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Fruits, Trees, Flowers and other figures

ACACIA: The acacia is a symbol of the immortality of the soul.

ALMOND: The almond is a symbol of Divine approval or favor. This symbolism is based upon Numbers 17:1-8, wherein it is told how Aaron was chosen to be the priest of the Lord through the miracle of his budding rod: ". . . And, behold, the rod of Aaron for the house of Levi was budded, and brought forth buds, and bloomed blossoms, and yielded almonds." It is with reference to this passage that the almond became a symbol of the Virgin Mary.

ANEMONE: The anemone may be depicted in scenes of the Crucifixion, or in conjunction with the Virgin Mary to show her sorrow for the Passion of Christ. The red spots on the petals symbolize the blood of Christ, for it is said that anemones sprang up on Calvary the evening of the Crucifixion. In the early days of the Church, the triple leaf of this plant was used to symbolize the Trinity. Today most anemones are hybrids and few have the red spots. Here are two images, one a drawing, the other a close-up photo; in the first one can see the three-form leaf.

APPLE: In Latin, the word for apple and the word for evil, malum, are identical. Hence tradition has it that the Tree of Knowledge in the Garden of Eden, the fruit of which Adam and Eve were forbidden to eat, was an apple tree [Genesis 3:3]. In pictures of the tempting of Eve by the serpent in the Garden of Eden, Eve is generally shown with an apple her hand, offering it to Adam. The apple may also be symbolic of Christ, the new Adam, who took upon Himself the burden man's sin. For this reason, when the apple appears in the hands of Adam it means sin, but when it is in the hands of Christ, it symbolizes the fruit of salvation. Such interpretation is based upon Canticles 2:3, 'As the apple tree among the trees of wood, so is My beloved among persons. I sat down under His shadow with great delight, and His fruit was sweet to My palate.' This passage is interpreted as referring to Christ. As Christ is the new Adam, so, in tradition, the Virgin Mary is considered to be the new Eve, and, for this reason, an apple placed in the hands of Mary is also considered an allusion to salvation. Three apples are an attribute of St. Dorothea.

ASPEN: There are two stories about the aspen tree. One says that the Cross was made from the aspen, and that, when the tree realized the purpose for which it was being used, leaves began to tremble with horror and have never ceased. Another is that, when Christ died on the Cross, all the trees bowed in sorrow except the aspen. Because of its pride and arrogance the leaves of the aspen were doomed to continual trembling. Whatever God's will for this tree, it is a scientific fact that the aspen leaf is a quaking or trembling leaf.

BRAMBLE: The bramble was believed to be the burning bush which the Angel of the Lord appeared to Moses in Exodus 3. The bramble has become a symbol of the purity of the Virgin Mary, who bore the flames of Divine love without being consumed.

BULRUSH [CATTAIL]: The bulrush is a lowly, thickly clustered, common plant, growing near the water. Thus it has become a symbol for the multitude of the faithful who live a humble life and obey the teaching of the Church, the source of living waters. This explanation is seen in Job 8:11, 'Can the rush be green without

moisture? Or a sedge-bush grow without water?' Also, since the infant Moses [and Moses is taken as forerunner of Christ] was found in the bulrushes, they have come to be connected with the place from whence salvation came.

CARNATION: The red carnation is a symbol of pure love. According to an old custom, a variety of carnation, the pink, was worn by the bride upon the day of her wedding, and the groom was supposed to search her and find it. From this custom, the pink has become a symbol of marriage. Newlyweds are often shown carrying a pink in their hands.

CEDAR: The cedar tree, particularly the cedar of Lebanon, is a symbol of Christ: 'His form as of Libanus [Lebanon], excellent as the cedars.' [Canticles 5:15]. The stately form of the cedar caused it to be identified with beauty and majesty. The prophet Ezekiel used the cedar as a symbol of the Messiah and His Kingdom. ' . . . I Myself will take of the high marrow of the cedar, and will set it: I will crop off a tender twig from the top of the branches thereof, and I will plant it on a mountain high and eminent.' [Ezekiel 17:22]

CHERRY: The red, sweet fruit of the cherry symbolizes the sweetness of character which is derived from good works. It is often called the Fruit of Paradise. A cherry, held in the hand of the Christ Child, suggests the delights of the blessed.

CHESTNUT: The chestnut in its husk is surrounded by thorns, yet is unharmed by them, and this is why it is a symbol of chastity: because this virtue is a triumph over the temptations of the flesh, symbolized by the thorns.

CLOVER: The clover, with its three leaves, symbolizes Trinity. According to tradition, a clover was given as an example of the Trinity by St. Patrick, when he evangelized Ireland, and thus the clover, or shamrock, has become the emblem of Ireland. Another name for the three-leaved clover is trefoil.

COCKLE: The cockle is a common weed that often invades the tilled fields and grows COLUMBINE among with the planted grain. It symbolizes wickedness invading the good field of the Church. 'Let thistles grow up to me instead of wheat, and thorns instead of barley' [Job 31:40].

COLUMBINE: The form of this flower is compared to a white dove, and, for this reason, columbine has been used to symbolize the Holy Ghost. Columbine is derived from the Latin word for dove, columba. Seven blooms on a stalk were symbolic of the seven gifts of the Spirit, according to the prophecy of Isaiah 11:2.

CYCLAMEN: This plant was early dedicated to the Virgin Mary, The red spot at the heart of the flower represents the bleeding sorrow of the Immaculate Heart. The cyclamen is sometimes called 'bleeding nun'.

CYPRESS: The cypress, even in pagan times, was associated with death. It is found in many cemeteries, both Christian and pagan. Carvings depicting the cypress are found on many Christian tombs. There were several reasons for associating the cypress with death; for example, it has dark foliage and, once cut, it never springs up again from its roots.

DAISY: Toward the end of the fifteenth century the daisy came to be used in paintings of the 'Adoration' as a symbol of innocence of the Christ Child because of the sweet simplicity of the daisy.

DANDELION: This plant, which belongs to the category of bitter herbs, was used a symbol of the Passion, and as such was sometimes placed with flowers, in paintings of the Madonna an Child, and of the Crucifixion.

ELM: The stately elm represents the dignity of life. Its all-encompassing growth and the spreading of its great branches in every direction symbolize the strength which is derived by the devout from their faith in the Scriptures.

FERN: The fern conceals its grace, delicacy, and beauty in the shadowed recesses of the forest. Because the charm of this plant is seen only by the earnest searcher, the fern symbolizes solitary humility, frankness, and sincerity.

FIG: The fig tree is sometimes used, instead of the apple tree, as the Tree of Knowledge in the Garden of Eden. The leaf of the fig tree appears in the story of the Fall in Genesis 3: 7, wherein the reference to its leaf, has become a symbol of lust. Its many seeds have made it also a symbol of fertility.

FIR: The fir tree is a symbol of the elect in Heaven, who despise lowly desires. It also symbolizes people who excel in the virtue of patience.

FRUIT: Fruit is often used as a symbol of the twelve fruits of the Spirit: Charity, Joy, Peace, Patience, Forbearance, Goodness, Benignity [Kindness], Mildness, Fidelity, Modesty, Continency, Chastity.

GOURD: The gourd is prominent in the story of Jonah, and, because of this association with him, has come to symbolize the Resurrection. See Jonah 4. When painted together with an apple, the gourd, as the symbol of the Resurrection, is the antidote for the apple, the symbol of evil, or death. The gourd was used by pilgrims as a flask to carry water. It is the special attribute of St. James the Great, and of the Archangel Raphael and is sometimes given to Christ, Who, dressed as a pilgrim, joined the two Apostles on their way to Emmaus. Oftentimes, in art the gourd resembles a shot, yellow cucumber: See the Madonna image, The Madonna of the Taper with Fruits which was painted by Carlo Crivelli in 1490, above.

GRAIN: Wheat, a well-known Eucharistic symbol, is used to suggest the human nature of Christ. This interpretation is based upon John 12:24-25: 'Amen, amen, I say you, except the grain of wheat falling into the ground die, lself remaineth alone. But if it die, it bringeth forth much fruit.' Ears of grain and bunches of grapes are used to symbolize the Blessed Eucharist. See Grapes below.

GRAPES: Bunches of grapes with ears of grain are symbols of Holy Communion. Representations of labor in the vineyard sometimes signify thc work of good Christians in the vineyard of the Lord; the grape vine or leaf is used as an emblem of the Saviour the 'true vine.' See Vine below.

HYACINTH: The hyacinth is sometimes regarded as a symbol Christian prudence, peace of mind, and the desire for Heaven. This was derived from the myth of Hyacinthus, upon whose death the flower sprung forth.

HYSSOP: This plant, which grows in solitary places among stones, is used to symbolize penitence and humility. Due to its purgative qualities, it is also taken to symbolize innocence gained and, hence, Baptism: 'Thou shalt sprinkle me with hyssop, and I shall be cleansed: Thou shalt wash me, and I shall be made whiter than snow' [Psalm 50:9].

ILEX [HOLLY]: The ilex, or holly oak, is an evergreen which, because of its thorny leaves, is regarded as a symbol of Christ's crown of thorns. It is also said to have been the tree of the Cross and, therefore, is symbolic of the Passion of Christ. Click the link above to read more.

IRIS: The iris, a rival of the lily as the flower of the Virgin, appears as a religious symbol in the works of the early Flemish masters, where it both accompanies and replaces the lily in paintings of the Virgin. This symbolism stems from the fact that name 'iris' means 'sword lily', which was taken as an allusion the sorrow of the Virgin at the Passion of Christ. Spanish painters adopted the iris as the attribute of the Queen of Heaven and as an attribute of the Immaculate Conception.

IVY: Symbolically, the ivy has always been closely identified with death and immortality. Because it is forever green, it is a symbol of fidelity and eternal life. The ivy, which clings to its support, is also a symbol of attachment and undying affection. Click the link above, for the Holly and the Ivy.

JASMINE: The white color and sweet scent of the jasmine make it a symbol of the Virgin Mary. It also signifies grace, elegance, and amiability.

LADY'S BED STRAW: This humble plant received its common name from tradition that some pieces of it were mingled with the straw in the manger where the Infant Christ was placed.

LAUREL: The laurel symbolizes triumph, eternity, and chastity. The victor in ancient contests was crowned with a wreath of laurel. St. Paul contrasts this wreath with the imperishable wreath with which the victorious Christian is crowned in 1 Cor. 9:24-27. This, with the fact that laurel leaves never wilt, keeping their green foliage, makes it a symbol of eternity. Its association with chastity is thought to stem from the ancients who took vows of virginity used laurel in the ceremony.

LEMON: The lemon is a symbol of fidelity in love, and, as such, is associated with the Virgin Mary.

LILY: The lily is a symbol of purity, and has become the flower of the Virgin. Originally, in Christian symbolism, the lily was used as the attribute of the Virgin Saints. The lily among thorns has become a symbol of the Immaculate Conception of the Virgin because of the purity she preserved amid the sins of the world. The Annunciation, is very much associated with lilies. In many of the scenes of the Annunciation executed during the Renaissance, the Archangel Gabriel holds a lily, or a lily is in a vase between the Virgin and him. Thus, the lily is also an attribute of the Saint Gabriel. Sometimes the Infant Christ is represented offering a spray of lilies to a Saint, symbolizing the virtue of chastity. As a symbol of chastity, the lily is the attribute of several Saints, among them St. Dominic, St. Francis, St. Anthony of Padua, St. Clare, and St. Joseph. The fleur-de-lis, a variety of lily, is the emblem of royalty. A fleur-de-lis was chosen by King Clovis as an emblem of purification through Baptism, and this flower has since become the emblem of the kings of France. This is why the flower is the symbol of St. Louis of France and St. Louis of Toulouse, both members of the royal house of France. The fleur-de-lis was also the emblem of the city of Florence. As an attribute of royalty, the fleur-de-lis appears on crowns and sceptres of kings and Saints, and is given to the Virgin Mary as Queen of Heaven.

LILY OF THE VALLEY: The lily of the valley is one of the flowers that signals the return of spring. For this reason it has become a symbol of the Advent of Christ. The whiteness of its flowers and the sweetness of its scent it is a symbol of the Virgin Mary, especially of her Immaculate Conception. The latter meaning is based upon Canticles 2:1 'I am the flower of the field, and the lily of the valley.'

MYRTLE: The evergreen myrtle has from very early times been used as the symbol of love. In Catholicism the symbolism the myrtle is an allusion to the Gentiles who were converted by Christ. This interpretation is based upon Zechariah 1:8ff.

NARCISSUS: The symbolism of the narcissus, which represents selfishness and self-love, coldness, and indifference, refers to Greek legend of the youth, Narcissus, who fell in love with own image when he saw it in the water and drowned while trying to embrace it. After his death, the youth was changed into a flower, the narcissus. This flower is sometimes depicted in scenes of the Annunciation or of Paradise to show the triumph of Divine love, sacrifice and eternal life over death, selfishness, and sin.

OAK: The oak was one of the several species of trees that were looked upon as the tree from which the Cross was made. Because of its solidity and endurance, the oak is also a symbol of the strength of faith and virtue, and of the endurance of the Christian against adversity.

OLIVE: The olive is a true Biblical tree, a tree 'full of fatness' which yields great quantities of oil. Its rich yield symbolized the providence of God toward His children. 'The trees went to anoint a king over them; and they said unto the olive tree: Reign thou over us. But it answered: Can I leave my fatness, wherewith by me they honor God and man . . .?' [Judges 9:8-9] The olive branch has always been regarded as a symbol of peace, and appears as such in allegorical paintings of Peace. It will be recalled that when Noah was in the ark during the flood, he sent forth a dove to find out whether the waters had receded from the earth. And the dove came in to him in the evening; and in her mouth was an olive leaf plucked off: so Noah knew that the waters were abated from off the earth. [Genesis 8:11]. In this passage, the olive branch is symbolic of the peace God made with men. A dove with an olive twig in its beak is often used to indicate that the souls of the deceased have departed in the peace of God. As a token of peace, an olive branch is sometimes carried by the Archangel Gabriel to the Virgin Mary in scenes of the Annunciation. This symbolism was especially favored by painters of the Sieneese school, to distinguish their art from that of Florence, which used the lily.

ORANGE: The orange tree is regarded as a symbol of purity, chastity, and generosity. Thus it is occasionally depicted in paintings of the Virgin Mary. The orange tree was sometimes used instead of the apple tree or the fig tree in scenes showing the fall of man. When it is seen in representations of Paradise, it alludes to the fall of man and his redemption. Its white flower is also used to suggest purity, and for this reason orange blossoms are the traditional adornment of brides.

PALM: The palm is a symbol of Martyrs who are often depicted with the palm either in place of or in addition to the instruments of their Martyrdom. Christ is often shown bearing the palm branch as a symbol of His triumph over sin and death. This symbol is taken from His triumphant entrance into Jerusalem before His Passion in John 12:12-13. A palm-tree staff is the attribute of St. Christopher, in reference to the his having uprooted a palm tree to support himself on his travels. After carrying Christ across the river, he thrust the staff into the ground, whereupon it took root and bore fruit. A dress made of palm leaves is an attribute of St. Paul the Hermit.

PANSY: The pansy is a symbol of remembrance and meditation and is most often found on tombstones, rather than in paintings.

PEACH: The peach is symbolic of the silence of virtue and of a virtuous heart and tongue. Sometimes it appears in paintings of the Virgin and Child, in place of the apple, to symbolize the fruit of salvation.

PEAR: The pear frequently appears in connection with the Incarnate Christ, in allusion to His love for mankind.

PLANE TREE: The plane tree, which spreads its branches high and wide, has become a symbol of charity, firmness of character, and moral superiority. It is more specifically a symbol of the charity of Christ.

PLANTAIN: The plantain, often seen in Renaissance paintings, is a common and lowly plant which thrives along roads and paths. It became known as 'way bread' and a symbol of the 'well-trodden path' of those who seek the path to Christ.

PLUM: The plum is symbolic of fidelity, but it was most frequently used in Renaissance painting for decorative purposes.

POMEGRANATE: In Catholic symbolism, the pomegranate as a rule alludes to the Church because of the inner unity of countless seeds in one and the same fruit. Because of its many seeds, it was also a symbol of fertility, and resurrection. It is often seen with the Virgin and Child.

POPPY: The poppy is a symbol of fertility, sleep, ignorance, extravagance, and indifference all quite contradictory. It is sometimes depicted in reference to the Passion of Christ because of its blood-red color and its meaning of sleep and death.

REED: The reed is one of the symbols of the Passion, for, on the Cross, Christ was tendered a sponge soaked in vinegar on the end of a reed. It thus symbolizes the humiliation of greatness. It is also used to represent the just, who dwell on the banks of the waters of grace. The small cross carried by St. John the Baptist is commonly made of reeds.

ROSE: In Catholic symbolism, the red rose is a symbol of Martyrdom, while the white rose is a symbol of purity since the earliest years of the Church. St. Ambrose relates how the rose came to have thorns. Before it became one of the flowers of the earth, the rose grew in Paradise without thorns. Only after the fall of man did the rose take on its thorns to remind man of the sins he had committed and his fall from grace; whereas its fragrance and beauty continued to remind him of the splendor of Paradise. It is probably in reference to this that the Virgin Mary is called a 'rose without thorns,' because she was exempt from Original Sin. In Renaissance art, a garland of roses is often an allusion to the Rosary of the Blessed Virgin. The Glastonbury [also called the Christmas Rose] Rose is both the symbol for the Mother of God and for the Infant King, Who didst come to earth to be crowned with thorns as part of His Passion and Death whereby He renders atonement to God the Father for the sins of men, in order to win their redemption. The Glastonbury rose is an exquisite flower, without comparison, but it also bears the sharpest of thorns, like those that were plaited into Our Lord's Passion crown. Moreover, just as the Epiphany, which means manifestation, can be said to point to the Savior, so does this special Rose, which blooms just before dawn on January 6, the Feast of Epiphany. Nothing is coincidental with God. Before the Glastonbury rose came to be, Christians drew Mystical roses like a pointed star and crafted beautiful stain glass windows, depicting the Rose. They still do. Some quilters work entire quilts with the theme and there is a Mystical Rose quilt template. Wreaths of roses worn by Angels and Saints are indicative of heavenly joy. In accordance with a very ancient custom dating as far back as the time of Pope Gregory I, the sending of a golden rose by the Pope to people of distinction is a symbol of special

papal benediction. An apron full of roses is an attribute of St. Elizabeth of Hungary, while a basket of roses and apples is used to identify St. Dorothea of Cappadocia.

STRAWBERRY: The strawberry is the symbol of perfect righteousness, or the emblem of the righteous man whose fruits are good works. When shown with other fruits and flowers, it represents the good works of the righteous or the fruits of the Holy Spirit. It is in line with this meaning that the Virgin is sometimes shown clad in a dress decorated with clusters of strawberries because she is the Spouse of the Holy Spirit. The strawberry is occasionally shown accompanied by violets to suggest that the truly spiritual are always humble.

THISTLE: The thistle is the symbol of earthly sorrow and sin because of the curse pronounced against Adam by God, in Genesis 3: 17-18. The thistle is a thorny plant, and because of its connection with thorns in the passage referred to above, it has also become one of the symbols of the Passion of Christ, and particularly of His crowning with thorns.

THORN: Thorns and thorn branches signify grief, tribulation, and sin. According to St. Thomas Aquinas, thorn bushes suggest the minor sins, and growing briars, or brambles, the greater ones. The crown of thorns with which the soldiers crowned Christ before the Crucifixion was a parody of the Roman emperor's festal crown of roses. The tonsure of the priest is a reverent allusion to this thorny crown. The crown of thorns, when shown in connection with Saints, is a symbol of their Martyrdom. St. Catherine of Siena is often depicted with the stigmata and the crown of thorns which she received from Christ. The Glastonbury Thorn, because it is found on the rose of the same name symbolizes the coming Passion of Christ in reference to the Christ Child, the reason for His Nativity.

TREES: The tree has played an important part in Christian symbolism. In general, the tree is a symbol of either life or death, depending upon whether it is healthy and strong, or poorly nourished and withered. Genesis 2:9 describes how the Lord planted the Garden of Eden. Genesis continues to relate that the fall of man resulted from Adam's partaking of the fruit of the Tree of Knowledge. The flowering tree is used as an attribute of St. Zenobius, with reference to the legend of the dead tree that burst into leaf at the touch of the Saint's dead hand. Tree of Jesse. The genealogy of Christ, according to the Gospel of St. Matthew, is frequently shown in the form of a tree which springs from Jesse, the father of David, and bears, as its fruit, the various ancestors of Christ. Usually the tree culminates with the figure of the Virgin bearing her Divine Son in her arms. The representation of the Tree of Jesse is based upon the prophecy of Isaiah 11:1-2, 'And there shall come forth a rod out of the stem of Jesse, and a flower shall rise up out of his root: And the spirit of the Lord shall rest upon Him . . . ' The presence of the Crucified Christ in the Tree of Jesse is based on a medieval tradition that the dead tree of life may only become green again if the Crucified Christ is grafted upon it and revives it with His Blood. The presence of the Virgin Mary alone at the top of the Tree of Jesse alludes to her Immaculate Conception. In place of a tree, sometimes the vine, a Eucharistic symbol, can be found.

VINE: The vine is one of the most vivid symbols in the Bible and is used to express the relationship between God and His people. The vine sometimes refers to the Vineyard as being the protected place where the children of God---the Vines---flourish under the tender care of God, the Keeper of the Vineyard. [Isaiah 5:7] The vine was used as the symbol of the Church of God, in which, alone, this relationship exists. The vine as the emblem of Christ follows from His words expressing the new relation between God and man through Him. 'I

am the true vine, and my Father is the husbandman . . . I am the vine, you the branches: He that abideth in me, and I in him, the same beareth much fruit: for without me you can do nothing . . .' [John 15:1, 5, 8]

VIOLET: The violet is a symbol of humility. St. Bernard describes the Virgin Mary as the 'violet of humility.' It is also used to denote the humility of the Son of God in assuming human form. White violets are an attribute of St. Fina, whose resting place, after her death, was found covered by these flowers.

WHEAT: Wheat is used to suggest the bounty of the earth, but, in relation to Holy Communion, it symbolizes the flour used to make the Host for the Consecration at Holy Mass.

WILLOW: The willow continues to flourish and to remain whole, no matter how many of its branches are cut. Therefore, it has come to be a symbol of the Gospel of Christ, which remains intact, no matter how widely it is distributed among the peoples of the world.

ANIMALS, BIRDS, FISH & INSECTS

ANT: Christian industry.

APE: In art it depicts malice.

ASS: Humility. Patience. Animal of the poor.

BASILISK: A fabled creature, based on Psalm 91:13: naming four animals for the Antichrist. These were interpreted by St. Augustine as four aspects of the Devil, who was trodden down by the triumphing Christ. Although a well-established symbol, and often represented in the Middle Ages, the basilisk rarely appears in Italian paintings of the Renaissance.

BAT: Night. Desolation.

BEAR [wild]: Cruelty and evil influence. In the Old Testament it represented the kingdom of Persia.

BEAR [tame]: Christianity. Typical is the life of St. Euphemia, who, when thrown to wild animals in the arena, was shown honor by a bear who appeared tame, and would not eat her.

BEE: Tireless activity. Regal power. Chastity. Also associated with St. Rita of Cascia.

BIRDS: Symbol of the "winged soul." Many artists have the Child Jesus holding a bird in His hand.

BLACKBIRD: The black feathers and melodious song represented the temptation of sin. Tradition tells us that one day when St. Benedict was praying the Devil appeared to him in the form of a blackbird which tried to divert him from his devotions. St. Benedict was not fooled: he made the Sign of the Cross and the Devil departed in haste.

BULL: Depicts strength; sometimes St. Sylvester is shown with a bull at his feet because he brought back a dead bull to life. If the bull is made of brass, this is a symbol of St. Eustace who was Martyred with his family by being encased in a brass bull under which a fire was ignited.

BUTTERFLY: Resurrection of Christ.

CAMEL: Represents the virtue of temperance because he can go a long time without water. Also a sign of royalty in the Old Testament. Camel's hair is one of the symbols of St. John the Baptist.

CAT: Symbolizes laziness and lust generally because of its indolent habits, although the cat is a symbol of good, for instance, when it is shown with the Virgin because tradition has it that a cat gave birth to a litter of kittens in the stable at Bethlehem. Several Annunciation images portray the Virgin Mary with a little cat near her feet.

CENTAUR: This mythic animal, part horse, part man is a symbol of St. Anthony Abbot because a mysterious animal appeared to him to point the way to reach St. Paul the Hermit in the desert.

COCK: Because the cock crows early in the morning, it symbolizes vigilance, but when depicted in a painting of St. Peter, it signifies his denial of Jesus Christ and subsequent repentance. Thus the cock is now a symbol of the Passion. [John 13:38]

CRANE: Vigilance. Loyalty and good works. Good order in monastic life. It is thought that at night some cranes maintain watch for the others.

CROCODILE: Hypocrisy.

DOG: Fidelity. Loyalty. Watchfulness. Orthodoxy. There are many examples of the faithfulness of dogs, such as the dog of [St.] Tobias and St. Roch, which brought bread to the Saint and remained at his side. A dog with a flame is a symbol of St. Dominic. Occasionally black and white dogs were used as symbols of the Dominicans [Domini canes, that is dogs of the Lord] because the friars wear black and white robes.

DOLPHIN: Resurrection. Faith. Love. Society. Since they swim alongside ships, they symbolize Christ guiding the Church. Often the dolphin is used to depict the whale of Jonah. When the dolphin is pictured with an anchor it represents the Catholic Church.

DOVE: Purity. Innocence. Peace. At the time of the flood, when Noah sent out for the last time the dove from the ark, it brought back an olive branch to show that the waters had receded and that God made peace with man. Under the Mosaic law the dove was used during the purification ceremony after the birth of a child. Thus one sometimes sees paintings of the Presentation of the Child Jesus with Joseph bearing two white turtledoves. [Luke 2:22, 24] As an emblem of purity the dove sometimes appears on top of St. Joseph's rod to show that he was chosen to be the husband of the Virgin Mary. THE HOLY SPIRIT WITH CHALICE The dove was seen by the father of St. Catherine of Siena above her head while she was in prayer. The most important use of the dove in art, however, is as the symbol of the Holy Ghost, which first appears as such at the Baptism of Christ [John 1:32]. The dove, symbol of the Third Person the Holy Trinity, is shown in images of the Trinity, Baptism, the Annunciation and with the Host and or Chalice at Holy Mass. Seven doves are used to represent the seven spirits of God or the Holy Spirit in its sevenfold gifts of Grace. This refers to the prophecy of Isaiah 11:1, 2: "And there shall come forth a rod out of the stem of Jesse, and a branch shall grow out of His roots: and the spirit of the Lord shall rest upon Him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of the Lord." The dove is also connected with the lives of several Saints other than St. Catherine. For instance, it is the attribute of St. Benedict because he saw the soul of his dead sister Scholastica fly up to Heaven in the shape of a white dove. The dove is also used as an attribute of St. Gregory the Great, for the dove of the Holy Spirit perched upon St. Gregory's shoulder while he wrote.

DRAGON: Satan. Dragon chained or underfoot: The conquest of evil. The dragon as the enemy of God is vividly portrayed in Revelation 12:7-9: "And there was war in Heaven: Michael and his Angels fought against the dragon; and the dragon fought and his Angels, and prevailed not; neither was their place found anymore in Heaven. And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth, and his Angels were cast out with him." The dragon, expelled from Heaven, continues his war against God. Thus, he is depicted as the devouring monster who angrily destroys his victims. The dragon is the attribute of St. Margaret, and of St. Martha, both of whom are said to have fought, and vanquished, a dragon. It is also the attribute of a number of other Saints, including St. George of Cappadocia, who slew the dragon 'through the power of Jesus Christ.' The dragon appears with the Apostle Philip, St. Sylvester, and the Archangel Michael, who is often shown with a dragon under foot, in token of his victory over the powers of darkness. The serpent, symbolizing the Devil and Satan, is depicted as the tempter of Adam and Eve. 'And the Lord God said unto the woman, What is this that thou hast done? And the woman said, The serpent beguiled me, and I did eat' [Genesis 3:13]. Thus, the serpent represents in general the wily tempter that betrays man into sin. The serpent is sometimes portrayed at the foot of the Cross to signify that the evil power responsible for man's fall has been overcome by the power of Christ, Who died that man might be redeemed.

EAGLE: The eagle may generally be interpreted as a symbol of the Resurrection. This is based upon the early belief that the eagle, unlike other birds, periodically renewed its plumage and its youthful vigor by flying near the sun and then plunging into the water. This interpretation is further borne out by Psalm 103:5: '. . . thy youth is renewed like the eagle's.' The eagle is also used to represent the new life begun at the baptismal font and the Christian soul strengthened by grace. 'But they that wait upon the Lord shall renew their strength; they shall mount up with wings as eagles . . .' [Isaiah 40:31]. The eagle is said to have the ability to soar until it is lost to sight, and still retain its ability to gaze into the blazing midday sun. For this reason, it has come to symbolize Christ. In a more general sense, it symbolizes those who are just; or stands for the virtues of courage, faith, and contemplation. More rarely, when it is depicted as a bird of prey, the eagle suggests the demon who ravishes souls, or the sins of pride and worldly power. The eagle also symbolizes generosity. It was believed that the eagle, no matter how great its hunger, always left half its prey to the birds that followed. The eagle is the particular attribute of St. John the Evangelist. The vision of Ezekiel 1:5, 10: ". . . out of the midst thereof came the likeness of four living creatures. . . as for the likeness of their faces, they four had the face of a man, and the face of a lion . . . the face of an ox . . . the face of an eagle," is interpreted as referring to the four evangelists. Because St. John, in his Gospel, soared upward in his contemplation of the Divine nature of the Saviour, the eagle became his symbol. In a more general sense, the eagle came to represent the inspiration of the Gospels. It is from this symbolic interpretation that the lectern, from which the Gospels are read, is often given the form of a winged eagle.

EGG: Hope. Resurrection. The meaning is taken from the manner in which the young chick breaks forth from the egg at its birth.

ERMINE: Purity: the is small animal has a whitish fur and is said to prefer death to being defiled.

FALCON [wild]: Evil thought or action.

FALCON [tame or domestic]: Holy man or Gentile converted to Catholicism. Courtliness: a symbol of the page accompanying the Magi

FISH: Baptism. Believers. The symbol of Christ Himself, the most frequent symbolic use because GREEK LETTERS the five Greek letters forming the word 'fish' are the initial letters of the five words: 'Jesus Christ God's Soul Saviour'. In this sense, the fish symbol was frequently used in Early Christian art and literature. The fish is also used as a symbol of Baptism, for, just as the fish cannot live except in water, the Christian cannot live save through the waters of Baptism. In Renaissance imagery, the fish is given as an attribute to Tobias because the gall of a fish restored the sight of his father Tobit; it is also given as an attribute to St. Peter, an allusion to his being a fisherman; and to St. Anthony of Padua, who preached to the fish.

FLY: The fly has long been considered a bearer of evil or pestilence. In Catholic symbolism the fly is a symbol of sin. It sometimes appears in pictures of the Virgin and Child to convey the idea of sin and redemption. The fly as a bringer of disease was sometimes shown with the goldfinch, a 'saviour-bird' against the disease.

FOX: Cunning. Fraud. Lust. Cruelty. Traditionally the symbol of cunning and guile, the fox symbolized the Devil. Though it was shown frequently in sculpture during the Middle Ages, it was for the most part confined to book illustration during the Renaissance.

FROG: This has two opposite meanings:

1. Because of its reappearance after winter's hibernation, the Resurrection.
2. Because of its continual croaking and the fact that one of the plagues of Egypt was a rain of frogs [Chapter 8], it is sometimes the symbol of heretics or the repulsiveness of sin itself. More loosely, it is interpreted as a symbol of those who snatch at life's fleeting pleasures; hence it represents worldly things in general.

GIRAFFE: In the Renaissance the giraffe was depicted more because of its strange appearance and its rarity among animals in Europe than for any symbolic meaning.

GOAT: Fraud. Lust. Cruelty. The damned at the Last Judgement. This interpretation is based upon a long passage in the Bible (Matthew 25:31-46) which relates how Christ upon His coming, shall separate the believing from the unbelieving, as the shepherd separates the sheep from the goats. In the Renaissance the goat was usually shown in order to distinguish the sinners from the righteous.

GOLDFINCH: The goldfinch is fond of eating thistles and thorns, and since all thorny plants have been accepted as an allusion to Christ's crown of thorns, the goldfinch has become an accepted symbol of the Passion of Christ. In this sense, it frequently appears with the Christ Child, showing the close connection between the Incarnation and the Passion.

GOOSE: Since the time of the Romans, the goose has been a symbol of providence and vigilance. The legend of the Capitoline geese that saved Rome from the invasion of the Gauls is well known. In Catholic art the goose is sometimes given as an attribute to St. Martin of Tours, because a goose is supposed to have revealed his hiding place to the inhabitants of Tours, who had come to call the Saint to be their bishop.

GRASSHOPPER (Locust): The grasshopper, or locust, was one of the plagues visited upon the Egyptians because the Pharaoh's heart was hardened against the Word of the Lord. Accordingly, the grasshopper when

held by the Christ Child is a symbol of the conversion of nations to Catholicism. This meaning is also derived from Proverbs 30:27: "The locusts have no king, yet go they forth all of them by bands," a passage early interpreted as referring to the nations formerly without Christ for their King. St. John the Baptist was said to have fed on locusts.

GRIFFIN: This mythic creature, usually depicted with the head and wings of an eagle and the body of a lion, is used with two different and opposite meanings; on the one hand to represent the Saviour; on the other, because it is a combination of the preying of the eagle and the fierceness of the lion, to symbolize those who oppress and persecute Christians.

HARE/RABBIT: Lust. Hare/Rabbit at the feet: Victory over lust.

The hare, itself defenseless, is a symbol of men who put the hope of their salvation in the Christ and His Passion. A white hare is sometimes placed at the feet of the Virgin Mary to indicate her triumph over lust.

HOG: The hog is used to represent the demon of sensuality and gluttony. It is frequently shown as one of the attributes of St. Anthony Abbot, who is reputed to have vanquished this demon.

HORSE: In ancient times the horse was the emblem of the sun, as the ox was that of the moon. In the Renaissance, however, the horse was most often depicted as a symbol of lust. This interpretation is based on Jeremiah 5:8: "They were as fed horses in the morning: every one neighed after his neighbor's wife."

HYENA: The unstable. Those who feed on false doctrine.

LAMB: Innocence. Gentleness. Patience. Humility. Symbol of Christ in His sacrificial role. Many scriptural passages give authority for this symbolism. One reference is John 1:29: "The next day John seeth Jesus coming unto him, and saith, Behold the Lamb of God, which taketh away the sin of the world!" The Holy Lamb is often depicted with a nimbus, standing upon a small hill from which four streams of water flow [Revelation 14:1]. The hill represents the Church of Christ, the mountain of God's house. The streams represent the four Holy Gospels, the four rivers of Paradise, ever flowing and refreshing the pastures of the Church on earth. In pictures where Christ is shown as the rescuing shepherd, the lamb is also used to symbolize the sinner. This subject, usually called the Good Shepherd, is very frequent in Early Christian art, but was seldom used in the Renaissance. During the Renaissance the lamb was often depicted in representations of the Holy Family with the Infant St. John. Here, the lamb alludes to St. John's mission as the forerunner of Christ, and his recognition of Christ as the Lamb of God at the time of His Baptism. This meaning is indicated by the portrayal of St. John the Baptist pointing to a lamb which he usually holds in his left hand. The lamb (Latin, agnus) is given as an attribute to St. Agnes, who was Martyred because she declared herself to be the bride of Christ and refused to marry. It is also found as an attribute of St. Clement, who was guided by a lamb to the spot where he found water.

LARK: The lark, because it flies high and sings only when in flight toward Heaven, has been taken as the symbol of the humility of the priesthood.

LEOPARD: The leopard is a symbol of sin, cruelty, the Devil, and the Antichrist. It sometimes appears in representations of the Adoration of the Magi to show that the Incarnation of Christ was necessary for redemption from sin.

LION: Strength. Our Lord. Courage. Fortitude. Kingliness. The lion is used in Renaissance art with various meanings, depending upon the circumstances. In general, when it is used it is emblematic of strength, majesty, courage, and fortitude. Because it once was believed that young lions are born dead, but come to life three days after birth when breathed upon by their sire, the lion has become associated with the Resurrection, and this is why it is symbol of Christ, the Lord of Life. The lion is one of the four animals that appear in the prophecy of Ezekiel. He is the symbol of the Evangelist Mark because St. Mark in his Gospel dwells most fully upon the Resurrection of Christ and proclaims with great emphasis the royal dignity of Christ. The winged lion is invariably the attribute of St. Mark, and appears also as the emblem of Venice, because this city was under the protection of St. Mark. St. Jerome is also closely identified with the lion. According to tradition the Saint removed a painful thorn from the paw of a lion, who thereupon became his close and faithful friend. It was a medieval belief that the lion slept with its eyes open. For this reason, he also became a symbol of watchfulness. In rarer instances the lion, because of its pride and fierceness, was used as symbol of the Prince of Darkness, this interpretation being supported by Psalm 90:13: "Thou shalt tread upon the lion and adder . . ." This passage is interpreted as Christ triumphing over the Devil. In addition, lions appear as attributes of St. Mary of Egypt, St. Euphemia, St. Onuphrius, and St. Paul the Hermit.

OWL: The owl, since it hides in darkness and fears the light, has come to symbolize Satan, the Prince of Darkness. As Satan deceives humanity, so the owl is said to trick other birds, causing them to fall into the snares set by hunters. The owl also symbolizes solitude and, in this sense, appears in scenes of hermits at prayer. Its most ancient-thought attribute, however, is that of wisdom, and with this meaning, it is sometimes shown with St. Jerome. In another sense, the owl is an attribute of Christ, Who sacrificed Himself to save mankind, "To give light to them that sit in darkness and in the shadow of death . . ." [Luke 1:79]. This explains the occasional presence of the owl in scenes of the Crucifixion.

OX: Patience. Strength. Service. Endurance. Sacrifice. The ox, a sacrificial animal of the Jews, was often used in Renaissance painting to represent the Jewish nation. It is also a symbol of patience and strength as indicated above and almost invariably, the ox and the ass appear together in paintings of the Nativity. In the writings of some of the early Christian fathers, the ox is accepted as a symbol of Christ, the true sacrifice. This symbol is similarly used to represent all who patiently bear their yoke while laboring in silence for the good of others. The winged ox is the attribute of St. Luke because of his emphasis upon the sacrificial aspects of our Lord's atonement as well as upon the Divine priesthood.

PARTRIDGE: In a good sense, the partridge is used as a symbol of the Church and of truth; but it is ordinarily symbolic of deceit and theft, and in a more general sense, of the Devil: "As the partridge sitteth on eggs, and hatcheth them not; so he that getteth riches, and not by right, shall leave them in the midst, his days, and at his end shall be a fool." [Jeremiah 17:11]

PEACOCK: In Catholic art the peacock is used as the symbol of immortality. This symbolism is derived from an ancient belief that the flesh of the peacock does not decay. It is with this meaning that it appears in scenes of the Nativity. The 'hundred eyes' in the peacock's tail are sometimes used to symbolize the 'all seeing' Church. The peacock's habit of strutting and displaying the beauty of its feathers has caused it also to become a symbol of worldly pride and vanity. A peacock's feather is sometimes an attribute of St. Barbara, in reference to Heliopolis, the city of her birth.

PELICAN: According to ancient belief, the pelican, which has the greatest love of all creatures for its offspring, pierces its breast to feed them with its own blood: It is on this basis that the pelican came to symbolize Christ's sacrifice on the Cross, because of His love for all mankind. In this sense, it also symbolizes the Eucharistic Sacrament. This interpretation is supported by Psalm 101:7: "I am like a pelican of the wilderness," which is an accepted allusion to Christ. The pelican is sometimes shown nesting on the top of the Cross.

PHOENIX: The phoenix was a mythic bird of great beauty which lived in the Arabian wilderness. Its life span was said to be between three hundred and five hundred years. Periodically, it burned itself upon a funeral pyre; whereupon, it would rise from its own ashes, restored to all the freshness of youth, and would enter upon another cycle of life. The phoenix was introduced into Christian symbolism as early as the first century, when the legend of this bird was related by St. Clement in his first Epistle to the Corinthians. In early Catholic art, the phoenix constantly appears on funeral stones, its particular meaning being the resurrection of the dead and the triumph of eternal life over death. The phoenix later became a symbol of the Resurrection of Christ, and commonly appears in connection with the Crucifixion. In another sense, the phoenix stands for faith and constancy. Though popular in the art of the Middle Ages, the phoenix is rare in Italian Renaissance paintings.

RAM: Symbol of Christ. Leader of the herd. Because the ram is the leader of the herd, it is used as a symbol for Christ. Also, in the same way that the ram fights with the wolf and vanquishes him, so Christ battles with Satan and is victorious. The ram, the animal God caused to be placed in a thorny bush so that Abraham might sacrifice it in place of his son Isaac, represents Christ crowned with thorns and sacrificed for mankind. In a general sense, the ram is used as symbol for strength.

RAT/MOUSE: The rat, or the mouse, because of its destructiveness, is symbolic of evil. It is rarely seen in Renaissance art except as an attribute of St. Fina. The mouse is also a symbol for St. Gertrude of Nivelles, the patron of those who fear mice.

RAVEN: According to a Jewish legend, the raven was originally white, but its feathers turned black when it failed to return to the ark, from which Noah had sent it to find out if the flood abated. Because of the blackness of its plumage, its supposed habit of devouring the eyes and the brain of the dead, and its liking spoiled flesh, the raven was selected as a symbol of the Devil, who throws the soul into darkness, invades the intelligence, and is gratified by corruption. The raven appears in a more favorable light in relation to certain Saints. It is the attribute of St. Vincent because God sent a raven to guard his sacred remains. The raven is also the attribute of St. Anthony Abbot and St. Paul the Hermit because it brought them a loaf of bread each day while they lived together in the desert. The raven, as symbolic of solitude, is associated with these hermit Saints.

SCORPION: The scorpion is one of the symbols of evil. The sting of the tail of the scorpion is poisonous and causes great agony the person who is stung. It is often mentioned in the Bible, ". . . their torment was the torment of a scorpion, when it striketh a man" [Apocalypse 9:5]. Because of the treachery of its bite, the scorpion became a symbol of Judas. As a symbol of treachery, the scorpion appears on the flags and shields held by the soldiers who assisted at the Crucifixion of Christ.

SNAIL: The snail was believed to be born from the mud, and to feed upon it. It was, therefore, interpreted as the symbol of the sinner, and of laziness, because it made no effort to seek food, but ate what it found at hand.

SNAKE: Satan. Evil. This is because the Devil came in the form of a "serpent" or snake to Eve in the Garden of Paradise.

SPARROW: Considered to be the lowliest among all birds, the sparrow came to be used as a symbol of the lowly, the least among all people, who were, nevertheless, under the protection of God the Father; for even the sparrow came to earth only through the will of God, and received from Him its means of life. It is also a symbol of the Holy Family, who lived a humble, lowly life in obedience to the will of God.

SPIDER: The spider is used symbolically, first to represent the miser, for it bleeds the fly as the miser bleeds the poor; second, to represent the Devil, for the Devil prepares his traps as the spider, does its web; and third, to represent the malice of evil-doers whose webs will perish like those of the spider. The cobweb is a symbol of human frailty.

STAG/HART/DEER/HIND: Piety. Faithful Christian longing for God. Christ the Savior. The stag takes its symbolic significance from Psalm 41:1: "As the hart panteth after the water brooks, so panteth my soul after thee, O God." Thus, the stag has come to typify piety and religious aspiration. Similarly, because the stag seeks freedom and refuge in the high mountains, it has been used to symbolize the solitude and purity of life. The stag, as the attribute of St. Eustace and St. Hubert, is shown with a crucifix between its horns. The stag without the crucifix is an attribute of St. Julian the Hospitator. The stag or hind is also the symbol of St. Giles, one of the Fourteen Holy Helpers because every day for a considerable period of time, when the Saint was living in the forest, a hind came to him to be milked as would a cow, thus supplying the hermit Abbot with milk.

STORK: The stork is a symbol of prudence and vigilance, piety, and chastity. It was associated with the Annunciation because, as the stork announces the coming of spring, the Annunciation to Mary indicated the Advent of Christ. It is possible that the present north European and American fable which is sometimes told to children that newborn babies are carried to their mothers by storks, may be derived from the association of this bird with the Annunciation.

SWALLOW: In the Renaissance the swallow was a symbol of the Incarnation of Christ. For this reason, it appears in scenes of the Annunciation and of the Nativity, nestling under the eaves or in holes in the wall. It was thought that the swallow hibernated in the mud during the winter, and its advent in the spring was looked upon as a rebirth from the death-like state of winter. For this reason it also became a symbol of resurrection.

UNICORN. The unicorn, according to myth, was a small animal, similar in size to a kid, but surprisingly fierce and swift with a very sharp, single horn in the center of its forehead like the rhinoceros. Supposedly no hunter could capture the animal by force, but it could be taken by means of tricking with bait, that of a pure virgin. The unicorn, sensing the purity of the maiden would run to her, lay its head in her lap, and fall asleep. Thus it was captured. For obvious reasons the mythic unicorn was early accepted as the symbol of purity in general and of feminine chastity in particular, an allegory of the Annunciation and the Incarnation of Christ, born of a Virgin. Thus, the unicorn is usually an attribute of the Virgin Mary, but also of St. Justina of Padua and of St.

Justina of Antioch, who retained their purity under great temptation. The unicorn is mentioned many times in Scripture, in truth the rhinoceros, for this term was not yet coined. One instance is Psalm 91:11: "But my horn shall be exalted like the unicorn .. ."

WHALE: According to ancient legend, the huge body of the whale was often mistaken by mariners for an island, and ships anchored to its side were dragged down to destruction by a sudden plunge of the great creature. In this way, the whale came to be used as a symbol of the Devil and of his cunning, and the whale's open mouth was often depicted to represent the open gates of Hell. The whale also appears in the Biblical account of Jonah, who was swallowed by a whale and disgorged three days later. Allegorically, the experience of Jonah is likened to Christ in the sepulchre and His Resurrection after three days. Unfamiliarity with the appearance and habits of the whale, and even with the identification of the Biblical sea-monster as such, prevented the artists of the Italian Renaissance from painting naturalistic whales. Rather, Jonah's monster was, to them, either something in the way of a dragon, a great shaggy fish, or a dolphin.

WOLF: Heresy. Gluttony. False prophets. The Devil. Yet, in sharp contrast, the wolf is sometimes used as an attribute of St. Francis of Assisi. This is based on the famous story of the wolf of Gubbio. A wolf that had been doing great damage was being hunted by the people of Gubbio, when St. Francis encountered it. He addressed it as 'Brother Wolf,' and protected it as a fellow creature who knew no better, and set about to reform it.

WOODPECKER: The woodpecker is usually symbolic of the Devil, or of heresy, which undermines human nature and leads man to damnation.

Birds in General: Birds are used as Christian symbols. In general, birds have long symbolized the soul's ascent to God above material things. Some birds are used as examples of specific virtues or attributes of the Christian soul (or their opposite: the vices), while others represent Our Lord (i.e., the pelican), Our Lady, and the saints. There is a legend that the robin received his red breast as a reward for protecting the Christ Child from the sparks of a fire, which he caught on his breast, while the Holy Family rested on their flight into Egypt.

The peacock is used to symbolize immortality – this from an ancient legendary belief that the flesh of the peacock did not decay. The Roman Catacomb of San Callisto contains a vault, in which Mass could be celebrated, with representations of the peacock decorating it. The thought of spiritual immortality would have been a great consolation to Catholics during the early persecution.

The blackbird represents the darkness of sin (black feathers) and the temptations of the flesh (its beautiful song). Once, while Saint Benedict was praying, the devil tried to distract him, appearing as a blackbird. St. Benedict, however, was not fooled, and sent him on his way with the Sign of the Cross.

The dove is well known as the symbol of the Holy Ghost, as well as representing peace and purity. It is also used in connection with St. Benedict, St. Scholastica, and St. Gregory the Great.

The eagle, like the phoenix (which also stands for faith and constancy), is a symbol of the Resurrection based on an ancient belief that the eagle would renew its youth and plumage by flying near the sun and then plunging into water. (See Psalm 102: 5.) Since St. John the Evangelist begins his Gospel by soaring to the Divinity of Our Lord, the eagle, which flies higher than other birds, also represents him. (See Ezech. 1: 5-10; Apoc. 4:7)

The falcon has two different uses in art. The wild falcon symbolizes evil thoughts or actions, while the domestic falcon represents the gentile converted to Catholicism. In this last sense, it is often shown in pictures of the Three Magi.

The goldfinch frequently appears in pictures of the Christ Child. Because of this small bird's fondness for thistles and thorns, it has come to represent the Passion of Our Lord. When depicted with Our Lord as a child, the goldfinch associates the Incarnation with the Passion.

Saint Peter is easily spotted when portrayed with a cock; but, especially in Maronite art, the rooster is the symbol of the soul's awakening and response to God's grace.

The goose represents providence and vigilance. It is sometimes used in images of St. Martin of Tours, because one of them showed the people of Tours where he was hiding when they wanted to make him bishop.

The lark is a symbol of the humility of the priesthood, because this bird flies high and sings only when in flight towards Heaven.

The owl, in one sense represents Satan, the Prince of Darkness; and in another sense, it is an attribute of Our Lord, Who came to "give light to them that sit in darkness..." (Luke 1: 79).

The partridge likewise has two meanings. One is for the Church and truth; but it more commonly represents deceit, theft, and the devil.

The raven, because of his dark plumage, coarse cry, and supposed tastes, sometimes represents the devil; but God seems to have a fondness for them. One was sent to guard the body of St. Vincent Ferrer; and ravens are known to have fed at least three different saints (St. Benedict, St. Anthony the Abbot, and St. Paul the Hermit) while they were in the desert. Because of this, the raven also represents solitude.

The sparrow, considered the lowliest of birds, represents the least among people. The swallow represents the Incarnation.

The stork is a symbol of prudence, vigilance, piety, and chastity. It is also associated with the Incarnation; for, as the stork announces the coming of spring, the Annunciation told of the coming of Our Lord.

The woodpecker usually symbolizes the Devil, or heresy, which undermines the Faith and leads man to destruction.

ELEMENTS

ASHES: In Catholic symbolism, ashes are the symbol of penitence. On Ash Wednesday, the first day of Lent, ashes placed on the forehead express the penitential nature of the season. The ashes are from the palms of the previous Palm Sunday. Ashes also represent the death of the human body and symbolize the shortness of earthly life and to remind the person receiving the ashes of whence he came, from the dust of the earth, and to which he will return when he is buried.

CARBUNCLE: The deep blood-red of the carbuncle is significant of blood and suffering, hence the stone is considered to be symbolic of Christ's Passion and of Martyrdom. Five carbuncles are sometimes shown on the Cross to symbolize the five wounds received by Christ during the Crucifixion.

CLOUDS: Clouds in the heavens are the natural veil of the blue sky, and are, therefore, used as the symbol of the unseen God. A hand emerging from a cloud is the most common symbol of Divine Omnipotence.

CORAL: In pictures of the Christ Child it denotes protection against evil. Seldom used in art today.

DARKNESS: Physical darkness is the symbol of spiritual darkness. The Devil is the Prince of Darkness. In his realm, all is dark; while in the realm of God, all is light.

DAWN: Dawn is the symbol of the Blood of Christ. Through the shedding of His Blood, the darkness of sin was overcome, and the dawn of eternal salvation made the world light. It is with this meaning that, in paintings of the Resurrection, Christ sometimes appears clothed in the rose color of dawn. Dawn is also the symbol of the Advent of Christ.

EARTH: The earth, which produces plants and trees and furnishes a habitation for man, is often used as a symbol for the Church, which feeds man with spiritual faith and offers him shelter. Thus, the earth, in which the Cross was planted, sometimes conveys this symbolic meaning.

EAST: East, being the direction in which the sunrise appears, is symbolic of Christ, the Sun of the Universe. Traditionally churches have been erected in such wise that the main altar was set in the east direction. Tradition tells us that Christ's second coming will be from the East. It is significant that Russia, which is in easternmost Europe will be the font of conversion once it is actually consecrated to the Immaculate Heart of Mary. Moreover, the Magi followed the Eastern Star to find their Savior King in the holy manger. "Sing ye to God Who mounteth above the heaven of heavens, to the east." [Psalm 67:33-34]

FIRE AND FLAMES: Fire and flames are symbolic of both Martyrdom and religious fervor. Flames of fire are an attribute of St. Anthony of Padua, the patron Saint of protection against fire. St. Lawrence sometimes wears a burning tunic, in reference to his torture on a gridiron. Fire or flames may appear as attributes to signify the fervor of such Saints as St. Anthony Abbot, St. Vincent Ferrer and St. Agnes. Fire itself is sometimes personified as a monster vomiting flames; or by a salamander, which, according to an ancient legend, can live in fire without being burned. The salamander is almost never used anymore, although symbols in art based on fictional accounts often remain in use, not to perpetuate the myth itself, but because of what the symbol represents in spiritual terms. In paintings of Pentecost, flames on the heads of the Apostles signify the presence of the Holy Ghost. They also signify the torments of Hell.

FOUNTAIN: The fountain is one of the attributes of the Virgin Mary, who is the 'fountain sealed up' [Canticles 4:12] and upon Psalm 35:10, which reads, 'For with thee is the fountain of life: in thy light shall we see light.' The fountain is also the attribute of St. Clement who miraculously found water in the desert for his followers.

GARDEN: The enclosed garden is a symbol of the Immaculate Conception of the Virgin Mary. The symbol is borrowed from the Canticles 4:12, 'My sister, My spouse; is a garden enclosed, a garden enclosed, a flower sealed up.'

GOLD: The precious metal, gold, is used as the symbol of pure light, the heavenly element in which God lives. It is also used as a symbol of worldly wealth and idolatry. This is based on the story of Aaron [Exodus 32], who, in the absence of Moses, fashioned a golden calf which was to be worshiped instead of the true God.

HARBOR: The harbor, according to some authorities, is a symbol of eternal life, and the ships making for the harbor are likened to souls in search of Heaven.

HONEY: The purity and sweetness of honey have made it a symbol of the work of God and the ministry of Christ. Paradise, the reward of the faithful in their labors for Christ, is known as 'the land of milk and honey.'

IVORY: Ivory has two outstanding qualities: the whiteness of its color and the firmness of its texture. From these qualities come the symbols of purity and moral fortitude. Ivory, is, on occasion, a symbol of Christ, in reference to the incorruptibility of His Body in the tomb. Thus the origin of the custom of carving crucifixes from ivory.

LIGHT: Light is symbolic of Christ, in reference to His words in John 8:12, 'Again therefore, Jesus spoke to them, saying: I am the Light of the world: he that followeth Me, walketh not in darkness, but shall have the light of life.'

NORTH: North has always been considered as the region of cold and night. In the early centuries of the Church, the barbarians lived to the north. The reading of the Gospel from the north end of the altar symbolized the Church's desire to convert the barbarians to Christ.

OIL: Oil is the symbol of the Grace of God. It is used in the Sacraments of Baptism, Confirmation, Ordination, and Extreme Unction.

PEARL: The pearl, as the 'most precious jewel,' is used as a symbol of salvation, which is worth more than all the treasures of earth. 'The Kingdom of Heaven,' said Christ, according to Matthew 13:45, 'is like unto a merchant man, seeking goodly pearls; who, when he had found one pearl of great price, went and sold all that he had, and bought it.' Elsewhere in Matthew the pearl represents the word of God: 'Give not that which is holy unto the dogs, neither cast ye your pearls before swine, lest they trample them under their feet . . . ' [Matthew 7:6].

PITCH: Pitch, because of its color and clinging quality, is a symbol of evil. 'Black as pitch' is a familiar phrase used to denote a sinful state or condition.

RAINBOW: The rainbow is a symbol of union and, because it appeared after the Flood, it is also the symbol of pardon and of the reconciliation given to the human race by God. In art, the rainbow is used as the Lord's throne, and in representations of the Last Judgment, Christ is often seated upon it. '. . . behold, a throne was set in Heaven, and one sat on the throne . . . and there was a rainbow round about the throne.' [Apoc. 4:2, 3].

RIVERS: According to ancient tradition, there were four sacred rivers: the Pison, the Gihon, the Tigris, and the Euphrates. These rivers were believed to be the four rivers of Paradise, flowing from a single rock, and as such were used as symbols of the four Gospels flowing from Christ.

ROCKS: Rocks are a symbol of the Lord. This meaning is derived from the story of Moses, who smote the rock from which a : spring burst forth to refresh his people. Christ is often referred to as a rock from which flow the pure rivers of the Gospel. St. Peter, too, is referred to as the Rock, the cornerstone of the Church, because of Christ's statement: '. . .that thou art Peter, and upon this Rock I will build My Church . . . ' [Matthew 16:18].

SALT: Salt is the symbol of strength and superiority. Christ, in the Sermon on the Mount, called His disciples 'the salt of the earth' [Matthew 5:13]. Since salt protects food from decay, it is sometimes used as a symbol of protection against evil and, in this context, is placed in the mouth of the child being Baptized. There is a blessing for salt which can be placed on a window sill or elsewhere to ward off evil.

SILVER: Because of its whiteness and because it is a precious metal tested by fire, silver has become the symbol of purity and chastity. Silver also is symbolic of the eloquence of the evangelist. These concepts are based upon Psalm 11:7, which states: 'The words of the Lord are pure words: as silver tried in a furnace of earth, purified seven times.'

SMOKE: Smoke has come to suggest vanity and all that is fleeting because it rises into the air only to disappear. Symbolically, it is a reminder of the shortness of this life and the futility of seeking earthly glory. The anger and wrath of God were oftentimes indicated by smoke. 'O God, why hast Thou cast us off for ever? Why doth Thine anger smoke against the sheep of Thy pasture?' [Psalm 73:1].

SOUTH: South, as one of the cardinal points, is the seat of light and warmth; it is therefore associated with the New Testament, especially the Epistles.

STAR: The star, lighting the darkness of the heavens at night, is a symbol of Divine guidance or favour. The Star of the East, often seen in pictures of the Magi, was the star that guided the wise men to Bethlehem and stood in the sky over the manger where Christ was born. Twelve stars may symbolize the twelve tribes of Israel and the twelve Apostles. The Virgin of the Immaculate Conception and the Queen of Heaven is crowned with twelve stars [Apoc. 12:1]. One star is a symbol of the Virgin in her title 'Stella Maris,' Star of the Sea. A star on the forehead is one of the attributes given to St. Dominic, while a star on the breast is an attribute of St. Nicholas of Tolentino.

STONES: Stones are symbols of firmness. They are used as an attribute of St. Stephen, who was stoned to death. St. Jerome is frequently portrayed at prayer beating his breast with a stone.

SUN AND MOON: The sun is symbolic of Christ, this interpretation being based on the prophecy of Malachi 4:2: 'But unto you that fear myname shall the Sun of Justice arise and health in his wings.' The sun and moon are used as attributes of the Virgin Mary, referring to the 'woman clothed with the sun, and the moon under her feet' [Apoc. 12:1]. The sun and moon are often represented in scenes of the Crucifixion to indicate the sorrow of all creation at the death of Christ. St. Thomas Aquinas is sometimes depicted with a sun on his breast.

WATER: Water is a symbol of cleansing and purifying. In this sense it is used in the Sacrament of Baptism, symbolizing the washing away of sin and the rising to newness of life. It also denotes innocence, as when Pilate publicly washed his hands, saying, 'I am innocent of the Blood of this just Man' [Matthew 27:24]. More rarely, water suggests trouble or tribulation: 'Save me, O God; for the waters are come even into my soul . . . I am come into the depth of the sea: and a tempest hath overwhelmed me.' [Psalm 68: 1, 2]. The water, mixed with wine, in the Eucharist has come to denote Christ's Humanity, the wine representing His Divinity.

WELL: The well or fountain is the symbol of Baptism, of life and rebirth. The flowing fountain symbolizes the waters of eternal life. The sealed well or fountain is a symbol of the virginity of Mary.

WEST: As one of the four cardinal points, the west signifies the seat of darkness and the abode of demons. To those sitting in the darkness, the rose window high up on the western side of the church was said to make the light of the Gospel visible.

WINGS: Wings are the symbol of Divine mission. That is why the Angels, Archangels, Seraphim, and Cherubim are painted with wings. The emblems of the four evangelists, the lion of St. Mark, the ox of St. Luke, the man of St. Matthew, and the eagle of St. John, are all depicted as winged creatures.

ARTIFACTS, RELIGIOUS OBJECTS, CLOTHING, FOODS

ALB: The alb is a white linen tunic reaching to the feet. It alludes to the robe of mockery with which Herod caused Christ to be clothed, and symbolizes chastity, purity, and the eternal joy of those who have been redeemed by the Blood of the Saviour. In the Middle Ages, embroidery was on the sleeves, chest, and at the hem of the alb to symbolize the five Wounds of Christ. It is sometimes still found on the alb worn by the traditional priest when saying Mass. It is put on after the Amice.

ALTAR: The Catholic altar is a raised edifice of stone or wood, and is usually beautifully carved. Situated in the center of the sanctuary, it is the chief focal point within the church. Liturgically, the altar faces the east and Jerusalem, the Holy Land of Christ's Passion and Death. This position is traditional and has scriptural authority in Ezekiel 43:4, "And the glory of the Lord came into the house by the way of the gate whose prospect is toward the east."

The altar stone, a removable stone in the center of the altar, is essential to the Mass, and must be consecrated by a bishop, and large enough to support the host and the greater part of the chalice. Within this stone a relic is placed.

The high altar is the principal or main altar in a church. An altar is designated as a side altar when it is an altar other than the high altar. A doubled altar is an altar built so that Mass can be offered on either side of it. A fixed altar is one solidly built of stone and immovable.

ALTARAGE: The offerings received by a priest from the laity for performing ceremonies such as Baptisms, Marriages, or funerals. These are also referred to as stipends.

ALTAR BREADS: Round wafers [Hosts] baked of fine, wheaten, unleavened flour and used in the Consecration at Mass. There are two sizes, the smaller for the Communion of the faithful, the larger for the priest's Communion of the Mass and for exposition.

ALTAR CARDS: The three cards placed at the center and two sides of the altar table and on which are printed some parts of the Mass which are constant, or contained in the ordinary of the Mass.

ALTAR CLOTH: The altar cloth is of pure white linen, covering the top of the altar and extending downward on both sides. It is symbolic of the shroud that covered Christ. There are to be three cloths, always of linen, required by the rubrics of Mass, which are spread over the top of the altar and are specially blessed for use on the altar.

ALTARPIECE: The altarpiece is a painting placed immediately behind the altar. It takes many forms: a large [single panel]; the more common triptych [triple panel]; or polyptych [numerous panels]; and it is richly

ornamented. The central panel usually depicts the Crucifixion, although it may portray some other great event in the life of Christ. Often, the central panel is a representation of the Virgin and Child. The side panels portray events associated with Christ or the Virgin, or with the Saints to whom the particular church or chapel is dedicated. These side panels are often hinged, so that they can be closed for penitential seasons or opened on special occasions.

AMICE: The amice is the first vestment the priest puts on when vesting for Mass. It is an oblong piece of white linen upon which a cross is sewn or embroidered. It is an allusion to the cloth that covered the face of Christ during the mocking by the soldiers.

AMPULLA: The ampulla is the vessel that contains the holy oil. The blessed oils are used in the Sacraments of Holy Baptism, Confirmation, Holy Orders, and Unction. They are also used in the ceremony of Coronation. The holy oil is symbolic of consecration.

ANCHOR: The symbol of hope and in the early days of the persecution of the Church, it represented the Cross and steadfastness. This symbolic meaning rests on the Epistle to the Hebrews 6:19, which refers to the everlasting virtue of God's counsel in these words, "we have as an anchor of the soul, both sure and steadfast . . ." The symbol was frequently used in this sense in the catacombs of ancient Rome, and was carved on old Christian gems. The anchor is the attribute of St. Clement, who was condemned to be cast into the sea bound to an anchor, and of St. Nicholas of Myra, patron Saint of seamen.

ARMOR: Armor is the symbol of chivalry. The warrior Saints, of whom St. George is outstanding, are frequently shown in armor, as is the Archangel Michael. Armor also suggests the Catholic faith as protection against evil. "Put you on the armour of God," says St. Paul in his Epistle to the Ephesians, that you may be able to stand against the deceits of the devil" [6:11].

ARROW: The arrow is generally used to suggest a spiritual weapon, dedicated to the service of God. The arrow is an instrument of war and death figures in the portrayals of many Saints. St. Sebastian is usually depicted with his body pierced by arrows. St. Ursula is said to have survived torture by arrows. The arrow was also a symbol of the plague, and because St. Sebastian survived his ordeal of being shot by arrows, he became one of the patron Saints of all victims of the plague.

ANTEPENDIUM: The cloth hanging down in front of the altar from the front edge of the altar to the floor, varying in color with the liturgical season or the Feast being celebrated. It is required when the altar is not constructed of stone.

ASHES: In Christian symbolism, ashes are the symbol of penitence. On Ash Wednesday, the first day of Lent, ashes put the forehead express the penitential nature of the season. The ashes are from the palms of the previous Palm Sunday. Ashes also represent the death of the human body and symbolize the shortness of earthly life.

AXE/HATCHET: A symbol of destruction as well as of several Biblical figures, such as St. John the Baptist, preaching in Matthew 3:10: "For now the root of the axe is laid to the trees . . ." It is also an emblem of St. Joseph, indicating his work as a carpenter.

BALLS: Three balls, or purses, are one of the attributes of St. Nicholas of Myra, representing the three gifts of money which according to Tradition, the Saint threw into the window of the impoverished man with three marriageable daughters, to provide them with dowries.

BALM: The fragrant secretion of certain trees and plants which when mixed with olive oil forms chrism. See below.

BANNER: The banner, usually with a cross, is the symbol of victory. This alludes to the Emperor Constantine, who, seeing a cross in the clouds and thereupon being converted to Catholicism, included it in the design of his flag. In Christian art, the Lamb of God often bears a banner with a cross symbolizing the victory over death won by the Martyrdom of Christ. Christ Himself carries a banner only when rising from the grave, in the Descent into Hell, and in the Appearances on earth after the Resurrection and before the Ascension. St. John the Baptist is often represented with a banner, inscribed either with a cross or with the Latin words *Ecce Agnus Dei* [Behold, the Lamb of God]. It is also the attribute of military Saints and of those who carried the Gospel to foreign lands. A banner with a red cross is the attribute of St. George of Cappadocia and of St. Ansanus. St. Reparata and St. Ursula and St. Joan of Arc are the only female Saints to whom a banner is attributed.

BEEHIVE: The beehive has been used to symbolize great eloquence, as is suggested by the expression, 'honeyed words.' The beehive was given as an attribute to both St. Bernard of Clairvaux and St. Ambrose because "their eloquence was as sweet as honey."

BELLS: Bells in church towers and spires summon the faithful to worship. The Sanctus bell at the altar announces the coming of Christ in the Eucharist. St. Anthony Abbot is frequently portrayed with a bell attached to his crutch as a warning to demons.

BIRETTA: The biretta is a stiff, square hat with three or four ridges on the top. It may have a pompon attached at the center; it is worn by secular priests and by members of the hierarchy and by traditional priests at the Roman Mass [upon entering and exiting the Sanctuary]. The color of the biretta may distinguish the ecclesiastical rank the wearer: in general, black is worn by priests, purple by bishops, and scarlet by cardinals. Distinguished from the biretta is the cardinal's hat, having a broad brim, low crown, and chords with fifteen tassels each. Its color is always red. In Renaissance painting, St. Jerome is sometimes depicted wearing the cardinal's red hat and robe, even though the ecclesiastical rank of cardinal was not known in his day. St. Bonaventura is upon occasion distinguished by a cardinal's hat hanging on a wall or lying on the ground beside him.

BOAT: The boat-shaped vessel which holds the raw incense to be burned in the censor.

BOOK: The book, when used as a symbol in Renaissance painting, had a number of meanings, depending upon the person shown. The book in the hands of the Evangelists and Apostles represents the New Testament. In the hand of St. Stephen, it represents the Old Testament. In the hand of any other Saint, it generally means that the Saint was famous for his learning or his writings. It is also used in paintings of St. Catherine of Alexandria, the Doctors of the Church, St. Thomas Aquinas, and St. Bernard of Clairvaux. In paintings concerned with monastic orders, the book, accompanied by a pen or inkhorn, indicates that the individual was an author, and the book is sometimes lettered with the title of his work. The open book, in the hand of a founder of an Order, is the symbol of his rule and is often lettered with the first sentence of the rule of the

Order. A book with Alpha and Omega is an attribute of Christ. The sealed book is often placed in the hand of the Virgin Mary, in reference to the allusion of Psalm 138:16, ". . . in thy book all shall be written . . ." St. Augustine is frequently portrayed with book and pen, attributes sometimes given to the four Evangelists. St. Anthony of Padua is sometimes depicted with a book pierced by a sword.

BOX OF OINTMENT: The box of ointment is most commonly used in Renaissance art as an attribute of St. Mary Magdalene. This refers, on the one hand, to the scene in the house of Lazarus after the conversion of Mary: "Mary therefore took a pound of right spikenard, of great price, and anointed the feet of Jesus, and wiped His feet with her hair . . ." [John 12:3]. It also refers to the scene at the sepulchre, after the Crucifixion: "And when the sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, brought sweet spices, that coming, they might anoint Jesus" [Mark 16:1]. The box of ointment is also used as an attribute of the brothers St. Cosmas and St. Damian, who, as physicians, are depicted holding a small box of ointment in one hand and a lancet, or some other surgical instrument, in the other.

BREAD: Bread has always been a symbol of the means of sustaining life, hence the phrase: "Bread is the staff of life." In the Old Testament bread was the symbol of God's providence, care, and nurture of His people. He sent manna to the children of Israel in the wilderness. See Exodus 16:15. Christ gave new meaning to bread when He said, ". . . I am the bread of life: he that cometh to me shall not hunger . . ." [John 6:35]. At the Last Supper, Christ initiated bread as one of the substances for consecration. See Luke 22:19. ST. PAUL THE HERMIT Three loaves of bread are given to St. Mary of Egypt as an attribute, for she went forth into the desert to a life of solitude and prayer, taking with her three loaves of bread. A raven bearing a loaf of bread is one of the attributes of St. Paul the Hermit, for the raven brought him bread during his many years in the wilderness. A loaf of bread is also used occasionally as an attribute of St. Dominic, on the basis of the legend of his obtaining bread for his monastery by Divine intervention.

BURSE: The square case in which the corporal [see below] used at Mass is carried. It is of the same color as the vestments being worn. It is the leather packet in which the pyx [see below] is carried. A third definition is an endowment given to a seminarian for his study for the priesthood.

CANDLES: Candles play a great and varied role in churches, and according to their use and numbers the teaching of the Church is expressed symbolically. Examples of this are the six lights on the altar, representing the Church's constant round of prayer; the sanctuary lamp, Christ's Presence in the Tabernacle; the Eucharistic candles, symbolizing the coming of Christ in Communion; the Paschal candle, symbolical of the risen Christ during the Easter season. Candles are also symbolical when used in groupings: three candles represent the Trinity or seven candles signify the Seven Sacraments. The Bishop's Candle is used when the bishop is pontificating, or is the celebrant of the Mass. The use of candles for devotional purposes, at shrines and in processions, is universal and frequently seen in Renaissance art. The candlestick, because of the symbolism attached to the candle, is usually a work of artistic beauty. Altar candles ought to be of the finest most pure wax, beeswax or at the very least contain more beeswax than any other kind.

CARBUNCLE: The deep blood-red of the carbuncle is significant of blood and suffering, hence the stone is considered to be symbolic of Christ's Passion and of Martyrdom. Five carbuncles are sometimes shown on the Cross to symbolize the five Wounds received by Christ during the Crucifixion.

CAULDRON OF OIL: A cauldron is used as an attribute of St. John the Evangelist, who, according to legend, was hurled into a cauldron of boiling oil, but was miraculously saved from death.

CLOAK/COAT: A cloak divided into halves by a sword is an attribute of St. Martin, who, in the midst of winter, befriended a poor man by giving him half of his own cloak.

CLUB/BAT: The club is one of the symbols of the betrayal of Christ. The club, or bat, is also the attribute of St. James the Less, for it was the instrument of his Martyrdom. According to Tradition, he was thrown to the ground from the top of the temple, but not being killed by the fall, he was afterward slain with a club, or a fuller's bat, as he rose to his knees to pray.

COINS: Thirty pieces of silver represent one of the symbols of the Passion, in reference to the betrayal of Christ by Judas Iscariot. St. Lawrence is sometimes shown bearing in his hand a dish of gold and silver coins. This refers to his distribution of the wealth of the Church to the poor at the behest of Pope Sixtus II.

COMB: An iron comb is one of the attributes of St. Blaise, for, upon order of the Emperor Licinius, he was tortured by having his flesh torn by combs of iron, similar to the combs used for the carding of wool.

CRUTCHES: Crutches are frequently used as an attribute of St. Anthony to signify his age and feebleness after many years spent as a hermit in the desert. A bell is sometimes suspended from his crutch to symbolize his power to exorcise evil spirits.

CASSOCK: The cassock is the everyday dress of the clergy, and signifies their devotion to Christ and the Church. In general the distinguishing colors of the cassock are white for the Pontiff, scarlet or red for cardinals, purple for bishops, and black for priests. Occasionally when a member of a religious order is raised to the hierarchy, his cassock may retain the color of his order.

CENSOR: A censor is the vessel in which incense is burned. It is cup-shaped, with a pierced cover, and is suspended by chains. In the Old Testament, the censor symbolized the pleas of the worshiper that his prayer would be acceptable to God. "Let my prayer be set forth before thee as incense; and the lifting up of my hands as the evening sacrifice" [Psalm 140:2]. In Catholic symbolism, the smoke of the incense symbolizes the prayers of the faithful ascending to Heaven. The censor is an attribute of St. Lawrence and St. Stephen.

CHALICE: A chalice is the cup-shaped vessel in which the Altar wine is consecrated at Holy Mass. It refers to the Last Supper and the sacrifice of Christ upon the Cross, but its significance goes back to the Old Testament, Psalm 115:13, "I will take the cup of salvation . . ." The chalice with a serpent is the attribute of St. John the Evangelist. The chalice and Host are attributes of St. Barbara; the broken chalice, of St. Donatus. It should be of gold or silver, or the cup should be of silver and gold lined; it is consecrated by the bishop with chrism and may not be touched except by those in Holy Orders or those to whom permission has been given, such as a goldsmith who refurbishes it when it is worn or some other sufficient reason.

CHALICE VEIL: A square silk veil used to cover the paten and chalice. Also called peplum.

CHASUBLE: The chasuble is the last liturgical garment with which the priest is vested. It is the outer garment covering the other vestments, and the Latin origin of its name, casula [little house], aptly describes it. The chasuble may be white, red, rose, green, violet, black, even gold, depending on the season of the Church's

year or the Feast that is being observed. It usually has a cross embroidered on the back, which is an allusion to the Passion of Christ. Symbolically, this vestment alludes to the purple dress that Pilate ordered to be placed on Christ as "King of the Jews." It also recalls Christ's seamless garment for which the soldiers, on Calvary, cast lots. Because the chasuble covers the other vestments, its symbolic meaning is Christian charity and protection; charity being the virtue that should supersede all others.

CHRISM: A mixture of olive oil and balsam [balm] blessed by the bishop and used in the administration of the Sacraments of Baptism and Confirmation, but not in the Ordination of priests. Chrism is used in the consecration of bishops, the consecration of churches, altar stones, chalices, patens, and in the solemn blessing of bells and baptismal water. Chrism is blessed on Maundy or Holy Thursday.

CIBORIUM: A chalice-shaped vessel, usually of gold, with a rounded cover, in which consecrated Hosts are contained for Holy Communion and reservation in the Tabernacle. Sometimes the term also refers to a canopy supported by four pillars over the Altar, stemming from the Ark of the Covenant.

CLOAK: Shelter. Righteousness. Charity.

COPE: The cope, the richest and most magnificent of ecclesiastical vestments, is a large cape fashioned in the form of a half circle and it reaches the floor. A highly decorative deep collar, suspended from the shoulders, ornaments its back. The color of the cope is that of the Church's season, except when used during Eucharistic processions and adoration, then it is white and gold. It is worn in processions and in services of great solemnity. Its symbolic meaning is innocence, purity, and dignity.

CORAL: In pictures of the Christ Child it denotes His protection against evil.

CORD: The cord, or cincture, is a linen rope [although it may be wool or silk] worn around the waist, over the alb and the stole of the priest. It is an allusion to the rope with which Christ was bound to the pillar during the Flagellation. Its symbolic meaning is chastity, temperance, and self-restraint.

CORPORAL: The corporal is a square, white linen cloth laid on the altar, upon which the elements of bread and wine are consecrated. The priest carries it in the burse [see above]. The corporal symbolizes the winding sheet in which the Body of Christ was buried.

CROSIER: The ancestor of the crosier is generally supposed to be the shepherd's crook; however, it may also be a descendant of the walking staff common in the days of the Apostles. Now, greatly enriched since its humbler days, it is the pastoral staff of a bishop, archbishop, abbot, or abess. It is still common practice for an abbot's staff to bear a white pendant veil. The pennanted staff often appears in paintings. It is the symbol of authority and jurisdiction. The crosier bearing a double cross is the attribute of St. Gregory, and also of St. Sylvester. St. Zeno carries a crosier with a fish. The crosier is regarded as the symbol of mercy, firmness, and the correction of vices. Its hallmark is a rounded, curved top as you can see in the border image to your left.

CROSS: The cross is one of the oldest and most universal of all symbols. It is, of course, the perfect symbol of Christ because of His sacrifice upon the Cross. In a broader sense, however, the cross has become the mark or sign of Catholicism, the emblem of atonement, and the symbol of salvation and redemption.

There are many and varied forms of the cross. In Christian art, two major types, known respectively as the Latin cross and the Greek cross, are most commonly found.

The **Latin cross** has a longer upright than crossbar. The intersection of the two is usually such that the upper and the two horizontal arms are all of about equal length, but the lower arm is conspicuously longer. This cross is used to symbolize the Passion of Christ or the Atonement. Five red marks or jewels are sometimes placed on the face of the cross to represent the five Wounds Christ suffered while being crucified. In addition, Christ's Crown of Thorns is frequently shown with the cross or hanging upon it. Tradition says that Christ was crucified on a Latin cross.

The Latin cross fastened to the top of a staff or reed is the attribute of St. Philip, who is also sometimes represented with a plain Latin cross in his hand. The Latin cross; alone or in combination with other pictorial elements, is used as an attribute of numerous other Saints. The plain Latin cross is borne by St. Reparata and St. Margaret. John the Baptist frequently bears a cross made of reeds. St. Helena is depicted with a cross with hammer and nails or with a cross borne by Angels. St. Anthony of Padua has a flowered cross, while St. Catherine of Siena is given a cross with a lily. St. George of Cappadocia and St. Ursula are painted with a banner on which there is a red cross.

The **Greek cross** has four equal arms. This cross is used more often to suggest the Church of Christ than to symbolize Christ and His sacrifice for mankind.

Another well-known form of the cross is the **St. Andrew cross**, which consists of crossed arms which are not at right angles to each other, but diagonally placed in the shape of an x. The origin of this form is attributed to St. Andrew, who, when condemned to be crucified, requested that he be nailed to a cross of a different form than that upon which Christ was sacrificed in true humility. St. Andrew believed that, even in Martyrdom, he was unworthy to approach the likeness of his Redeemer. The St. Andrew cross has, therefore, come to be a symbol of humility in suffering.

Two adaptations of the cross, known as **Ecclesiastical crosses**, are used to distinguish different ranks in the hierarchy of the Church. The **double cross**, that is, a cross with two crossbars, is used by archbishops, while the triple cross, with three crossbars, is used exclusively by the Pope.

CROWN: Royalty: The crown, from very early days, has been the mark of victory or distinction. From this, it came to be accepted as the mark of royalty. In Catholic art, the crown, when on the head of the Madonna, indicates that she is the Queen of Heaven. When the crown is used as the attribute of a Martyr, it signifies victory over sin and death, or denotes that the Saint was of royal blood. The crown is sometimes merely a circlet, but it may be a chaplet of flowers or a magnificent circle of gold and jewels.

The **Crown of Thorns** is one of the emblems of the Passion and the Crucifixion of Christ. "And the soldiers . . . clothed Him with purple and platted a crown of thorns, and put it about His head, and began to salute Him, Hail King of the Jews!" [Mark 15:17-18]. Christ is usually pictured wearing the Crown of Thorns from this moment until He was taken down from the Cross. The tonsure of the monk, originally the sign of dedication to Divine service, is a reverential imitation of Christ's sacrificial Crown of Thorns.

The crown in various forms is used as an attribute of certain Saints. The triple crown, for example, is an attribute of St. Elizabeth of Hungary. St. Catherine of Alexandria is given the royal crown because of her rank.

St. Catherine of Siena wears the crown of thorns because of her stigmata. St. Louis of France has the crown of thorns, as well as the kingly crown, to commemorate his discovery of the Crown of Thorns in the Holy Land. St. Louis of Toulouse is painted with a royal crown and sceptre at his feet in token of his refusal of the royal succession. St. Cecilia is painted with a crown of roses. St. Veronica and St. Mary Magdalene are sometimes accorded the crown of thorns. The Pope wears a triple crown as an emblem of his triple royalty. [See Tiara below]

CRUCIFIX/ROOD: The Crucifix is a representation of Christ on the Cross. From the word rood, the alternate English name for crucifix, comes the designation of the screen at the entrance of the sanctuary of a church as the rood screen, for it was customary to erect a great crucifix upon it. A number of Saints, including St. Francis of Assisi, are sometimes painted with a small crucifix in their hands. One of the attributes of St. Nicholas of Tolentino is a crucifix decorated with lilies. St. John Gualbert is sometimes painted kneeling before a large crucifix with the head of Christ bending toward him.

CRUET: The cruet is a small vessel that contains the wine or water of the Eucharist. It is symbolic of redemption.

DAGGER: A dagger is one of the attributes of St. Lucy, who suffered martyrdom by being stabbed in the throat with a poniard.

DALMATIC: The dalmatic is the traditional liturgical vestment of deacon. It is a long-sleeved outer tunic which the deacon wears over the alb. Bishops and abbots may wear it under the chasuble at Solemn Pontifical Masses, and in Renaissance paintings bishops and abbots are often shown wearing both vestments. Its shape, which is the form of a cross, refers to the Passion of Christ. It symbolizes joy, salvation, and justice. The dalmatic is one of the attributes of St. Stephen and St. Lawrence.

DICE: Dice are sometimes used as a symbol of the Passion, referring to the incident of the soldiers who, after the Crucifixion, cast lots for Christ's coat.

DISH: Apart from the paten, the dish itself is not a symbol used in Christian art, but a dish sometimes appears as part of a symbol or attribute. Dish Bearing Head: This is one of the attributes of St. John the Baptist. It refers to the slaying of John at the request of Salome. Dish Bearing Eyes: A symbol of St. Lucy. Her name means light, which refers to the eyes, she was said to have had beautiful eyes and one of her tortures during Martyrdom may have involved her eyes [according to a traditional story which cannot be confirmed], although she was finally slain by having a dagger driven through her throat. Dish or Basket Bearing Roses: An attribute of St. Dorothea, who, at the place of her execution, received a gift of roses and apples from an angelic messenger. Dish Bearing Money: This has come to be an attribute of St. Lawrence, who was commanded by Sixtus, Bishop of Rome, to distribute the treasures of the Church to the poor. Dish Bearing Female Breasts: This is an attribute of St. Agatha, who, as a part of her Martyrdom, had her breasts torn by shears, or pincers. Seldom used in art. Generally pictures of the Martyr depict as covering her breasts and upper torso with her arms as best as she can.

DOSSAL: The dossal is a richly embroidered hanging placed behind the altar. It is usually a brocade of embroidered needlework on a cloth of gold. If the dossal is extended so that the sides of the altar are included, these extensions are known as riddles.

DOMINICAN HABIT: A white frock covered with a black cloak. The white represents the purity of life that is covered with the black of mortification and penance. This habit was dictated by the Blessed Virgin Herself, in a vision to the Blessed Reginald of Orléans and to Saint Dominic.

EWER: The metal pitcher from which water is poured for the washing of the hands of a bishop or other prelate during a High Pontifical Mass. In paintings of the Virgin Mary, the ewer is symbolic of purity.

FANON: The red and gold striped capelike vestment worn only by the Pope when celebrating Pontifical High Mass. It is made of white silk with narrow red and gold stripes and is worn over the alb on the shoulders. In the plural [fanons], the two small flaps which hang down from the back of a mitre; the *infulae*.

FETTERS/CHAINS: One of the symbols of the Passion, referring to the Flagellation of Christ by the soldiers. St. Leonard is usually depicted bearing in his hand some broken fetters, symbolic of his work on behalf of the prisoners of King Clovis of France, to whose court the Saint was attached.

FOUNTAIN: The fountain is one of the attributes of the Virgin Mary, who was regarded as "the fountain of living waters." This interpretation is based on the famous passage in Song of Solomon 4:12ff., and upon Psalm 36:9, which reads, "For with thee is the fountain of life: in thy light shall we see light." The fountain is also the attribute of St. Clement, who miraculously found water in the desert for his followers.

FRONTAL: The frontal is a decorative piece, usually removable, covering the front of the altar. This oblong pane was often richly figured with paintings or sculptural reliefs. In the Renaissance, the frontal was often of silk or brocade, frequently embroidered, and in the color of the Church season or feast.

FUR-LINED CLOAK: Royalty.

GATE: The gate has a number of symbolic meanings in Christian art. The gate signifies death and departure from life in this world. ". . .Thou hast liftest me up from the gates of death" [Psalm 9:15]. It also represents the entrance into the heavenly Paradise. "Lift up your gates, O ye princes, and be ye lifted up, O eternal gates . . ." [Psalm 23:7]. The gate carries both of these meanings in scenes of the Expulsion of Adam and Eve from the Garden of Eden. It also appears as the dividing barrier between the righteous and the damned in scenes of the Last Judgment. A gate is always a central feature in representations of the Descent into Hell. Christ has broken through it and its fragments lie strewn at His feet. The Virgin Mary is sometimes referred to as the Closed Gate, in reference to her unblemished virginity. She is also given the title "Gate of Heaven" because she is not only the Mediatrix of All Graces. but primarily because she consented to be the Mother of God.

GIRDLE/CINCTURE: The girdle, or cincture, was worn over the other clothing and, in ancient costume, served as purse, protection, and ornament. Many symbolical meanings were attached to it. Christ used it to symbolize preparation for any service that God might require of His children. "Let your loins be girded about, and your lamps burning in your hands" [(Luke 12:35)]. St. Paul called the girdle the symbol of truth in the Christian's armor. [Ephesians 6:14] When worn by the prophets, the girdle is the symbol of humility and contempt of the world, and is made of leather. The girdle of the monks, signifying their vows of poverty, chastity, and obedience, was probably developed from the prophetic meaning. The girdle is also symbolic of chastity. The Biblical origin of this meaning lies in the ancient practice of virtuous women, of making very beautiful girdles which became symbolic of their virtue and chastity. [Proverbs 31] The girdle, as an attribute of the Virgin Mary, signifies chastity. It also refers to the tradition that she lowered her girdle from the sky to convince the

unbelieving St. Thomas that she had actually ascended to Heaven. There are a number of masterpiece paintings that depict this tradition.

GLASS: Glass, being clear and transparent, is a symbol of purity. In this sense, it is often depicted in scenes from the life of the Virgin. In pictures of the Annunciation of the Virgin, the lily is often placed in a vase of transparent glass. It is also symbolic of the Immaculate Conception; In pictures of the Creation, God is sometimes shown holding a crystal ball, symbolic of the Divine world of light before the creation of the earth. A crystal glass containing a serpent, or a broken crystal glass, is sometimes used as an attribute of St. Benedict, with reference to his miraculous escape from death by poisoning.

GLOBE: The globe is a symbol of power. As such, it is frequently shown as an attribute of God the Father. In the hands of Christ, the globe is an emblem of His sovereignty. In the hands of a man, the globe is the symbol of imperial dignity.

GRIDIRON: The gridiron is frequently used as an attribute of St. Lawrence, who was tortured by being roasted upon a gridiron.

HALBERD: The halberd is the attribute of St. Jude, who, on his travels with St. Simon, is said to have been killed with a halberd.

HAMMER: The hammer was used to nail Christ to the Cross, and so it is one of the instruments of the Passion and is a symbol of the Crucifixion.

HARP: The harp is recognized as the attribute of King David.[1 Chron. 13:8] The harp has come to be the symbol of the Book of Psalms and of all songs and music in honor of God. The harp as an instrument of Divine music is referred to in Apoc. 5;8. In his explanation of the Ten Commandments, St. Augustine used the symbolism of the ten strings of David's harp.

HAT: Symbol of a pilgrim. Red Cardinal's Hat: Tribute to St. Jerome.

HONEY: The purity and sweetness of honey have made it a symbol of the work of God and the ministry of Christ. Paradise, the reward of the faithful in their labors for Christ, is known as "the land of milk and honey."

HOST: The Host is the flat, round piece of unleavened bread which the priest consecrates at Holy Mass. Its name is derived from the Latin word *hostia*, meaning victim or sacrifice. As such, and especially when shown with the chalice, it symbolizes the Sacrifice of Christ upon the Cross.

IVORY: Ivory has two outstanding qualities: the whiteness of its color and the firmness of its texture. From these qualities come the symbols of purity and moral fortitude. Ivory, is, on occasion a symbol of Christ, in reference to the incorruptibility of His Body in the tomb. This is in all probability the origin of the custom of carving crucifixes from ivory.

KEY: Jesus said to St. Peter, in St. Matthew 16:19, "And I will give to thee the keys of the kingdom of Heaven. And whatsoever thou shalt bind on earth shall be bound also in Heaven . . ." Thus, St. Peter is regarded as the guardian of the Gates of Heaven and his attribute is a key, or a pair of keys. St. Martha, as patroness of feminine discretion and good house keeping, is also sometimes depicted with a large bunch of keys hanging from her girdle.

KNIFE: A knife is most frequently shown as an instrument of Martyrdom. St. Bartholomew is always shown with a large knife of a peculiar shape, and sometimes with a piece of human skin over his arm, which refers to his having been flayed alive. St. Peter Martyr is also given a knife, either in his head or in his hand, because it was also the instrument of his Martyrdom.

LADDER: The ladder is one of the instruments of the Passion and is frequently shown in scenes of the Descent from the Cross. It also refers to the vision of Jacob: "And he saw in his sleep a ladder standing upon the earth, and the top thereof touching Heaven: and the Angels also of God ascending and descending by it" [Genesis 28:12]. In some paintings the ladder is used as an attribute of St. Benedict, who, in a vision, saw the brethren of his Order ascend to Heaven on a ladder.

LAMP: The lamp, because of the light it sheds, is used as a symbol of wisdom and piety. The Bible describes the Word of God as a lamp unto the faithful. In the parable of the wise and foolish virgins, a lighted lamp is used to indicate the wise ones. It is in this sense that the lamp has been given as an attribute to several Saints, notably St. Lucy. The use of the lamp with St. Lucy refers to her vision of St. Agatha, who appeared to her and said, "Lucy, that art indeed a light."

LANCE: The lance, used to pierce the side of Christ on the Cross, is a symbol of the Passion. St. George of Cappadocia is frequently shown bearing in one hand a lance, often broken, slaying the dragon with his sword instead. The lance, or javelin, is also the attribute of St. Thomas, since it was the instrument of his Martyrdom.

MANIPLE: The maniple is a narrow strip or band of silk worn over the alb on the left forearm by the celebrant of the Mass. It is of the same material and color as the chasuble and stole. It is an allusion to the rope with which Christ was bound and led to Calvary, and symbolizes good works, vigilance, and penitence.

MANTELETTA: The mantelletta is a knee-length, sleeveless outer vestment, open in the front, worn by cardinals, archbishops, and bishops. Its color is determined by the ecclesiastical rank of the wearer. Cardinals wear a red mantelletta; bishops, a purple one. The vestment is worn as a sign of limited jurisdiction or authority.

MENSA: the flat altar top or stone: generally refers to the whole surface on which Mass is said, and includes the linens.

MILLSTONE: The millstone is used as an attribute for St. Florian and St. Vincent, because each was martyred by being thrown into the water with a millstone tied to his neck.

MIRROR: A mirror bearing the image of the Virgin is one of the attributes of St. Geminianus. The spotless mirror is a symbol of the Virgin Mary.

MISSAL: The liturgical book containing the text of all Masses used by the priest in reading Mass. This is called, in the Roman Rite, Missale Romanum. The name missal is also that of the faithful's book of Mass prayers, either called a Daily Missal or a Sunday Missal, depending on its completeness.

MISSAL-STAND: A small wooden or metal support upon which the missal is placed during the Mass to assist the priest in ease of reading.

MITRE: The mitre [see the border image] in its modern form is a tall head-dress with the top cleft crosswise, its outline resembling a pointed arch. It is a liturgical hat, and is worn by the Pope, cardinals, archbishops, and bishops and, with special permission, by some abbots. It is symbolic of their authority. Mitres may be inlaid with precious stones, embroidered with orphreys, or unadorned and made with white linen or silk. Abbots wear only this latter type, except by special privilege. The mitre is reminiscent of the pointed hat worn by the Jewish high priest as a symbol of authority, but it was not derived directly from that. The two horns of the mitre are an allusion to the two rays of light that issued from the head of Moses when he received the Ten Commandments. They are also symbolic of the Old and New Testaments. Attached to the back of the mitre, and falling over the shoulders of the wearer, are two flaps, or fanons, which are symbolic of the spirit and the letter of the Testaments. Three mitres are given as an attribute to both St. Bernard and St. Bernardino, in token of the three bishoprics that each man refused.

MONEY: Two hands filled with money are sometimes used as a symbol of the Passion, in allusion to the betrayal by Judas. A bag of money is an attribute of St. Matthew the Apostle, who was a publican [tax collector] before he was converted to Catholicism. Three bags of money are one of the attributes of St. Nicholas of Myra. A dish with money, or bags of money, may be used to identify St. Lawrence, who distributed the treasures of the Church to the poor. Other Saints notable for their charity may also be represented giving money to the poor. Among them is St. Elizabeth of Hungary.

MONSTRANCE: The sacred vessel in which the Blessed Sacrament is usually exposed for adoration at Benediction or in which it is carried at processions. It is also called the ostensorium. Its name is derived from the Latin word *monstro*, meaning show.

MORSE [BROOCH]: The morse, or brooch, is a clasp used to fasten the front of the cope.

MORTAR AND PESTLE: The mortar and pestle, instruments used by the apothecary in preparing medicine are often attributes of the two physician Saints, Cosmas and Damian.

MOZZETTA: The mozzetta is an elbow-length cape with an ornamental hood. It is a non-liturgical garment, and is not worn to administer the Sacraments. It is worn by the Pope, by cardinals when not in Rome, and by archbishops, bishops, and abbots, within the limits of their jurisdiction.

MUSICAL INSTRUMENTS: Musical instruments, in addition to being one of the attributes of St. Cecilia, are frequently represented in the hands of Angels shown in scenes of the Virgin and Child. Choirs of Angels are portrayed playing musical instruments to symbolize their eternal praise to God.

NAILS: Nails, because of their use in the Crucifixion of Christ, are a symbol of the Passion. Early crucifixes show four nails piercing each of the hands and feet of Christ. On most crucifixes, there are only three nails, both feet being pierced by one nail. The number three was preferred when the nails were painted separately as instruments of the Passion, perhaps with symbolic reference to the Trinity.

OIL: Oil is the symbol of the Grace of God. It is used in the Sacraments of Baptism, Confirmation, Ordination, and Extreme Unction.

ORDO: The book giving the directions and norms for Holy Mass and includes the variant portions of the Mass, that is the Feast Days and their orations, the rules of fast and abstinence, etc.; It is published each year for religious provinces and orders. For instance the FSSP publishes an Ordo annually, called the Roman Ordo.

ORGAN: The organ is used to symbolize the praise that the Church is continually offering to the glory of God. It is an attribute of St. Cecilia, the patron Saint of music.

PAINTING: A painting of the Virgin is one of the attributes given to St. Luke, who is often shown painting her portrait.

PALL: The pall is a white linen cloth used to cover the chalice. It symbolizes the linen in which the body of Christ was enshrouded.

PALLIUM: The pallium is a narrow band of white wool worn around the shoulders. It has two short pendants, one hanging down the front, the other down the back, and is ornamented with six black crosses. It is a symbol of the papal authority, and may be given by the Pope to archbishops to indicate their participation in his authority. Its Y shape is symbolic of the Crucifixion.

PATEN: The paten is a shallow plate for the Hosts. It symbolizes the dish used at the Last Supper.

PEN: The pen alone, or sometimes with an inkhorn, is given as an attribute to the Evangelists and Doctors of the Church. Notable among those to whom this attribute is applied are St. Augustine, St. Bernard, St. Mark, and St. Matthew.

PILLAR: The pillar to which Christ was bound during the Flagellation is used as one of the emblems of the Passion. The pillar is an attribute of Samson, who died tearing down the pillars of the palace of the Philistines. St. Sebastian is usually shown bound to a pillar, his body pierced with arrows.

PINCES/SHEARS: Pincers are an attribute of St. Agatha, who had her breasts torn with shears, or pincers. They are also an attribute of St. Apollonia of Alexandria, who, as a part of her Martyrdom, is said to have had her teeth pulled out with pincers.

PITCH: Pitch, because of its color and clinging quality, is a symbol of evil. 'Black as pitch' is a familiar phrase used to denote a sinful state or condition.

PLANE: The carpenter's plane is an attribute of St. Joseph, who followed the carpenter's trade in the village of Nazareth.

PURIFICATOR: The purificator is a white linen cloth used to cleanse the chalice after the celebration of Mass.

PYX: The word pyx is derived from the Latin word pyxis, meaning box. In earlier times the term was applied to all vessels used to hold the Eucharist. In ordinary usage it now refers to the vessel in which the Host is carried to the sick. In Christian art, the pyx is an attribute of St. Clare of Assisi, who, according to Tradition, placed a pyx containing the Host on the threshold of her convent, whereupon the infidels who were besieging it threw down their weapons and fled.

RELIQUARY: The reliquary is a container for keeping or exhibiting a relic or relics. It may be of any form and material, but is often shaped in the form of the relic it contains.

RING: The ring worn by members of the hierarchy symbolizes not only spiritual marriage with the Church but also the ecclesiastical office of the wearer. The ring or circlet, has been universally accepted as the symbol of eternity and never-ending existence. It is also the symbol of eternal union. As noted above the ring of a bishop suggests his union with the Church. Marriage rings are symbols of permanent union. Two rings linked, or two circles one above the other, are emblematic of the earth and sky. Three rings linked together signify the Holy Trinity. The bridal ring is the attribute of St. Catherine of Siena, who dedicated herself to a religious life and prayed that Christ would be her Bridegroom. The papal ring is known as the Fisherman's Ring because it bears the image of St. Peter fishing. It is of plain gold. It is put on the finger of a new Pope at the time of his election. Since it bears his name, it is broken at his death. The Pope always wears a cameo; the privilege of wearing a carved gem is reserved for him. The cardinal's ring is a sapphire, which he receives from the Pope at the time of his elevation. On the inside of this ring is engraved the coat of arms of the Pope who bestows it. A bishop also wears a gemmed ring, and he may choose any stone he wishes except a sapphire, which is reserved for the exclusive use of cardinals. Abbots and abbesses may also wear very simple gemmed rings. A plain metal band, or a band in the form of a cross, may be worn by a nun to symbolize her marriage with Christ. This is represented pictorially in the many paintings of the Mystic Marriage of St. Catherine of Alexandria. A ring is also used liturgically, and when it serves this function it is known as the Pontifical Ring. Such a ring is ornamented with a beautiful, large stone, and its band must be of a size which can easily fit over a gloved finger. As a general rule, priests do not wear rings unless there is one signifying the order to which they belong, if that is the case and to Doctors of Theology, except it is not worn at Mass.

ROBE: The scarlet or purple robe is one of the emblems of Christ's suffering, while He was in the common hall, and is, therefore, one of the symbols of the Passion. See Matthew 27:27-31. The seamless robe is also one of the symbols of the Passion. See John 19:23, 24.

ROCHET: The rochet is a knee-length, pleated tunic, of white linen with tight sleeves. The bottom, shoulder pieces, and ends of the sleeves are ornamented with lace lined with silk of a color that distinguishes the ecclesiastical rank of the wearer, that is, only bishops and abbots. It can take the place of the surplice.

ROCKS: Rocks are a symbol of the Lord. This meaning is derived from the story of Moses, who smote the rock from which a spring burst forth to refresh his people. Christ is often referred to as a rock from which flow the pure rivers of the Gospel. St. Peter, too, is referred to as the rock, the foundation of the Church, because of Christ's statement: ". . . that thou art Peter, and upon this rock I will build My Church . . ." [Matthew 16:18].

ROPE: The rope is one of the symbols of the betrayal of Jesus by Judas: John 18:12. St. John is the only one of the Evangelists to mention that Jesus was bound on this occasion, but Matthew and Mark mention that He was bound when taken to Pilate the next morning. According to tradition, it was with a rope that Judas hanged himself after the betrayal, in despair of his awful deed.

ROPE BELT: Franciscan monks wear one with three knots, symbolizing the vows of Chastity, Poverty, and Obedience.

ROSARY BEADS: The Rosary is the traditional devotion in honor of the Mother of God, combining vocal and mental prayer. It is composed of 15 decades which are divided into 3 parts of 5 decades, each of which recall Our Lord's Life, Passion, and Glory. The Rosary is the prayer which is most pleasing to Our Lady. The word, rosary, means a garland or wreath of roses, thus each prayer said in the Rosary is a spiritual rose offered to

our Blessed Mother. In its present form the Rosary is due to St. Dominic of the Order of Friars Preachers which he propagated in obedience to a revelation received from the Blessed Virgin in the year 1206. To him we owe also the spread of the devotion which for many centuries has produced the most marvelous results in the Christian world: heresies have been uprooted, morals reformed, misfortunes averted, wars ended. The origin of the the 15 decades is from Our Lady's Psalter, or the 150 Hail Marys, each one representing one of the 150 Psalms. While the religious daily prayed the Psalms and had copies of them, the ordinary laity, called to other duties were not always able to memorize all the Psalms, so they substituted the Hail Marys to honor Our Lady and seek her aid. When she appeared to a Saint she sometimes referred to the Rosary as her "Psalter". At Fatima she asked for the daily recitation of the Rosary, usually a third [5 decades] or one set of Mysteries because many people have daily duties that prevent all 15 being said devoutly. The third is the specified requirement for the Sabbatine Privilege.

RULE: A carpenter's rule is one of the customary attributes of the Apostle St. Thomas, builder of the heavenly palace of Gondoporus in India.

SALT: Salt is the symbol of strength and superiority. Christ, in the Sermon on the Mount, called His disciples "the salt of the earth" [Matthew 5:13]. Since salt protects food from decay, it is sometimes used as a symbol of protection against evil and, in this context, is sometimes placed in the mouth of the child being Baptized. Salt is blessed by the priest which is then a sacramental, to be placed in its container which was also blessed at the same time.

SAW: The carpenter's saw, together with a plane and hatchet, is commonly used as an attribute of St. Joseph, who was a car penter. The saw is also the attribute of St. Simon Zelotes, who was Martyred by being sawed asunder. It is also a symbol of St. Euphemia and Isaiah.

SCALES: The Archangel Michael is frequently portrayed bearing a pair of scales, for one of his responsibilities is to weigh the souls of the departed. In general the scales symbolize equality and justice.

SCAPULAR: The scapular, meaning shoulder, is a narrow length of cloth placed over the shoulders and extending to the hem of the garment, both in the front and in the back. It is a part of most monastic habits, and probably developed from some kind of large apron to protect the clothing. It is symbolic of the yoke of Christ. Our Lady also gave the sacramental Scapular to St. Simon Stock of the Carmelites and when she appeared as Our Lady of Fatima she was wearing it. Today Catholics who are consecrated to Our Lady wear her Brown Scapular. In addition the Church recognizes other similar Scapulars as sacramentals, the Blue, the Red, the Black, and the Green, the last being for conversion.

SCEPTRE: The sceptre, or wand, carried in the hand is the symbol of authority. It is borne by princes of this earth and by the Archangels, notably Gabriel.

SCOURGE: The scourge is one of the symbols of the Passion. It is sometimes shown in combination with the pillar to which Christ was bound. In general, the scourge in the hands of a Saint or at his feet suggests the penance which he inflicted on himself. In the hand of St. Ambrose, however, it is an allusion to his work in driving the Arians out of Italy.

SCROLL: A scroll, or rolled manuscript, is sometimes used in place of a book to suggest the gifts of an individual as a writer. This is particularly true of St. James the Great, who is frequently portrayed bearing a scroll in one hand. Scrolls, as the ancient type of book, are more often given to the Old Testament authors.

SCYTHE: The scythe, like the sickle, symbolizes the cutting off of the strand of life and is, consequently, used as the attribute of Death. Death is frequently portrayed as a skeleton with a scythe in hand.

SEAL: The seal is the mark, or signature, of God. See Apoc. 7:2, 3. This was known as the seal of the living God.

SCALLOP SHELL

SHELL: The shell, notably the cockleshell, or the scallop shell, generally used in Catholic art to signify pilgrimage. The scallop shell is used specifically as an attribute of St. James the Great. It generally supposed to allude to the countless pilgrimages made to his celebrated shrine at Compostella in Spain. St. Roch is customarily painted in the dress of a pilgrim with cockleshell in his hat. And the scallop shell is associated with St. John the Baptist because he Baptized Christ. Most paintings depicting this scene in the life of Christ have the Baptist holding a shell from which water is pouring forth.

SHIP: Through a number of different associations, the ship came to have a special meaning as symbolic of the Church of Christ. The ark of Noah, which floated safely in the midst of the deluge while everything else was overwhelmed, was an obvious symbol for the Church. St. Ambrose, in his writings, compares the Church to a ship, and the Cross to a ship's mast. The miracle of the Sea of Galilee, when Christ calmed the waves and saved the vessel of the Apostles from disaster, likewise served to give the ship a symbolic religious meaning. The ship is also the attribute of a few Saints. The best known are St. Vincent and St. Nicholas of Myra. In paintings of St. Julian, a boat is frequently shown in the background, referring to his self-imposed task as a ferryman.

SPEAR: The spear, because it was used to pierce the side of Christ on the Cross, is one of the symbols of the Passion.

SPONGE: The sponge is one of the emblems of the Crucifixion. This meaning is drawn from the scriptural story of the Crucifixion in Matthew 27:48.

STAFF: The pilgrim's staff is used alone and in combination with various other objects as an attribute of numerous Saints who have been noteworthy for their travels and pilgrimages. The pilgrim's staff, together with a scroll and a scallop shell, are the customary attributes of St. James the Great. The palm tree staff is always the attribute of St. Christopher, a man of great strength, who tore up a palm tree by the roots for his staff: After he had carried Christ, in the semblance of a child, across the river, he was told: "Plant thy staff in the ground and it shall put forth leaves and fruit." When this miracle took place, St. Christopher was converted to Catholicism. Other Saints commonly given a pilgrim's staff as an attribute include St. John the Baptist and St. Jerome; St. Philip the Apostle is given a staff with a cross. St. Ursula frequently bears a staff with a banner on which the cross is inscribed. St. Roch is sometimes shown with a staff, cockleshell, and wallet.

STAKE: The stake, as the instrument of those who were tortured by fire, is used as an attribute of St. Dorothea, who was burned at the stake, and of St. Agnes, who was miraculously saved from a similar death.

STOCK: Either the metal container for the holy oils or the black piece of cloth [priests] or purple piece of cloth [prelates] worn on the breast beneath the collar at the opening of a suit coat.

STOLE: The stole is a narrow, embroidered vestment worn about the neck. When used as one of the Mass vestments, it is crossed over the breast and made secure by the cord. Its color matches that of the chasuble and maniple. It may have three crosses, one on each end and one in the middle. When worn for other liturgical offices or by a bishop, it is not crossed. The deacon wears a broad stole over his left shoulder, across the breast, and fastened at the waist. The stole is a sign of priestly dignity and power. It symbolizes the yoke of Christ and the Christian duty of working loyally for His Kingdom, and the hope of immortality.

STONES: Stones are symbols of firmness. They are used as an attribute of St. Stephen, who was stoned to death. St. Jerome is frequently portrayed at prayer beating his breast with a stone.

SURGICAL INSTRUMENTS: These instruments are attributes of St. Cosmas and St. Damian, the physician brothers, who are customarily shown holding a lancet, or some other surgical instrument, in one hand. [See Mortar and Pestle above.]

SURPLICE: The surplice is a knee-length, white linen tunic. Its large flowing sleeves and hem are usually trimmed with lace. Worn over the cassock, it is used during the administration of the Sacraments and for various other liturgical purposes. It is symbolic of man renewed in justice and in the holiness of truth.

SWORD: The sword is used as an attribute of numerous Saints who, according to tradition, suffered Martyrdom at the sword's edge. Among these are St. Paul, who was beheaded; St. Euphemia, who was similarly beheaded after lions had refused to destroy her; St. Agnes, who met her fate in similar fashion; and St. Peter Martyr, who was assassinated. St. Justina is sometimes shown with a sword piercing her breast. The Archangel Michael is given the sword of the warrior, as is St. George of Cappadocia. St. John Gualbert is sometimes portrayed with a sword in hand, referring to his pursuit of the assassin of his brother. St. Martin is shown with a sword and the cloak which he divided, in order that he might share its warmth with a beggar.

TABERNACLE: The small compartment sealed by a door at the center of the main altar wherein the Blessed Sacrament is reserved. On a liturgical altar the tabernacle is covered by the canopy.

TABERNACLE VEIL: The veil prescribed by the Ritual in the strictest terms as a covering for the entire tabernacle in which the Blessed Sacrament is reserved. Its presence is certain indication of the Real Presence.

TABULA: The wooden clapper, used instead of a bell, to give signals on Holy Thursday and Good Friday; a crotalum.

THRONE - CATHEDRA: The official throne or chair of the bishop, properly called a "cathedra," is a symbol of episcopal dignity which goes back to the very early days of the Church. It is located on the gospel, or left, side of the sanctuary, though in former times its position was behind the altar. This location is still retained in the Church of St. Peter in Rome: The cathedra was the chair of the teacher in ancient times, and from this it derives its name. The Bishop's church, which is the principal church of a diocese, is called a cathedral. This name originates from the fact that the cathedra (Bishop's throne) is located there as the symbol of his authority and jurisdiction. The phrase, "ex cathedra" is derived from this, meaning "from the chair", and is either the solemn pronouncement and or definition of a dogma to be believed by all the faithful using language, such as, "I declare," or "I define" or "the matter is closed to discussion" etc. It also refers to teachings of the Popes alone without a council on matters commonly believed from the very beginning by all the Church either implicitly or explicitly and being merely restated to another generation, that is to the whole

Church once more, in a less solemn manner. All papal pronouncements "from the chair" are infallible by definition. Any statement by a Pontiff, sitting in the Chair of Peter, is not in of itself "from the chair" as such. For instance, a speech he gives to a group of visiting dignitaries, whether Catholic or not. It may contain portions of formerly defined infallible statements but his speech in of itself as such has no guarantee from the Holy Ghost. Thus a pope can state material [unintended or in blindness or ignorance] errors in his ordinary duties, one of the reasons why the Papal Coronation Oath, recently discarded, was so important, for in this oath the new Pontiff promises to not deviate from Tradition but to safeguard and hand down [tradere] the faith whole and entire without any change. If it were an impossibility of happening there would be no need of such an oath to begin with. It is of significant note that the modern Popes have discarded it, this itself a departure from Tradition.

TIARA: Headdress of a Pope. The three tiers are symbols of the Trinity or the three estates of the Church: Rome, Christendom, Spiritual Sovereignty, and the three prerogatives or mandates of the Church: to teach, to govern, to sanctify. It has a long history, but was first known in its present form in 1315. In art, the tiara is an attribute of St. Gregory the Great and St. Sylvester.

TONSURE: Tonsure was the custom of shaving the hair from the top of the head. This practice, during the Renaissance and in the early days of the Church, was adopted by the secular clergy and the monastic orders. It has a triple symbolism: the remembrance of the crown of thorns; the rejection of temporal things; and a renlinder of the perfect life. In the traditional Roman Rite it is the symbol of a man passing from the lay state to that of the clerical.

TORCH: The torch is one of the emblems of the Betrayal, and, therefore, of the Passion. This meaning is based upon John 18:3, which describes the betrayal by Judas. Christ as the Light of the World was sometimes portrayed by the torch in scenes of the Nativity. The torch is also used as an attribute of certain Martyrs. St. Dorothea, as an example, is sometimes depicted with a torch at her side, for she was burned at the stake. A dog With a flaming torch in its mouth is an attribute of St. Dominic.

TOWEL: A spotless towel is a symbol of purity, and is sometimes used as an attribute of the Virgin Mary. A towel with a pitcher is sometimes employed as a symbol of the Passion, in reference to Pilate's washing his hands.

TOWER: The tower, generally with three windows, is the customary attribute of St. Barbara because when her tower was being built she instructed that it should have three windows instead of two, the three windows signifying the

TUNICLE: The tunicle is a short dalmatic worn by the sub-deacon at High Mass. It is the symbol of joy and contentment of heart.

VASE [see Glass above]: A vase holding a lily is one of the most frequently depicted objects in paintings of the Annunciation. The vase is very often of transparent glass; for glass, being clear and translucent, symbolizes the perfect purity of the Virgin. In a general sense, the empty vase symbolizes the body separated from the soul. A vase with birds on its rim, quenching their thirst, is a symbol of eternal bliss.

VEIL: The veil, because it covers the wearer, symbolizes modesty and chastity. The veil with the head of Christ depicted on it is the attribute of St. Veronica. who dried the sweat from the face of Christ on His way to

Calvary with her veil, and that the imprint of His face remained on it. It is also an attribute of St. Agatha, with reference to her veil staying a flow of lava from Mt. Etna which had menaced the city of Catania.

VESPERAL CLOTH: The cloth used to cover the mensa [see above] when it is not in use to prevent soiling the linens.

WELL: The well or fountain is the symbol of Baptism, of life and rebirth. The flowing fountain symbolizes the waters of eternal life. The sealed well or fountain is a symbol of the virginity of Mary. See above.

WHEEL: Rotating force is the symbol of Divine power; hence the wheel, burning or otherwise, carries this meaning. It appears in the Expulsion of Adam and Eve from the Garden of Eden. The Throne of God is often shown borne upon flaming wheels with eyes and wings, an allusion to the vision of Ezekiel 1:1-28. The wheel is the special attribute of St. Catherine of Alexandria, who was tortured upon the wheel.

WINEPRESS: The winepress is the symbol of the wrath of God. It takes this meaning from the passage in Isaiah 63:3, "I have trodden the winepress alone; and of the people there is not a man with Me: I have trampled on them in My indignation, and have trodden them down in My wrath . . ."

WIMPLE: The wimple is a linen covering around the head, neck, and cheeks of a nun.

WINGS: Wings are the symbol of Divine mission. That is why the Angels, Archangels, Seraphim, and Cherubim are painted with wings. The emblems of the four evangelists, the lion of St. Mark, the ox of St. Luke, the man of St. Matthew, and the eagle of St. John, are all depicted as winged creatures.

ZUCHETTO: The zucchetto or skull-cap is close-fitting and rimless. As with other ecclesiastical garments, its color is in accord with the rank of the wearer.

PARTS OF THE BODY

BLOOD: Life, sacrifice, Martyrdom. By its very nature, blood is the symbol of life and of the human soul. Christ, the Son of God, shed His Blood upon the Cross to redeem mankind from its sins. Red, the color of blood, has become the common attribute of all those Martyrs who died rather than deny Christ.

BREASTS: The female breasts are the symbol of motherhood, and its attributes of love, nourishment, and protection. Christian modesty does not permit a woman's naked breast to be shown even in noble art. The Virgin as mother takes the Christ Child to her breast. Two breasts on a platter are used as an attribute of St. Agatha, who, as part of her Martyrdom, had her breasts torn by pincers or shears.

EAR: The conception of Our Lord: the Word of God made flesh literally and words are made flesh by hearing symbolically. The human ear has also come to be one of the symbols of the betrayal of Christ and thus of the Passion. In John 18:10, at Christ's arrest by the servants of Caiaphas, it is related how Simon Peter having a sword, drew it, and smote the high priest's servant and cut off his right ear.

EYE: The omnipresence of God. "The eyes of the Lord are over the righteous, and His ears are open to their prayers" [1 Peter 3:12]. In Proverbs 22:12, it is written: "The eyes of the Lord preserve knowledge, and He overthroweth the words of the transgressor." In the later period of Renaissance painting, the Eye of God surrounded by a triangle is used to symbolize the Holy Trinity. radiating light. Later the Freemasons adopted

this symbol so it is seldom used by Catholic artists with a triangle so as to avoid the reference to the enemy of Christ and His Church. A pair of eyes, often on a platter, are the attribute of St. Lucy.

[BARE] FEET: Poverty, Humility.

FOOT: The human foot, because it touches the dust of the earth, is used to symbolize humility and willing servitude. St. Mary Magdalen in the house of the Pharisee who washed Christ's feet with her tears did so as a token of her humility and penitence, and her sins were forgiven [Luke 7:38]. Christ Himself washed the feet of His disciples at the Last Supper [John 13:5]. It is on the basis of this act that it has become the tradition for bishops to perform the ceremony of washing feet of his priests on Maundy Thursday.

HAIR: Loose, flowing hair is a symbol of penitence. Its origin is closely allied to the episode related in Luke 7:37-38 referred to above. This portion of the Gospel led to the custom of the hermits, and all those doing penance, of letting their hair grow long. In ancient times, unmarried women wore their hair loose and long. This is the reason that the virgin Saints are frequently portrayed with long, flowing hair. St. Paul calls the hair of the wife the glory of the man who is the glory of God. See 1 Cor. 11:1-15.

HAND COMING FROM CLOUD: First Person of the Trinity. God the Father. In the early days of Christian art, Christians hesitated to depict the countenance of their God, but the presence of the Almighty was frequently indicated by a hand issuing from a cloud that hid the awe-inspiring and glorious majesty of God, which "no man could behold and live" [Exodus 33:20]. The origin of this symbol rests in the frequent scriptural references to the hand and the arm of the Lord, symbols of His almighty power and will. The hand is sometimes shown closed or grasping:

Hand giving money: Judas; Washing hands: Innocence;

Hand holding figures: Souls in the hands of God;

Open hand: Beneficence; Extended hand: Protection.

Hand with upward palm: Invitation; Fold hands: Prayer;

Clasped hands: Holy Matrimony;

The hand also plays an important role in the Passion of Christ. The open hand recalls the mocking of Christ in the Common Hall, for He was slapped in the face there. The hand closed over straws recalls the tradition that lots were drawn to see whether Christ or Barabbas should be released.

HEAD: The head, as the uppermost and chief part of the body, is sometimes used to represent the whole man. It also represents the seat of life and, being the chief member of the body, has rule and control over all of the other members. Thus Christ is the spiritual head of His Church not only in eminence and influence but in that He communicates life and strength to every believer. The head is used as a symbol in relation to a number of Biblical persons. A severed head in the hands or at the feet of a male figure is an attribute of David, who, after striking down Goliath the Philistine with a stone from his sling, struck off the Philistine's head with a sword. Judith is portrayed with a severed head in her hands, in allusion to her killing of Holofernes. Salome is frequently depicted carrying the head, often haloed, of John the Baptist on a platter, thus head on a platter is an attribute of St. John the Baptist.

HEART: The heart was considered to be the source of understanding, love, courage, devotion, sorrow, and joy. Its deep religious meaning is expressed in 1 Samuel 16:7, 'But the Lord said unto Samuel, Look not on his countenance, or on the height of his stature . . . for the Lord seeth not as man seeth; for man looketh on the outward appearance, but the Lord looketh on the heart.' The human heart, when carried by a Saint, is symbolic of love and piety. The flaming heart suggests the utmost religious fervor. The heart pierced by an arrow symbolizes contrition, deep repentance, and devotion under conditions of extreme trial. The flaming heart and, occasionally, the pierced heart are used as attributes of St. Augustine, symbolizing God's guidance of his zeal. The heart with a cross is an attribute of St. Catherine of Siena, with reference to the legend that, in response to her prayers, the Saviour one day appeared to her and replaced her heart with His Own. The heart is also used as an attribute of St. Bernardino of Siena.

HEART IN FLAMES: Extreme ardor.

HEART PIERCED BY THREE NAILS AND ENCIRCLED BY A CROWN OF THORNS: The 'Sacred Heart.' Shows Christ's extreme love for Mankind by His willingness to suffer.

HEART PIERCED BY A SWORD AND ENCIRCLES WITH ROSES: The 'Immaculate Heart.'

SKELETON: The human skeleton is, for obvious reasons, used as a symbol of death. Frequently, the skeleton is shown bearing in one hand a scythe, a symbol of the cutting short of life, and in the other hand an hourglass, a symbol of the swift passage of time.

SKULL: The transience of life, contemplation of death. It is the symbol of Hermits and Penitents, such as St. Mary Magdalene, St. Paul, St. Jerome, and St. Francis of Assisi. Hermits are usually shown with a skull to suggest their contemplation of death. When a cross is represented with the skull, it suggests their meditation upon eternal life after death. In some Renaissance pictures, the Cross is shown with a skull and crossbones at its foot, referring to the Cross on Golgotha, 'the place of a skull.' There is a pious tradition that the Cross rested upon the skull and bones of Adam, suggesting that through the Cross all men may rise to eternal life. see 1 Corinthians 15:45.

STIGMATA: The word 'stigmata' is the plural of the word 'stigma,' which means a mark, usually of disgrace or infamy. Stigmata are marks said to have been supernaturally impressed upon certain persons of high religious character in the semblance of the five wounds suffered by Christ upon the Cross. In Catholic art, the stigmata are used particularly as the attribute of St. Catherine of Siena and of St. Francis of Assisi, because marks of Christ's Passion appeared on both of them.

LITURGICAL COLORS

White: Symbol of purity, it is used on all Feasts of Our Lord except those relating to the Passion, all Feasts of Our Lady, and on the Feasts of Saints who are not Martyrs.

Red: Symbol of blood and fire, it is used on all Feasts of Martyrs and Apostles, Pentecost Sunday, and Feasts connected to the Passion.

Green: Symbol of hope, it is used on Sundays from Epiphany to Septuagesima and on the Sundays after Pentecost.

NOTE: The Church permits the use of gold vestments instead of White, Red, or Green, provided that the vestments be of pure cloth of gold.

Violet: Symbol of penance, it is used during Advent and Lent and on the Vigils of the greater Feasts. Vestments of rose instead of violet may be worn on only two days of the liturgical year: the Third Sunday of Advent [Gaudete Sunday] and the Fourth Sunday of Lent [Laetare Sunday].

Black: Symbol of mourning, it is used on Good Friday, and in Masses of the Dead.

SYMBOLIC MEANING OF COLORS IN GENERAL

Black: Solemnity, negation, sickness, death.

Black and White: Humility, purity of life.

Black and Red: Satan.

Blue: Heavenly love, unveiling of truth. Traditional color of St. Mary, the Blessed Virgin. Azure blue pigment was always the most expensive and thus the only paint color considered worthy to use for the sky in images of the Virgin.

Brown: Renunciation of the world, spiritual death and degradation.

Gray: Ashes, humility, mourning. the mortality of the body and the immortality of the soul.

Green: Spring, triumph of life over death, charity, regeneration of soul through good works, hope.

Pink: Grace, perfect happiness, gentility, admiration.

Purple: Royalty, imperial power (God the Father).

Red: Love, hate, sovereign power.

Red and White: Unity.

Violet: Love, truth, passion, suffering. The color of the Mater Dolorosa either somewhere on her clothing or as a background color, sometimes a pale violet. Sometimes Christ is depicted wearing a purple robe before His Passion and when descending into Hell [Abode of the just before the Redemption on the Cross].

White [and or Gold]: Innocence of soul, purity, holiness of life. The color of Jesus' robe at and after the Resurrection; the color of the Virgin's robe at the Immaculate Conception and Assumption.

Golden Yellow: The sun's glory, the bounty of God, marriage, fertility, Divine light.

Pale Yellow: Dingy; infernal light, degradation, jealousy, treason, deceit, the color of Judas' robe in art.

RELIGIOUS ORDERS

Black: The Benedictines, Augustinians, Jesuits, Cowley Fathers, Passionist Order.

Gray: The Franciscans, The Gray Nuns.

Dark Brown: if the reformed branch.

White: The reformed branch of the Benedictines, Cistercians, Praemonstratensians, the Order of the Holy Cross.

Black Over Whiter: The Dominicans.

White Over Brown: The Carmelites.

Staurogram / Tau-Rho

The Staurogram, or Tau-Rho, is a Greek *tau* (T) combined with a Greek *rho* (P), used in the early church as an abbreviation for the Greek word for cross. The sometimes had a deeper meaning. The *tau* could symbolize the cross on its own. The *rho* had the numerical value of 100, which itself could either be a reference to the Greek word for help (which also had the numerical value of 100), or as a reference to Abraham (himself taken as a symbol of the Messiah) because Abraham procreated Isaac when he was 100 years old.



and was letters also own. reference to reference to procreated

Peacock

The Ancient Greeks believed that the flesh of peacocks didn't decompose and so peacocks became a symbol of immortality. Early Christians adopted to represent their belief in eternal life in heaven with God, and was often with the Tree of Life.



after death, the symbol depicted

Pelican

Medieval Europeans believed that pelicans were particularly their young, even to the point of wounding itself and letting its blood when no food was available. As a result, the pelican became a Christ's passion, poring out his blood for the forgiveness of sins, as Eucharist.



attentive to young drink its symbol of well as the

Ichthys

Ichthys is the Greek word for fish, and it was one of the most Christian symbols. Not only did fish feature in several miracles of Gospels, but the ichthys was taken as an acrostic for the Greek phrase *Theou Hyios Sōtēr*," which means "Jesus Christ, Son of God, Savior."



important early Jesus in the "Iēsous Christos

Alpha and Omega

In the book of Revelation, Jesus says of himself, "I am Alpha and Omega, the First and the Last, the Beginning and the End." (Rev 22.13) Alpha is the first letter of the Greek alphabet, and Omega is the last one. Putting the two together, they represent the eternity of Christ as the Son of God.



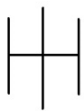
Chi-Rho

The Chi-Rho is a combination of the Greek letter *chi* (X) which are the first two letters of the Greek word for "Christ," and together represent "Jesus."



and *rho* (P), so when put

IH Monogram



The IH Monogram consists of the Greek letters *iota* (I) and *eta* (H), which are the first two letters of the word "Jesus" in Greek, and as such was a common shorthand for "Jesus."



IX Monogram

The IX Monogram consists of the Greek letters *iota* (I) and *chi* (X). *Iota* is the first letter of the Greek word for "Jesus," and *chi* is the first letter of the Greek word for "Christ." Put together, they function as a shorthand for "Jesus Christ."

Anchor

In the ancient world, anchors symbolized safety. The author of the Hebrews adapted this the hope Christians have in Christ: "We have this as a sure and steadfast anchor of the that enters into the inner place behind the curtain, where Jesus has gone as a forerunner on our behalf, having become a high priest forever after the order of Melchizedek." (Heb 6.19-20)



symbol for soul, a hope