

## 51. 5500-3500, Cucuteni (Tripolye) Culture, Eastern Europe

*ReGenesis* is the first open-access encyclopedia to  
liberate pre-colonial research  
to its rightful 3,000,000 BCE origins  
- and -  
liberate female spirituality.  
(RGS.)

\* \* \*

### *Old European Artifacts.*

Those from Cucuteni are unprecedented.  
(See below.)

### *Horned Thrones.*

Schematically rendered figures  
include 32 cathedra clay females  
seated on horned thrones.  
(GGE: 72-73.)  
(See below.)

Cucuteni or Tripolye (Russian) culture is considered one of the most notable in Old Europe including the Sabatinovka temple (c. 4,500 BCE) plus tribal settlements of around 2,000 houses arranged in elongated circles over areas of estimated 400 hectares (1 HA = 2.471 Acres). (COG: 420.) Alternately houses in the north reaches of the Tigris River were built in groups around a central courtyard. Location for Cucuteni comprises Romania and western Ukraine: projected peak was between 5000-4500 BCE.

In the category of Old European artifacts, those from Cucuteni are unprecedented. Schematically rendered figures include 32 cathedra clay females seated on horned thrones. (GGE: 72-73.) They have ample buttocks, emphasized pubic triangles, slender trunks, disk or serpent shaped heads with beaklike noses, large eyes and holes or perforations on the sides of the face. The arms are rounded off resembling wings. Gimbutas interpreted these figures as Neolithic bird goddesses. Other artifacts include large ovens, models of clay shrines with cross-shaped platforms for offerings adorned with Horns of Consecration, plus other bull artifacts. Also, of special interest is a double-axe/butterfly/hourglass/KA goddess engraved on a bull or ox head from Bilcze Zlote, c. 3700-3500 BCE. (COG: 247, Fig. 7-39.) (COG: 101-111; GGE: 67, 69, 73.)

Selected interpretation of the Bilcze Zlote image, c. 3700-3500.

From antiquity, flowers and plants – life trees – have been growing between the ‘sacred horns. Bees and butterflies, sometimes having

anthropomorphic heads, arise from bullheads, as painted on Minoan vases and temple walls. From the Roman authors Ovid, Virgil, and Porphyry we know that moths and bees were thought to be the souls of humans born from an ox. From the Cucuteni culture of the beginning of the 4th millennium B.C., an ox head was found carved out of a bone plate on which an hourglass-shaped Goddess is depicted with arms upraised (COG: 246-247, Fig. 7, 38-39).

Suggest that the posture of 'arms raised' or extended bull – ox horns (i.e. horns of consecration) is also a KA. In *Re-Genesis*, there are many cross – cultural discussions on the KA, KA/BA, and the Psi/KA. (See Cypriot entry: 5400-3500, Ancient Aphrodite.) \*

Included are numerous Psi/KA statues from the Enkomi, Kition, Amathus, and Paphos temples of the great goddess standing alone with raised arms or engaged in circle dances. The gesture of raised arms above the head is archetypal of Minoan – Mycenaean *Psi* madonna figures \*\* (TIGR: 15-16; RGS). Furthermore, this image is common in Egypt and known as the KA (or KA/BA). Selected interpretations of the KA include: a vital spirit, spiritual essence, or an alternate dwelling place for the spirit after death. (The root translation of KA is *generative force* or *life force* (RAE: 42; RGS)). The Psi/KA posture is also directly related to the ancient tree-pillar culture that is discussed throughout this *Re-Genesis*. (See the GSA section below.)

\* (RGS: 5400-3500, Ancient Aphrodite: Chalcolithic or Copper Age).

\*\* As in *L'Euguelionne*, Psi relates to the study of psychology, psychiatry, and psychobiology (AOW: 46-47; RGS).

In *Re-Genesis*, seated female deities are esteemed cathedra goddesses, including the seated Cucuteni temple goddesses on horned thrones. Cathedra goddesses are delineated in 7100-6300: Cathedra Goddess of the Beasts, Çatal Hüyük. (RGS.)

Cathedra is defined as the official chair or throne of one in a position of prominence. Erich Neumann speaks of the seated goddess as the 'original form of the enthroned Goddess' (RG: 29; TGM: 98). As noted in *Re-Genesis* (1999), these 'throned' goddesses were envisioned and subsequently named, cathedra goddesses. This designation is illustrated throughout *Re-Genesis* via extensive GSA photographic images from: Anatolian Alaca Hüyük and Çatal Hüyük, plus Sicily, Egypt, Carthage, Cyprus, Sumer, Spain, Vinca, Greece, Poland, France, Canaan/Israel as well as St. Peter's Basilica in Rome (DM: 115-164; SGM: 32; TGG: 32-39; RGS). (RGS: 7100-6300, Cathedra Goddess of the Beasts, Çatal Hüyük).

Further research on cathedra goddesses: 8300-4500, Sha'ar Hagolan (Sha'ar HaGolan); 7250-6150, Çatal Hüyük, Anatolia; 7100-6300, Cathedra Goddess of the Beasts; 5400-3500, Ancient Aphrodite: Chalcolithic or Copper Age; 4400-2500, Olympus Hera; 4000-3000, Egypt, Africa, and Cathedra Goddesses; 3250, Scorpion Tableau, Earliest Egyptian Proto-Hieroglyphics; 3000-2000, Anatolia, Kubaba and the Hittites; 2500, Inanna, Holder of the Me; 2000, Asherah; 900, Taanach, Canaanite Libation Stand; 800-700, Kuntillet Ajrud and Khirbet El-Qom; 750-650, Cybele and King Midas, Anatolia; 550, Cathedra Goddess Kourotrophos, Megara Hyblaea, Sicily; and 400, Cathedra Goddess Isis. (RGS.)

Further bird goddess research: 8000/7000-5000, Early Neolithic; 6500-5600, Sesklo, Greece; 5500-4000, Dimini Culture Replaces Sesklo Culture; 5400-4100, Vinca Culture and Bird and Snake Culture; 5400-3700, Tisza Culture; 5000,

Lengyel Culture Replaced Linearbandkeramik, Old Eastern Europe; 4000, Nile Bird Goddess, Egypt; 4000-3000, Egypt, Africa, and Cathedra Goddesses; 3000-2780, Egyptian Bronze Age/First Dynasty c. 3000; 3000-2000, Anatolia; 3000 First Dynasty, Egypt; 2400, Lilith and Eve; and 370, Isis and Philae, Egypt. For additional triangle/pubic mound information, see BCE entries: 7000-5000, Early Neolithic Crete; 2000, Asherah; and 1790-1700, Goddess of Kultepe, Anatolia. (RGS.)

Further research on vulva images: 34,000-28,000, Les Eyzies Vulva Engravings, Dordogne Caves; 31,000, Chauvet Cave and Vulva Engravings; 30,000-25,000, Aurignacian Age; 30,000-25,000, Goddess of Willendorf, Austria; 25,000-20,000, Goddess of Laussel; 5300-4300, Climactic Phase and Script in Old Europe; 3000-2000, Cycladic Goddesses; 2600-2000, Early Bronze Age, Crete, Chthonian; and 400, Celtic Sheela-na-gig. (RGS.) (For additional CE research, see illustration of a 1600 c. vulva labyrinth design in: Bord, Janet. *Mazes and Labyrinths of the World*. New York, NY: Dutton, 1976. 85, Fig. 127. ) (MLW.)

Further V/triangle/vulvic research: 70,000, Blombos Cave; 34,000-28,000, Les Eyzies Vulva Engravings, Dordogne Caves; 31,000, Chauvet Cave and Vulva Engravings; 30,000-25,000, The Aurignacian Age; 30,000, Labyrinths, Spirals, and Meanders; 30,000-25,000, Goddess of Willendorf, Austria; 8000/7000-5000, Early Neolithic; 7000-5000, Early Neolithic Crete; 5300-4300, Climactic Phase and Script in Old Europe; 4000-3000, Locmariaquer, Brittany Hook Symbology; 4000-3500, Gavrinis, Brittany France; 2000, Asherah; 1900-1800, Dawning of the African Alphabet and the Aniconic Goddess Triangle; 1790-1700, Goddess of Kultepe, Anatolia; 1500, Lachish Ewer, Triangle, and Menorah; and 800, Tanit (Also Taanit, Ta'anit, Tannit, or Tannin). (RGS.)

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Lewis-Williams, David J. *The Mind in the Cave: Consciousness and the Origins of Art*. London, England: Thames and Hudson, 2002. (MIC.)

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Rubin, Alissa J. "A Mirror of Subterranean Wonders: Replica of

Chauvet Cave Bristles with Lifelike Paintings.” *New York Times*, Apr. 25, 2015: C1-C2. (MSW.)

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- \_\_\_\_\_. "Three Waves of the Kurgan People into Old Europe, 4500-2500 B.C." Eds. Miriam Robbins Dexter, and Karlene Jones-Bley. *Journal of Indo-European Studies* Monograph No. 18 (1997): 240-268. (TWKP.)
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Further research:

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\* (Earth mother, Chthonia.)

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Bronze Age, Crete, Chthonian \* Prepalatial/Early Minoan (EM I-III); 1450-1260, Hattusa and Yazilikaya, Anatolia; 1400, Cybele and Buyukkale/Bogazkoy, Anatolia; and 664-525, Neith and the Black Virgin Mary Temple at Sais, Egypt. (RGS.)

\* (Earth mother, Chthonia.)

Further double/twin goddess including further double-axe research: 30,000 Labyrinths, Spirals, and Meanders; 26,000, Grimaldi Caves; 25,000-20,000, Goddess of Laussel; 7250-6150, Çatal Hüyük; 6000, Sicilians to Malta: 5400-4100, Vinca Culture and Bird and Snake Culture; 5200, Malta and Gozo; 4400-2500, Olympus Hera; 4000, Alaca Hüyük, Anatolia; 3500, Anatolia, Arinna, and Other Goddesses; 3000, Middle Indo-European Bronze Age; 3,000, Tell Brak; 2600-2000, Early Bronze Age, Crete, Chthonian; 1790-1700, Goddess of Kultepe, Anatolia; 1750, Ishtar; 1000, Double Goddess Transition; 630-620, Goddess Kore, Izmir Turkey; 500, Greek Mysteries; and 282-263, Demeter's Priene Temple. (RGS.)

IMAGE: SCHEMATICALLY RENDERED FEMALE DEITIES: CUCUTENI CULTURE.  
PHOTO: © GSA. DESCRIPTION SCHEMATICALLY RENDERED FEMALE DEITIES WITH ELABORATE ICONOGRAPHY, CUCUTENI CULTURE. (ROMANIA AND UKRAINE.)  
SLIDE LOCATION, SHEET , ROW , SLEEVE , SLIDE # , BCE.  
ON LOCATION: GSA ILLUSTRATION PENDING.  
NOTE 1: IN THE UKRAINE IN 1981, OVER 20 CERAMIC FEMALE IMAGES WERE FOUND FROM THE CUCUTENI CULTURE.  
NOTE: FIELDWORK PROJECT.  
PHOTO NOTE KEY: PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.  
PHOTO NOTE: FOR FURTHER CUCUTENI FEMALE DEITIES RESEARCH AND GOOGLE IMAGES.

IMAGE: NILE BIRD GODDESS: EGYPT.  
PHOTO: © GSA. DESCRIPTION: NILE SNAKE – BIRD (BA– BIRD?) \* GODDESS, EGYPTIAN. ASPECTS ARE IDENTICAL TO LATE CUCUTENI DEITIES INC. ABBREVIATED DOWNTURNED WINGS-ARMS PLUS ROUND FLAT MASK-LIKE HEADS. (COG: 111; LOG:199.)  
SLIDE LOCATION EGYPT, SHEET 40, ROW 2, SLEEVE 3, SLIDE #343A, 4000 BCE PRE-DYNASTIC OR PRE-PHARAONIC.  
CO\_EGY\_S40\_R2\_SL3\_S343A.jpg  
SHOT ON LOCATION: MUSEUM OF EGYPTIAN ANTIQUITIES: CAIRO, EGYPT.  
NOTE 1: THE ARMS ARE ROUNDED OFF RESEMBLING WINGS. GIMBUTAS INTERPRETED THESE FIGURES AS NEOLITHIC BIRD GODDESSES. (RGS.) (SOURCE: ENTRY ABOVE.)  
NOTE 2 RE. BA – BIRD OR BA – SOUL. \*

'IN A PARALLEL IMAGE,' THE PERSONAL BA – SOUL IS ONE'S SPIRIT SOUL THAT DURING THE DEATHING PROCESS MAY HOVER OR APPEAR AS A BIRD TO JOIN WITH THE KA SOUL, THE UNIVERSAL, GAIAN – LIFE – FORCE, THE GREAT MOTHER WHO BECKONS: 'BEHOLD I AM BEHIND THEE, I AM THY TEMPLE, THY MOTHER, FOREVER AND FOREVER.' TO DIE IS TO REUNITE WITH ONE'S KA (KG: 63, 67; MG: 245-46; RGS).

NOTE 3: SEE CUCUTENI'S SABATINIVKA SHRINE FOR SIMILAR ATTRIBUTES OF EGYPTIAN NILE BIRD (LOG. 133) PLUS THE HORNED THRONE (LOG. 133: FIG. 215. #4, CLAY CHAIR.)

NOTE 4: FOR FURTHER INFORMATION CONTACT THE INSTITUTE FOR THE STUDY OF THE ANCIENT WORLD, NY (212-992-7800) – OR –isaw.nyu.edu  
FEMALE STATUE ON REVERSE SIDE. TERRACOTTA. FROM CUCUTENI, ROMANIA: PLUS NOTE 06-01-02/23. LATE MESOLITHIC (5TH MILL. BCE). HEIGHT 15 CM. INV. II3126. NATIONAL HISTORICAL MUSEUM, BUCHAREST, ROMANIA, © ERICH LESSING/ART RESOURCE, NY. ART201798. 536 BROADWAY, 5<sup>TH</sup>. ART RESOURCE, INC, 2003. ALL RIGHTS RESERVED. FLOOR, NEW YORK, NY 10012, USA. TEL: (212) 505-8700 IFAX: (212) 505-2053. EMAIL: requests@artres.com (4-20-2011).

NOTE 5: FIELDWORK PROJECT 1989.

IMAGE: NILE BIRD KA GODDESS: EGYPT.

PHOTO: © GSA. DESCRIPTION: NILE BIRD GODDESS WITH BIRD – LIKE HEAD IN HORNS OF CONSECRATION OR SUN GODDESS KA POSTURE.

SLIDE LOCATION EGYPT, SHEET 44, ROW 3, SLEEVE 4, SLIDE #34, 3650-3300 BCE.  
CO\_EGY\_S44\_R3\_SL4\_S34.jpg

SHOT ON LOCATION: MUSEUM OF EGYPTIAN ANTIQUITIES: CAIRO, EGYPT.

NOTE 1: DISCOVERED BY HENRI DE MORGAN IN NAGADA II, EGYPT.

NOTE 2: TO–SCALE MUSEUM PROTOTYPE.

NOTE 3: FIELDWORK PROJECT 1986.

IMAGE: CHARACTERISTIC HORNS OF CONSECRATION ON A BRONZE TABLET FROM PSYCHRO: CRETE, GREECE.

ILLUSTRATION © GSA. DESCRIPTION: CHARACTERISTIC HORNS OF CONSECRATION ON BRONZE TABLET.

SLIDE LOCATION , SHEET , ROW, SLEEVE , SLIDE # , BCE.

ON LOCATION: IMAGE IN PROCESS.

NOTE 1: (MHE: FIG. 106, SEE SYMBOL SECTION AT END OF TEXT.)

NOTE 2:

GERTRUDE LEVY SUGGESTS THAT THE BULL IS THE ACTUAL EMBODIMENT OF THE EARTH'S FERTILITY AND HELD IN HIGH REGARD ALONG WITH HORNED ALTARS DATING BACK TO SUB-NEOLITHIC LEVELS (GOH: 229, N. 5; POM). DOROTHY CAMERON'S RESEARCH PROPOSES A UNIQUE GYNECOLOGICAL THEORY IN WHICH 'NEOLITHIC BULL HEADS AND *HORNS OF CONSECRATION* DIRECTLY RELATE TO THE FALLOPIAN TUBES AND UTERUS' (SBDN: 12-13, 4-5). (POM; TEG: 46-47; LOG: 265-6) (RGS: 15,000-12,000 BCE, LASCAUX CAVE).

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES. \*

PHOTO NOTE: \* FOR FURTHER GREEK HORNS OF CONSECRATION RESEARCH AND IMAGES:

RESOURCE: (MUSEUM ART RESOURCE.)

RESOURCE: (BRITISH MUSEUM: LONDON, ENGLAND.)

RESOURCE: (ARCHAEOLOGY, ARCHITECTURE & ART.)

IMAGE: AURIGNACIAN VULVA FROM THE VALLEY OF VÉZÈRE: DORDOGNE, FRANCE.

PHOTO: © GSA. DESCRIPTION: AURIGNACIAN INCISED VULVA IN STONE FROM CAVES IN THE VALLEY OF VÉZÈRE, DORDOGNE, FRANCE.

SLIDE LOCATION NEO. PAL. FRANCE, SHEET 2, ROW 4, SLEEVE 4, SLIDE #19, c. 30,000 BCE.

CU\_NPF\_S2\_R4\_SL4\_S19.jpeg

SHOT ON LOCATION: HAUTE GARGONNE, FRANCE: MUSÉE DES ANTIQUITÉS NATIONALES. (SAINT-GERMAIN-EN-LAYE, FRANCE IS JUST OUTSIDE OF PARIS.)

NOTE 1: FIELDWORK PROJECT 1982-1989.

PHOTO NOTE: FOR AURIGNACIAN VULVA PHOTO RESEARCH, SEE THE NEW NATURAL MUSEUM OF PREHISTORY LES EYZIES IN THE VILLAGE OF LES EYZIES, FRANCE, DISTINGUISHED AS ONE THE FINEST ICE AGE AND MAGDALENIAN COLLECTIONS IN THE WORLD.

IMAGE: BA – BIRD ISIS: EGYPT.

PHOTO: © GSA. DESCRIPTION: BA – BIRD ISIS, \* EGYPT.

SLIDE LOCATION EGYPT, SHEET 44, ROW 3, SLEEVE 3, SLIDE #27, BCE.

CO\_EGY\_S44\_R3\_SL3\_S27.jpg

SHOT ON LOCATION: LUXOR, EGYPT. FURTHER EXAMPLES ARE HOUSED IN: THE BROOKLYN MUSEUM IN NEW YORK; BRITISH MUSEUM IN LONDON; AND THE BREMEN MUSEUM OF NATURAL HISTORY AND ETHNOGRAPHY IN NORTHWESTERN GERMANY.

NOTE 1 RE. BA– BIRD OR BA – SOUL.

\* 'IN A PARALLEL IMAGE,' THE PERSONAL BA – SOUL IS ONE'S SPIRIT SOUL THAT DURING THE DEATHING PROCESS MAY HOVER OR APPEAR AS A BIRD TO JOIN WITH THE KA SOUL, THE UNIVERSAL, GAIAN – LIFE – FORCE, THE GREAT MOTHER WHO BECKONS: 'BEHOLD I AM BEHIND THEE,



I AM THY TEMPLE, THY MOTHER, FOREVER AND FOREVER.' TO DIE IS TO REUNITE WITH ONE'S KA (KG: 63, 67; MG: 245-46; RGS).  
NOTE 2: FIELDWORK PROJECT 1989.

ILLUSTRATION: BULL WITH DOUBLE TRIANGLE OR HOURGLASS.  
PHOTO: © GSA. DESCRIPTION: DOUBLE TRIANGLE OR HOURGLASS ON BULL OR OX HEAD. (GOG: 247, FIG. 7-39.)  
SLIDE LOCATION, SHEET , ROW , SLEEVE , SLIDE # , BCE.  
ON LOCATION: ILLUSTRATION/IMAGE OF DOUBLE TRIANGLE OR HOURGLASS ON BULL OR OX HEAD PENDING.

NOTE 1:

FROM THE CUCUTENI CULTURE OF THE BEGINNING OF THE 4TH MILLENNIUM B.C., AN OX HEAD WAS FOUND CARVED OUT OF A BONE PLATE ON WHICH AN HOURGLASS-SHAPED GODDESS IS DEPICTED WITH ARMS UPRAISED (COG: 247, FIG. 7-39) (ALSO, SEE COG: 246-7, FIG. 7-40.)

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES.

PHOTO NOTE: FOR FURTHER BULL WITH DOUBLE TRIANGLE RESEARCH AND IMAGES.

RESOURCE: (MUSEUM ART RESOURCE.)

RESOURCE: (BRITISH MUSEUM: LONDON, ENGLAND.)

RESOURCE: (ARCHAEOLOGY, ARCHITECTURE & ART.)

IMAGE: HOURGLASS FEMALE BIRD (BA – BIRD): \* HAWAIIAN PETROGLYPH.

PHOTO: © GSA. DESCRIPTION: A FURTHER HOURGLASS EXAMPLE INC.

PETROGLYPH OF VULVA WITH BIRD FEET AND HANDS.

SLIDE LOCATION HAWAII, SHEET 6, ROW 1, SLEEVE 2, SLIDE #14, NO DATE.

CU\_HAW\_S6\_R1\_SL2\_S14.

SHOT ON LOCATION: PUAKO: BIG ISLAND, HAWAII.

NOTE 1: \* RE. BA – BIRD OR BA – SOUL, SEE: (MG: 245-246)

NOTE 2: FIELDWORK PROJECT 1994.

PHOTO NOTE: TAKEN ON SITE AND OUTLINED WITH FINE WHITE SAND.

IMAGE: VILLA OF MYSTERIES: POMPEII, ITALY.

PHOTO: © GSA. DESCRIPTION: A FURTHER KA EXAMPLE INC. A DANCING FEMALE IN KA POSITION, POMPEII, ITALY.

SLIDE LOCATION MSC. ITALY, SHEET 6, ROW 3, SLEEVE 2, SLIDE #35 (86), BCE.

CO\_MIT\_S6\_R3\_SL2\_S35

SHOT ON LOCATION: VILLA OF MYSTERIES: POMPEII, ITALY.

NOTE 1: LAURA SHANNON'S "WOMEN'S RITUAL DANCE." (WRD: 138-157.)

NOTE 2: FOR MORE RECENT POMPEIAN STYLE WALL PAINTING, SEE THE 21<sup>ST</sup> CENTURY ARCHAEOLOGICAL DISCOVERIES IN ARLES, FRANCE, AT THE MUSEUM AT ANCIENT ARLES.

NOTE 3: FIELDWORK PROJECT 1986.

IMAGE: CHARACTERISTIC HORNS OF CONSECRATION ON A BRONZE TABLET FROM PSYCHRO: CRETE, GREECE.

ILLUSTRATION © GSA. DESCRIPTION: CHARACTERISTIC HORNS OF CONSECRATION ON BRONZE TABLET.

SLIDE LOCATION , SHEET , ROW , SLEEVE , SLIDE # , BCE.

SHOT ON LOCATION: IMAGE IN PROCESS.

NOTE 1: (MHE: FIG. 106, SEE SYMBOL SECTION AT END OF TEXT.)

NOTE 2:

GERTRUDE LEVY SUGGESTS THAT THE BULL IS THE ACTUAL EMBODIMENT OF THE EARTH'S FERTILITY AND HELD IN HIGH REGARD ALONG WITH HORNED ALTARS DATING BACK TO SUB-NEOLITHIC LEVELS (GOH: 229, N. 5; POM). DOROTHY CAMERON'S RESEARCH PROPOSES A UNIQUE GYNECOLOGICAL THEORY IN WHICH 'NEOLITHIC BULL HEADS AND HORNS OF CONSECRATION DIRECTLY RELATE TO THE FALLOPIAN TUBES AND UTERU' (SBDN: 12-13, 4-5). (POM; TEG: 46-47; LOG: 265-6) (RGS: 15,000-12,000 BCE, LASCAUX CAVE).

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES. \*

PHOTO NOTE: \* FOR FURTHER GREEK HORNS OF CONSECRATION RESEARCH AND IMAGES:

RESOURCE: (MUSEUM ART RESOURCE.)

RESOURCE: (BRITISH MUSEUM: LONDON, ENGLAND.)  
RESOURCE: (ARCHAEOLOGY, ARCHITECTURE & ART.)