



INSTITUTE OF ARCHEOLOGY
AND ART HISTORY OF ROMANIAN
ACADEMY CLUJ-NAPOCA



UNIVERSITATEA TEHNICĂ
DIN CLUJ-NAPOCA

JAHA
JOURNAL OF ANCIENT HISTORY
AND ARCHAEOLOGY

editura
MEGA

Journal of Ancient History and Archaeology



Scopus®



Clarivate
Analytics



Central and Eastern European Online Library

EBSCO

© creative commons

Google
scholar

ERIH PLUS
EUROPEAN REFERENCE INDEX FOR THE
HUMANITIES AND SOCIAL SCIENCES

DOAJ DIRECTORY OF
OPEN ACCESS
JOURNALS

No. 12-1 / 2025

CONTENTS

STUDIES

ANCIENT HISTORY

Vasileios SPANOS

ANCIENT PHTHIA & MODERN PHARSALUS: LIVES PARALLEL OR OPPOSITE?.....3

Olivier HEKSTER

UNDERSTANDING THE PAST THROUGH THE PRESENT: THE CASE OF GAIUS SCRIBONIUS CURIO.....16

Matt A. CASADO

ON THE LOCATION OF *URCI*, *MURGI* AND THE *BAETICA-TARRACONENSIS* FRONTIER IN ROMAN *HISPANIA*.....22

Annamária-I. PÁZSINT

WORKING IN MOESIA INFERIOR. THE CASE OF SLAVES AND FREEDPERSONS.....28

Lucrețiu MIHAILESCU-BÎRLIBA, Ana ODOCHICIUC

THE MOBILITY VECTORS OF SOLDIERS RECRUITED FROM THE RURAL MILIEU IN MOESIA INFERIOR (OR THRACIA). II. THE INSCRIPTIONS FROM DOMITIANUS.....41

Florian MATEI-POPESCU, Peter ROTHENHÖFER

A NEW MILITARY DIPLOMA FOR A VETERAN OF THE *EXERCITUS DACIAE POROLISSENSIS*.....50

Péter KOVÁCS

PROCURATORES PANNONIAE, PANNONIAN PROCURATORS.....54

ARCHAEOLOGY

Akın TEMÜR

SYNCRETISM OF ANCIENT GOD-KINGS AND ANIMAL GODS: THE SPHINX.....66

Volkan ÖZTEKİN

SIDE'S EARLY IMPERIAL COLONNADED (?) STREET IN THE DIRECTION OF ARCHAEOLOGICAL FINDINGS – SMALL “C” STREET STUDIES.....78

Marisa TIVADAR

ROMAN RURAL LIFE IN ANCIENT DACIA. A BRIEF HISTORIC AND ARCHAEOLOGICAL OVERVIEW.....91

Geanina A. BUTISEACĂ, Ovidiu ȚENȚEA,

Veronika BRYCHOVA, Iuliana VASILIEV

NEW INSIGHTS IN THE ROMAN COLONISATION OF DACIA: DID THE ROMAN CLIMATIC OPTIMUM INFLUENCED THE ROMAN EXPANSION IN EASTERN EUROPE?.....102

Cristina-Georgeta ALEXANDRESCU, Albert BALTRES, Bogdan OLARIU

THE FIRST RECORDS ON LATE ROMAN AND BYZANTINE FORTIFICATIONS ON THE DUNAVĂȚ PROMONTORY, MURIGHIOL COMMUNE, TULCEA COUNTY (RO). CONSIDERATIONS ON LOCALIZATION AND USED LITHIC MATERIALS.....119

ARCHAEOLOGICAL MATERIAL

Cătălin PAVEL

THESEUS AND THE MINOTAUR BY THE BLACK SEA: A NEW *KLEINMEISTERSCHALE* FRAGMENT FROM HISTRIA.....148

Suhal SAĞLAN

HELLENISTIC PERIOD WHEEL-MADE TERRACOTTA LAMPS FROM THE SINOP MUSEUM.....162

Gabriel ANDREICA

POTTER OR ARTIST? CONTRIBUTIONS TO THE STUDY OF ROMAN POTTERY DECORATED WITH INCISIONS, IMPRESSIONS AND STAMPS FROM POTAISSA.....178

Vitalie BĂRCĂ, Sever-Petru BOȚAN, Anca MATIȘ

NOTES ON A GLASS BEAKER WITH APPLIED DECORATION FROM THE SARMATIAN CEMETERY OF TIMIȘOARA – *HLADIK 1* (TIMIȘ COUNTY).....196

ARCHAEOLOGICAL MAPPING

Casandra BRAȘOVEANU, Andrei ASĂNDULESEI,

Radu-ALEXANDRU BRUNCHI

RESTORING THE BARROW LANDSCAPE OF NE ROMANIA: INITIAL REFLECTIONS.....211

Edmond NOGYI, Răzvan MATEESCU, Nica CIUBOTARU

CONSIDERATIONS REGARDING THE NUMBER OF TERRACES IN THE AREA OF *SARMIZGETUSA REGIA*.....223

ARCHAEOLOGICAL TOPOGRAPHY

Edmond NOGYI

THE ENSEMBLE OF FORTIFICATIONS FROM COSTEȘTI-BLIDARU: A VISIBILITY STUDY.....232

Metodi MANOV, Vassil DAMYANOV

AN UNKNOWN TYPE OF BRONZE COIN OF THE RULER OF THRACE – KAVAROS.....259

NUMISMATICS

Cristian GĂZDAC, Călin TIMOC

COINS IN ARCHAEOLOGICAL CONTEXT (VI). POJEJENA – AN AUXILIARY FORT WITH A DIFFERENT PATTERN OF COIN CIRCULATION THAN THE PROVINCE OF DACIA.....265

REVIEWS

Fernando BLANCO-ROBLES

REVIEW: FERNANDO LÓPEZ SÁNCHEZ, MARISA BUENO AND DAVID MARTÍNEZ CHICO (EDS.), *COINS, RICHES, AND LANDS. PAYING FOR MILITARY MANPOWER IN ANTIQUITY AND EARLY MEDIEVAL TIMES*, OXFORD & PHILADELPHIA, OXBOW BOOKS, 2025, 265 P. ISBN 978-1-78925-990-2 (HARDCOVER EDITION) // 978-1-78925-991-9 (DIGITAL EDITION).....293

ISSN 2360 266x
ISSN-L 2360 266x

Design & layout: Francisc Baja



EDITURA MEGA | www.edituramega.ro
e-mail: mega@edituramega.ro

SYNCRETISM OF ANCIENT GOD-KINGS AND ANIMAL GODS: THE SPHINX

Akın TEMÜR

Ondokuz Mayıs University, Turkey
akintemur@yahoo.com

Abstract: Mythology has a very important place in the life of the people of the Ancient Age and plays a primary role in determining the socio-economic and cultural structure of the society in which it exists. It is nothing but the primitive man's attempt to explain many events that he sees in nature and cannot make sense of by transforming them into a god, goddess or creature. Thus, the universe is filled with many imaginary creatures. These supernatural beings are transformed into immortal beings who resemble human beings or animals in their lives, actions and characters, but with superior characteristics. Egyptian mythology is in a similar situation. In this context, there are many gods and goddesses created by adding an animal head to a human body. As seen in many early societies, the pharaohs, the rulers of Egypt, are the representatives of the gods on earth. However, this representation went beyond words in a way not seen in any other civilization, and a creature defined as a sphinx was formed by adding the face of the pharaoh to the body of the lion representing the sun god Ra. Thus, the sphinx emerged as a "Syncretism" of the god kings and gods in animal form, and in this way the three elements; god-king-lion combined to form the sphinx.

Keywords: *Ancient Period, Egyptian Mythology, Sphinx, Mixed Creature, Syncretism.*

INTRODUCTION

The word mythology is formed by the combination of the Greek words "Mythos" meaning fairy tale, story, legend and "Logos" meaning science and is defined as "Mythology". In general terms, mythology is the stories about the lives and adventures of gods, heroes or creatures believed by nations that lived in ancient times. The question of how these myths emerged is an issue that has been debated for centuries. The most widely accepted view is that myths arose from the psychological states of primitive people and that primitive people, who were inexperienced and uninformed, were inspired by the sudden effects of the events they saw and imagined them. Primitive man, like modern man, seeks the causes of natural phenomena, wants to know where he came from, where he is going, what life is, the secret of death. Everything that cannot be understood is surprising and frightening for him. Natural phenomena that seem so simple to us today are for him an unsolvable riddle. He cannot give a rational explanation for natural phenomena. Therefore, he feels the need to fill the universe with imaginary creatures. These supernatural beings are transformed into beings who resemble human beings or animals in their lives, actions and characters, but with superior characteristics. But they are not equal to human beings. They have superior powers, characteristics, virtues and

vices. Most importantly, they must be immortal. After these gods in human form were invented, various legends were invented about them and mythologies were formed. Thus; gods, goddesses, heroes or creatures were created in the sky, above the earth, under the earth and in the seas and in this context many mythologies specific to each culture emerged. Although we define these as legends and stories, they have a very important place in the lives of ancient people and play a primary role in the formation of the socio-economic and cultural structure of the society they live in.

Every nation has its own mythology. Today, the first mythology that comes to mind is Greek and Roman mythology. The reason why it is attributed to Greece and Rome is that these surviving legends were written in Greek and Latin. However, the origin of these legends is not Greece. It is Anatolia, Mesopotamia, Egypt. In fact, it is a tradition formed by the influence and mixing of oral traditions from different geographies. Today, the fact that European civilizations see themselves as the continuation of Rome and that researchers are predominantly western scientists has caused mythologies to be misinterpreted intentionally or unintentionally. This view has been engraved in people's minds, especially through cinema and other means of communication. The sphinx, which is the subject of the study, is one of these. Although it has a history dating back to the 3rd millennium BC, the first written mention of the creature is Hesiodos (8th century BC), one of the ancient Greek writers. In Greek mythology, the sphinx appears as a winged creature with a human, usually female, head and a lion's body. In his *Theogonia*¹, Hesiodos says that the sphinx settled on a mountain to the west of Thebai, in the immediate vicinity of the city, and asked riddles to passers-by, killing those who could not answer, and that this situation continued until Oedipus solved the riddle.² He states that the Sphinx committed suicide by throwing himself down from the rocks after Oedipus asked "what is the creature that walks on four legs in the morning, two legs at noon and three legs in the evening" and Oedipus said "this creature is man".³

The origin of the name Sphinx is also Greek. Greek writers agree that the name of the sphinx comes from "Phix", which in turn derives from the name of Mount "Phikon" on which the legendary Sphinx of Thebai lived. Plato says that the name of the sphinx is derived from the folk etymology "Sphingein" "to try to strangle – to kill by strangling".⁴ When we look at the depictions of the creature, we see that it first appeared in Egyptian art and was depicted until late periods.⁵ The oldest known sphinx is the "Great Sphinx" in Giza⁶ (Fig. 1), which is believed to have been built during the reign of Kefren (2520–2494 BC), the IVth pharaoh of the 4th dynasty in Egypt.

¹ EYUBOGLU/ERHAT 1991, 325–330.

² These statements reveal that although he was depicted as a frightening creature in Greek mythology, he was also recognized as a representative of wisdom because of his riddles.

³ CAN 1994, 198; HAMILTON 1996, 194; COTTERELL 1997, 175.

⁴ DEMISCH 1977, 15.

⁵ DESSENNE 1957, 175; TURANI 1997, 43.

⁶ PERROT/CHIEPIEZ 1882, 243–244, Fig. 157; BONNET 1952, 747; PRITCHARD 1969, 339, Fig. 238 LLOYD/MULLER/MARTIN 1975, 93–94, Fig. 163–166; DEMISCH 1977, 18, Abb. 21; COTTERELL 1997, 50; SCHULZ/SEIDEL 1998, 75, Fig. 60–61; SILIOTTI 2005, 135, Fig. 134–135.

The Sphinx is located at the entrance to the Valley Temple, where the pyramid of Kefren is also located. 20 m high and 77.5 m long, carved into a natural rock, some parts of the sphinx, such as the claws, are made of cut stone. The sphinx, one of the most important monuments of antiquity and Egypt, has been damaged by both natural and human factors for five thousand years. It is known from the "Dream Stone" erected between the front paws of the sphinx that it was buried under sand from time to time⁷ due to sandstorms and that the first cleaning works were carried out during the reign of Pharaoh Tuthmosis IV. The sphinx, which has the body of a lion, is depicted with a beardless face and a nemes⁸ with an uraeus⁹ snake. Since it is known that some pharaohs were depicted without beards, it is not unusual for the sphinx here to be beardless. The question is whether the sphinx represents the pharaoh or the god. From the Old Kingdom onwards, the sphinx appears in the pyramids as a lion-god (rwty). In the Middle Kingdom it is identified as the guardian of the "Fortress of Sesotris". In the New Kingdom, he is combined with the god Atum.¹⁰ From the reign of Tuthmosis I onwards, the name of the Sphinx of Giza is known as "Hor-em-akhet". This name means both "Horus on the Horizon" and "Horus in the Tomb".¹¹ Horus, the sun god, depicted with the head of a hawk and the body of a man, is also known as "Horus Herachte" (the lord of the rising sun in the form of a lion's head). From the statement in the Book of the Dead¹², "I have passed through the sky, I am Ra, I am the lion", it is clear that the lion is a manifestation of the sun god.¹³

In Egypt, the pharaohs were the representatives of God on earth, as seen in most of the early societies. A symbol that would perfectly reflect the pharaoh and his divinity was sought and for this purpose, the sphinx was created by combining the body of a lion with a human face. With the 4th Dynasty, this wild predatory animal began to be seen as a depiction with the necessary qualities for the pharaoh.¹⁴ In fact, in Egyptian mythology, there are gods and goddesses with animal heads and human bodies.¹⁵ Anubis with the head of a jackal, Sobek with the head of a crocodile, Horus with the head of a falcon, but this composition, which gives a human face to a god in animal form, emerged for the first time in this period. With the sphinx, a "syncretism" of deified kings and gods depicted in animal form emerged, and in this way, three elements (god-king-lion) combined¹⁶ to form the sphinx.¹⁷

⁷ The fact that Herodotus does not mention the sphinx is probably due to the fact that the sphinx was buried under the sands at that time. SCHWEITZER 1948, 34.

⁸ The garment Pharaohs wore on their heads.

⁹ Pharaonic emblem, the name given to the erected cobra snake on the pediment of the pharaoh's crown.

¹⁰ BONNET 1952, 746; DESSENNE 1957, 176.

¹¹ DESSENNE 1957, 176.

¹² Book of the Dead: Document extracted from inscriptions on the walls of tombs.

¹³ DEMISCH 1977, 19.

¹⁴ BONNET 1952, 746.

¹⁵ YAVI/YAVI 1996, 100–101.

¹⁶ The face of the sphinx, which is now agreed to have been built during the reign of Pharaoh Kefren, is also understood to depict Pharaoh Kefren. MANSEL 1945, 33; SCHWETZER 1948, 33.

¹⁷ SCHWEITZER 1948, 33.

One may wonder why the body of a lion was preferred to represent the greatest god of Egypt. In Anatolian and Mesopotamian civilizations, the bull or bull's head is a symbol of the god and bull worship is a cult dating back to Prehistoric times. This can be seen especially in the cult chambers¹⁸ (Fig. 2–3) and wall paintings¹⁹ at Çatalhöyük, which dates back to the Neolithic period when people settled down. That its sanctity continued in later periods is evident from the bull-horned headdresses worn by gods and goddesses depicted in Anatolian²⁰ (Fig. 4) and Mesopotamian²¹ (Fig. 5) art, and from their depiction on bulls²². In the Greek and Roman pantheons, the bull also appears constantly. Sometimes in the depictions of Minotauros²³ (Fig. 6) or Akhelous²⁴ (Fig. 7), which are formed by combining human and bull bodies, and sometimes in the Cult of Mithras²⁵ (Fig. 8), one of the mystery religions of Rome, the bull appears as a sacred animal sacrificed to the gods. The bull-fights organized in Spain are in fact nothing but the reflection of these rituals to the present day. Likewise, in religions such as Hinduism, bull worship continues as in ancient times. While the bull was so prominent in cultures outside Egypt, in Egypt it was worshipped, though not as much as the lion. The “Bull of Apis”²⁶ (Fig. 9) carrying the sun between its horns is one of them. The Apis Bull, one of the most sacred animals of Egypt, carrying a pair of horns with the sun in the center, became a part of the worship of the goddess Hathor and was accepted as one of the depictions of the goddess.²⁷ The main reason why the bull was considered so sacred in Egyptian religion, but could not replace the lion, must be related to its geography. The heads of animals such as bulls, jackals, crocodiles, rams, etc. attached to the human bodies of Egyptian gods belong to the animals most commonly encountered in the Nile Delta. The lion is one of them. However, as is the case today, it has surpassed them all as a symbol of power, strength and dominance. This must be the most logical answer to why the pharaohs adapted their faces to the body of a lion instead of other animals.

In Egyptian art, in addition to representing the pharaoh, sphinxes were mostly identified²⁸ with the function of protection (guardianship) and in this context, they were placed at the entrances of temples or sacred places, as in the Giza Sphinx. Although an altar found between the claws of the Sphinx of Giza reveals that it was used as an element of worship in some periods, the places where they were made and the way they were carved reveal that their protective-guard features were at the forefront rather than their worship function.

When we come to the Middle Kingdom Period, we see some changes in the depictions of sphinxes. In this period,

sphinxes have lion manes and Osiris beards.²⁹ The most common sphinxes of this period, the “Tanis Sphinxes”, have the face of the pharaoh, but unlike the Giza Sphinx, they emphasized the animal side of the sphinx rather than the humanoid side of the sphinx and depicted it with lion ears and mane³⁰ (Fig. 10) Although this type of sphinx is the hallmark of this period, the usual nemesed sphinxes of the Old Kingdom are also found.³¹ This can be seen in the sphinx statue³² of Sesostri III, one of the kings of the 12th dynasty (Fig. 11). The sphinx with an imposing lion's body, a nemesis with an uraeus serpent and Osiris beard continues the tradition of the Old Kingdom Period.

At the end of the Middle Kingdom Period, after the 12th dynasty disappeared for unknown reasons, the country entered an interim period of depression. Hyksos of Asian origin conquer Lower Egypt.³³ During this period, sphinxes continue to be made with new features.³⁴ Differently, the Hyksos depict the sphinx in the winged form borrowed from Syrian art and introduce this type to Egypt.³⁵ The addition of a wing to the lion's body is not very unusual. For the wing is a symbol of divinity in Antiquity. Winged demons³⁶ (Fig. 12), griffin-demons³⁷ (Fig. 13), chimaira³⁸ (Fig. 14), griffin³⁹ (Fig. 15), pegasus⁴⁰ (Fig. 16), lamassu⁴¹ (Fig. 17), winged goats (Fig. 18) and many other creatures are depicted with wings. In general, many creatures positioned between gods and humans are depicted with wings. The wing is actually a tool used to reach the gods who are believed to live in the sky. In this context, the addition of a pair of wings to humans, animals or creatures formed by combining the limbs of more than one creature is nothing more than an attempt to transform it into a divine or sacred being. In Christian iconography, the depiction of angels with wings in holy places such as churches is a reflection of this understanding. The question to be asked here is why the first Egyptian sphinxes do not have wing attachments as seen on other mixed creatures⁴² in Asia Minor civilizations. The answer to this question is related to the function of the sphinx in other civilizations. Because in Anatolian and Mesopotamian civilizations, sphinxes were mostly used as gate guards and were in a position between gods and humans and did not represent any god or king. Like other creatures, it is a divine creature and has a wing to reach the gods. In Egypt, the sphinx has the body of a lion, the symbol of the god, and the face of the pharaoh. Since the pharaoh declared himself a god, the sphinx is not an intermediary, but the deified pharaoh himself. The

²⁹ Osiris Beard: A false beard traditionally worn on the chin by male and female pharaohs to represent the god Osiris.

³⁰ SAHIN 1992, 108.

³¹ SCHÄFER/ANDREA 1925, 56, Abb. 274.

³² DEMISCH 1977, 22, Abb. 31; DORMAN 1987, 42, Fig. 27.

³³ The origins of the Hyksos are traced back to the Semites, Elamites, Hatti, Hurrians and Mitannis. INAN 1992, 90.

³⁴ DESSENNE 1957, 178.

³⁵ DESSENNE 1957, 179; DEMISCH 1977, 21.

³⁶ STROMENGER 1962, Abb. 190, 191, 192.

³⁷ STROMENGER 1962, Abb. 193.

³⁸ ORTHMANN 1971, 349, Taf. 27B; DARGA 1992, Res. 261; AKURGAL 1995, Res. 90.

³⁹ LOON 1966, 91, Pl. 15; MADHLOOM 1970, 106, Pl. LXXXII,4; AMIET 1977, Abb. 665.

⁴⁰ YALOURIS 1987, 43, Abb. 22.

⁴¹ POTRATZ 1961, Abb. 7; PARROT 1972, Abb. 29–32.

⁴² BLACK/GREEN 2003, 64–65.

¹⁸ MELLAART 2001, 90–99, Şek. 38.

¹⁹ HODDER 2006, 191–208.

²⁰ DARGA 1992; AKURGAL 1995; AKURGAL 1998.

²¹ STROMENGER 1962, Fig. 159.

²² EICHLER 1984; SEIDL 1992, 143–158; SEIDL 2004; CAVUSOGLU 2014.

²³ LIMC 1992, VI–2, 316–325.

²⁴ LIMC 1981, I–2, 20–33.

²⁵ ULANSEY 1989, 12, Fig. 1.3; LIMC 1992, VI–2, Fig. 168, 325–368.

²⁶ LURKER 2005, 29.

²⁷ YAVI/YAVI 1996, 100–101; LURKER 2005, 42

²⁸ BONNET 1952, 747; DESSENNE 1957, 176; LISE 1986, 4.

addition of wings with the Hyksos period shows that the purpose of the sphinx began to change, albeit partially.

In the early 18th dynasty in Egypt, the sphinx, while partly reflecting the Middle Kingdom, underwent some changes in its depictions and the human aspect became more prominent. One of these changes is the inclusion of a kind of apron extending between the front legs.⁴³ The biggest change that emerged in this period is the depiction of female faces on sphinxes. Although female sphinxes were also seen in the Middle Kingdom Period, they gained intensity in the New Kingdom Period.⁴⁴ The reason for the intensification of the female sphinxes especially in this period is the entry of Near Eastern princesses into the pharaoh's harem.⁴⁵ Female-faced sphinxes were especially popularized through queens such as Gilov Hepa of Mitannili and Todou Hepa (Nefertiti), the wife of Amenophis III.⁴⁶ As the female pharaohs, who had a say in the administration, accepted themselves as a divine being like men, female-headed sphinxes emerged. As an indication that women were as powerful as men, the beard of Osiris and the nemesis headdress with the ureus serpent were added to the female-headed sphinxes. However, such new female-faced sphinxes were not represented in official art. Like other pharaonic sphinxes, they were not placed at temple entrances, etc., but rather depicted on small works of art. While the male-headed pharaonic sphinxes, which we call king sphinxes, were used until the end of Egyptian art, the female sphinxes of the New Kingdom Period disappeared in later periods.⁴⁷

From the New Kingdom onwards, human-handed sphinxes, often holding a vessel instead of lion front paws, also appeared as a type of seated female sphinxes.⁴⁸ The sphinx statue⁴⁹ from Cairo belongs to this group (Fig. 19). The forelegs of the sphinx are carved in the shape of human hands and it holds a vessel between its elbows on the ground. The sphinx depicted on a sardonyx⁵⁰ from the Metropolitan Museum in New York holds a ring inscribed with the name Amenophis III (Fig. 20). Here, the sphinx's large, outstretched wings draw attention. The floral ornaments on the sphinx's head and the lifting up of the tail must be a reflection of the interaction with Cretan-Mycenaean art.⁵¹ The Egyptians added an additional wing. Unlike the king sphinxes representing the pharaohs, these sphinxes symbolize the Syrian women admitted to the king's harem.

In the New Kingdom period, in addition to these sphinxes, there are also sphinxes in sitting, standing, leaping and trampling on their enemies. Sphinxes crushing their enemies, which first appeared during the 5th dynasty, were popularly depicted in the New Kingdom.⁵² They appear both in reliefs on temple walls and on furniture and jewelry. A good example is a winged sphinx on the edge of Tutmosis IV's throne⁵³,

ceremoniously stepping over his enemies and crushing them with his foot (Fig. 21). The placement of Egyptian sphinxes on opposite sides resulted in sphinx avenues, and the roads leading to temples and sacred sites were lined with sphinxes facing each other.⁵⁴

CONCLUSION

Mythology, defined as stories about the lives and adventures of gods, heroes or creatures believed in by nations that lived in ancient times, has a very important place in the life of the people of the Ancient Age and plays a primary role in determining the socio-economic and cultural structure of the society in which it exists. In fact, it is nothing but the primitive man's attempt to rationalize many events that he saw in nature and could not make sense of by transforming them into a god, goddess or creature. Thus, the universe is filled with many imaginary creatures. These supernatural beings are transformed into immortal beings who resemble human beings or animals in their lives, actions and characters, but with superior characteristics. Egyptian mythology is in a similar situation. In this context, there are many gods and goddesses created by adding an animal head to a human body. As seen in many early societies, the pharaohs, the rulers of Egypt, are the representatives of the gods on earth. However, this representation went beyond words in a way not seen in any other civilization, and with the 4th Dynasty, a creature defined as a sphinx was created by adding the face of the pharaoh to the body of the lion representing the sun god Ra. Thus, the sphinx emerged as a "Syncretism" of the god kings and gods in animal form, and in this way the three elements; god-king-lion combined to form the sphinx. This creature, which directly represented the pharaoh when it first appeared, assumed the role of protector-guardian over time and was placed at the entrances of temples or sacred places. In the Middle Kingdom Period, the animal side of the sphinx was emphasized rather than the humanoid side, and it was depicted with lion ears and mane. Again in this period, with the influence of Syrian art, wings were added to the creature as a new feature. In the New Kingdom Period, with the entry of Near Eastern princesses into the pharaoh's harem and their influence in the administration, female-headed sphinxes emerged. Female pharaohs added the beard of Osiris and the nemesis headdress with the ureus serpent to the female-headed sphinxes as a sign that they were as powerful as men. However, this type of new female-faced sphinxes were not represented in official art, they were not placed at temple entrances etc. like the other sphinxes, but were mostly placed on small works of art. The male-headed pharaoh sphinxes, which we call king sphinxes, were used until the end of Egyptian art, while the female sphinxes of the New Kingdom Period disappeared in later period.

REFERENCES

- AKURGAL 1995
 Akurgal, E., *Hatti ve Hitit Uygarlıkları* (İstanbul: Net Turistik Press).
- ⁴³ DESSENNE 1957, 185.
⁴⁴ SAHIN 1992, 108.
⁴⁵ FRANKFORT 1989, 157.
⁴⁶ DESSENNE 1957, 186.
⁴⁷ DESSENNE 1957, 187.
⁴⁸ SCHWETZER 1948, 59; DEMISCH 1977, 25.
⁴⁹ SCHULZ/SEIDEL 1998, 174, Abb. 51.
⁵⁰ ARUZ/BENZEL/EVANS 2009, 144, Fig. 84.
⁵¹ HELCK 1955, 3-4; DEMISCH 1977, 26.
⁵² DEMISCH 1977, 30.
⁵³ FRANKFORT 1936-37, 111, Fig. 12; SCHWEITZER 1948, 62, Taf. XV,5.
⁵⁴ PERROT/CHIPIEZ 1882, 348; DEMISCH 1977, 23, Abb. 34; SILIOTTI 2005, 163, Fig. 132-163.

- AKURGAL 1998
Akurgal, E., *Anadolu Uygarlıkları* (İstanbul: Net Turistik Press).
- AMIET 1977
Amiet, P., *Die Kunst des Alten Orient* (Wien: Published by Herder).
- ARUZ/BENZEL/EVANS 2009
Aruz, J./Benzel, K./Evans, J. M., *Beyond Babylon: Art, Trade, and Diplomacy in the Second Millennium B.C.* (New York: Metropolitan Museum of Art).
- BLACK/GREEN 2003
Black, J./Green, A., *An Illustrated Dictionary Gods, demons and Symbols of Ancient Mesopotamia* (London: The British Museum Press).
- BONNET 1952
Bonnet, H., *Reallexikon der ägyptischen Religionsgeschichte* (Berlin: Walter de Gruyter).
- CAN 1994
Can, Ş., *Klasik Grek Mitolojisi* (İstanbul: İnkılap Publications).
- COTTERELL 1997
Cotterell, A., *Dictionary of World Mythology* (Oxford: Oxford University Press).
- CAVUSOĞLU 2014
Cavusoglu, R., *Urartu Kemerler* (İstanbul: Rezan Has Müzesi Publications).
- DEMISCH 1977
Demisch, H., *Die Sphinx, Geschichte Ihrer Darstellung von den Anfängen bis zur Gegenwart* (Stuttgart: Urachhaus).
- DARGA 1992
Darga, M., *Hitit Sanatı* (İstanbul: Akbank Publications).
- DESSENNE 1957
Dessenne, A., *Le Sphinx, Etude iconographique des origines a la fin du seconde Millenaire* (Paris: E. De Boccard).
- DORMAN 1987
Dorman, P.F., *The Metropolitan Museum of Art Egypt and the Ancient Near East* (New York: The Metropolitan Museum of Art).
- EICHLER 1984
Eichler, S., *Götter, Genien und Mischwesen in der Urartäischen Kunst* (Berlin: Dietrich Reimer Verlag).
- EYUBOĞLU/ERHAT 1991
Eyüboğlu, S./Erhat, A., *Hesiodos Eseri ve Kaynakları* (Ankara: Türk Tarih Kurumu Publications).
- FRANKFORT 1936–37
Frankfort, H., Notes on the Cretan Griffin, *BSA* 37, 106–122
- FRANKFORT 1989
Frankfort, H., *The Art And Architecture of the Ancient Orient* (London: The Yale University Press).
- HAMILTON 1996
Hamilton, E., *Mitologya*. Ü. Tamer (trans) (İstanbul: Varlık Publications).
- HELCK 1955
Helck, W., Die liegende und geflügelte weibliche Sphinx des Neuen Reiches, *MIO* 3, 1–10.
- HODDER 2006
Hodder, I., *Topraktan Sonsuzluğa Çatalhöyük* (İstanbul: Yapı Kredi Publications).
- INAN 1992
Inan, A., *Eski Mısır Tarih ve Medeniyeti* (Ankara: Türk Tarih Kurumu Publications).
- LIMC 1981
Lexicon Iconographicum Mythologiae Classicae, I–2 (München: Artemis Verlag).
- LIMC 1992
Lexicon Iconographicum Mythologiae Classicae, VI–2 (München: Artemis Verlag).
- LISE 1986
Lise, G., *Mısır Sanatını Tanyalım*, E. Soley (trans)(İstanbul: İnkılap Publications).
- LLOYD/MULLER/MARTIN 1975
Lloyd, S./Müller, H./Martin, R. M., *Architektur Der Frühen Hochkulturen* (Stuttgart: Electa Editrice).
- LOON 1966
Loon, M. N. van. *Urartian Art. Its Distinctive Traits in the Light of New Excavations* (İstanbul: Nederlands Historisch Archaeologisch Instituut).
- LURKER 2005
Lurker, M., *An Illustrated Dictionary of the Gods and Symbols of Ancient Egypt* (London: Thames & Hudson).
- MADHLOOM 1970
Madhloom, T. A., *The Chronology of Neo-Assyrian Art* (London: Athlone Press).
- MANSEL 1945
Mansel, A. M., *Eski Doğu ve Ege Tarihinin Ana Hatları* (İstanbul: İstanbul Üniversitesi Edebiyat Fakültesi Publications).
- MELLAART 2001
Mellaart, J., *Çatalhöyük. Anadolu'da Bir Neolitik Kent* (İstanbul: Yapı Kredi Publications).
- ORTHMANN 1971
Orthmann, W., *Untersuchungen zur Späthethitischen Kunst* (Bonn: Rudolf Habelt Verlag).
- PARROT 1972
Parrot, A., *Assur Die Mesopotamische Kunst vom XIII: Vorchristlichen Jahrhundert Bis Zum Tode Alexanders Der Grossen* (München: Beck).
- PERROT/CHIEPIEZ 1882
Perrot, G./Chiepiez, C., *Histoire de l'art dans l'antiquité: Egypte, Assyrie, Perse, Asie Mineure, Grèce, Étrurie, Rome (Band 1): L'Egypte* (Paris: Hachette).
- POTRATZ 1961
Potratz, J. A. H. *Die Kunst des Alten Orient. Babylonien Und Assyrien Alt-Syrien/Alt-Anatolien Und Das Alte Persien* (Stuttgart: Published by Alfred Kröner).
- PRITCHARD 1969
Pritchard, J. B., *The Ancient Near East in Pictures Relating to the Old Testament* (Princeton: Princeton University Press).
- SCHÄFER/ANDREA
Schäfer, H./Andrea, W., *Die Kunst des Alten Orients* (Berlin: Propyläen-Verlag).
- SCHULZ/SEIDEL 1998
Schulz, R./Seidel, M., *Egypt, The World of the Pharaohs* (Köln: Könemann).
- SCHWEITZER 1948
Schweitzer, U., *Löve und Sphinx im Alten Ägypten* (Hamburg: Augustin).
- SEIDL 1992
Seidl, U., Ein urartäischer Dämonenkampf, *Acta Praehistorica et Archaeologica* 24, 143–158.
- SEIDL 2004
Seidl, U., *Bronzekunst Urartus* (Mainz: Verlag Philipp von Zabern).
- SILIOTTI 2005
Siliotti, A., *Egypt: Splendours of an Ancient Civilization* (London: Thames & Hudson).
- STROMENGER 1962
Stromenger, E., *Fünf Jahrtausende Mesopotamien* (München: Hirmer Verlag).
- SAHIN 1992
Sahin, N., Korinth Seramiğinde Heraldik Sphinx ve Kutsal Ağaç İkonografisi, *Arkeoloji Sanat Tarihi Dergisi* VI, 107–127.

TURANI 1997

Turani, A., *Dünya Sanat Tarihi* (İstanbul: Remzi Publications).

ULANSEY 1989

Ulansey, D., *Mitras Gizlerinin Kökeni. Antik Dünyada Kozmoloji ve Din*, H. Ovacık (trans) (İstanbul: Arkeoloji ve Sanat Publications).

YAVI/YAVI 1996

Yavi, E./Yavi, N., *Tarih Öncesi Çağlardan Günümüze Mısır* (İzmir: Yazıcı Publications).

YALOURIS 1987

Yalouris, N., *Pegasos: Ein Mythos in der Kunst* (Mainz: Verlag Philipp von Zabern).



Fig. 1. The Sphinx of Giza

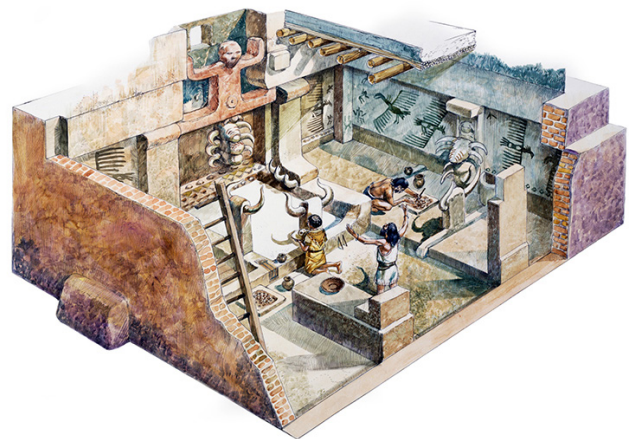
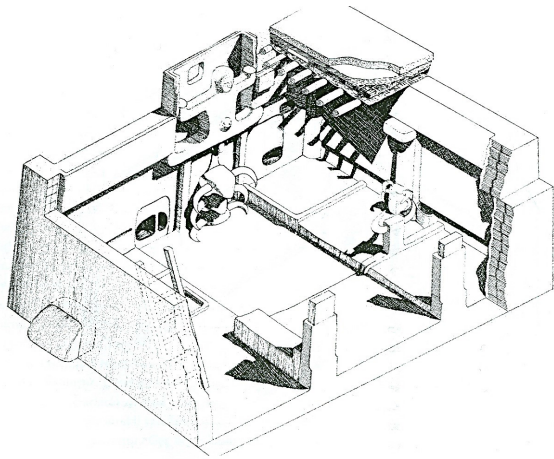


Fig. 2-3. The Çatalhöyük cult room



Fig. 4. The relief from Malatya Arslantepe



Fig. 5. The relief from the stele of the Code Hammurabi



Fig. 6. The Minotaur statue from the National Archaeological Museum



Fig. 7. The Achelous terracotta mask from National Roman Museum of Palazzo Massimo



Fig. 8. The Mithras statue from British Museum

Fig. 9. The Apis Bull statue from Alexandria Museum



Fig. 10-11. The Sphinx statues

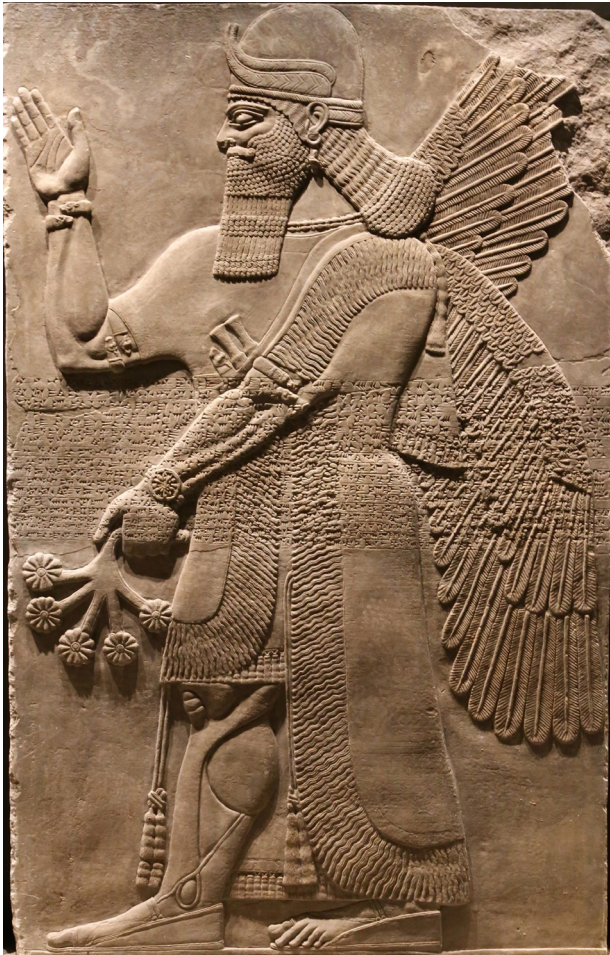


Fig. 12. The Winged Genie relief from Metropolitan Museum



Fig. 13. The Grifon-Demon relief from Metropolitan Museum



Fig. 14. The Chimaira relief from Anatolian Civilisations Museum



Fig. 15. The Griffin figurine from Pergamon Museum



Fig. 16. The Pegasus figurine from Acropolis Museum



Fig. 17. The Lamassu and Sphinx statues from British Museum



Fig. 18. The Winged Goat (ibex) figurine from Louvre Museum

Fig. 19. The Sphinx statue
from Cairo Museum



Fig. 20. The Sphinx sardonyx
from Metropolitan Museum



Fig. 21. The Ceremonial
Chair of Thutmose IV from
Metropolitan Museum

