

## 1: Phaistos disc - Simple English Wikipedia, the free encyclopedia

*The Phaistos Disc (also spelled Phaistos Disk, Phaestos Disc) is a disk of fired clay from the Minoan palace of Phaistos on the island of Crete, possibly dating to the middle or late Minoan Bronze Age (second millennium B.C.).*

To the north lies Psiloritis, the highest mountain in Crete. On the slopes of Psiloritis is the Kamares cave, probably a religious or cult centre for Phaistos and the Mesara plain. In this cave a very fine pottery style was discovered from the Middle Minoan period, which has been named Kamares Ware after the cave in which it was found. Kamares ware has only been found at Palace sites like Phaistos and Knossos, suggesting that it was specially produced for whatever elite was based in the Palaces. A couple of kilometres to the west of Phaistos is the important Minoan site of Ayia Triadha. To the south of Phaistos are the Asterousia mountains beyond which lies the Libyan Sea. To the south west is Kommos, the ancient port of Phaistos and to the east, the vast Mesara plain, the single largest fertile area in Crete, which in Minoan times was populated with small settlements with their distinctive tholos tombs. The Old Palace The theatral area, with the West Court and raised walkway The Palace was excavated by the Italian archaeologist Halbherr at the beginning of the 20th century. The earliest settlements on the site, which lies close to the Yeropotamos, one of the few rivers in Crete to flow all year round, date from the Neolithic Period c. It is likely that in the Early Minoan period small settlements were scattered over the hill on which the Palace later stood. Dark on light pottery Agios Onouphrios ware has been found in the prepalatial levels on the hill, but no Vasiliki ware from the Early Minoan II period has been found on the site. It required an enormous amount of work to build the palace. First of all three huge terraces were levelled. The palace was then constructed on two of these terraces, the Theatral Terrace and the Lower Terrace. Very thick ground floor walls were built running east-west along the contour of hill, while less important walls and the walls of the upper floor rooms were orientated north-south. The walls were plastered and painted and in some rooms gypsum dados lined the lower part of the walls. In many rooms benches were built along some of the walls and niches were included in the walls themselves for storing small objects. Part of the old palace east of the New Palace Each of the three terraces would have had its own courtyard crossed by raised walkways to the west of the palace. The palace was built on two levels with the third floor of the wing on the lower terrace rising to the same height as the ground floor on the upper terrace. The main entrance to the Palace, Room II, which to the modern eye looking at the remains of the neopalatial palace seems strangely located at the south end of the building, was in fact placed in a central position between the two wings of the Old Palace. Now blocked by structures from the New Palace, it would originally have led straight to the Central Court. Various other symmetrical architectural features were built into the West Facade, which would, to the Minoan visitor, have been one of the most impressive parts of the whole building. There was a total of six entrances into the palace from the west court. Apart from the direct access through room II, the others would have gone through a maze of small rooms, some really very small, and made to seem smaller still by the benches lining some of the walls. The benches were covered with plaster similar to that used for buildings from the same period at Malia. The plaster covered the entire room. Getting from room to room was not easy. Sharp turns would suddenly appear or one would be forced to change floor level. The orientation changed from east-west to north-south on the upper floor. Rooms in the West Wing were used among other things for storing pottery or agricultural produce, while others were used to prepare food and one group has been identified as a shrine, although the evidence cited may not be sufficient for a definite identification. Storage Jar Twice it was severely damaged by earthquakes and rebuilt so three distinct phases are visible to archaeologists. Levi, who excavated here from to believed that the first two phases of the Old Palace of Phaistos constitute the oldest Palatial buildings in Crete. Finds at the site, apart from the Phaistos Disc, include thousands of seal impressions and some tablets containing the Linear A script from Middle Minoan II. When the Old Palace was finally destroyed, almost certainly by an earthquake, a new palace was built on the site. Fortunately for us, the builders of the new palace did not destroy almost all traces of the old as they did at other sites. In fact much of the old palace was covered over at the time of the building of the new palace in order to level the ground. Some of the old palace can still be seen by visitors, especially

the original West Facade and in the north-east corner, where the Phaistos disc was discovered. However, the remains of the West Wing of the Old Palace on the lower terrace are closed to the public. But see link to photos of this area at the bottom of the page. In recent years Italian archaeologists have been taking a closer look at the Old Palace which should provide us with more information about this period of Minoan Crete at Phaistos. The New Palace It is very easy to get the impression that at the beginning of the Protopalatial period the Minoans built a number of palaces which continued unchanged for two hundred years and were then suddenly destroyed and immediately replaced by the New Palaces. But the history of the palaces is far more complex than that. We have already seen that the Old Palace at Phaistos suffered so much from earthquake damage that distinct rebuilding phases during its year history are visible to archaeologists. The New Palace is no more straightforward than the Old Palace. One of the excavators, F. The New Palace covers a smaller area than the old. However, excavators were surprised by the lack of finds that one would expect at a Minoan Palace. No frescoes have been found in the New Palace and there is a complete absence of sealings and tablets. One view suggests that in the New Palace period the importance of Phaistos decreased while that of Agia Triada nearby continued to grow and that the two settlements complemented each other in some way. A tour of the site The site is entered at the level of the Upper West Court, which was used by both the old and the new palace. The Upper West Court is joined to the Lower West Court by a staircase which was built at the time of the upper court and was in use at the time of the Old Palace. At the north end of the Lower West Court is a very high wall and in front of this wall is the theatral area see photo above. There are nine steps where spectators either sat or stood to watch religious rites, ceremonies or whatever else took place there. Unlike the theatral area at Knossos which looks towards the Royal Road, the theatral area at Phaistos looks down onto the West Court. The West Court itself has raised walkways leading across it, one of which leads from the theatral area to the main entrance to the Old Palace. Consequently the raised walkways disappeared and they were not replaced at the new, raised level. Moreover, only four steps remained of the nine rows of steps that were created in the Old Palace period. The west facade of the New Palace was located seven metres further east than the facade of the old palace. By covering the remains of the old West Facade, the size of the West Court was greatly increased. It has been suggested by Preziosi that the Grand Staircase from the Second Palace period was not an entrance to the palace at all, but a new theatral area. Palyvou rejects this interpretation on the grounds that the wings of the Palace on either side of the staircase would have obstructed the view of anyone seated on the staircase. The theatral steps at Knossos were almost certainly used for access to the area north of the Palace behind them. The Monumental Propylaea The Palace of Phaistos, like all the other palaces except for Zakros, is oriented north-south. It is commonly accepted that the main entrance to the New Palace was from the West Court, up the dozen steps of the 14 metre wide Magnificent Staircase, at the top of which is an equally wide landing, behind which stood the Monumental Propylaea. This structure is the forerunner of the Propylaea of Classical Greek times. Between the landing and the actual entrance itself, were two porticos. Hutchinson points out that if the West entrance to palaces was direct, then it was small, but if it was indirect then it was grand. Here, the main entrance does not lead directly into the Central Court and is very grand. It is, nonetheless, unusual for the main entrance to a palace to be in the west. Although there is a west entrance into the palace of Knossos, the main entrance was thought to be from the south. The Magazines where olive oil, wine and wheat were stored To the south of the Propylaea are to be found the Palace magazines or storage area. As at other Minoan palaces, including Knossos, the ground floor of the west wing was the main storage area. At Phaistos, the magazine consisted of ten rooms, five on each side, opening onto an east-west corridor, which at its east end opened out into a two-columned hall with a portico facing the Central Court. One storage room remains intact with a number of pithoi inside see photo above. South of the storage magazines was another, direct entrance into the Central Court corridor 7. This corridor was originally sealed by two sets of double doors, one at the east end of the corridor and one at the west. Corridor 12 turned south from corridor seven into the heart of the south west wing of the Palace. Room 31 of the storage magazine block, on the north side of corridor 7 had a window, through which goods could presumably have been passed. Hitchcock suggests that there may have been a south entrance to Phaistos like the Corridor of the Processions at Knossos. Unfortunately in this part of the south wing, only foundations survive. But there is a corridor shaped area 97

which leads towards the south end of the Central Court. It measured 55 metres by 25 metres. The South East part of the Central Court is now missing. Given the large number of corridors which lead to the Central Court, it must have been central to the life of the Palace itself. It was lined on two sides by porticos with alternating columns and pillars. The south-east wing collapsed some time in the past and the hill has eroded to beyond the point where it would have stood. First room 23 with benches on west side of Central Court Much of the West wing of the central court, south of the magazines, was used for religious purposes. It contained a number of rooms which opened directly onto the Central Court. Just south of the corridor of the magazines, in the West Wing, there are two pairs of rooms 8 and 9, 10 and 11 which Gessell calls the West Bench Sanctuary complex. In her view rooms 8 and 9 are respectively a preparation room and storeroom, while room 10 is a bench sanctuary and room 11 is a storeroom. Finds in rooms 8 and 9 include vases, conical cups and possible mortars or offering tables. In rooms 10 and 11, in addition to vases, storage jars and conical cups, there were also found a libation table, a female figurine and fragments of other figurines. To the south of this group of rooms in the West Stoa facing directly onto the west court there are two rooms with benches lining the north and west walls rooms 23 and 24 In room 24 the bench also lines the north east wall of the room. These benches were covered with gypsum, a material used extensively at Phaistos. Both these rooms open directly onto the west court. In room 23 there is a central pillar while in room 24 a low table is located in the centre of the room. While at first glance both rooms appear similar there are some differences. The entrance to room 23 is wider than entrance 24 which means anyone sitting there would have had a better view of the central court. Room 23 was without doors so access to the room could not be barred, while room 24 could be closed by a door.

### 2: Phaistos disc - Wikidata

*The Phaistos Disk is a disk of fired clay from the Minoan palace of Phaistos, on the island of Crete. It was discovered in and it possibly dates to the middle or late Minoan Bronze Age. This unique archaeological find remains an enigma; its purpose and meaning and even its original.*

Excavation[ edit ] In , Pernier found the Phaistos disc at the basements of the northern group of the palace. This artifact is a clay disk, dated to between BC and BC and impressed with a unique sophisticated hieroglyphic script. The tombs of the rulers of Phaistos were found in the cemetery that was discovered 20 minutes away from the palace remains. Entryway to the palace Detail of the archaeological site of Phaistos Bird clasping a fish. Decoration of a clay alabastron from Kalyvia, Phaistos, Crete. Early postpalatial period B. Bronze Age[ edit ] Phaistos was inhabited from about BC. Knossos along with other Minoan sites was destroyed at that time. The palace was rebuilt toward the end of the Late Bronze Age. The first palace was built about BC. This section is on a lower level than the west courtyard and has a nice facade with a plastic outer shape, a cobbled courtyard, and a tower ledge with a ramp, which leads up to a higher level. The old palace was destroyed three times in a time period of about three centuries. After the first and second disaster, reconstruction and repairs were made, so there are distinguished three construction phases. The palace appears to have been unused thereafter, as evidence of the Mycenaean era have not been found. The Old Palace was built in the Protopalatial Period , [11] then rebuilt twice due to extensive earthquake damage. When the palace was destroyed by earthquakes, the re-builders constructed a New Palace atop the old. Several artifacts with Linear A inscriptions were excavated at this site. Several kouloura structures subsurface pits have been found at Phaistos. Pottery has been recovered at Phaistos from in the Middle and Late Minoan periods, including polychrome items and embossing in imitation of metal work. Bronze Age works from Phaistos include bridge spouted bowls , eggshell cups, tall jars and large pithoi. Another two palaces seems to have been built at the Middle and Late Minoan Age. The older looks like the Minoan palace of Knossos , although this is smaller. On its ruins, which was destroyed by an earthquake around c. The levels of the theater area, in conjunction with two splendid staircases, gave a grand access to the main hall of the Propylaea with the high doors. A twin gate led directly to the central courtyard through a street with a large width. The splendour of the rooms interior owed to the investment of the floors and walls with plates of sand and white gypsum stone. To the upper floors of the west sector existed spacious ceremonies rooms, although their exact restoration was not possible. A brilliant entrance from the central courtyard was leading to the royal apartments in the north part of the palace, which they had view to the tops of Psiloritis, while for their construction had been used alabaster among other materials. For the princes particular rooms were used, smaller and less luxurious than the rooms of the royal departments. Iron Age[ edit ] References to Phaistos in ancient Greek literature are quite frequent. Phaistos is first referenced by Homer as "well populated", [14] and the Homeric epics indicate its participation in the Trojan war. Instead, Pausanias and Stephanus of Byzantium supported in their texts that the founder of the city was Phaistos, son of Hercules or Ropalus. The new inhabitation began during the Geometric Age and continued to historical times 8th century BC onwards , up to the 3rd century, when the city was finally destroyed by neighboring Gortyn. Phaistos had its own currency and had created an alliance with other autonomous Cretan cities, and with the king of Pergamon Eumenes II. Around the end of the 3rd century BC, Phaistos was destroyed by the Gortynians and since then ceased to exist in the history of Crete. Scotia Aphrodite and goddess Leto , who was also called Phytia, were worshiped there. The people of Phaistos were distinguished for their funny adages. Phaistian in his descent was Epimenides who was the wise man who had been invited by the Athenians to clean the city from the Cylonian affair Cyloneio agos in the 6th century BC.

### 3: Category:Phaistos disk - Wikimedia Commons

*The Phaistos disk is a fired clay disk, probably of Minoan origin, measuring some 16cm in diameter and impressed on both sides with symbols set in a spiral arrangement. As yet, this unique archaeological find remains an undeciphered enigma. The significance of the symbols is hotly debated.*

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### 4: Phaistos Disc - Wikipedia

*Excavation.* In , Pernier found the Phaistos disc at the basements of the northern group of the palace. This artifact is a clay disk, dated to between BC and BC and impressed with a unique sophisticated hieroglyphic script.

Discovery Tablet PH-1 The Phaistos Disc was discovered in the Minoan palace-site of Phaistos , near Hagia Triada , on the south coast of Crete ; [1] specifically the disc was found in the basement of room 8 in building of a group of buildings to the northeast of the main palace. This grouping of four rooms also served as a formal entry into the palace complex. It was found in the main cell of an underground "temple depository". These basement cells, only accessible from above, were neatly covered with a layer of fine plaster. Their content was poor in precious artifacts, but rich in black earth and ashes, mixed with burnt bovine bones. In the northern part of the main cell, in the same black layer, a few inches south-east of the disc and about 20 inches 51 centimetres above the floor, Linear A tablet PH 1 was also found. The site apparently collapsed as a result of an earthquake , possibly linked with the eruption of the Santorini volcano that affected large parts of the Mediterranean region during the mid second millennium B. Authenticity The Phaistos Disc is generally accepted as authentic by archaeologists. This assumption is supported by the later discovery of the Arkalochori Axe with similar but not identical glyphs. It will either confirm that new finds are worth hunting for, or it will stop scholars from wasting their effort. Best suggests a date in the first half of the fourteenth century B. It was then fired at high temperature. The unique character of the Phaistos Disc stems from the fact that the entire text was inscribed in this way, reproducing a body of text with reusable characters. The German typesetter and linguist Herbert Brekle , in his article "The typographic principle" in the Gutenberg-Jahrbuch , argues that the Phaistos Disc is an early document of movable type printing, since it meets the essential criterion of typographic printing, that of type identity: An early clear incidence for the realization of the typographic principle is the notorious Phaistos Disc ca. If the disc is, as assumed, a textual representation, we are really dealing with a "printed" text, which fulfills all definitional criteria of the typographic principle. The spiral sequencing of the graphemathical units, the fact that they are impressed in a clay disc blind printing! The decisive factor is that the material "types" are proven to be repeatedly instantiated on the clay disc. Many of these 45 signs represent easily identifiable everyday things. In addition to these, there is a small diagonal line that occurs underneath the final sign in a group a total of 18 times. The disc shows traces of corrections made by the scribe in several places. The 45 symbols were numbered by Arthur Evans from 01 to 45, and this numbering has become the conventional reference used by most researchers. Some symbols have been compared with Linear A characters by Nahm, [17] Timm, [3] and others. Davis have pointed to similar resemblances with the Anatolian hieroglyphs , or with Egyptian hieroglyphs A. In the table below, the character "names" as given by Louis Godart are given in upper case; where other description or elaboration applies, they are given in lower case.

### 5: Phaistos Disc -Arvanites in Greece | Albanians and their territories

*The Phaistos Disc (shown here side A) is a disk of fired clay with about 15 cm diameter.*

After the destruction of the palace in the 15th century, the city continued to be inhabited in the Mycenaean and Geometric periods, that is, until the 8th century B. Later, the temple of Rhea was built to the south of the old palace. The Hellenistic city was extremely prosperous houses of the period are to be seen in the west court upper terrace of the palace. In the middle of the 2nd century B. Traces of habitation dating from the Venetian period are scattered in the whole area. The archaeological investigation of Phaistos started in by F. Pernier in and by Doro Levi, in The most important monuments of the site are: They are built of ashlar blocks and spread on different terraces. To the central, peristyle court are opened the royal quarters, the storerooms, a lustral basin, and workshops. The monumental propylon and the large staircases facilitate access to the many terraces. It lies to the west of the palace, on the left of the road that leads to the archaeological site of Aghia Triada and Matala. The Palace of Phaistos The Palace of Phaistos with its superb architectural composition and its almost perfect construction, is considered to be the finest and most typical of all Minoan palaces. The ruins of the old and new palace are preserved today, the former having been protected under a shed. The nucleus of the new palace is a central peristyle court around which the rooms are arranged: To the west of the storerooms is the "theatral area" with the "processional ways" and, in the lower strata, the granaries of the Old Palace period first palace. The West Propylon, the monumental entrance to the palace is the most impressive known structure of its kind. The finds from the palace are now exhibited in the Archaeological Museum of Herakleion. Like at Knossos, the first old palace was built at the beginning of the 2nd millennium B. MM I period and remained in use for about three centuries B. It was destroyed by fire in ca. On its ruins a new palace was erected but was also destroyed in the mid century B. LM IB along with the other Minoan palatial centres. The palace was abandoned thereafter and only some of its parts were occupied by individuals in the late Post-palatial period. In the Archaic period the temple of the Great Mother or Rhea was built on the remains of the Old Palace period, in the southern part of the palace. The Phaistos disc This most famous example of Minoan pictographic script, unique in its kind, was discovered inside a small room of the Phaistos palace. It dates to the early Neopalatial period and is preserved intact. Both sides of the disc have signs impressed in a single spiraling line beginning at the edge and ending in the centre. The inscription uses forty-five different signs, which are repeated and grouped together to form words separated by vertical incisions. The signs were impressed on the unbaked clay using seals and for this reason the disc is considered as the earliest known example of typography. Until now several different interpretations of the text have been suggested, none of which is entirely convincing. Modern scholars believe it to be a religious text or hymn. It is noteworthy that several signs of this inscription appear on an axe from Arkalochori. Open From the 10th of April until the 31 of October

### 6: Phaistos Heraklion Crete

*When in Crete you need to visit some important archaeological locations like Phaistos, where Phaistos Disc was discovered. Knossos is another famous archaeological location quite different from Phaistos. Both are in the Heraklion area. Each is better to visit early in the morning, as inside the.*

Side B of the Phaistos Disc. This lead disk was found in Magliano in the Toscana near Grosseto Italy in and bears an Etruscan script dating to the 5th or 4th cent. A clay disk fragment bearing signs similar to those of the Discos of Phaistos was discovered in the city of Vladikavkaz in North Ossetia-Alania. It disappeared in Ink-written Linear-A-inscription around the inner surface of a cup, found by Arthur Evans in Luwian hieroglyphs left and equivalent pictograms on the Phaistos Disc right. Neither its origin nor the meaning of the inscription could yet be determined. Countless speculations and attempts to decipher it, especially by laypeople, have caused scholars to deal with this object only reluctantly, if at all. It is hoped that future excavations will eventually unearth more documents of a similar nature. It was found on 3 July during excavation of the Minoan palace of Phaistos, near the south coast of Crete. The excavations, conducted by Italian archaeologists, were directed by Luigi Pernier. However, Luigi Pernier was not present at the site when the clay disc was discovered. The disc is one of the most famous Bronze Age finds and one of the great mysteries of Mediterranean archaeology. It contains over spirally arranged human, animal and plant motifs that were printed with individual stamps. Its sophisticated manufacturing technology with movable type is in direct contrast to the uniqueness of the find. The use of reusable stamps only makes sense if used several times or even frequently. Practically everything that concerns the disc is controversial; this even includes the orientation of the writing and the language used. Hardly any subject is more notorious than the Phaistos Disc, because of the countless attempts that have been made to decipher it. The Dutch linguists Jan Best and Fred Woudhuizen have independently come to many conclusions during the past few decades that confirm the model put forward in this website. One of these is a most remarkable decipherment of the Phaistos Disc. In her extensive research on Linear B the American linguist Alice Kober found that various characters appeared over and over in the same order and that each sequence was completed with different alternating characters. Kober assumed that the same sequences corresponded to the root of a verb or noun and that the final characters marked case endings or inflections. The Phaistos Disc, too, includes such fixed sequences with different endings, and the same applies to Luwian hieroglyphs. Of the 47 different characters used on the disc, a total of 29 can be correlated with Luwian hieroglyphs. When these circumstances are taken into consideration, the text becomes fully legible. According to this interpretation, a number of places are mentioned that still bear the same name today: Messara, Phaistos, Lasithi and Knossos. Some words are also found in Akkadian, Linear B or Egyptian hieroglyphic texts. Two personal names even appear more than years later in Homer in a similar context: Nestor of Pylos and Idomeneus of Crete. Not only the script but the language, too, is very similar to Luwian. If the above reading is correct, the text on the disc intends to settle an ownership dispute in a place called Rhytion near Pyrgos in the southwest of the plain of Messara: The Greek king Nestor has a principality in Crete that includes Knossos and parts of the plain of Lasithi and of the Messara. In the name of Nestor, Idomeneus reigns from his court at Knossos as viceroy of Lasithi and as governor of the Messara. His sphere of influence includes the local petty kings Kuneus for Phaistos and Uwas for the hinterland of Phaistos. Uwas is in a dispute with another vassal king about the control of Rhytion and wants Nestor to make a decision concerning this matter. Nestor apparently contacts the Great King of Arzawa, probably the most important Luwian state. The king of Arzawa tells Kuneus to inform Uwas about his right to rule. The Phaistos Disc is therefore a copy, intended to remain with Kuneus in Phaistos. Uwas, too, should have received a copy. The creation of multiple copies would explain the use of stamps. Consequently, the Luwians would have had a lot of influence on Crete before the Mycenaeans seized power over the island. A Luwian letter to Nestor. Dutch Archaeological and Historical Society, Amsterdam, Ancient scripts from Crete and Cyprus. Winfried Achterberg et al. In the Mesara is Phaistos. In you Tarchunt [Luwian storm god] and His Majesty bring hail. Knossos is yours, it is part of the kingship of the oath of Lasithi, in whatever territory where a yoke of two

## THE PHAISTOS DISC (CRETE 296 pdf)

oxen ploughs for the town of Lasithi. Knossos is yours, it is part of the kingship of the oath of Lasithi, In what territory of yours, what is part of my dominion, namely: In the Mesara is yours and for you: Scheria, in whatever territory where a yoke of two oxen ploughs, in the Mesara, for Scheria. In the territory of this, what Nestor has. Haddu [Phoenician storm god] brings you life. Phaistos is of your territory by oath, and the Mesara. Governor of the Mesara [is] Idomeneus. Of the Assuwian Phaistos Kuneus is king. Of the oath bound territory behind Phaistos Uwas is king, and for my father Acharkis was king. What Rhytion was of it, of it for Nestor, that is yours of it. This is of you under you was of it of the man, of it for my father. Rhytion is for Nestor.

### 7: Minoan Crete - Greek Art Shop

*Phaistos' independence was finally lost when it was conquered in ca. BCE by Gortyn, the Roman capital of Crete. Tradition attributes the founding of Phaistos to either Minos, ruler of Knossos, or to his brother Radhamanthys.*

### 8: Phaistos - Wikipedia

*The Phaistos Disk Minoans. Lead was rarely used in Crete except for smaller objects. It would have seemed more logical to make it out of clay, since most of the larger.*

### 9: The Minoan Palace at Phaistos

*The Phaistos Disk is a disk made of fired clay that was found in the Minoan palace of Phaistos on Crete. It is thought to date to the middle Minoan Bronze Age in the second millennium BC, but.*

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