.

Writing a Position Paper for History Students

After the History Professor. Before the rest of the third edition, also available in PDF and as a video.

A sample introduction

Here's what the introduction would look like for this student paper:

Example: How the great Gilgamesh poem brought it to the world and how it has been used in the world of today. The poem is a story of a hero who goes on a journey to find the meaning of life. The poem is a story of a hero who goes on a journey to find the meaning of life. The poem is a story of a hero who goes on a journey to find the meaning of life.

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Writing a Position Paper

- Link on Resources page
- Structure, research, citations, etc.

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[illegible][illegible][illegible][illegible]

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Footnotes and bibliographies

Prostitutes are consistently shown in the wild, outside the social structure of the community, and yet at the same time they are presented as manifestations of the feminine idea. In *The Epic of Gilgamesh*, Enkidu's activities as a man, a citizen, and as a counterpart to Gilgamesh is all made possible by the harlot Shamhat, who performs *the work of a woman* the miraculous transformation of a male beast of the wild into a valuable member of society on equal footing to its king. *The most famous woman in fifth-century Athens was Aspasia, who started as a trained consort (called a hetaira) and ended as a madam*. She stood separate from conventional society, yet was still seen as an empowered embodiment

Bibliography

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Pomeroy, Sarah B. 1995. *Godesses, whores, wives, and slaves: Women in classical antiquity*. New York: Schocken Books.

Stanton, G. R. 2003. "Why did Caesar cross the Rubicon?" *Historia* 52: 67-84.

West, Thomas G., Plato, Aristophanes, and Grace Stacey West. 1998. *Four texts on Socrates: Plato's Republic, Apology and Critic and Aristophanes' Clouds*. Ithaca: Cornell University Press.

¹ George, 7.

² Pomeroy, 45.

2 A footnote points to an item in the bibliography and adds a page number.

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