

100. 3000-2500, Cruciform Goddess, Chalcolithic Age, Cyprus

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.)

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Cruciform: Cross-in-Square Architecture.

Illustrated in Christian, Byzantine,
and Eastern orthodox architecture,
as well as Herod's Second Temple.
(See below.)

Neolithic/Chalcolithic, Female Cruciform Motif.

Template for the monolithic Maltese Cross,
Templar Cross, and the Teutonic Cross.
(See below.)

The Cruciform.

The Egyptian ankh (KA),
the womb oval over a vertical cruciform (or cross)
analogous to Tanit's symbol.
(DOS: 68-71.)

The Cross/Cruciform.

Merges endings with new beginning:
the antithesis of the Ouroborus
that continues to re-create itself.
(DOS: 68-71.)

Stone sculpture cruciform deities in Cyprus have a far – reaching ancient history dating to the Neolithic. Abstract female cruciform finds are schematized * with arms folded – alternately – arms are stretched out or elevated in a modified KA posture. ** Breasts are pronounced and vulva clearly incised. Stones are grey, green, green-blue picrolite, bone, or white. (Later stones were carnelian, terracotta, and limestone.) Many if not most sculptures are tomb offerings.

* The significance of schematization may symbolize the “spiritual essentials of the realm of the dead and the spirits in contrast to the full-blown character of feminine [female] life.” (TGM: 112-113.)

** The KA is one’s spiritual double. The KA posture (or epiphany) (TGM: 116) is standing with arms raised, drawing down a generative force. (RAE: 42.)

The Psi/KA posture relates to the ancient tree–pillar–cultures that are discussed at length in *Re-Genesis*, including entry, 900-800, Ka Goddess, Salamis, Cyprus. *

* Ancient Greek: Σαλαμίς.)

There are numerous Psi/KA statues from the Enkomi, Kition, and Paphos [Cypriot] temples of the great goddess standing alone with raised arms or in circle dances with raised arms. The gesture of raised arms above the head is archetypal of Minoan – Mycenaean *Psi* madonna figures (TIGR: 15-16; RGS).

Of special KA notoriety is the Picrolite figure from the Gialia or Pomos region: she is in a KA posture and wearing a cruciform necklace. Head is tilted back, and knees are slightly bent. (SSCC: 141.) A similar cruciform goddess (Souskiou region) (SSCC: 148) from the Nicosia Museum in Cyprus is currently owned by the Malibu Getty Museum in Los Angeles and on permanent display.

Although difficult to determine the full intended significance of the original 3,000-2,500 BCE cruciform KA deities, given the subsequent iconography chosen for the Christian crucifix (crucifixion) – and – the monumental impact that the cruciform had on monotheistic architecture of Christian churches and Hebrew synagogues, it is hard to ignore as merely a coincidence? Extensive examples of the cruciform (cross–in–square plan) are illustrated in Christian, Byzantine, and Eastern orthodox architecture, as well as Herod’s Second Temple.

According to Homer Smith in *Man and His Gods*, it was not until 600 CE that the crucifix was adopted as a symbol of Christian art. (MAHG: 188.)

The Neolithic/Chalcolithic, female cruciform motif was also the template for the monolithic Maltese Cross, Templar Cross, and the Teutonic Cross. The cruciform bridges the upper and lower; right and the left; death and re–birth. The cross/cruciform merges endings with new beginning: the antithesis of the Ouroboros that continues to re-create itself. The cruciform is the Egyptian ankh (KA), the womb oval over a vertical cruciform (or cross) analogous to Tanit’s symbol. (DOS: 68-71.)

Further (Psi)/KA and ancient tree-pillar- cultures research:

- Evans, Sir Arthur. *The Mycenaean Tree and Pillar Cult and Its Mediterranean Relations: With Illustrations from Recent Cretan Finds*. London, England: Macmillan, 1901. (MTPC.)
- James, Edward Oliver. *The Tree of Life: An Archaeological Study*. Leiden, Netherlands: Brill, 1966. (TOL.)
- Keel, Othmar. *Goddesses and Trees, New Moon and Yahweh*. Sheffield, England: Sheffield Academic Press, 1998. (GAT.)
- Meekers, Marijke. *Sacred Tree on Cypriote Cylinder Seals*. Nicosia, Cyprus: Report of the Department of Antiquities Cyprus: 1987. 66-76. (STCC.)

Further KA goddess research: 5400-3500, Ancient Aphrodite: Chalcolithic or Copper Age; 4000, Nile Bird Goddess, Egypt; 1500, Lachish Ewer, Triangle, and Menorah; 900-800, KA Goddess, Salamis, Cyprus, and 664-525, Neith and Black Virgin at Sais Temple, Egypt. (Also see Horns of Consecration research: 15,000-12,000, Lascaux Cave; and 7000-5000, Early Neolithic Crete.) (RGS.)

- Further research on Cypriot stone sculptures and other Chalcolithic discoveries:
- Karageorghis, Jacqueline. *Kypris: The Aphrodite of Cyprus: Ancient Sources and Archaeological Evidence*. Nicosia, Cyprus: A.G. Leventis Foundation, 2005. (K)
- Vagnetti, Lucia. "Stone Sculpture in Chalcolithic Cyprus." *Bulletin of the American Schools of Oriental Research* No. 282/283, Symposium: Chalcolithic Cyprus (May-Aug. 1991): 139-151. (SSCC.)

IMAGE: CRUCIFORM GODDESS IN THE SOUSKIOU REGION: CYPRUS, GREECE.
 PHOTO: © GSA. DESCRIPTION: CRUCIFORM WITH OUTSTRETCHED ARMS AND KNEES SLIGHTLY BENT.

SLIDE LOCATION KARVON, IPHOTO, GETTY IMAGES 2011: (PREVIOUSLY MOBILEME GALLERY), SHEET , ROW , SLEEVE , IMAGE #DSCN2758, 2700-2500 BCE.
 SHOT ON LOCATION: GETTY VILLA MUSEUM: MALIBU, CALIFORNIA.

NOTE 1: FIELDWORK PROJECT 2011.

PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES' TEAM.

IMAGE: CRUCIFORM DEITY FROM YALIA OR POMOS: CYPRUS, GREECE.
 PHOTO: © GSA. DESCRIPTION: LIMESTONE DEITY IN KA POSTURE WEARING A CRUCIFORM NECKLACE WITH HEAD TILTED BACK AND KNEES SLIGHTLY BENT: FROM REGION OF YALIA OR POMOS, CYPRUS. (SSCC: 141.)

SLIDE LOCATION CYPRUS, SHEET 2, ROW 4, SLEVE 4, SLIDE #19, CHALCOLITHIC 3000-2500 BCE.

CU_CYP_S2_R4_SL4_S19.

SHOT ON LOCATION: CYPRUS ARCHAEOLOGICAL MUSEUM: NICOSIA, CYPRUS.

NOTE 1:

THE ENTIRE BODY OF THE GODDESS IS REPRESENTED IN THE MEGALITHIC TOMBS OF WESTERN EUROPE, WHOSE SHAPE SHEDS AN INTERESTING LIGHT ON THE LATER CRUCIFORM CATHEDRALS OF EUROPE. PLANS OF TOMBS INSIDE CAIRNS. THE NEOLITHIC PASSAGE-GRAVE CULTURE OF IRELAND (CARROWKEEL, COUNTY SLIGO, NW IRELAND); 2ND HALF 4TH MILL. B.C. (LOG: 153, FIG. 236).

NOTE 2: ALSO SEE KNOWTH 1 AT NEWGRANGE, IRELAND. (LOG: 104, FIG. 170.) CORBELLED ROOF KNOWTH I INCLUDES TWO PASSAGE CHAMBERS, ONE

UNDIFFERENTIATED THAT OPENS TO THE WEST PLUS A CRUCIFORM CHAMBER THAT OPENS TO THE EAST (RGS).
NOTE 3: FIELDWORK PROJECT 1986.

IMAGE: CRUCIFORM LABYRINTH: CO. WICKLOW, IRELAND.
PHOTO: © GSA. DESCRIPTION: CRUCIFORM LABYRINTH FROM CO. WICKLOW NR. HOLLYWOOD.
SLIDE LOCATION IRELAND, SHEET 1, ROW 4, SLEEVE 1, SLIDE #16, 6 C. CE.
CO_IRE_S1_R4_SL1_S16.
SHOT ON LOCATION: NATIONAL MUSEUM OF IRELAND: DUBLIN, IRELAND.
NOTE 1: SIMILAR LABYRINTH DESIGN TO THE HOPI INDIAN SPIRAL AND MINOAN COIN. (TK: 83.)
NOTE 2: FIELDWORK PROJECT 1989.

IMAGE: NILE BIRD GODDESS IN KA (ORANT POSITION): EGYPT.
PHOTO: © GSA. DESCRIPTION: NILE BIRD KA-GODDESS. HER HEAD COMES TO A POINT (SERPENT) AND ARMS ARE TRANSFORMED INTO WINGS. (BWA: 102, FIG. 3.)
SLIDE LOCATION EGYPT, SHEET 44, ROW 3, SLEEVE 4, SLIDE #34, 3000, PRE-DYNASTIC EGYPT BCE.
CO_EGY_S44_R3_SL4_S34jpg
SHOT ON LOCATION: BRITISH MUSEUM, DEPT. OF EGYPTIAN ANTIQUITIES.
NOTE 1: BIRD – HEADED AFRICAN KA-GODDESS IN THE ORANT POSITION (ARMS UPRAISED IN CELEBRATION), IS AN IMAGE OF OUR CREATRIX. "HER CHARACTERISTICS ARE THOSE OF A BIRD AND A SNAKE, YET SHE IS A WOMAN (DM: 12; RGS)."
NOTE 2:
THE KA OFTEN APPEARS TO THE DECEASED IN THE FORM OF A BLUE PHOENIX, AND IS HERE IMAGINED GREETING THE DECEASED AS A MOTHER: 'BEHOLD I AM BEHIND THEE. I AM THY TEMPLE, THY MOTHER, FOREVER AND FOREVER.' TO DIE IS TO REJOIN ONE'S KA (MG: 245-46).
NOTE 3:
THE KA POSTURE OF RAISED ARMS, DRAWING DOWN THE SUN/SKY ENERGY, IS FREQUENTLY DISCUSSED IN *RE-GENESIS*. KA POSTURE EXAMPLES INCLUDE THE CYPRIOT AND EGYPTIAN GODDESSES, THE CRETAN SNAKE GODDESS, AND APHRODITE (MHE: 92, 130, PLUS FIGS. 31 AND 98).
NOTE 4: KA (ORANT) POSTURE: STANDING IN A CELEBRATION POSTURE WITH ARMS RAISED OVERHEAD. (DM: 12.)
NOTE 5: FIELDWORK PROJECT 1986.

IMAGE: APHRODITE'S BLACK TRIANGULAR STONE (EGYPTIAN KA/ANKH) COIN FROM THE PAPHIAN SANCTUARY: KOUKLIA, CYPRUS.
PHOTO: © GSA. DESCRIPTION: COIN OF APHRODITE'S BLACK TRIANGULAR (VULVA-SHAPE) BAETYL (STONE), PAPHIAN SANCTUARY IN KOUKLIA, CYPRUS. (TRIANGLE/ANKH = FEMALE SIGN OF LIFE.)
SLIDE LOCATION CYPRUS, SHEET 3, ROW 2, SLEEVE 2, SLIDE #2, 198-217 AD.
CU_CYP_S3_R2_SL2_S2.
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1: COMPARISON ALSO NOTED AT KING TUT EXHIBIT, DE YOUNG MUSEUM (SF CA) ON 6-27-09.
NOTE 2: AN ICONOGRAPHIC INTERPRETATION OF THE ANKH INCLUDES HIEROS GAMOS. (APL: 2-23-1999.)
NOTE 3: "THE HIEROS GAMOS FROM WHENCE A ROYAL SOVEREIGN GETS HIS [OR HER] POWER AND THIS IS THE GODDESS HERSELF (APL: 2-23-1999)."

NOTE 4: "THE KA IS ALSO THE GENERIC SYMBOL FOR THE FEMALE, THE PLANET VENUS, AND THE EGYPTIAN ANKH (RGS)." (SOURCE IS ENTRY ABOVE.)
NOTE 5: FIELDWORK PROJECT 2002.

IMAGE: FEMALE PLANK TERRACOTTA DEITY.
PHOTO: © GSA. DESCRIPTION: FEMALE PLANK TERRACOTTA FIGURE (RED BURNISHED WARE).
SLIDE LOCATION KARVON , IPHOTO, GETTY IMAGES 2011: (PREVIOUSLY MOBILEME GALLERY), SHEET , ROW , SLEEVE , IMAGE #DSCN2782, EARLY CYPRIOT, 2000-1900 BCE
SHOT ON LOCATION: GETTY VILLA MUSEUM: MALIBU, CALIFORNIA.
NOTE 1: FIELDWORK PROJECT 2011.
PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES' TEAM.

IMAGE: KA DEITY PETROGLYPH AT KING'S TRAIL: WAIKOLOA, HAWAII.
PHOTO: © GSA. DESCRIPTION: PETROGLYPH OF DEITY WITH RAISED ARMS IN KA POSTURE, KING'S TRAIL WAIKOLOA, HAWAII.
SLIDE LOCATION HAWAII, SHEET 1, ROW 2, SLEEVE 2, SLIDE #35, BCE.
CU_HAW_S1_R2_SL2_S35.
SHOT ON LOCATION: BIG ISLAND, HAWAII.
NOTE 1: THE KA IS ONE'S SPIRITUAL DOUBLE. THE KA POSTURE (EPIPHANY) (TGM: 116) IS STANDING WITH ARMS RAISED, DRAWING DOWN A GENERATIVE FORCE. (RAE: 42; RGS). (SOURCE: ENTRY ABOVE.)
NOTE 2: FIELDWORK PROJECT 1994.

IMAGE: KA CIRCLE DANCE: CYPRUS, GREECE.
PHOTO: © GSA. DESCRIPTION: KA FEMALES WITH RAISED ARMS IN CIRCLE DANCE, CYPRUS, GREECE.
SLIDE LOCATION CYPRUS, SHEET 5, ROW 1, SLEEVE 4, SLIDE #18, 350-300 BCE.
CU_CYP_S5_R1_SL4_S18.
SHOT ON LOCATION: CYPRUS ARCHAEOLOGICAL MUSEUM IN NICOSIA.
NOTE 1: LAURA SHANNON'S "WOMEN'S RITUAL DANCE." (WRD: 138-157.)
NOTE 2: THE KA IS ONE'S SPIRITUAL DOUBLE. THE KA POSTURE (EPIPHANY) (TGM: 116) IS STANDING WITH ARMS RAISED, DRAWING DOWN A GENERATIVE FORCE (RAE: 42; RGS). (SOURCE: ENTRY ABOVE.)
NOTE 3: THERE ARE NUMEROUS PSI/KA STATUES FROM THE ENKOMI, KITION, AND PAPHOS [CYPRIOT] TEMPLES OF THE GREAT GODDESS STANDING ALONE WITH RAISED ARMS OR IN CIRCLE DANCES WITH RAISED ARMS (TIGR: 15-16; RGS).
NOTE 4: FIELDWORK PROJECT 1988.

IMAGE: SECOND TEMPLE: JERUSALEM.
PHOTO: © GSA. DESCRIPTION: SECOND TEMPLE OR HEROD'S TEMPLE, JERUSALEM.
SLIDE LOCATION BIB ARCH, SHEET 2, ROW 3, SLEEVE 3, SLIDE #17, BCE
CO_BAR_S2_R3_SL3_S17.jpg CO_BAR_S2_R3_SL3_S17_ILL.jpg
SHOT ON LOCATION: BRITISH MUSEUM: LONDON, ENGLAND.
NOTE 1:
THE MONUMENTAL IMPACT THAT THE CRUCIFORM HAD ON MONOTHEISTIC ARCHITECTURE OF CHRISTIAN CHURCHES AND HEBREW SYNAGOGUES IS HARD TO IGNORE. EXTENSIVE EXAMPLES OF THE CRUCIFORM (CROSS-IN-SQUARE PLAN) IS ILLUSTRATED IN CHRISTIAN, BYZANTINE, EASTERN ORTHODOXY ARCHITECTURE, PLUS HEROD'S SECOND TEMPLE (RGS). (SOURCE: ENTRY ABOVE.)
NOTE 2: FIELDWORK PROJECT 1989 - 2002.
PHOTO NOTE: ILLUSTRATOR, CHRISI KARVONIDES' TEAM.

