

SHEELA NA GIG

by Tess Clark

Book source: MythosDecoded <https://mythosdecoded.wixsite.com/mythos>

The term 'Sheela na Gig' for the Romanesque motif, arose during the mid-19th century 'where understanding of the characteristics of a 'sheela' were vague and people were wary of its apparent rudeness. The Romanesque figures of female and male figures that expose their exaggerated genitals that can be seen in France, Spain, Norway, Italy (including Java) and introduced in Britain by the Norman kings during their rule starting in 1066.

The Norwegian male motifs dates to 1180 which fits in well with dates for British exhibitionist figures. The Nidarosdomen cathedral at Trondheim was being built around this time which also carries an alleged female exhibitionist figure on the corbel table. There are many similarities between Lincoln Cathedral in the UK and the Nidarosdomen and it is thought that English masons were employed in its construction. This also seems to apply to the sculptors. A number of elaborate soapstone carvings on smaller churches in the area, carry the same signatures of masons who worked on the Cathedral. This explains why there are similar sculptures throughout Europe, decorating Romanesque medieval churches (from c. 1000 AD). It is also noted that almost all the surviving Sheela na Gigs that remain in situ in Ireland are found in areas of the invasion. Possibly the Norman kings brought with them some of the figures that might have survived during the destruction of many castles and cathedrals due to the comets causing conflagrations and earthquakes, as in one of the legends of Melusine, included in my book *Mermaids, Dragons and Melusine*.

Variations can be seen with the position of the arms and hands, or surrounding motifs, such as horns coming out of the head, 'Celtic knots', winged Lions, Flower of life, Rosettes, Serpents, etc. The church of Saint Hilaire le Grand in Poitiers (Vienne) contains several couples of male and female figures. In a church in Trondheim, Norway's there are 19 male figures and one female,

accompanied by "Celtic" knots that symbolize the plasma formations seen during the appearance of comets during the 11th & 12th centuries and since the beginning of time, as many other planets and comets have interacted with the Birkeland currents of planets and Earth (known as Van Allen Belts).

As I have discussed in my book/ video 'Mermaids, Dragons & Melusine' the lineage of the Scottish, Plantagenet & Lusignan royalty for example, claim descent from Lilith & Ea/Samael (Poseidon); and some of their symbols are the lily, 'fleur de lis', flower of life, the rosette, lions (also Inanna/Ishtar's symbol), serpents, dragons and fish or water serpents.

Mary Magdalene, is a descendant of the Queen of Sheba known as the Egyptian female pharaoh Hatshepsut, and King Solomon; the seal of Solomon is 5 pointed star reacting to Inanna who was represented by Venus in Summer. And 'Mother Mary' as being the Mother of more than one child, whose descendants are of a "Dragon" bloodline. In a wall painting in a small church named Panagia Gorgona (Virgin Mary Mermaid) in the small port of Skala Sikaminias on the island of Lesbos. The Greek at the bottom says "Y Panayia y Gorgona." Panayia is most likely the holy virgin Mary Magdalene. Mary is a title and means 'Lady', complimentary of 'Lord'. Gorgona, like a gorgon or Medusa, is an ancient word for sea creatures or monsters, like Poseidon, but also denotes the ancient mother of the Dragon lineage. And here she is obviously depicted as a mermaid, a sea creature less threatening than a monster but in many stories created during christian times, portrayed as demonic or evil mermaids, who would lure sailors to their deaths. Mary is represented as half mermaid with a halo (lit as the head of a comet or Sun) a trident (thunderbolts and plasma discharges from a star or from the tails of comets).

In the other 2 paintings of Mary Magdeline/ Mary of Magdala or Magdalene, of the Gnostic Christian tradition, she holds in her hand an egg, the source of new life or of her royal bloodline, in a the second painting or icon, she holds and egg and points to it (representing her lineage.) She has a halo which denotes that she embodies and controls a planet or comet the halo is the plasma of an electrical discharge of planets or comets. She is also shown inside a vesica piscis, or mandorla- almond shape, which could represent both a plasma shape of comets and planets seen in the sky as well as the shape of the

opening of the womb found in art since prehistoric times until the present, including in Romanesque medieval art, this exaggerated shape that might be related to the opening of the womb as seen in medieval grotesque depictions of the 'Sheela,' which I believe the big bold head represent the head of a comet or planet, with its big 'owl like eyes' with concentric circles around the eyes which are similar to the plasma formations resembling 'owl eyes' (and the owl is a symbol of Lilith as well) owl eyes point to a high synchrontron radiation torus, surrounding some comets, planets & stars. The grotesque figures are more like mischievous monsters/comets that can ruin peoples lives and cause much calamities during their appearance. And these don't match the icons painted during the same time of the 'mother goddess' depicted as beautiful females with long reddish/auburn wavy hair, looking very healthily.

In the modern artistic representation by Lucy Dolan, the Sheela Na Gig, is represented as the Mother Goddess, guardian and gateway to the soul. An ancient image found on Irish and other European churches from their earliest beginnings. She might also be related to the Gnostic Sophia, (meaning knowledge) who wolds the scientific knowledge of the Essenes including Pythagorean astronomy.

The references to the 'sheela' considered as the 'sacred mother' which I find a bit difficult to believe due, to the grotesque shapes it sometimes takes, without hair or extremely emaciated bodies, or used to ward of evil (from calamities caused by the comets perhaps?) or to ward from lust, which sounds counterproductive and nonsensical to me. What I can say is that is there seems to be a definitely linked to the Dragon bloodlines because they are the one to introduced them to Britain. The red hair is symbolic of the Dragon line, as well as relating to the shape of plasma formations seen during planetary & Comet events.

A 16th century alchemical book called Splendor Solis (Solar Splendour), illustrate the symbolic process by which new life is generated. These two in the sequence, the king and the queen, are the opposing elements and carriers of the royal Y-chromosome and royal mtdna lines, contributing to the emergence of a new bloodline. The images are of a Queen surrounded by certain flowers of various colours and a halo around her whole body and a King also surrounded by certain blue and red flowers, pearls, red & blue gems and birds,

also standing inside a glowing halo (like a star or comet) both queen and king are inside a 'womb like vessel.' with a crown at the top.

In the medieval or byzantine painting depicting the 'adoration of God the Father,' the father god appears within the mandorla or vesica piscis and is similar to the alchemical depiction of queen & king in the Splendor Solis medieval book. The father god Christ or Elil/Ea is surrounded by saints and kings who represent his lineage. These kings hold the crowns of kingship in their hands. There is a mixture of pagan symbols incorporated & probably their meaning changed by the Christian church as their enemy bloodlines are the Dragon lineages. Four winged figures with halos and holding red books (of the gospels) are around the vesica piscis; a black eagle to his top right is apostle John the Evangelist & symbol of Venice royalty but also Elil's royal lineage, an angel or queen to his top left an apostle?, a lion to his bottom right represents apostle St. Mark the evangelist but also Inanna/Lilith's lineage who is the enemy that Christ will vanquish and a bull to his left who is apostle Luke, but also Elil's royal lineage. A lamb means Christ is the sacrificial lamb or he is the herder of the sheep-*le*. The goat denotes EA/Samael's herd. He is the Y-chromosome of all the male kings that surround him, including St. John the Baptist, who sits at the bottom with open hands.

The alchemical female version of this painting of the 'mother goddess' which is hard to find information about, is exactly the same except that the female representing Lilith? & her mtdna as a winged naked female with strawberry blond hair and from her womb lines of blood link her to the apostles, kings and saints, who also hold a crown in their hands as they look at her. Interestingly, her identical icon is used in another painting titled 'Triumph of Venus', circa 1450, is an image depicting the 'adoration of Venus (Lilith/Inanna's niece or Luluwa-Lilith?) by six legendary lovers throughout the ages': Achilles, Tristan, Lancelot, Samson, Paris and Troilus could represent her bloodline (mitochondrial DNA) being passed down together with these 6 male lines (Y-Chromosome) the mother goddess which is an exact version of the female in the 'Adoration of the mother goddess' icon & the queen is shown as the winged naked red headed female standing inside the vesica piscis directing the blood from her womb towards the six royal males. The blood coming out of the womb could refer to the female 'Dragon royal lineage' from Lilith.

There is alleged 'occult' knowledge from Sir Laurence Gardner, and Barbara Marciniak about female menstrual blood from the Rh negative Dragon lineage

being ingested by kings & high priests due the DMT content. But be wary of 'occult' knowledge which is distorted information; such as red hand tantra, sex magik, & alchemy. Research and critical thinking is a must. As described in ancient Sumerian & Egyptian texts, and in my book 'Mythos & Cosmogony,' because priority to kingship was given to the first-born male, born to the sister or half sister of the King, then a male having the royal mtdna blood was very important. This can be seen in Sumerian times, Egyptian and other many cultures of the Dragon linages.

And as you can see in my book & video 'End Times: Catastrophes & Comets 1000 to 1200, there were many catastrophes brought on by comets during the 11th & 12th centuries and some of these comets were seen as flying serpents and 5 headed sulphurous dragons that burned towns and cities down, with their spewing plasma tails or burning hydrocarbons called bolides and meteors brought down in the comet's tails.

Other satirical designs of gorgons or naked figures can be found as well. Some of these romanesque figures, were called 'whores' by the priests and taken down by the the Roman church in the 17th century, because they knew it represented the female Dragon lines and not because they were obscene, as the cathedrals and churches had many explicit and 'lude' motives carved on their entrance to show people the punishments they would receive in hell if they were disobedient or lustful.

Conclusion:

Since 1066 when the Norman kings of Plantagenet descent conquered Britain, they introduced the male & female 'exhibitionists' motifs known as 'Sheela na gig'. The most famous figure is the female motif with a big bold head and big owl eyes with concentric circles holding her womb in the shape of a Vesica Pisces, which depicts a naughty comet that can cause calamities, with owl like-eyes that are symbols of plasma formations of comets & planets seen during the 11-12 th centuries and also seen since ancient times, every time a comet or planet interacted with the Birkeland currents of Earth or the Solar system. The Normans were of the Dragon lineage and enemies of the Roman Christian Church, who demonized any motif related to the Dragon lineage.

Sources:

The Stiklestad Figure, Norway.

This figure lies on the church of St Olaf, at Stiklestad in Trondelag, Norway. It is one of around 20, 12th century stone churches in the area. The exact date of the church's construction is not known but it is thought to date from around 1130. The figure is part of a series of Romanesque fragments which have been reset into the present church wall. The figure is richly attired and the pleated "skirt" would seem to suggest a male along with the boots. (For a similar "skirt" see the warrior figures on the door at Kilpeck.

Laurence Gardner's Genesis of the Grail Kings, The Magdalene Legacy, Realm of the Ring Lords.

Mary Magdalene a descendant of the Queen of Sheba/Hatshepsut (female pharaoh) and King Solomon. Mother Mary as being the Mother of more than one child, whose descendants are of a "Dragon" bloodline:

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