

The Interaction of the Griffin's Role Between the Minoan Civilization (Minoan, Mycenaean) and the Ancient Eastern Civilizations

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Abstract : The main objective of the study was to examine the exchange and interaction of the griffin motif between Eastern civilizations (Iran, Egypt, and Mesopotamia) and the Minoan and Mycenaean civilizations of Crete (Minoan & Mycenaean) from the perspective of painting art. The research method was descriptive and library-based, involving personal visits to libraries, computer searches, and the use of numerous books and articles. Research hypothesis: It seems that Aegean art was influenced by Eastern art. The research findings indicated that the griffin motif was first created in the Elamite civilization (4th millennium BC) and, based on cylinder seals, spread and influence from Iran to Mesopotamia, from there to Syria, and from Syria to the Hittites, Cyprus, and Egypt (Deir el-Medina). Then, this motif entered Crete from Egypt and is depicted on vessels, sarcophagus, and walls on this island in Phaistos, Hagia Triada, Knossos, Pylus, and Tyron's. The results of the description and analysis of the role in painting art showed that the griffin motif in Iran and Mosul was similar and had rhythm, movement, and balance. It was composed of straight and curved lines. The griffin of Knossos and Hagia was complete in terms of line and texture and in the Impressionism style. The griffin in Hagia had social content. In Knossos and Hagia, the theme was foreign, while the elements and components were internal and indigenous. The griffin in Tyron's had mythological content.

Keywords : interaction, mural painting, Aegean, Griffin, Eastern civilizations

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