

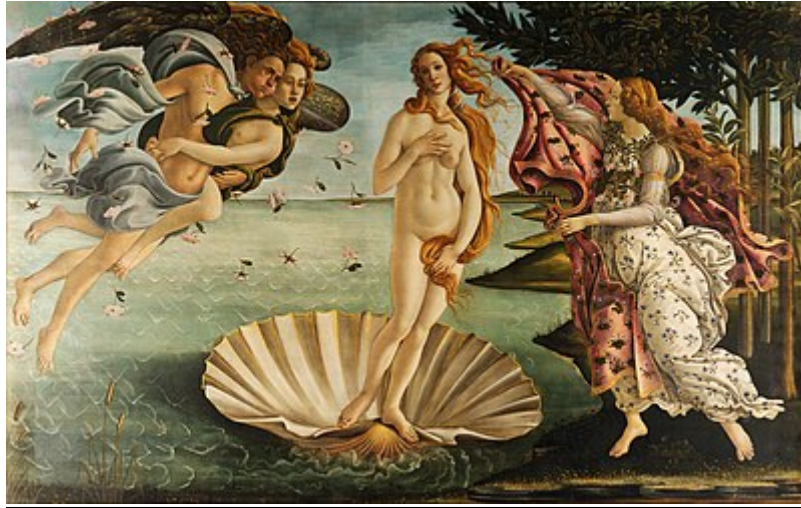
MYTHOLOGY & POETRY - PHAISTOS DISK - MINOAN RHAPSODY

“POETIC TRANSLATION”

A LYRIC HYMN TO THE GODDESS OF LOVE?

PREGNANT GODDESS? - MINOAN ASTARTE?

Dr. Gareth Owens© - 01/07/2021



The Birth of Venus, Nascita di Venere c. 1483

Sandro Botticelli 1445-1510

Spring, Primavera, late 1470s to early 1480s



ΜΥΘΟΛΟΓΙΑ & ΠΟΙΗΣΗ - ΔΙΣΚΟΣ ΦΑΙΣΤΟΥ - ΜΙΝΩΙΚΗ ΡΑΨΩΔΙΑ

«ΠΟΙΗΤΙΚΗ ΜΕΤΑΦΡΑΣΗ»

ΕΝΑΣ ΛΥΡΙΚΟΣ ΥΜΝΟΣ ΠΡΟΣ ΤΗΝ ΘΕΑ ΤΟΥ ΕΡΩΤΑ?

ΚΥΟΦΟΡΟΥΣΑ ΘΕΑ? – ΜΙΝΩΙΚΗ ΑΣΤΑΡΤΗ?

Δρ. Γκάρεθ Όουενς© - 01/07/2021

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in memoriam Dr Stamatia Kalantzopoulou Academy of Athens

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SUMMARY- Dr. Gareth Owens© - 08/11/2020

The Phaistos Disk, c.1700 B.C., has 61 words on both Sides of the Disk, Sides A and B, in 18 verses in rhyme. Six words talk about the Light, while six more words talk about the Setting of the Light. Three words talk about the Pregnant Goddess and ten more talk about the Goddess with different epithets. One sentence talks about Aphaia (Diktyнна) the Goddess of Childbirth. Side A of the Phaistos Disk talks about the Pregnant Goddess who Shines, and Side B of the Phaistos Disk has a sentence with verses, rhyming couplets, sonnets with poetic alliteration, which talk about the Goddess who Sets, maybe the Setting of Astarte, Aphrodite, Aphaia and Diktyнна, at Paphos, Phaistos and Phalasarna. Venus is the Morning and Evening Star. The Phaistos Disk is a Minoan Lyric Hymn to the Goddess of Love with a significant message from 37 centuries ago, perhaps to Leto, Pregnant Goddess of Bronze Age Delos/Keros.

- A 1 O Shining Goddess
- 2 Not Setting
- 3 Hymn To The Goddess Of Delos Not Setting
- 4 Our Lady, Pomegranate Goddess, Princess Goddess
- 5 Leto
- 6 Pregnant Goddess
- 7 Goddess, Pregnant Goddess
- 8 - [..] -
- 9 Pregnant Goddess
- 10 Goddess Of Delos, Our Lady, Shining Goddess
- 11 Libation To The Shining Goddess, Libation [A-B] To The Goddess Not Setting
- 12 - [...] -
- 13 Shining One, O Shining One – [.....] - Aphaia
- 14 Not Setting
- 15 - [.] -
- 16 Iphinama, Sirute, Going Down
- 17 Supplicating
- 18 B They See Iphinama, Going Down

ΜΥΘΟΛΟΓΙΑ & ΠΟΙΗΣΗ - ΔΙΣΚΟΣ ΦΑΙΣΤΟΥ - ΜΙΝΩΙΚΗ ΡΑΨΩΔΙΑ

εις μνήμην της Δρ. Σταματίας Καλαντζοπούλου Ακαδημίας Αθηνών

«ΠΟΙΗΤΙΚΗ ΜΕΤΑΦΡΑΣΗ»

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ΠΕΡΙΛΗΨΗ – Δρ. Γκάρεθ Όουενς© - 08/11/2020

Ο Δίσκος της Φαιστού, π.1700 π.Χ., περιλαμβάνει 61 λέξεις σε 18 στίχους με ομοιοκαταληξία και στις δύο πλευρές του, την Α πλευρά και την Β πλευρά. Έξι εκ των λέξεων αναφέρονται στο Φως ενώ άλλες έξι αναφέρονται στη Δύση του Φωτός. Τρεις λέξεις αναφέρονται στην Κυοφορούσα Θεά και άλλες δέκα κάνουν λόγο για τη Θεά με διαφορετικά επίθετα. Μία πρόταση αναφέρεται στην Αφαία (Δίκτυννα), τη Θεά του Τοκετού. Η Α πλευρά του Δίσκου κάνει λόγο για την Κυοφορούσα Θεά που λάμπει και η Β πλευρά περιλαμβάνει μία πρόταση με στίχους, δίστιχα με ομοιοκαταληξία και σονέτα με ποιητική παρήχηση, που αναφέρονται στη Θεά που δύει. Προφανώς, γίνεται αναφορά στη Δύση της Αστάρτης, Αφροδίτης, Αφαίας και Δίκτυννας στην Πάφο, Φαιστό και Φαλάσαρνα. Εξ ου και Αφροδίτη, Άστρο της Αυγής και Αποσπερίτης. Ο Δίσκος της Φαιστού είναι ένας Μινωικός Λυρικός Ύμνος προς τη Θεά του Έρωτα και φέρει ένα σπουδαίο μήνυμα από 37 αιώνες πριν, ίσως προς την Λητώ, Κυοφορούσα Θεά της Δήλου/Κερου από την Εποχή του Χαλκού.

- A 1 Ω Φωτεινή Θεά
- 2 Αβασίλευτη
- 3 Ύμνος Στην Θεά Της Δήλου, Την Αβασίλευτη
- 4 Κυρία Μας, Ροδιού Θεά, Παντάνασσα Θεά
- 5 Λητώ
- 6 Κυοφορούσα Θεά
- 7 Θεά, Κυοφορούσα Θεά
- 8 - [..] -
- 9 Κυοφορούσα Θεά
- 10 Θεά Της Δήλου, Κυρία Μας, Φωτεινή Θεά
- 11 Σπονδές Στην Φωτεινή Θεά, Σπονδές [Α-Β] Στην Αβασίλευτη Θεά
- 12 - [...] -
- 13 Φωτεινή, Ω Φωτεινή – [.....] - Αφαία
- 14 Αβασίλευτη
- 15 - [.] -
- 16 Ιφινάμα, Σιρυτέ, Δυομένη
- 17 Εκτεινομένη
- 18 B Βλέπουν Ιφινάμα Δυομένη

MYTHOLOGY & POETRY - PHAISTOS DISK - MINOAN RHAPSODY

“Domina Mea Illuminatio” “POETIC TRANSLATION”

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PREGNANT GODDESS? - MINOAN ASTARTE?

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- A 1 O Shining Goddess
2 The One Who Is Not Setting
3 Hymn To The Goddess of Delos, The One Who Is Not Setting
4 Our Lady, Pomegranate Goddess, Princess Goddess
5 Leto
6 Pregnant Goddess
7 Goddess, Pregnant Goddess
8 - [..] -
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10 Goddess of Delos, Our Lady, Shining Goddess
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12 - [...] -
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14 The One Who Is Not Setting
15 - [.] -
16 Iphinama, Sirute, The One Who Is Going Down
17 The One To Whom They Are Supplicating
18 B They See Iphinama, The One Who Is Going Down

ΜΥΘΟΛΟΓΙΑ & ΠΟΙΗΣΗ - ΔΙΣΚΟΣ ΦΑΙΣΤΟΥ - ΜΙΝΩΙΚΗ ΡΑΨΩΔΙΑ

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- A 1 Ω Φωτεινή Θεά
- 2 Εσύ Που Δεν Δύνεις
- 3 Ύμνος Στην Θεά Της Δήλου Που Δεν Δύνει
- 4 Κυρία Μας, Ροδιού Θεά, Παντάνασσα Θεά
- 5 Λητώ
- 6 Κυοφορούσα Θεά
- 7 Θεά, Κυοφορούσα Θεά
- 8 - [..] -
- 9 Κυοφορούσα Θεά
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- 11 Σπονδές Στην Φωτεινή Θεά, Σπονδές [A-B] Στην Θεά Που Δεν Δύνει
- 12 - [...] -
- 13 Φωτεινή, Ω Φωτεινή – [.....] - Αφαία
- 14 Εσύ Που Δεν Δύνεις
- 15 - [.] -
- 16 Ιφινάμα, Σιρυτέ, Εσύ Που Δύνεις
- 17 Εσύ Που Δέχεται Ικεσίες
- 18 B Βλέπουν Ιφινάμα Εσύ Που Δύνεις

Aphaia+Diktyнна=Aphrodite? Iphinama and Sirute are Cretan Deities known from Minoan Linear A Religious Inscriptions 17th Century B.C.

Αφαία+Δικτυννα=Αφροδίτη; Ιφινάμα και Σιρυτέ είναι Κρητικές Θεότητες γνωστές από Μινωικές Θρησκευτικές Επιγραφές Γραμμικής Α 17^ο Αιώνας π.Χ.

A-B-C-/D-E-F-F-E-F-/G-H-I-/J-B-J-B-J-B A SIDE = 123 SIGNS B SIDE = 119 SIGNS

18 VERSES IN 4 STANZAS – 2 NON RHYMING AND 2 RHYMING

3 NON RHYMING – A-B-C- 6 RHYMING – D-E-F-F-E-F-

3 NON RHYMING – G-H-I- 6 RHYMING – J-B-J-B-J-B

ARKALOCHORI AXE - AA

AA 1 = I-DA-MA(46)-NA-47(NI?)-48? IDA? IDH?

AA2 = I-49?-NA-I-MA-TE MOTHER? MATHP?

AA3 = 50?-ZO?-DA DA/GA? IDH/ΓH?

“Domina Mea Illuminatio”

O Shining Goddess The One Who Is Not Setting - Ω Φωτεινή Θεά Εσύ Που Δεν Λύεις

“Dominus illuminatio mea” is the motto of the University of Oxford and the opening words of Psalm 26 [27], meaning “The Lord is my light”. It has been in use at least since the second half of the sixteenth century, and it appears on the University's arms.

Epigraphic Decipherment – Επιγραφική Αποκρυπτογράφηση – 2008-2014 – JC+GO

Explanation & Interpretation – Εξήγηση & Ερμηνεία – 2014-2018 – AB+JC+GO

Poetic Translation – Ποιητική Μετάφραση – 2018-2020 – AB+GO

AB – Prof. Aikaterini Blanta, Erasmus, Western Macedonia University, Greece/Hellas

JC – Prof. John Coleman, Faculty of Linguistics, Oxford University, UK

GO – Dr. Gareth Owens, Erasmus, Hellenic Mediterranean University, Greece/Hellas

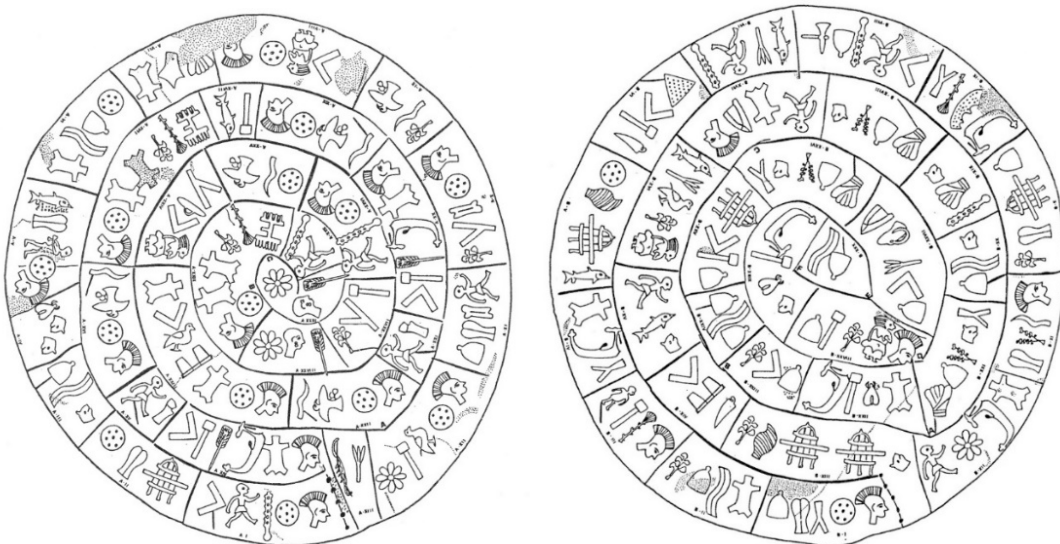
PHAISTOS DISK SIDES A&B

ARKALOCHORI AXE & MALIA BLOCK

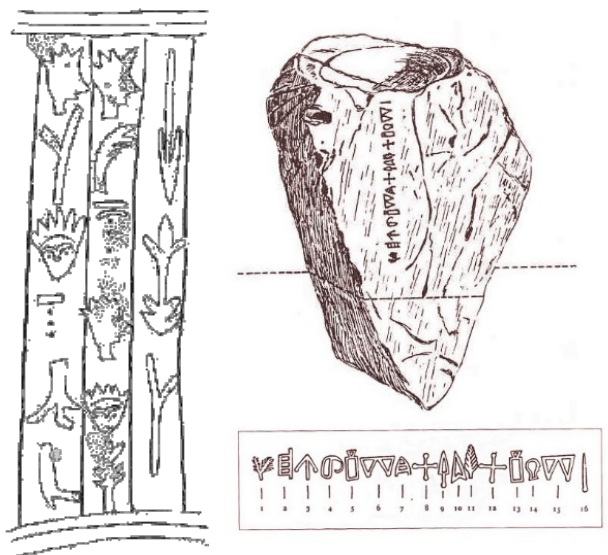
ARKHANES SCRIPT & KNOSSOS SCEPTRE

“In honorem memoriamque Sir Arthur John Evans, (8/7/1851-11/7/1941), Michael George Francis Ventris OBE (12/7/1922-6/9/1956), Dr John Chadwick (21/5/1920-24/11/1998) & James Thomas Hooker Esquire (18/3/1931-7/12/1991)”

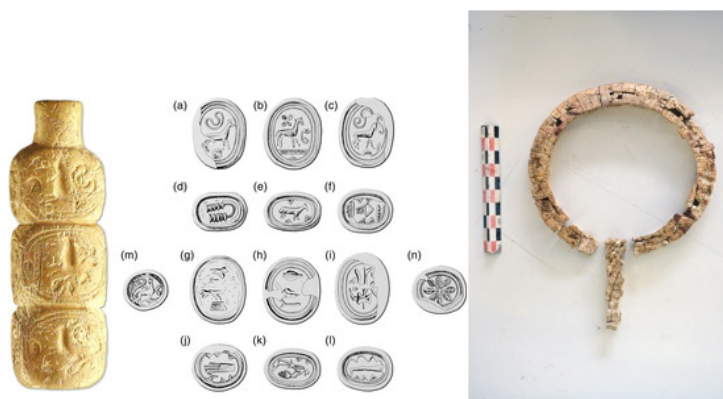
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PHAISTOS DISK SIDES A & B



ARKALOCHORI AXE & MALIA BLOCK



ARKHANES SCRIPT & KNOSSOS SCEPTRE

Interpretation of Phaistos Disk - SIDE A

1	= A
I-QE-PA?-JE-RJU_	= ΦΩΤΕΙΝΗ ΘΕΟΤΗΤΑ = SHINING GODDESS + RJU, ΘΕΟΦΑΝΕΙΑ, EPIPHANY, I-QE-PA-JE, PA-JE, PA-JE-RE-SA, SO-TI-PA-JE-RJU, PA-I-TO PHAISTOS, TELE-PHASSA MOTHER OF EUROPA, EURO-PHA, EURU-PHAESSA, PASI-PHAE WIFE OF MINOS, PASI-PHAESSA APHRODITE, PHAEDRA, PHOIBOS APOLLO, PHAETHWN, HEPHAISTOS, APAITIJO, PAPHOS, PHALASARNA
2	= B
E-TU-QE	= KAI = AND + E-TU
AU-DI-TI_	= ; = ? = MINIMAL PAIR, WI/AU, WI-DI-TI, TI-DI-TI, DI-TI, ROOT DI-TI NOT SETTING ΔΕΝ ΔΥΕΙ
3	= C
AU-AU-PI	= ; = ?
I-QE-NWA-TU-SA	= ΘΕΟΤΗΤΑ = GODDESS + NWA-TU-SA
WI-DI-TI-QE	= KAI = AND + WI-DI-TI, MINIMAL PAIR, WI-DI-TI-TE, WI/AU, AU-DI-TI, TI-DI-TI, DI-TI, ROOT DI-TI NOT SETTING ΔΕΝ ΔΥΕΙ
WI-MI?-NO	= ΥΜΝΟΣ; = HYMN?
I-QE-DE-RJU-[NE_]	= ΘΕΟΤΗΤΑ ΤΗΣ ΔΗΛΟΥ = GODDESS OF DELOS + DE-RJU-[NE_]
4	= D
KU-RJA-TE	= ΚΥΡΙΑ = LADY + TE, ΕΓΚΥΟΣ/PREGNANT, LADY OF AUTHORITY, ΕΝΕΡΓΟΥΝ ΠΡΟΣΩΠΟ/NOMEN AGENTIS, KU-RJA-QE MINIMAL PAIR
I-QE-SI?-DA-TE	= ΘΕΟΤΗΤΑ = GODDESS + SI-DA-TE ΡΟΔΙ; POMEGRANATE? ΕΝΕΡΓΟΥΝ ΠΡΟΣΩΠΟ/NOMEN AGENTIS
JE-SI?-TU-TI	= ΠΗΜΑ ; = VERB ?
I-QE-RA-NA-KA_	= ΘΕΟΤΗΤΑ = GODDESS + RANAKA PRINCESS
5	= E

RE-TWE	= ΛΗΤΩ; = LETO? LATO, LADA IN LYCIAN, LADY? MOTHER OF APOLLO & ARTEMIS, MOTHER GODDESS ASIA MINOR
I-WI-DWA-ZU-NA-RJU	= ; = ?
JO-JE_	= ; = ?
6	= F
I-QE-KU-RJA_	= ΘΕΟΤΗΤΑ + ΚΥΡΙΑ = GODDESS + LADY, ΕΓΚΥΟΣ, PREGNANT, LADY GODDESS OF AUTHORITY, ΕΓΚΥΟΣ ΘΕΟΤΗΤΑ, PREGNANT GODDESS
7	= F
I-QE-WI-WI-TE-RAI-SWI	= ΘΕΟΤΗΤΑ = GODDESS + WI-WI-TE-RAI-SWI
SA-NA	= ; = ?
I-QE-KU-RJA_	= ΘΕΟΤΗΤΑ + ΚΥΡΙΑ = GODDESS + LADY, ΕΓΚΥΟΣ, PREGNANT, LADY GODDESS OF AUTHORITY, ΕΓΚΥΟΣ ΘΕΟΤΗΤΑ, PREGNANT GODDESS
8	= E
I-WI-DWA-ZU-NA-RJU	= ; = ?
JO-JE_	= ; = ?
9	= F
I-QE-KU-RJA_	= ΘΕΟΤΗΤΑ + ΚΥΡΙΑ = GODDESS + LADY, ΕΓΚΥΟΣ, PREGNANT, LADY GODDESS OF AUTHORITY, ΕΓΚΥΟΣ ΘΕΟΤΗΤΑ, PREGNANT GODDESS
10	= G
I-QE-WI-TA?-RA-RJU-WI	= ΘΕΟΤΗΤΑ = GODDESS + WI-TA-RA-RJU-WI
DE-RJU-17-DA	= ΔΗΛΟΣ; = DELOS?
KU-RJA-QE	= ΚΑΙ ΚΥΡΙΑ = AND LADY ΕΓΚΥΟΣ/PREGNANT, LADY GODDESS OF AUTHORITY, KU-RJA-TE MINIMAL PAIR
I-QE-PA?-JE	= ΦΩΤΕΙΝΗ ΘΕΟΤΗΤΑ = SHINING GODDESS, ΘΕΟΦΑΝΕΙΑ, EPIPHANY, I-QE-PA-JE-RJU, PA-JE, PA-JE-RE-SA, SO-TI-PA-JE-RJU, PA-I-TO PHAISTOS, TELE-PHASSA MOTHER OF

	EUROPA, EURO-PHA, EURU-PHAESSA, PASI-PHAE WIFE OF MINOS, PASI-PHAESSA APHRODITE, PHAEDRA, PHOIBOS APOLLO, PHAETHWN, HEPHAISTOS, APAITJO, PAPHOS, PHALASARNA
NA-DA-TE_	= ; = ? ΕΝΕΡΓΟΥΝ ΠΡΟΣΩΠΟ/NOMEN AGENTIS ΟΥΣΙΑΣΤΙΚΟ/NOUN
11	= H
ZU-U-KA	= ; = ? MINOAN WATER, LIBATION, FLUID ???
I-QE-WI-WI-TE-RAI-SWI	= ΘΕΟΘΗΤΑ = GODDESS + WI-WI-TE-RAI-SWI
PA?-JE	= ΦΩΤΕΙΝΗ = SHINING, ΘΕΟΦΑΝΕΙΑ, EPIPHANY, I-QE-PA-JE-RJU, I-QE-PA-JE, PA-JE-RE-SA, SO-TI-PA-JE-RJU, PA-I-TO PHAISTOS, TELE-PHASSA MOTHER OF EUROPA, EURO-PHA, EURU-PHAESSA, PASI-PHAE WIFE OF MINOS, PASI-PHAESSA APHRODITE, PHAEDRA, PHOIBOS APOLLO, PHAETHWN, HEPHAISTOS, APAITJO, PAPHOS, PHALASARNA
ZU-U-KA	= ; = ? MINOAN WATER, LIBATION, FLUID ???

Interpretation of Phaistos Disk - SIDE B

I-QE-ZO-TU-TI	= ΘΕΟΘΗΤΑ = GODDESS + ZO-TU-TI, VERB? PHMA; PERHAPS TO MAKE SACRED, HOLY, ΙΕΡΟ
WI-DI-TI-TE	= WI-DI-TI + ΕΝΕΡΓΟΥΝ ΠΡΟΣΩΠΟ/NOMEN AGENTIS, WI-DI-TI-QE MINIMAL PAIR, WI/AU, AU-DI-TI, TI-DI-TI, DI-TI, ROOT DI-TI NOT SETTING ΔΕΝ ΔΥΕΙ
I-RAI-NA-PU?-_	= ; = ?
12	= I
ZO-DWA-WI	= ; = ?
SA-E-NE?-QE	= KAI = AND + SA-E-NE
ZE-NA-RJU-TJA_	= ; = ?
13	= J

PA?-JE-RE-SA	= ΦΩΤΕΙΝΗ = SHINING + RE-SA, ΘΕΟΦΑΝΕΙΑ, EPIPHANY, I-QE-PA-JE-RJU, I-QE-PA-JE, PA-JE, SO-TI-PA-JE-RJU, PA-I-TO PHAISTOS, TELE-PHASSA MOTHER OF EUROPA, EURO-PHA, EURU-PHAESSA, PASI-PHAE WIFE OF MINOS, PASI-PHAESSA APHRODITE, PHAEDRA, PHOIBOS APOLLO, PHAETHWN, HEPHAISTOS, APAITIJO, PAPHOS, PHALASARNA, DE-TE-RA-RE-SA, LA PH 15a]MATERESA, METOXH PARTICIPLE, VERBAL ADJECTIVE –ESSA
SO-TI-PA?-JE-RJU	= SO-TI + ΦΩΤΕΙΝΗ = SHINING + RJU, ΘΕΟΦΑΝΕΙΑ, EPIPHANY, I-QE-PA-JE-RJU, I-QE-PA-JE, PA-JE, PA-JE-RE-SA, PA-I-TO PHAISTOS, TELE-PHASSA MOTHER OF EUROPA, EURO-PHA, EURU-PHAESSA, PASI-PHAE WIFE OF MINOS, PASI-PHAESSA APHRODITE, PHAEDRA, PHOIBOS APOLLO, PHAETHWN, HEPHAISTOS, APAITIJO, PAPHOS, PHALASARNA
ZO-RAI-42-DWA	= ; = ?
TI-E-TU-TE	= ; = ? ΕΝΕΡΓΟΥΝ ΠΡΟΣΩΠΟ/NOMEN AGENTIS ΟΥΣΙΑΣΤΙΚΟ/NOUN
I-RJA-NI-TU	= ; = ?
WI-DWA-KA-JE	= ; = ?
AU-E-E-NE?-TE	= ; = ? ΕΝΕΡΓΟΥΝ ΠΡΟΣΩΠΟ/NOMEN AGENTIS ΟΥΣΙΑΣΤΙΚΟ/NOUN
ZE-TA?-RJU	= ; = ?
AU-SA-JE	= ; = ?
DE-TE-RA-RE-SA	= ; = ? DE-TE-RA + RE-SA, cf. PA-JE-RE-SA, LA PH 15a]MATERESA, METOXH, PARTICIPLE, VERBAL ADJECTIVE –ESSA
I-PE?-WI-JE	= APHAIA + DIKTYNNA (cf. PIPITUNA) = APHRODITE? IPEWIJE, A-TA-I-PE-WA-JA =ΟΡΟΣ/TERM A= ΑΣΤΑΡΗ;/ASTARTE?=I.E. =*ster- = ΑΣΤΕΡΙ/STAR
AU-NI-TI-NO_	= ; = ?
14	= B
AU-NO-PA?	= ; = ?
AU-DI-TI_	= ; = ?, MINIMAL PAIR, WI/AU, WI-DI-TI, TI-DI-TI, DI-TI, ROOT DI-TI NOT SETTING ΔΕΝ ΔΥΕΙ

15	= J
ZO-AU-NI-TI-NO_	= ; = ?
16	= B
WI-PI-NA-DWA	= I-PI-NA-MA = ΟΡΟΣ/TERM E= ΙΦΙΝΑΜΑ;/ΙΡΗΙΝΑΜΑ? = I.E. *wis- = ΔΥΝΑΜΗ/STRENGTH, WI/AU, AU-PI-NA-DWA
TI-RJU-TE	= SI-RU-TE= ΟΡΟΣ/TERM F= ΚΕΡΑΙΖΩ;/DESTROYER? = I.E. *ker- = ΚΑΤΑΣΤΡΟΦΕΑΣ/SHIVA
TI-DI-TI_	= ; = ?, MINIMAL PAIR, WI/AU, WI-DI-TI, AU-DI-TI, DI-TI, ROOT DI-TI SETTING ΔΥΕΙ
17	= J
TI-NA-RJU-E	= TA-NA-RA-TE-U-TI-NU = ΟΡΟΣ/TERM G = ΙΚΕΤΕΥΩ;/SUPPLICATE ? = I.E. *ten- = ΤΕΙΝΩ/EXTEND
ZO-AU-NI-TI-NO_	= ; = ?
18	= B
PE?-QI?-RE-RJU-TI	= PHMA ; = VERB ?
I-DE-TE-NA-TI	= ; = ? B28-29 IDETE + NATI AU + PINA+DWA = PK Za 11 UNARUKA + NATI I-PINA + MINA T/S VARIATION ALSO SEEN IN PK Za 11 UNARUKANATI cf Za 1 etc UNAKANASI = I-DA = ΟΡΟΣ/TERM H = ΤΟ ΣΕΕ/ΒΛΕΠΟΥΝ, ΕΙΔΑΝ = VERB? PHMA;
AU-PI-NA-DWA	= I-PI-NA-MA = ΟΡΟΣ/TERM E = ΙΦΙΝΑΜΑ;/ΙΡΗΙΝΑΜΑ? = I.E. *wis- = ΔΥΝΑΜΗ/STRENGTH, WI/AU, cf. WI-PI-NA-DWA
DI-TI_	= ; = ?, MINIMAL PAIR, WI/AU, WI-DI-TI, AU-DI-TI, TI-DI-TI, ROOT DI-TI SETTING ΔΥΕΙ

Interpretation of “Cretan Hieroglyphic” Arkalochori Axe (AA) columns 1-2-3

I-DA-MA(46)-NA-47/(NI?)-48? = IDA? = MLF = H

MA-NA METOXH/PARTICIPLE/VERBAL ADJECTIVE

I-49?-NA-I-MA-TE = MOTHER?

-TE ΕΝΕΡΓΟΥΝ ΠΡΟΣΩΠΟ/NOMEN AGENTIS?

50?-ZO?-DA =DA/GA IDA/ΓΗ

AR Zf 1 AND 2 I-DA-MA-TE = MOTHER OF IDA? KY Za 2 DA-MA-TE= DEMETER?

	PD-A	PD-B	A-A	TOTAL=	%
INTERPRETATION – OK	22	13	03	38	=59.375
SOMETHING ?	03	07	00	10	=15.625

NO BLOODY IDEA – YOK	06	10	00	16	=25.000
TOTAL	31	30	03	64	=100%

NB INTERPRETATION-OK = 59.375 = AN ATTEMPT AT UNDERSTANDING + SOMETHING ? 15.625 = NOMEN AGENTIS, VERB, PARTICIPLE ETC/KTL = MAZI MAZI = 75% = THREE QUARTERS. Phaistos Disk Side B has 4/5 words (**IPEWIJE WIPINADWA/AUPINADWA TIRJUTE TINARJUE**) of 8 terms of Minoan Libation Formula on Iouktas Za 2 PD+AA (**IDAMANANI??**) has 5 words of 10 of Minoan Libation Formula **A-TA-I-301-WA-JA . JA-DI-KI-TU . JA-SA-SA-RA[-ME . U-NA-KA-NA-]SI . I-PI-NA-MA . SI-RU-TE . TA-NA-RA-TE-U-TI-NU . I-DA-[I-NA/JA** (31 extant plus 5/7 reconstructed=36-JC/38-GO c.40 signs in 8 words). If the correspondance we have drawn between these PD signs and the corresponding Linear A signs is correct, the probability of 9 signs matching by chance (out of the 36 signs in IO Za 2: 31 extant and 5 restored) is over 1 in 14 million, approximately the same chances as winning the British National Lottery. Aphaia of Dikte = Aphrodite? Αφαία της Δίκτης = Αφροδίτη;. The Phaistos Disk was discovered on 3rd July 1908 by the Italian Archaeologists in the Palace of Rhadamanthys at Phaistos in the Mesara Plain in Central South Crete. The Phaistos Disk has 242 signs in 61 words in 18 verses on the two sides of the Phaistos Disk, A and B. There are 31 words on Side A and 30 Words on Side B. There are 15 signs and 3 Words on the Arkalochori Axe. There are more than 40 Signs on the as yet unpublished Knossos Sceptre. Although there are 61 words in total, there are actually only 50 different words as some 6 words are repeated twice (JOJE, ZUUKA, AUDITI, AUNITINO, IWIDWAZUNARJU, IQEWIWITERAISWI) and one word occurs 3 times (IQEKURJA = Key word). So 6+2=8 words can be taken away from a total of 61 to give 53 different words. Of these there are 2 minimal pairs ie different only in final syllable, QE/TE which might both mean “AND” thus making WIDITITE/QE and KURJATE/QE minimal pairs (-2 words). There are also 5 words coming from PAJE of which IQEPAJERJU is initial word on Side A and first word of whole Disk and IQEPAJE also on Side A may be a minimal pair (-1 word). In addition, 13 words start with IQE-, 12 on Side A and just one on Side B, but perhaps importantly as first word on Side B IQEZOTUTI perhaps with a verbal ending. It is noticeable that there is formulaic repetition on Side A but not on Side B but both Sides show evidence for rhyming which is evident from observing the repetition of signs which have the same sound value. JOJE, ZUUKA, AUDITI, AUNITINO, IWIDWAZUNARJU, IQEWIWITERAISWI are each repeated twice while IQEKURJA occurs 3 times and would appear to be the key word for why the Disk was written. KURJA occurs 5 times, 3 times as IQEKURJA and twice as a minimal pair KURJATE/QE. The root – DI-TI- is found 6 times, twice as AUDITI, minimal pair WIDITIQE/TE and as TIDITI and DITI, both on Side B, the latter of which DITI is the final word on both Side B and the complete Disk, thus countering IQEPAJERJU as initial word of Both Side A and the whole Disk. MLF – There are also 5 Terms (4 different only as 2 are variations of the same) of the 10 Terms of the MLF Minoan Libation Formula = AEFGE + IDA = H also from Arkalochori. There are 3 verbal endings, 2 participles/verbal adjectives, 3 Nomen Agentis, 2 AND QE/TE = 10. 61 words, 50 different words, 242 signs in 61 words in 18 verses on Sides A and B with many shared roots and endings. The Phaistos Disk dates from the end of the First Palace Period or the Beginning of the Second Palace period c.1700 BC i.e. 500 years half a millennium before the Trojan war c.1200 BC and was found with a Minoan Linear A Tablet and Kamares Ware Pottery in the North Part of the Palace of Phaistos (small casselles/storage deposits/archives) in very similar circumstances to the find place of the Snake Goddesses at Knossos in a probable religious context.

A-B-C-/D-E-F-F-E-F-/G-H-I-/J-B-J-B-J-B

Dr Gareth Owens© - 10/12/2020 - Δρ Γκάρεθ Όουενς© - 10/12/2020

“KEIMENA KAI ANTIKEIMENA TEXNHΣ”

UNESCO – MEMORY OF THE WORLD – MATERIAL AND IMMATERIAL

A DIACHRONIC STUDY OF THE MATERIALITY OF WRITING

TEXTS AND WORKS OF ART - FOUR CASE STUDIES

THE DERVENI PAPYRUS - c.300 B.C.¹

THE GORTYNA LAW CODE - c.500 B.C.²

MINOAN CRETE – c.1700-1600 B.C.³ i) THE PHAISTOS DISK ii) THE ARKALOCHORI AXE iii) THE KNOSSOS SCEPTRE

THE DISPILIO “INSCRIPTION”– c.5300 BC.⁴

**A.Blanta & G.Owens – Erasmus+ Co-ordinators, Western Macedonia
University and Hellenic Mediterranean University**

The “Dispilio Inscription” c.5260 +/- 40 B.C. and the “Neolithic Script(s)” in Western Macedonia, North Greece, Hellas

¹ See Οι Τάφοι του Δερβενίου, Αθήνα 1997, Π.Θέμελης & Ι.Π.Τουράτσογλου, Studies on the Derveni Papyrus, Eds. A.Laks & G.W.Most, OUP, 1997, The Derveni Papyrus, Cosmology, Theology and Interpretation, Gabor Betegh, CUP, 2004, T.Kouremenos, G.Parassoglou and K.Tsantanoglou, The Derveni Papyrus, Firenze 2006 and Proceedings of the Derveni Papyrus Symposium held at the Centre for Hellenic Studies, Washington D.C., July 7-8, 2008, The Derveni Papyrus, Emeritus Professor K.Tsantanoglou, Athens 2013, TAPA and The Orphic Hymns, Translation, Introduction and Notes by A.N.Athanasakis and B.M.Wolkow, 2013, John Hopkins University, Baltimore.

² See Α.Βασιλάκης, Γόρτυνα, Εκδόσεις Κουβίδης-Μανουράς, Η Μεγάλη Επιγραφή με τον Κώδικα των Νόμων στη Γόρτυνα, Εκδόσεις Μύστις, and Φαιστός-Γόρτυνα-Άγια Τριάδα, Εκδόσεις Mathioulakis, and Α.Κάντα, Φαιστός-Άγια Τριάδα-Γόρτυς, 1988, Εκδόσεις Adam Publications, and La Grande Iscrizione Di Gortyna, Centoventi anni dopo la scoperta, Scuola Archeologica Italiana di Atene, 2004.

³ See G.Flouda, 2013. Materiality of Minoan writing: Modes of display and perception: In: Piquette, K.E. and Whitehouse, R.D. (eds.) Writing as Material Practice: Substance, surface and medium. Pp. 143-174. London: Ubiquity Press, and Materiality and Script: Constructing a Narrative on the Minoan Inscribed Axe from the Arkalochori Cave, SMEA NS 1, 2015, 43-56 and personal communications. To “STUDY?”, TO “READ”??, TO “UNDERSTAND”??? The Phaistos Disk, Dr. Gareth Owens with Professors John Coleman and Aikaterini Blanta. <https://daidalika.hmu.gr/>. Α. Κάντα, Αναδυόμενες Πόλεις, Άπτερα-Ελεύθερα-Κνωσός, Museum of Cycladic Civilization, 2018, 336.

⁴ See i) J.T.Hooker, “Early Balkan ‘Scripts’ and the Ancestry of Linear A”, Kadmos 31, 1992, 97-112, ii) G.Owens, “Balkan Neolithic Scripts”, Kadmos 38, 1999, 114-120, as well as G.Owens iii) “Was there a Script in Final Neolithic Greece?”, Signs of Civilization, Neolithic Symbol System of Southeast Europe, Serbian Academy of Sciences and Arts, Institute of Archaeomythology, 2009, 193-200. G.Owens, iv) “From Minoan Crete to the Neolithic Danube and Beyond?”, The Journal of Archaeomythology, Vol.6, Winter 2010, 41-51, Institute of Archaeomythology, UCLA; v) Y.Facorellis, M.Sofronidou, G.Hourmouziadis (+). Proceedings of the Radiocarbon and Archaeology 7th Radiocarbon Dating of the Neolithic Lakeside Settlement of Dispilio, Kastoria, North Greece, International Symposium, Ghent Belgium, April 2013, Edited by Mark Van Strydonck, Philippe Crombe, and Guy de Mulder, Radiocarbon, Vol. 56, Nr 2, 2014, p.511-528 © 2014 by the Arizona Board of Regents on behalf of the University of Arizona and vi) The “Dispilio Inscription” c.5260 +/- 40 B.C. and the “Neolithic Script(s)” in West Macedonia, North Greece, Hellas. A.Blanta & G.Owens – Erasmus+ Co-ordinators, TEI-UAS, Universities of Applied Sciences, Western Macedonia and Crete, Greece/Hellas, 2016-18, <https://daidalika.hmu.gr/>.

The Enigma of Neolithic Macedonia and Thessaly

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«Η ανασκαφή είναι όπως ένα ναρκοπέδιο. Το πρώτο λάθος είναι και το τελευταίο.»

Γ.Χ. Χουρμουζιάδης – ‘*sine (a)qua non*’- ο τολμών νικά ...

To “Study-Read-Understand” the Phaistos Disk???

Dr Gareth Owens, ERASMUS+, TEI CRETE, HELLENIC MEDITERRANEAN UNIVERSITY, GREECE

with

Prof John Coleman, Professor of Phonetics, Faculty of Linguistics,

UNIVERSITY OF OXFORD, UK,

and with

Prof Aikaterini Blanta, ERASMUS+, TEI-UNIVERSITY of Western Macedonia,

GREECE/HELLAS

- i) Introduction - Archaeology – To “Study” the Phaistos Disk? (GO)
- ii) Epigraphy – To “Read” the Phaistos Disk?? (GO&JC)
- iii) Linguistics – To “Understand” the Phaistos Disk??? (GO&JC&AB)
- iv) Conclusion – Mythology & Poetry - Phaistos Disk – Minoan Rhapsody – “Poetic Translation” - A Lyric Hymn to the Goddess of Love? – Pregnant Goddess? – Minoan Astarte? (GO&AB)

i) **STUDIABLE?** To “Study” the Phaistos Disk?
1908-2008 (Dr. Gareth Owens)

ii) **READABLE??** To ‘Read’ the Phaistos Disk??
2008-2014 (Dr. Gareth Owens with Prof. John Coleman)

iii) **UNDERSTANDABLE???** To “Understand” the Phaistos Disk???
2014-2018 (Dr. Gareth Owens with Profs Coleman & Blanta)

iv) **MYTHOLOGY & POETRY – PHAISTOS DISK
MINOAN RHAPSODY – “POETIC TRANSLATION”
A LYRIC HYMN TO THE GODDESS OF LOVE?
PREGNANT GODDESS? – MINOAN ASTARTE?**
2018-2019-2020 (Dr. Gareth Owens with Professor Aikaterini Blanta)

16-12-2020

This article will be a diachronic Study of the Materiality of Writing in Crete and Macedonia in the Neolithic, Bronze, Classical and Hellenistic Periods. The four case

studies are from the 6th, 2nd and 1st Millennia B.C. and from Macedonia in North Greece and from the Mesara in South Crete. They enable one to travel in both time and space, both materially and immaterially. All four case studies are ideal candidates for the UNESCO Catalogue – Memory of the World, Material and Immaterial, and indeed the Derveni Papyrus from c.300 BC with the Orphic Hymn is the first Hellenic entry into the UNESCO Catalogue. It is believed that the others will follow (Gortyna, Phaistos etc, Dispilio) with the Gortyna Law Code from c.500 BC in the 1st Millennium BC, the Phaistos Disk, Arkalochori Axe and Knossos Sceptre from c.1700-1600 BC in the 2nd Millennium BC, and the Dispilio “Inscription” from c.5300 BC in the 6th Millennium BC. These four case studies are both texts and works of art and are also both material and immaterial. A diachronic and geographic consideration of these four case studies spread through both time and space may well be revealing and instructive. The idea for this study came from the two thought provoking and extremely well written articles by Dr. Georgia Flouda of Heraklion Archaeological Museum and subsequent stimulating discussions and personal communications both with herself and Dr Athanasia Kanta and Dr Antonis Vasilakis also of Heraklion Archaeological Museum, as well as with John Coleman, Professor of Phonetics, Linguistics Faculty, University of Oxford, UK. In addition, the current authors have visited these find places in both Macedonia & Crete as well as discussing these 4 case studies in both Museums & Art Galleries in Athens. IQ+EQ=AQ. QED.....

The First Case study, the Derveni Papyrus, c.300 BC, shortly after the time of Alexander the Great, was found in a Hellenistic tomb in Macedonia, between Thessaloniki and Serres. The text which is an Orphic Hymn had been deliberately burnt on the funeral pyre of the deceased. This is the first Hellenic entry into the UNESCO Memory of the World Catalogue and the find and its find context is a fitting example of both text and work of art, especially with the Bronze Krater showing Dionysos and Ariadne. The papyrus is a carbonized cylinder with an Orphic Hymn as a text which has been reconstructed by patient research and detective work, international collaboration, and by using modern technology i.e. infra-red x-rays and papyrology etc. The Derveni Papyrus is an Orphic Hymn text which the deceased took with them to the other world. It is calligraphically very impressive, as well as textually very interesting indeed and testifies to how it was considered to be important aesthetically as well as the other beautiful objects from this and other tombs at Derveni as well as also being important textually.

The Second Case Study, the Gortyna Law Code is a monumental Legal Inscription on the wall of the Odeon of the city of Gortyna, near Phaistos, the Mesara in South Crete. It dates from c.500 BC and the city of Gortyna was later the capital of the Roman Province of Crete and Libya, controlling the Maritime Trade Route with cereals between Alexandria in Egypt and Rome in Italy, which was strategically crucial for the Caesars to feed the masses, after Rome interfered and intervened in Crete with their classic tactic of divide and rule and supported Gortyna against Knossos. The Law Code was inscribed on 12 large panels – Deltia – and is calligraphically very impressive indeed and written in Boustrophedon Style i.e. as the ox ploughs i.e. the readers thus read from left to right, then right to left, and so on, so that the flow of the text is not lost and the reader does not have to return to the beginning every time. In addition, it is

strategically placed before the entrance to the theatre of the Odeon, a place of the Arts, so that every visitor i.e. citizen could and should be aware of the laws but would also read the beautiful letters of the inscription on their way in and on their way out of a performance at Gortyna. Thus there was no excuse for not knowing the law.

The Third Case Study, from Minoan Crete, consists of three examples of texts and works of art from the 17th Century BC on Minoan Crete, namely the Phaistos Disk, the Arkalochori Axe and the Knossos Sceptre, all dated approximately between c.1700 and 1600 BC on Second Millennium Bronze age Crete. These three inscriptions from Minoan Crete have been discovered, excavated and studied. They have all been partially read at least, using Mycenaean Linear B and Minoan Linear A and so called “Cretan Hieroglyphics” as a starting point as they are Syllabic Inscriptions from 2nd Millennium Bronze Age Crete. It is wise to work from known to the unknown as seen (<https://daidalika.hmu.gr/>) in a Table of Similarities, and in addition these three texts are also amazing works of art just as are also the Minoan Stone Libation Tables from Mount Iouktas above Archanes and Knossos which are approximately the same date as and epigraphically very similar to the Knossos Sceptre. Dr Kanta said that the Knossos Sceptre is the most substantial Minoan Religious Inscription in Minoan Linear A as SLT IO Za 2 has c.40 syllabic signs but the Knossos Sceptre has more. Whereas the Arkalochori Axe has 15 syllabic signs in so called “Cretan Hieroglyphic” while two other inscribed metal axes from Arkalochori have 4 signs each and read as IDAMATE. The Phaistos Disk has 242 syllabic signs in Minoan “Cretan Hieroglyphic” and is the most outstanding and substantial example of a text and work of art stamped with seal stones and preserved for posterity as the only Minoan clay inscription that was deliberately baked in a kiln/oven as opposed to Mycenaean Linear B and Minoan Linear A administrative records that were preserved by the Palatial conflagrations fueled by copious amounts of wood and olive oil.

The Fourth Case Study, the Dispilio “Inscription” is preserved on wood, and dated by C14 chronology at the Dimokritos Lab in Athens to c.5300 BC i.e. approximately the same distance in time before the Phaistos Disk as the Phaistos Disk is Before Present. The Dispilio “Inscription” is approximately 100 signs in 10 rows and 10 columns. It has been sort of “published” by the excavators and the current authors have also benefitted from photographs both before and after discovery from the lake and subsequent preservation and conservation and very importantly by a drawing, which in some ways is more informative and illuminating. One of the archaeological team at Dispilio considered that the “Inscription”, approximately A4 in size, would have been placed on a base for all to see at the Neolithic Settlement of Dispilio in the 6th Millennium BC. If the Dispilio “Inscription” is actually a text of perhaps c.100 syllabic signs remains to be seen as the object is still in the process of being studied, but it may also be a work of art as well if it was on view on a base in Neolithic Dispilio. Ideographic=1000s of signs Syllabic=100s of signs Alphabetic= 10s of signs. <https://daidalika.hmu.gr/>.

16/12/2020



Sandro Botticelli 1445-1510

Madonna of the Pomegranate, c.1487

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