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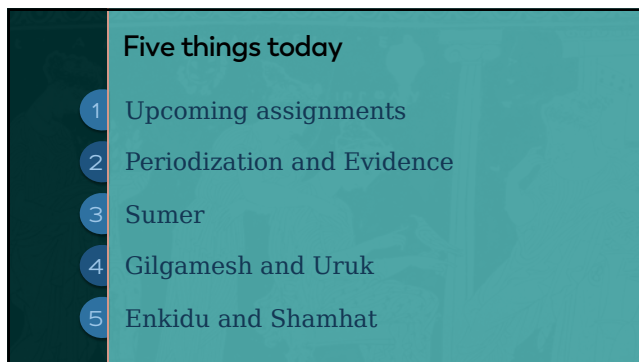
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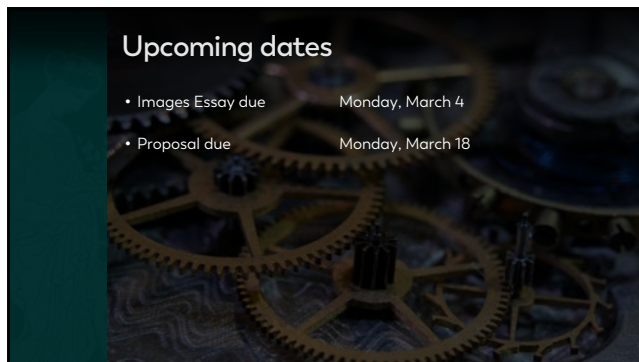
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### The Images Essay: Museum option



Isis-Aphrodite (Roman Egypt, 2nd century CE)

Aphrodite holding wings (Cyprus, 4th century BCE)

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### The Images Essay: Film option



Cleopatra (Joseph L. Maniwicki (1963))

Ancient accounts of Cleopatra (c.6 - Plutarch's life of Cleopatra)

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# Periodization

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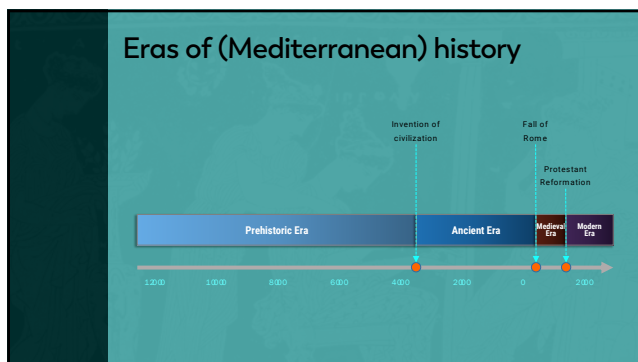
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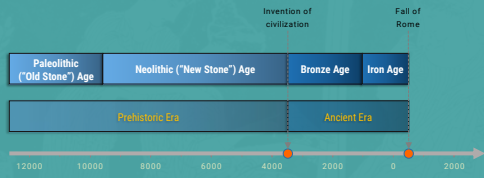
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### Ages of technology



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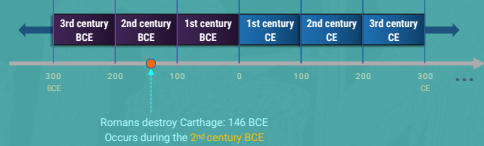
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### Counting centuries



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### Periodization

- Historians divide history into "eras" based on how we can characterize society
- Archaeologists divide history into "ages" based on changes in prevalent technology
- These periods help organize our studies, but also overgeneralize places and times within each period

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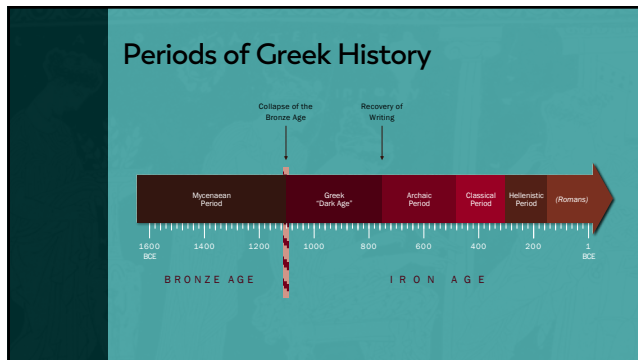
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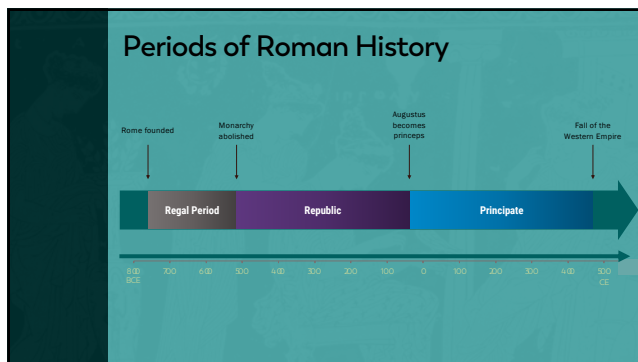
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**Evidence**  
Understanding evidence helps us get a clearer understanding of the past

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**Kinds of evidence**

- Primary source
  - Eyewitness testimony from the place and time being studied
- Secondary source
  - A scholar collects and interprets primary sources on a subject
- Tertiary source
  - General scholarly consensus on a subject
  - Includes encyclopedias, textbooks, and almost everything on the web
  - NOT ALLOWED as a source for history papers

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**Problems with primary sources?**

- Intentional bias
- Unintentional bias
- Point of view
- Survival
- Translation

**CONCLUSION:**  
There are no facts in history

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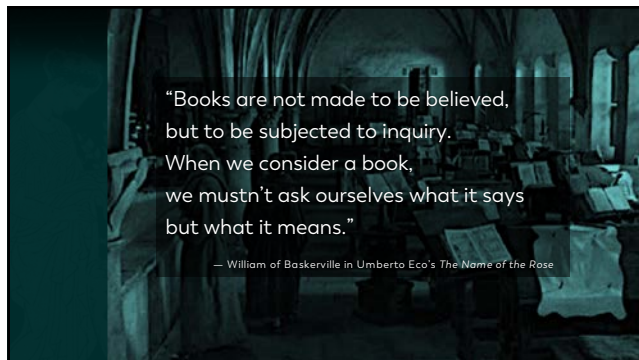
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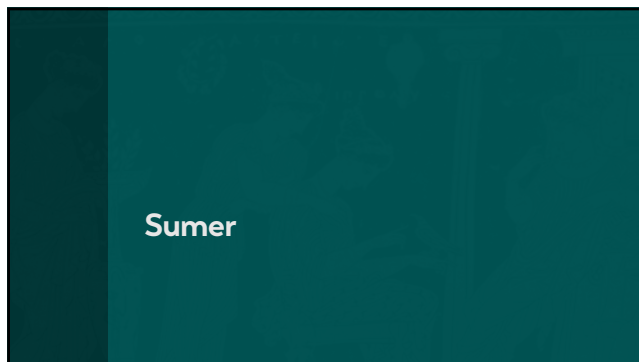
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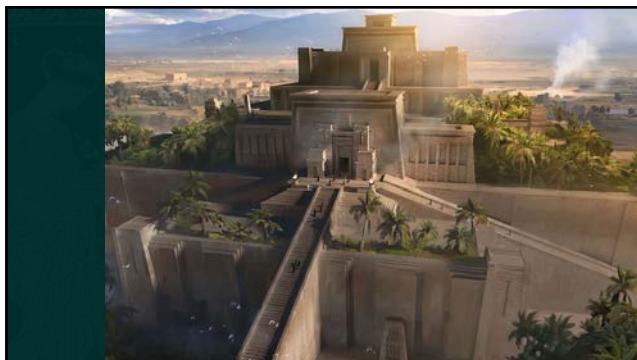
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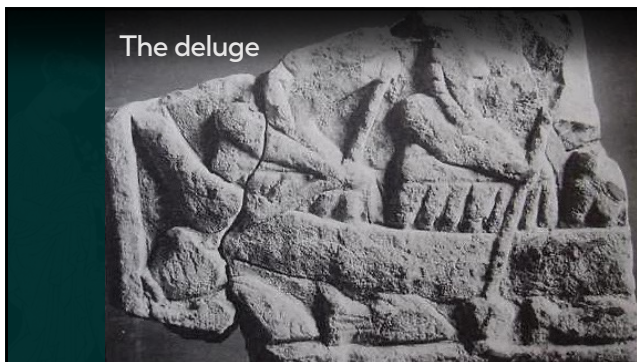
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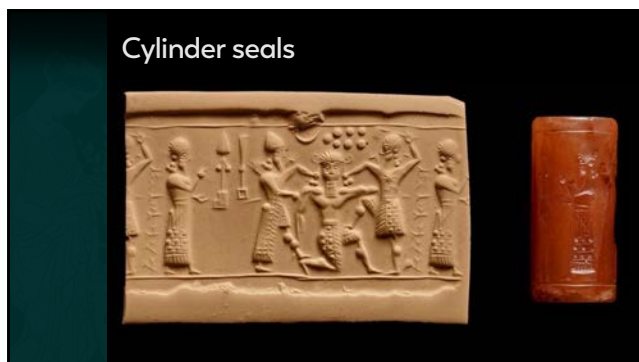
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### Characters

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

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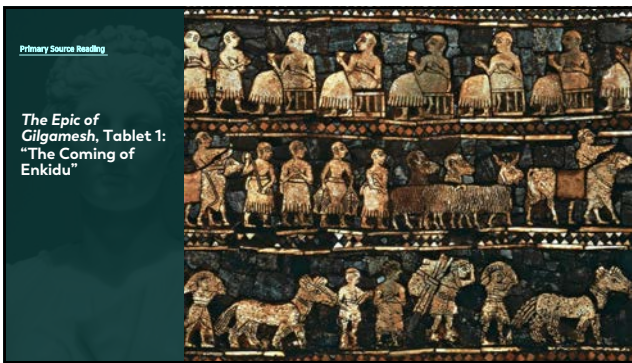
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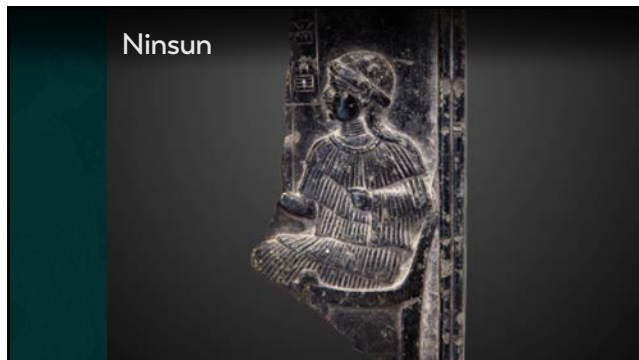
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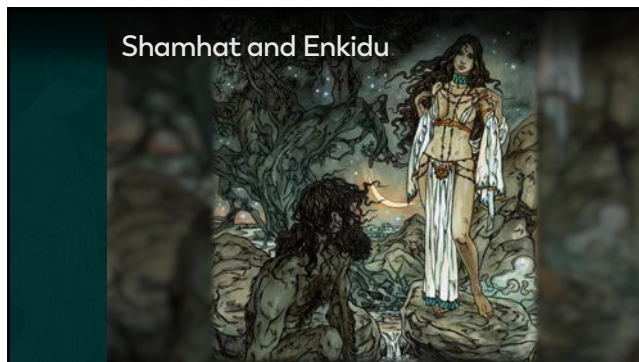
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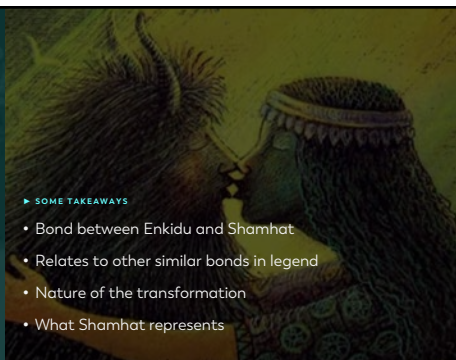
Secondary Source Reading

John A. Bailey

"Initiation and the Primal Woman in Gilgamesh and Genesis 2-3"

SOME TAKEAWAYS

- Bond between Enkidu and Shamhat
- Relates to other similar bonds in legend
- Nature of the transformation
- What Shamhat represents

An illustration showing a man with a wild, shaggy mane and a woman with a braided, bearded appearance. They are shown in profile, facing each other and kissing. The background is a dark, textured green.

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Primary Source Reading

The Epic of Gilgamesh, Tablet 6: "Ishtar and the Bull of Heaven"

A stone relief carving of the goddess Ishtar. She is depicted from the waist up, wearing a multi-breasted garment. She has a crown with a crescent moon and a star. She holds a mace in her right hand and a ringed staff in her left hand. The background is a textured, light-colored stone.

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Ishtar (Inanna)

A stone relief carving of the goddess Ishtar. She is depicted from the waist up, wearing a multi-breasted garment. She has a crown with a crescent moon and a star. She holds a mace in her right hand and a ringed staff in her left hand. The background is a textured, light-colored stone.

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Secondary Source Reading

Tzvi Abusch

**"Ishtar's Proposal and Gilgamesh's Refusal"**

SOME TAKEAWAYS

- Ishtar's proposal has obvious and not-so-obvious consequences
- Ishtar's treatment of past lovers
- Refusal to pass from mortal life into being consort of goddess

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Secondary Source Reading

Rivkah Harris

**"Inanna-Ishtar as Paradox and a Coincidence of Opposites"**

SOME TAKEAWAYS

- Complex and multifaceted, as a god and as a female god
- Reflects the Sumerians' understanding of divinity
- Ishtar as a unique kind of goddess

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