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The Director.

per a. J. R.
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THE PHAESTOS DISK: ITS CYPRIOTE ORIGIN.

By A. ROWE,

Author of "An Ancient Egyptian Coffin in the
Australian Museum," etc.

[From "Transactions of the Royal Society of South Australia,"
vol. xliii., 1919.]

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[Read August 15, 1919.]

PLATES XVI. TO XXII.

The Phaestos Disk has been an enigma to archaeologists and philologists ever since it was found in Crete in 1909, for a good many attempts have been made to determine the country of its origin and to unravel the meaning of the pictorial characters appearing on it, without success. However, the present writer believes that he has at last discovered the real provenance of the Disk, and this brochure contains the results of his provisional investigations.¹

By far the most satisfactory paper that has yet been compiled on the matter is that which was published by Professor R. A. S. Macalister in the "*Proceedings of the Royal Irish Academy*,"⁽¹⁾ and I unhesitatingly accept most of this savant's identifications of the objects represented by the signs. Since Professor Macalister's paper was written references to the Disk have appeared in various other publications, but none of them can be said to have thrown much new light upon the problem.

For the convenience of those not intimately acquainted with it, it may be mentioned that the Disk was brought to light by Dr. Pernier, of the Italian Mission, who discovered it in a part of the palace at Phaestos under circumstances which led him to believe that it was made no later than the seventeenth century B.C. It is a disk of refined clay, about $\frac{3}{4}$ in. in thickness and $6\frac{1}{2}$ in. in diameter, and is covered with hieroglyphs on both faces, the words (which are separated by vertical lines) running in a continuous spiral from the edge to the centre. The characters are not inscribed on the Disk, but impressed by means of specially engraved stamps, so that each individual hieroglyph is always exactly similar to others of its kind in detail and appearance. Attention must be drawn to the important fact that the clay used is not Cretan; this was

(1) Vol. xxx., sec. C, p. 342. A copy of this paper has kindly been sent to me by its author.

established beyond all doubt by Dr. McKenzie, the well-known authority on remains of Minoan Crete.⁽²⁾

It has been generally postulated in the past that our Disk text contains a language akin to Lykian, but Professor Hempl⁽³⁾ thinks it contains a form of early Greek. At the present stage of my investigations I am unable to prove whether or not the script is in either of these languages; but however, as we shall see presently, it seems more probable that the speech it represents was that of the autochthones of Cyprus, and that it may even possess a few Ionian or Assyrian words.

There is another point on which agreement has not been reached, and that concerns the direction in which the inscription is actually to be read. With the exception of Macalister and Hempl, scholars have asserted that the text was written from the centre outwards, but the reason for their statements is not at all clear, since the general rule to be followed in translating hieroglyphical writings is to read *towards* the direction in which the characters, such as men, animals, birds, etc., face. There is no evidence in the Disk to justify a departure from this rule.

In accordance with the procedure adopted by previous writers on the subject, I first tried to decipher the inscription with the aid of some Anatolian language, but made no headway. Knowing, of course, that the text was not Minoan, I looked among various other early Mediterranean writings for help, with the result that when I came to examine the linear characters of Cyprus I was at once struck with the great similarity which exists between certain of these and certain of the Disk pictorial characters.

I immediately followed up the clue thus afforded me, and in the accompanying plates, as well as in my detailed descriptions of certain signs to be given hereafter, will be seen analogies which, I think it must be allowed, prove beyond all doubt that the home of the Phaestos Disk is in Cyprus, and also that the pictographs on it are but archetypes of not a few characters of the later syllabary of the island.

Now as the object is said to have been found in the Cretan Middle Minoan III.⁽⁴⁾ strata, this means that if its date is the

(2) All remains of the pre-Homeric period of Crete (*i.e.*, the era before the advent of the iron-using Indo-Europeans in B.C. 1200) are termed "Minoan," after the name of the mythical king Minos, who is supposed to have once ruled in that island. The Minoan Age is really the Bronze Age of Crete, and is divided into three eras, *viz.*, Early Minoan, Middle Minoan, and Late Minoan. See Table A.

(3) "The Solving of an Ancient Riddle—Ionic Greek before Homer." *Harper's Magazine*, January, 1911.

(4) See Table A.

same as that of the remains discovered with it, it was made, as Dr. Pernier thought, somewhere about B.C. 1600.

We shall, however, have to forego all ideas of such an early antiquity for the Disk, as many of the signs it contains are but portraits of various animate and inanimate objects of the period of Assyrian predominance in Cyprus, *i.e.*, from about B.C. 700 to 650, when the island was governed by rulers mainly from Greece, doubtless Ionians.⁽⁵⁾ In view of the fact that it has always been regarded as being at least a thousand years older than this era, my assertion might at first perhaps be taken to be a rash one, but I feel confident that after the reader has made a careful study of the comparisons given in this brochure, he will agree with me both as to the dating of the Disk and as to the country of its origin.

How it came to Crete we shall probably never know. Nor shall we know how it came to be interred among pottery and other remains of the last era of the Middle Minoan period. That the interment was not accidental is quite evident, but the circumstance is really one that has been lost in the mists of antiquity. In passing, it might be as well to mention that the burial of objects of a given period in tombs, dwellings, etc., of an older date was not unusual among various nations of the past; one calls to mind the vases of Chinese manufacture found in the sepulchres of Ancient Egypt.

Mr. M. Markides, the Curator of the Cyprus Museum, has kindly forwarded me particulars of the earlier and later forms of Cypriote scripts. The earlier form, termed Cypro-Minoan, from the fact that it was imported into the island by the Minoans of Crete, was in use in the Late Bronze Age (B.C. 1500 to 1200). Shortly afterwards, probably in the Period of Transition from Bronze to Iron (B.C. 1200 to 1000), Greek-speaking settlers from Greece proper, especially from Arcadia, introduced the Greek language into the island; but it seems that no inscriptions were made by them until about the eighth century B.C., when, according to Mr. Markides, the old Cypro-Minoan signs, which had been adapted for writing the new tongue, were used. This system of writing is known as Later Cypriote, and was in vogue, in the later centuries, side by side with the Greek alphabet, down to the Middle Hellenic Age.

So far there have been recovered only about 32 Cypro-Minoan signs, and I must point out that by no means all of them can be traced in the 60 linear characters of the Later Cypriote script; this circumstance certainly indicates that the

(5) For details of Cypriote history, see Table B.

Graeco-Cypriote islanders of the eighth century before our era had more than one source to draw from when compiling their syllabary, and one of these sources must have been Assyria, in certain aspects of its culture, as no inscription in the Later Cypriote script can be dated, I suppose, earlier than about the commencement of the period of Assyrian influence. I do not mean to postulate, however, that some of the new signs actually were taken from the cuneiform characters, but that the later script was pictorial in origin; certain of the older Cypro-Minoan signs (such as the building-sign, No. 1, pl. xviii.) being identified and written in their original hieroglyphical forms, and others (such as the pointed helmet-sign, No. 37, pl. xxi.) being made under Assyrian influence. This is, I believe, the way in which the new script, of which that on our Disk is a typical copy, came to be evolved; but it evidently very quickly fell into the debased style, which we know so well from the remains of the later periods of the history of Cyprus, mainly, I suppose, as a result of the more simple linear systems of writing which were spreading over the Mediterranean basin at the time. We may perhaps gather from the peculiarity that the Disk text was "printed" by means of specially engraved stamps, that the use of the new hieroglyphical script was confined to objects of clay.

From what Professor Myres states we learn that, although the majority of the inscriptions written in the Later Cypriote script can be read with the aid of Greek, not all of them can, and it is just possible that the ones we cannot decipher contain the speech of the indigenous inhabitants of the island.

The chances are that if the Phaestos Disk had never left Cyprus it would have vanished long ago, for according to Professor Sayce,⁽⁶⁾ the fact that "no written tablets have been found by excavators in Cyprus is not surprising. In an island climate where heavy rains occur the unbaked tablet soon becomes hardly distinguishable from the earth in which it is embedded."

Particular attention is directed to the following Disk signs, the characteristics of some of which show an evident connection with those of certain objects of admitted Cypriote origin:—

Building.—(1) This is undoubtedly the equivalent of the Cypriote linear sign, "Si." Professor H. Darnley Naylor, of the Adelaide University, has suggested to me that the pictorial character represents either a dwelling of the terra-mare type or perhaps a treasure-house. The Greek language shows the

⁽⁶⁾ "Archaeology of the Cuneiform Inscriptions," London, 1908, p. 183.

"Si" of the Cypriote in such words as σίμβλος (beehive), which might be used metaphorically for "treasure-house"⁽⁷⁾; and in σίτος (corn), and its compounds, which could readily suggest a barn. As we have to consider the possibility of some of the Disk signs being developed on the acrophonic principle from, among others, Ionian words, we must not, at this juncture, altogether reject any help from Greek sources. In Assyrian the word for treasure was "NISIRTU," and that for treasure-house "BIT-NISIRTI." The later linear sign is inscribed on a thick, heavy slab of copper,⁽⁸⁾ figured on p. 15 in "Excavations in Cyprus" (Murray and others, Brit. Mus., 1900), so, as it is in this case, evidently a kind of treasury or foundry mark, the identification of the character with a treasure-house cannot be far wrong. On the other hand, however, it is certainly possible that houses of the lake-village type were erected in Cyprus in early times, in view of the fact that the island contains many marshes, notably those formed by the waters of the river Pedias.

Yoke.—(2) This identification was suggested to me by the President of the Society, Sir Joseph Verco, and I have every reason for believing it to be the true one.

Crested Head.—(3) As an ideograph, or even as a determinative, this sign must equal "Head," "Chief," and the like; the hieroglyph of a man's head is used in this sense in ancient Egyptian writing. The Assyrian for "head" was "KAKKADU." The value of this crested head in helping us to ascertain the age and home of the Phaestos Disk is all important. In the British Museum publication, "Excavations in Cyprus," there is depicted a beautiful ivory casket of the period of Assyrian influence in Cyprus.⁽⁹⁾ On one side of this is sculptured a debased form of a typical Assyrian frieze, showing a king riding in a two-horse chariot, driven by a charioteer. The monarch is engaged in the pastime of slaughtering wild bulls with his bow and arrow. But what is of special interest to us is the attendant on foot who is following behind the chariot, and who is armed with an axe. This man has a crested head-dress similar in every respect to that portrayed on

(7) Compare the "Treasures" of Mycenae and Orchomenos.

(8) Dr. Murray says that its weight is 81 lb. 10 oz., and that an analysis made by Professor Church shows 98.05 per cent. of copper. Cyprus, of course, was the home of the copper-working industry in ancient times.

(9) See Table B of my paper. It is evident that Mr. Hall ("Ancient History Near East," 1st ed., p. 66, note 3), in dating the casket to about three centuries before this time, has overlooked the fact that the object must belong to the Assyrian era.

the Disk. Dr. Murray says of him (*op. cit.*, p. 13):—"It is noticeable that on our ivory the attendant wears a helmet identical in shape with that worn by the enemies of the Egyptians in the sea-fight figured by Rameses on the temple at Medinet Abou." These are, of course, the Philistines and the Zakkala, and the resemblance between the crested helmets of these races and the crested helmet on the Disk has led other scholars to believe that there is a Philistine element in the inscription. With this, however, one cannot now agree. Attention may also be directed to another relic of the Assyrian period of the island, and this is the magnificent silver patera from Amathus.⁽¹⁰⁾ Here are seen warriors with crested helmets like those of the Disk, and round shields, attacking a fortress, one or two of the defenders of which also wear the same sort of helmet.⁽¹¹⁾

Now the head and shield signs are at the commencement of 13 words in the inscription on the Disk, but, subtracting instances where some of these words have been written more than once, we get ten individual words prefixed by the hieroglyphs in question. There is no doubt that these two signs are ideographic determinatives, and indicate that the characters following them in the same word contain the proper name of a "Chief of the Shield," *i.e.* (probably), a commander-in-chief of an army, whose office was something like that held by the "SHUPARSHAKU" (military commandant) appointed over districts conquered by Assyria. In Assyrian cuneiform it was the custom in the majority of instances to place a determinative at the commencement of the word to which it referred, and not at the end of it, as in the case of ancient Egyptian. The scribes who made up the Phaestos Disk text seem then to have followed the *methods* of their cuneiform-using colleagues, and as a matter of fact it appears to me that the whole of the pictorial text was made mainly under Assyrian direction, although, as we have already seen, the words it contains are evidently not, so far as most of them are concerned, Semitic ones.

Sargon II., King of Assyria, received tribute in B.C. 715 from the seven Ionian Kings of Cyprus, who set up in their island a figure of the Assyrian king as an emblem of their vassalage; and his grandson, Esarhaddon, had homage paid to him in B.C. 673 by ten Cypriote princes, nine Greeks, and

(10) Figured in "Cyprus," di Cesnola, London, 1877, pl. xix.

(11) See also the helmet worn by the sphinx on the ivory object (No. 1126), illustrated in pl. ii., "Excavations in Cyprus."

one Phoenician. The names of these latter rulers are as under:—

GREEK RULERS.⁽¹²⁾

Assyrian form of Names.	Greek Form of Names.	City ruled over.
1. Ê-KI-IS-TU-SU	AIGISTHOS	IDALION
2. PI-LA-GU-RA-A	PYTHAGORAS	CHYTROI
3. KI-I-SU	KEISOS (or, KISSOS)	SALAMIS
4. I-TU-U-AN-DA-AR	ETEWANDROS	PAPHOS
5. Ê-RE-Ê-SU	HERAIOS	SOLOI
6. DA-MA-SU	DAMASOS	KOURION
7. AD-ME-ZU	ADMETOS	TAMASSOS
8. U-NA-SA-GU-SU	QNESAGORAS	LEDRA
9. PU-SU-ZU	PYTHEAS	NURE (APHRODISION)

PHOENICIAN RULER.

10. DAMUSI, of the city of KARTIKHADASTI (KITION).

The question now arises: Can we identify these ten princes with the ten "Chiefs of the Shield" whose names are given on the Disk? It is quite possible that we can. We know for certain that the former lived towards the end of the Assyrian era on the island of Cyprus, and we have every reason for believing that the men mentioned on the Disk lived at some part of the same era. This being the case, it is hardly probable, I take it, that in such a short space of time, and in the same island, there were two different lots of men to the same number whose names were important enough to be placed on record.

As the princes of Cyprus at this time were mostly Ionians, it may well be that the crested head-dress shown on the Phaestos Disk and other Cypriote remains of the Assyrian period is a typically Ionian one. It does not follow, however, that when we can decipher the names of the ten "Chiefs of Shields" we shall find them Greek ones. As the inscription doubtless contains, in the main, the indigenous speech of Cyprus, it may just as well possess the native names which we must assume would be given to their rulers by the autochthones of the island, much in the same way as the Ptolemies had native prenomen bestowed upon them by their Egyptian subjects.

Woman.—(5) There is no doubt whatever that this sign is the equivalent of one of the symbols employed for the Later Cypriote "E." The linear character has preserved only the pendant breasts and skirts of the original sign. In words 24 and 47 the character is used as a determinative prefix indicating the name either of a queen or of a goddess, and in

(12) See Hall, "Ancient History Near East," p. 496.

word 59 it appears that we are to read the first two signs as "Chief Woman."

Rosette.—(8) This is clearly the archetype of the later 8-pointed star-shaped sign. In two words, 28 and 31, it is associated with a pictograph of an uncovered head possessing either a brand or mark on the cheek, or perhaps an ear-ring; a head similar to this is seen on the wall of the fortress mentioned above; in which case it probably typifies that of a slain captive. Now in the "Handbook of the Cesnola Collection of Antiquities from Cyprus" ⁽¹³⁾ is figured the beardless head of a male votary wearing a frontlet decorated with rosettes, the figure being of the Assyrian period of the island. ⁽¹⁴⁾ Are, therefore, the uncovered head and rosette on the Disk associated with the word for "votary"? On the lid of the ivory casket already referred to there are several 8-petalled rosettes. The sign is probably a direct importation from Assyria.

Boat.—(9) This may be compared with the models of Cypriote boats figured in di Cesnola's work.

Skin.—(12) This is something like the coverings placed over the horses in the chariot illustrated on the casket.

Glove.—(13) Some scholars have called this sign a cestus, but I believe it to be a glove. I communicated this suggestion to Professor W. J. Woodhouse, of Sydney University, who subsequently informed me that the character probably represented an archer's glove with a loose thumb, such as was worn by Hittite warriors. A close examination of the sign as shown in the photograph of the Disk at the end of "Scripta Minoa," vol. i., will show that Professor Woodhouse's identification doubtless is correct, for the loose thumb is there quite clearly depicted. The Later Cypriote sign, "Ke" (said by Evans to be an outline picture of a hand), may have been taken from this glove sign, for the "thumb" in the linear character is shown at right angles to the "fingers," as if to indicate that it was loose. The Assyrian for "hand" was "KATU." It might be of interest to add that the old Persian for glove was "KARBUL"; the latter word occurs in the inscription of Darius the Great at Nakshi Rostam, where we read of "Cimmerians who wear gloves on their hands." ⁽¹⁵⁾

⁽¹³⁾ J. L. Myres, Metropolitan Museum of Art, N.Y., 1914, p. 194.

⁽¹⁴⁾ Myres, *op. cit.*, p. 193, mentions that rosette frontlets were worn by Assyrian courtiers of the early seventh century B.C. Disks in the form of rosettes were also a feature of Assyrian planet gods in the same century. Cf. the "Relief of Molthai from the Age of Sennacherib," son of Sargon II., who ruled from B.C. 705-682, figured in "The Civilization of the East," Dr. Hommel (Temple Primers, J. M. Dent & Co., 1900).

⁽¹⁵⁾ "Records of the Past," vol. v., pp. 151, 152.

Sheep's Head.—(19) This is remarkably like the porcelain rhyton in the form of a ram's head depicted on p. 33 and pl. iii. of "Excavations in Cyprus."

Lotus.—(26) This plant was quite commonly painted on Cypriote objects, and seems to have had a religious significance. Compare the sacred lotus tree shown on p. 95 of "Handbook of Cesnola Collection."

Cypress Tree.—(29) Professor Macalister's identification of this sign as the picture of a cypress tree is a very good one, for conventional trees of this description were a special feature of ancient Cypriote art, and in certain mould-pressed terracottas they are depicted in the centre of a ring dance in which votaries, both male and female, take part. It would appear, therefore, that the cypress was a sacred tree; in some terracottas it is degenerated into a mere club-shaped column⁽¹⁶⁾ very much like the sign on the Disk. In words 1, 26, 30, 38, and 39 on the Disk it is associated with the "man" sign.

Pointed Helmet.—(37) In this sign we have another striking proof of the Cypriote origin of the Disk. Professor Myres ("Handbook," pp. 143 and 195) shows us two figures of the period of Assyrian influence, both wearing helmets of this description; the first figure is a votary, and the other a bearded male, evidently a warrior. Myres mentions that this particular head-dress is peculiar to Cyprus, and has not been found elsewhere.

Virama Mark (see pl. xxi.).—In words 1, 3, 15, 16, 19, 21, 22, 27, 34, 37, 49, 51, 52, 55, and 57 there will be observed a scratch or mark placed against the last sign; this scratch, according to Hempl (*op. cit.*), is in form and position identical with the virama mark of Sanskrit, Venetic, and early Runic writing. It was used, in the three latter scripts, to eliminate the vowel sound from the last syllable in a word, thus reducing the syllable to a simple consonantal character.

So far, with some few exceptions, I have made no real attempt to decipher any of the words printed in the inscription on the Disk; but if we can regard the signs in words 15 and 21 as pure ideographs they may be read "horse-man," *i.e.* (probably), "charioteer." Similarly, in word 30, the first sign on account of the compact nature of the tree it represents, *i.e.*, a

(16) "Cyprus Mus. Cat.," p. 151 (Nos. 5305-5314). See also reference on p. 86 (No. 1656) to the bearded man with long hair dancing in front of a cypress or large thyrsos, represented on an Attic red-figured lekythos of the Hellenic period of Cyprus.

cypress, doubtless indicates "close," and the like; hence the group in question might equal "close-man," or "confidential-man." These renderings, although purely conjectural, will be appreciated by those who have a knowledge of the hieroglyphical writings of ancient Egypt.

On looking at the "Catalogue of the Cyprus Museum,"⁽¹⁷⁾ I was at once struck with the great resemblance which exists between the arrangement of the Later Cypriote signs in graffiti marked on two black-glazed vases (Nos. 1,952 and 1,954), and the arrangement of similar-shaped signs to be found in words 14, 20, 53, and 60 on the Disk; the two graffiti are figured in pl. xxii. of this paper. In these instances the linear signs read from left to right, and must be transliterated, according to the details of Cypriote script forwarded to me by Mr. Markides, as "NA-O-TE." No classical scholar could fail to notice that this is like the Greek word *ναύτης* "sailor," or one cognate thereto. The last sign in the group is the debased form of the "ship" hieroglyph.

The chief drawback the present writer has had to suffer from is the lack, in the Commonwealth, of books bearing on or giving complete information on the phases of Cypriote archaeology, and he has perforce had to make the best use he could of the undermentioned works, all of which, with the exception of di Cesnola's, which is in some respects out of date, are, of course, to be relied on in the main. Most of them have already been referred to in the text:—

- (1) "Cyprus: its Ancient Cities, Tombs, and Temples." di Cesnola, London, 1877.
- (2) A reference to Cypriote language in the article on "Alphabet," in *Encyclopaedia Britannica*, 11th ed. (plate facing p. 729).
- (3) "Handbook of the Cesnola Collection of Antiquities from Cyprus." J. L. Myres, Metropolitan Museum of Art, New York, 1914.
- (4) "A Catalogue of the Cyprus Museum." J. L. Myres, Oxford, 1899.
- (5) "Formation of the Alphabet" (Petrie), *British School of Archaeology in Egypt, Studies Series*, vol. iii., London, 1912.
- (6) "Scripta Minoa," vol. 1. A. J. Evans, Oxford, 1909.

(17) J. L. Myres, Oxford, 1899, p. 90. The graffiti figured in pls. xviii., xix., xx., and xxi. of my paper are also taken from the page referred to.

- (7) "Excavations in Cyprus." Dr. Murray and others, British Museum, London, 1900.
- (8) "Annual Report of the Curator of Antiquities of Cyprus, 1916." M. Markides, Nicosia, 1917.⁽¹⁸⁾

Some of the authorities mentioned are by no means in agreement as to the values of certain Later Cypriote signs, as will be quite evident from an examination of the examples given in my plates, and it must be understood that so far as the *values* given by di Cesnola are concerned, these are incorrect in a few cases, which is not surprising when we remember that his work was compiled nearly half a century ago.

At some date in the future I hope to be in a position to attempt a transliteration, if not a translation, of the whole of the text on the Disk, but I am satisfied for the present in being able to show that, apart from the testimony afforded by my equations of the Disk signs with the Later Cypriote signs, the evidence I have quoted from sources other than that of the linear writings of Cyprus is sufficient in itself to prove that the Phaestos Disk was made there during the period of Assyrian predominance.

My thanks are due to Professor H. Darnley Naylor, of the University of Adelaide (who brought the Disk under my notice), and to Professor W. J. Woodhouse, of the University of Sydney, for the kind help and assistance afforded me during my investigations into the problem of the Disk. I must also express my gratitude to Mr. Markides, the Director of the Cyprus Museum, for the great trouble he has been put to in making for my use a copy of his list of the Later Cypriote signs, and for forwarding much valuable information on all the types of ancient writings used in Cyprus. The encouragement given me by my close friend and fellow-archaeologist, Mr. T. D. Campbell, has been of no little aid to me in the compilation of this Paper. Except where otherwise indicated, I alone am responsible for the opinions set out herein.

⁽¹⁸⁾ A copy of this Report was kindly sent to me by Mr. Markides.

APPENDIX.

CONTENTS.

TABLE A.—The Prehistoric Ages of Crete, The Cyclades, and Greece.

TABLE B.—The Prehistoric and Early Historic Ages of Cyprus.

TABLE A.

THE PREHISTORIC AGES OF CRETE, THE CYCLADES, AND GREECE.

PERIOD OF NON-ARYAN CULTURE.

CRETE.		CYCLADES.		GREECE.	
EARLY BRONZE AGE. (Central date c. B.C. 3000.)				South.	North.
Early Minoan I.	Early Cycladic I.	}	}	STONE AGE.	STONE AGE. In Thessaly, Boeotia, and Phokis, which <i>may</i> have been inhabited by Aryan - speakers, the use of stone existed longer than in South Greece. The later era of North Greece is chalcolithic (<i>i.e.</i> , bronze and stone were used side by side), and continued so until the Early Iron Age. (See "Aegean Arch.")
Early Minoan II.	Early Cycladic II.				
Early Minoan III.	Early Cycladic III.				
MIDDLE BRONZE AGE. (Central date c. B.C. 2000.)					
Middle Minoan I.	Middle Cycladic I.				
Middle Minoan II.	Middle Cycladic II.				
Middle Minoan III.	Middle Cycladic III.				
LATE BRONZE AGE. (From c. B.C. 1600-1200.)					
Late Minoan I.	(Cycladic culture now absorbed in that of Crete, and termed "Late Minoan" accordingly.)				
Late Minoan II.	—				
Late Minoan III.	—				
				BRONZE AGE. Mycenaean I.	
				Mycenaean II.	
				Mycenaean III.	

PERIOD OF ARYAN CULTURE.

EARLY IRON AGE.

(Commencement c. B.C. 1200.)

With the advent of the iron-using Indo-European speakers from the North the Bronze Age culture of Crete, the Cyclades, and Greece concludes, and the Homeric period commences. The Phaestos Disk was discovered among Middle Minoan III. objects.

[This table, which is entirely original in form, is compiled solely from particulars given in "Scripta Minoa," A. J. Evans, and "Aegean Archaeology," H. R. Hall, London, 1915. For the sake of convenience I have omitted the Stone Age periods of Crete and the Cyclades.]

TABLE B.

PREHISTORIC AND EARLY HISTORIC AGES OF
CYPRUS.

DATES, B.C.

?

STONE AGE.

(Left few traces in Cyprus.)

BRONZE AGE.

3000-2000.	Early Bronze Age.
2000-1500.	Middle Bronze Age.
1500-1200.	Late Bronze Age. (Parallel to XVIII. Dyn. of Egypt).

IRON AGE.

1200-1000.	Early Iron Age. (Transitional from Bronze to Iron.)
1000- 750.	Middle Iron Age. (Geometrical, with iron weapons.)
750- 500.	Late Iron Age. (Graeco-Phoenician. The period of Assyrian predominance, artistic and political, was from c. 700-650 B.C.; but the <i>influence</i> of Assyria "may have begun a little in advance of the Assyrian protectorate. It may have lasted from 750-650 B.C." [Myres, "Handbook of Cesnola Collection"]).

HELLENIC AGE.

500-300.	Early Hellenic Period.
300- 50.	Middle Hellenic Period.
50 B.C.-400 A.D.	Late, or Graeco-Roman Period.

BYZANTINE AGE.

400 A.D.-1200 A.D.	(Under the Byzantine Emperors Cyprus became the seat of an Archbishopric.)
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[This table is compiled solely from particulars given in the "Handbook of the Cesnola Collection of Antiquities from Cyprus," J. L. Myres, Metropolitan Museum of Art, New York. The Phaestos Disk belongs, I believe, to the period of Assyrian predominance.]

DESCRIPTION OF PLATES.

PLATE XVI.

THE PHAESTOS DISK—FACE "A." Date c. 700 B.C.
Provenance—Cyprus.

PLATE XVII.

THE PHAESTOS DISK—FACE "B."

PLATE XVIII.

Later Cypriote Signs similar to Phaestos Disk Signs.

PLATE XIX.

Later Cypriote Signs similar to Phaestos Disk Signs (*contin.*).

PLATE XX.

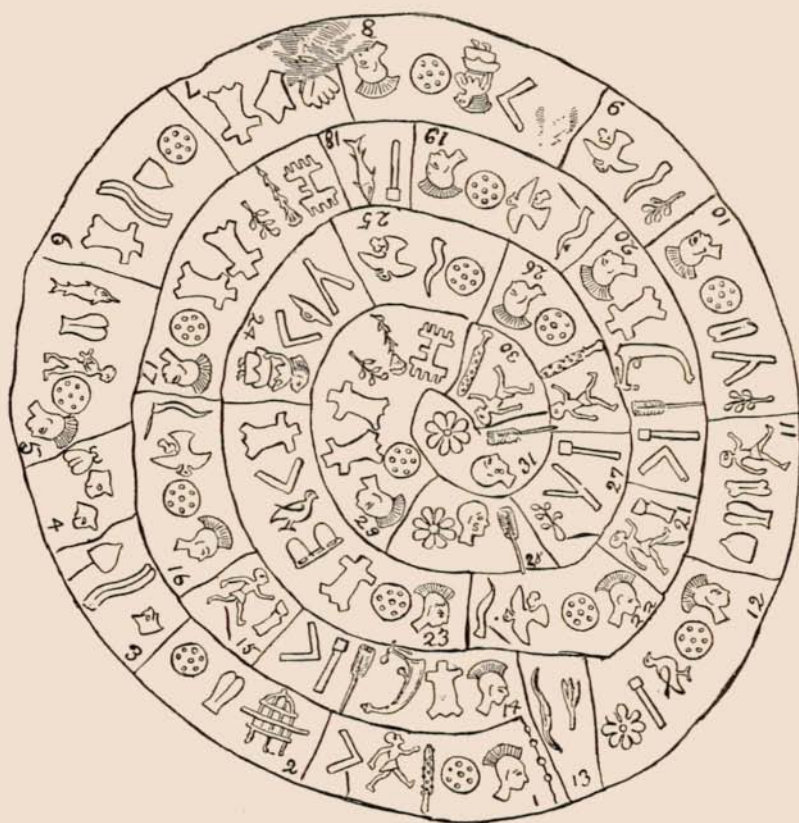
Later Cypriote Signs similar to Phaestos Disk Signs (*contin.*).

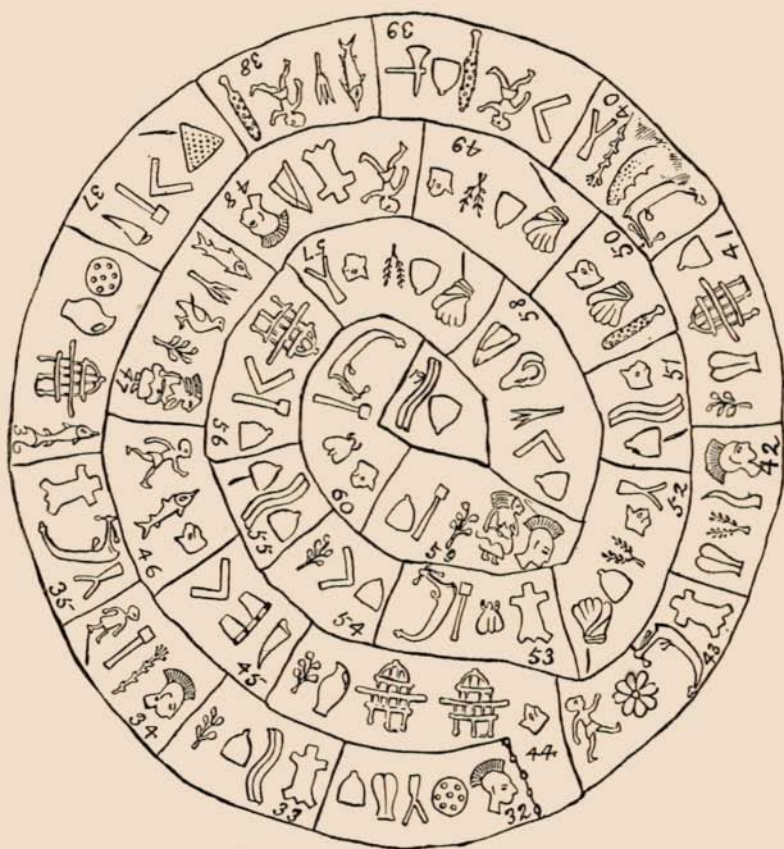
PLATE XXI.










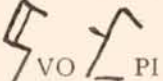



















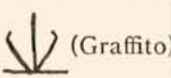









- (a) Later Cypriote Signs similar to Phaestos Disk Signs (*concluded*).
- (b) Phaestos Disk Signs unlike Later Cypriote Signs.

PLATE XXII.


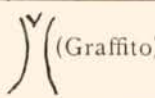

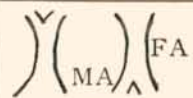

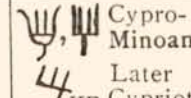
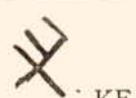


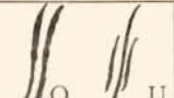



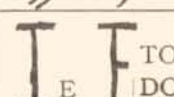
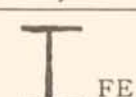





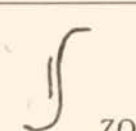

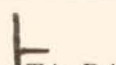


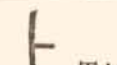

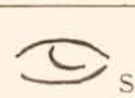









- (a) Equations of miscellaneous Cypriote Drawings, etc., with Phaestos Disk Signs
 - (b) A typical inscription in Later Cypriote Characters, with transliteration, etc.
-





DISK SIGNS		PORTRAITS OF	LATER CYPRIOTE SIGNS SIMILAR TO DISK SIGNS					
			MYRES	DI CESNOLA	PETRIE	ENCYC. BRIT.	EVANS	MARKIDES
	1	"Treasury," or "Lake Dwelling"	 SI				 SI	 SI
	2	"Yoke" { Sign is reverse way up on the disk			 M		 MI	 MI
	3	"Crested Head"	 VO PI	 K				 FO VO
	4	Head of "Votary," or "Captive"	 PO					 PO
	5	"Woman," or "Goddess"	 E					
	6	"Man walking"	 (Graffito)	 I		 I		 I
	7	"Child"		 U	 U			 Y
	8	"Rosette"					 E	
	9	"Boat"	 (Graffito)	 DE THE TI				 TE
	10	"Bird flying away"			 T	 JO KA		 KA
	11	"Bird settling down"			 B			 PO





















A. R. del.

DISK SIGNS		PORTRAITS OF	LATER CYPRIOTE SIGNS SIMILAR TO DISK SIGNS					
			MYRES	DI CESNOLA	PETRIE	ENCYC. BRIT.	EVANS	MARKIDES
	12	"Hide of some Animal"	 (Graffito)	 A				 (MA) (FA)
	13	"Archer's Glove"					 Cypro-Minoan Later Cypriote KE	 KE
	14	"Water"	 (Graffito)	 O U		 NE		 NE ZO
	15	"Fortress"		 I E F TO DO				 I FE
	16	"Cat's Head"				 SI		
	17	"Bow"		 EK	 B			 ZO
	18	"Axe"		 TA DA		 TA	 TA	 TA
	19	"Head of Wild Sheep, or Goat"		 SI				 MO
	20	Uncertain		 J		 RA		 JA RA
	21	"Pillar"	 NA				 NA	 NA











A. R. del.

DISK SIGNS		PORTRAITS OF	LATER CYPRIOTE SIGNS SIMILAR TO DISK SIGNS					
			MYRES	DI CESNOLA	PETRIE	ENCYC. BRIT.	EVANS	MARKIDES
	22	"Plant," or "Tree"	(Graffito)					
	23	"Pig's Head" (Hempl) "Leather Cutter" (Macalister)						
	24	"Bee," or "Moth"						
	25	"Fish"	(Graffito)					
	26	"Lotus," or "Lily" (Hempl)						
	27	"Phallic Organ"	(Graffito)					
	28	"Mason's Square"						
	29	"Cypress Tree"						
	30	"Horn"						
	31	"Lunar Sign (?)"						

A. R. del.





DISK SIGNS		PORTRAITS OF	LATER CYPRIOTE SIGNS SIMILAR TO DISK SIGNS					
			MYRES	DI CESNOLA	PETRIE	ENCYC. BRIT.	EVANS	MARKIDES
	32	"Wind Instrument (?) = Pipes"	 (Graffiti)	 S				 SA
	33	"Cap (?)"		 GO				 RE
	34	"Hoof"		 S	 S			 SE
	35	"Dagger in Case"			 V			 VO
	36	"Pipes (?)"		 KO	 G	 KO	 KO	 KO KO

DISK SIGNS POSSESSING NO SATISFACTORY RESEMBLANCE TO THE LATER CYPRIOTE SIGNS.

SIGNS	PORTRAITS OF		SIGNS	PORTRAITS OF		SIGNS	PORTRAITS OF		Supposed Virama-mark :- 
	37	"Cypriote Cap of period of Assyrian influence"		40	"Thistle"		43	"Tree"	
	38	"Shield (?) of period of Assyrian influence"		41	"Ring" (see Brit. Mus., "Excavations in Cyprus")		44	"Bone"	
	39	"Jug"		42	"Captive"		45	"Arrow." Perhaps "Oar." See "Anc. Hist. Near East" (Hall), Pl. XXVII. (Phoenician warship)	

A. R. del.

M I S C E L L A N E O U S E Q U A T I O N S.

From Phaestos Disk.	From 'Catalogue of Cyprus Museum' J. L. Myres.
<u>SIGN NO. 6 (MAN):</u>	 On Cypriote scarab of Late Iron Age (Plate VIII.).
<u>SIGN NO. 38 (SHIELD):</u>	(a)  On lenticular bead of Late Iron Age (p.136). (b)  Dotted ornament on figure of Hellenistic Age (p.92). (c)  Painted shield held by warrior (p.151).
<u>WORDS 14, 20, 53, & 60:</u>	Compare the Cypriote graffiti (reading from left to right) on Vases Nos. 1952 & 1954 (p.90):- (1) $\bar{\tau} \vee \downarrow$ NA-O-TE: (2) $\bar{\tau} \vee \downarrow$ NA-O-TE:

A TYPICAL INSCRIPTION IN LATER CYPRIOTE CHARACTERS, WITH
TRANSLITERATION, ETC.

(From 'Handbook of Cesnola Collection,' Myres, p.392).

$\dagger \vee \times \bar{\lambda} \chi$ $\bar{\lambda}$ $\dagger \downarrow$ $\dagger \underline{\lambda} \wedge \downarrow \psi$
 E. TE.VA. DO. RO: TO: PA. PO: BA. SI. LE.VO. SE: =

$\epsilon \tau \epsilon \acute{\alpha} \nu \delta \rho \upsilon \tau \omicron \upsilon \Pi \acute{\alpha} \phi \upsilon \beta \alpha \sigma \iota \lambda \acute{\epsilon} \omega \varsigma$

i.e., 'Of Eteandros the king of Paphos.'

A. ROWE. del.