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FROM THE EDITORS

Readers are reminded to kindly address entries for the FORUM to
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ERRATUM

p. 1704, §812064

Read Otto for Otoo

COMMUNICATIONS

A colloquium on the Archaeology of Arcadia, jointly sponsored by
the Canadian and Austrian Archaeological Institutes, was held February
17-18 at the Austrian Institute in Athens.

The New York Aegean Bronze Age Colloquium is sponsoring the following
lectures during the spring of 1984:

28 March	Dr. Elizabeth French	Deities or Votaries: The Figures from Mycenae and Phylakopi
6 April	Prof. Stefan Hiller	A Middle Helladic Shaft Grave on Aegina
11 April	Prof. Anthony Snodgrass	The Transition from Bronze to Iron in the Aegean: The Positive Side

All meetings will be held at the Institute of Fine Arts, 1 East 78th Street,
New York, at 7:45 p.m.

The Department of Art History of Temple University has announced the
program for its Ninth Temple University Aegean Symposium, entitled "The
Scope and Extent of the Mycenaean Empire," to be held in Philadelphia on
April 5, 1984. Speakers and topics include: Robert Laffineur ("Mycenaean
Artistic Koine: The Example of Jewelry"), Stefan Hiller ("Mycenaean
Relations with their Northern Neighbors"), Elizabeth K. French ("Problems
in Mycenaean Contact with the Western Mediterranean"), Barbara Hayden
("Crete in Transition: Aspects of Village Architecture in the LM IIIA-
IIIB Period"), Barbara Kling ("The Bird Motif in the Mycenaean IIIC:1b
Pottery of Cyprus"), and James C. Wright ("Umpiring the Mycenaean Empire").
Proceedings of the symposium may be ordered by sending \$7.50 to Dr. Philip P.
Betancourt, Department of Art History, Temple University/Tyler School of
Art, Philadelphia, PA 19126, U.S.A.

The American Ceramic Society has announced a forum on "History and
Prehistory of Ceramic Art, Science and Technology" to be held at the
society's Annual Meeting, Pittsburgh, April 30 and May 1, 1984. Of
particular interest to Nestor readers is section (b) of the forum:
Ethnological and Archaeological Studies. Papers presented at this
forum are to be published as a volume in Advances in Ceramics.

Announcements of archaeological work in the Greek daily press include excavations at Vouni, Samothrace (Chalcolithic and Bronze Age settlement; Eleftheri Gnomi, 9 September 1983), Arkhanes (Minoan palace; Rizospastis, 10 August 1983), Lenta (Early Minoan vaulted tomb; Eleftheri Gnomi, 22 July 1983), Manika, Euboea (Early Helladic monumental burial; Kathimerini, 30 July 1983), and an article by A.G. Kalogeropoulou on Lefkandi (Kathimerini, 10 July 1983).

DISSERTATIONS

The following dissertations have been completed: Harriet B. Lewis, The manufacture of early Mycenaean pottery, 1983 (University of Minnesota); M. Séfériadès, La culture de Troie I. Matériaux pour l'étude des sociétés du Nord-Est égéen au début du Bronze Ancien, 1983 (Université de Paris I); N. Nambrard-Fernandez, Les lieux de culte en Crète, en Grèce continentale et dans les îles égéennes, du Néolithique à l'époque archaïque, 1983 (Université de Paris IV); Susan H. Langdon, Art, religion and society in Geometric Greece: bronze anthropomorphic votive figurines, 1984 (Indiana University).

The following are in preparation: V. Chryssovitsanou, Relations entre la Crète et le monde mycénien au Bronze Récent III (Université de Paris I); L.-J. Lestocart, Les salles dites lustrales dans le monde égéen (Université de Paris I); J. Renard, L'habitat en Crète du Bronze Récent à l'époque archaïque (Université de Paris I).

FORUM

To the Editors of Nestor:

Poseidon and the World of Water

1. Before the decipherment M. Nilsson had concluded that Poseidon, the chief god of the Peloponnese, was a god of the 'wetlands', closely associated with the Great Goddesses (akin to Demeter and Persephone) and Artemis.
2. The name had long ago been analysed as vocative Potei- plus dā- (which recurs in Dāmātēr) meaning 'O Lord of the Earth'. F. Schachermeyr opined a translation from a foreign source.
3. Orientalists had detected a Canaanite 'water' god Ba'al arṣ 'Lord of the Earth', where arṣ can also mean 'underworld'. Similar are the Hurrian Irbitiga and (the ultimate source) Sumerian Enki, the functional equation being clinched by his being also the god of earthquakes. Enki is closely associated with a 'Son-god', Dumuzi whose consort was Inanna/Ishtar, both of whom descend to the underworld and make their return.
4. We have here material most favourable for comparison: at opposite ends complex structures with fixed internal relationships and evident functional equations.
5. The semantic identity of Poteidās-(ōn) and Enki suggested a working

hypothesis: the religion of the Bronze Age Aegean was a provincial version of that of the Near East. Plausibility would be increased if East and West shared an iconographic 'language' - i.e. a vocabulary and syntax.

6. In the East water is often represented by undulating bundles of lines (both vertical and horizontal). In a more elaborate convention they are punctuated by spirals (= eddies, e.g. 'The Defeat of the Elamites' in R.D. Barnett, Assyrian Palace Reliefs).
7. In the West certain of the Early Cycladic "mirrors" represent the sea as spirals. Among associated motifs are ships and fish. Noteworthy is the occurrence of an eight-pointed star at the centre of a sun-disk (Zervos 225), a motif repeated in the unpublished 'Griffschale' in the Museum of the University of Missouri, for this is an ancient symbol of Inanna/Ishtar. Most striking is the appearance of the crudest expression of the goddess's sexuality - the 'vulva' (the so-called 'impaled triangle', on which more later). In this context the sun-disk will represent the underworld sun in its nightly voyage along the stream of ocean from West to East.
8. All important is our next witness - J. Sakellarakis's libation vessel with a white bull in relief studded with red rosettes (Fig. 1). Round the rim above undulating lines representing water are punctuated with eight-petalled rosettes, another ancient symbol for Ishtar. Below is a band of diagonal water symbols, important because they recur below the bull and the palm-tree in the Knossos Throne Room complex.
9. Evans in PM repeatedly illustrated water symbols and their combinations: the triple bundles (I, 697, Fig. 519 with three leafless stems; II, 400, Fig. 231 with papyrus, this being 'a traditional Egyptian rendering of water'; I, 694, Fig. 515 shows a couchant bull above a 'dado' of running spirals). Combinations with rosette are frequent (e.g. IV, 257, Fig. 191 a, 268, Fig. 198). Specially interesting is IV, 301, Fig. 235 with rosette on top of the false spout, surrounded by water which incorporates a figure-of-8 shield (see later on the Shield God Alexeus). The undulating striations appear with rosettes (horizontal in IV 300, figs. 234 a & b, vertical ibid. 309, fig. 224 a below an octopus with others on the rim). They form the sole decoration in IV 275, Figs. 208, 209 and also on the libation jug IV 309, fig. 244 b. Finally, when water-birds are introduced, they too are accompanied by rosettes (IV, 329 ff.). A late larnax (E. Vermeule Bronze Age, Pl. xxxv B) has papyrus, water-bird, man framed by streams of water, woman, border of running spirals.
10. These results permit a 'reading' of the decoration of the Treasury of Atreus. The dead king passed through a doorway with columns and lintel carved with spirals and half-rosettes. On the relieving triangle above was Bull and Tree = Wanax. Inside he was laid to rest in a chamber with walls studded with bronze rosettes (so it is believed). At Orchomenos the vault was decorated with spirals and rosettes.
11. In the Orient this complex symbolism persisted until the Iron Age. The composite late Assyrian 'Tree of Life' combines a palm-tree surmounted by a sun-disk linked by spirals to a rosette bush - an expression of the divine triad going back ultimately to Enki + Dumuzi + Inanna.

12. How to explain the 'horsiness' of Peloponnesian Poseidon and Demeter? This is an interpretatio indo-europea. The Greeks brought with them from their homeland a Stallion God who stamped water out of the ground with his hoof. This insight we owe to the work of Professor Arthur Hatto on Mongolian epic poetry (see Asiat. Forsch. 73, 1981, 179-201, especially 197-199). By the time of the Shaft Graves there was already iconographic conflation (chariot with spirals), but the tablets still distinguish Poseidaon/Posidaeia from Hikwos/Hikweia and G^wous/G^wowia. The syncretism was post-Mycenaean.

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Fig. 1

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AArchHungActa Archaeologica, Academiae
Scientiarum HungaricaeEarly MetallurgyOddy, W.A., ed., Aspects of
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