

CHRIST THE KING

A symbol composed of the Chi Rho and crown. The crown and Chi are gold with Rho of silver on a blue field.

SAINTS, SIGNS and SYMBOLS

by
W. ELLWOOD POST

Illustrated and revised by the author

FOREWORD BY

EDWARD N. WEST

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The research material used has been invaluable, and I am indebted to writers, past and contemporary. They are: E. E. Dorling, *Heraldry of the Church*; Arthur Charles Fox-Davies, *Guide to Heraldry*; Shirley C. Hughson of the Order of the Holy Cross, *Athletes of God*; Dr. F. C. Husenbeth *Emblems of Saints*; C. Wilfrid Scott-Giles, *The Romance of Heraldry*; and F. R. Webber, *Church Symbolism*.

W. ELLWOOD POST

Foreword

Ellwood Post's book is a genuine addition to the ecclesiastical library. It contains a monumental mass of material which is not ordinarily available in one book - particularly if the reader must depend in general on the English language.

Books in this field are, too often, either written brilliantly and illustrated badly, or *vice versa*. This book contains some excellent drawing combined with the most terse descriptive writing possible. It will prove to be a most practical reference work for all those who deal with the Church's symbols, and it will add vastly to the information of those who already know much of this science.

The reader who is unacquainted with the language of symbols must approach the subject with the clear understanding that "naturalism" is the exact opposite of "symbolism." Once this is understood, the criterion of judgment on the effectiveness of any particular symbol and the suitability of its portrayal is firmly established. On such a basis, this book is important.

EDWARD N. WEST

Contents

	<i>Page</i>
Frontispiece—Christ the King	2
Acknowledgements	5
Foreword	6
Introduction	8
Color	8
Abbreviations	10
The Four Evangelists	11
The Twelve Apostles	12
The Holy Trinity	16
God the Father	17
God the Son	18
God the Holy Spirit	19
The Sacred Monograms	20
St. Mary the Virgin	23
Saints	24
Crosses	56
Stars	61
Flowers, Fruits, Trees	62
Old Testament	66
Other Emblems	71
The Church	77
The Church Year	78
Forms of the Nimbus	80
Forms of the Nimbus and Aureole	81
Borders and Corners	82
Index	85

Introduction

This book is confined to illustrations of symbols used in the Church, along with identification and brief notes relative to color or traditional legends. Canon West has furnished the colors suggested as well as some of the designs. Space permits only one illustration for each saint, though there are usually several symbols by which that saint is known.

It is the purpose of this book to acquaint the reader with these emblems and relate them to fact or legend in simple terms. Visual aids prove helpful to teachers, pupils, and those engaged in parish efforts to beautify the Church.

The ancient heralds expressed their messages with clean firm lines, good balance, proportion, and splendor of color. This form of art has played an important role in the Church through the centuries, due to its ability to bring into focus important persons and facts in her history.

Acquaint yourself with the symbols that follow and go a step farther, too. Obtain reading material so that you may, even more fully, relate the symbol to the life of the person or event represented. A broader knowledge, and interest in efforts to make the House of God more beautiful for him, should be the aim of all Churchmen.

COLOR

It is recommended that heraldic colors be clean, strong, and harmonious. For example:

- Red: Use clear bright scarlet, not pink or terra-cotta.
Green: Use vivid spring green, such as the color of grass or jade, not olive or emerald.
Blue: Use Prussian blue, not hot purple blue.

A general rule of heraldry is the avoidance of color on color or metal on metal. Gold and silver, referred to as "or" and "argent" in heraldic terminology, are metals. Golden yellow may be substituted for gold and white used in place of silver. The forementioned rule appears to have some exceptions, as is also true of certain colors, where their meaning is apparently lost. Students and scholars of the science hold to the original colors, in order to maintain tradition.

Following are generally accepted interpretations of the significance of colors, as used by the Church:

Black	Solemnity, negation-, sickness, death.
Black and white	Humility, purity of life.
Blue	Heavenly love, unveiling of truth. Traditional color of St. Mary, the Blessed Virgin. In the English Scheme of Liturgical Colors, blue is used in Advent and on the Pre-Lenten 'Gesima Sundays.
Brown	Renunciation of the world, spiritual death and degradation.
Gold	See white.
Gray	Ashes, humility, mourning.
Green	Spring, triumph of life over death, charity, regeneration of soul through good works, hope. Epiphany and Trinity seasons.
Purple	Royalty, imperial power (God the Father).
Red	Martyred saints, love, hate, sovereign power. Pentecost.
Violet	Love, truth, passion, suffering. In the western use, Advent and Lent.
White (Gold)	Innocence of soul, purity, holiness of life. Christmas, The Epiphany, Easter, The Ascension, Trinity Sunday, the Transfiguration, All Saints, etc.
Yellow	Dingy: Infernal light, degradation, jealousy, treason, deceit.

Religious Orders are sometimes represented by the colors of their habits.

Black	The Benedictines, Augustinians, Jesuits, Cowley Fathers.
Gray	The Franciscans. Dark brown if the reformed branch.
White	The reformed branch of the Benedictines, Cistercians, Praemonstratensians, the Order of the Holy Cross.
Black over white	The Dominicans.
White over brown	The Carmelites.

The Four Evangelists

ST. MATTHEW THE EVANGELIST, AP.M. —The emblem of the "Divine Man" was assigned to St. Matthew in ancient times because his Gospel teaches us about the human nature of Christ. A gold angel on a red field.



Abbreviations

Ap.	Apostle	H.	Hermit
Ab.	Abbot	K.	King
Abs.	Abbess	M.	Martyr
Ar.	Archbishop	P.	Pope
B.	Bishop	Pen.	Penitent
C.	Confessor	Q.	Queen
Car.	Cardinal	St.	Saint
D.	Doctor	V.	Virgin
Dc.	Deacon	W.	Widow
Emp.	Emperor	c.	about
Eps.	Empress	cen.	century
Ev.	Evangelist		

Note: Dates are shown by century and are to be understood at A. D.



ST. MARK THE EVANGELIST, M. - The winged lion, ancient symbol of St. Mark, refers to his Gospel, which informs us of the royal dignity of Christ. A gold winged lion and nimbus on a red field.

ST. LUKE THE EVANGELIST, M. - The winged ox, assigned to St. Luke, is a reference to his Gospel, which deals with the sacrificial aspects of Christ's life. A gold ox and nimbus on a red field.



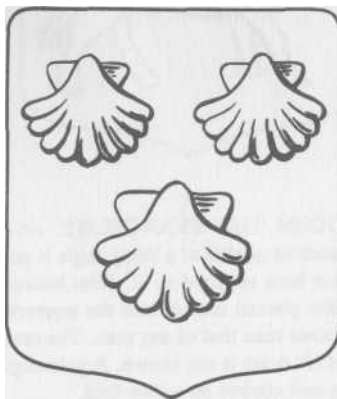
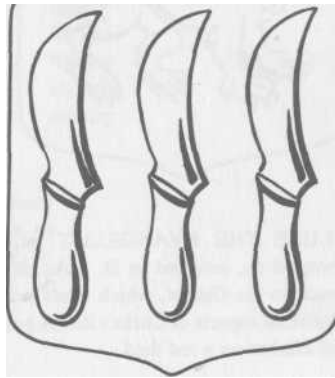
ST. JOHN THE EVANGELIST, AP. - The ancient symbol of a rising eagle is said to have been assigned to St. John because his gaze pierced further into the mysteries of Heaven than that of any man. The manner of his death is not known. A gold eagle rising and nimbus on a blue field.

The Twelve Apostles



ST. ANDREW, AP.M., 1st cen.-The patron of Russia, Scotland, and the Ecumenical Patriarchate. According to tradition St. Andrew was crucified on an X shaped cross, known as a saltire or St. Andrew's cross, in Achaia. A silver saltire on a blue field.

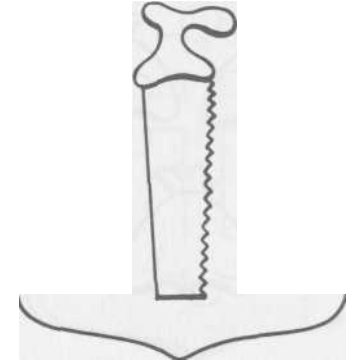
ST. BARTHOLOMEW, AP.M., 1st cen.- Armenia and India are believed to have been the areas of his missionary work. He is said to have been flayed alive and crucified. Flaying knives with silver blades and gold handles, on a red field.



ST. JAMES THE GREATER, AP.M., 1st cen. — The patron of Spain and of pilgrims. He is mentioned as the first of the disciples to go on a missionary journey. The scallop shells refer to pilgrimage. Three gold shells on a blue field.

The Twelve Apostles

ST. JAMES THE LESS, AP.M., 1st cen.- This symbol refers to the tradition that St. James was cast down from a pinnacle of the temple in Jerusalem, stoned and sawn asunder by the Jews. A saw with silver blade and gold handle, on a red field.

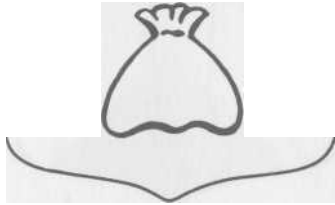
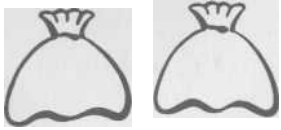


ST. JOHN, AP.EV., 1st cen.-This emblem of St. John, the "Beloved Apostle," refers to the legend of a poisoned chalice being offered to him, in an attempt made on his life. A gold chalice, a silver serpent, on a blue field.



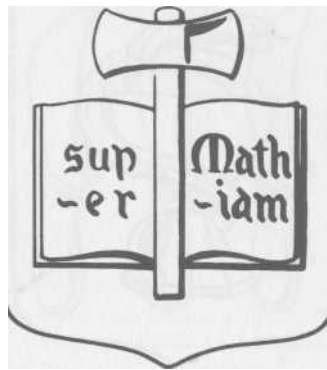
ST. JUDE, AP.M., 1st cen.-The sailing vessel here represents the Church, which St. Jude (also known as Thaddeus or Lebbaeus) carried to many ports as he journeyed as a missionary. A gold ship with silver sails, on a red field.

The Twelve Apostles



ST. MATTHEW, AP.EV.M., 1stcen.-The moneybags refer to the occupation of St. Matthew before he was called to follow Christ. He was a tax gatherer known as Levi. Silver moneybags, on a red field.

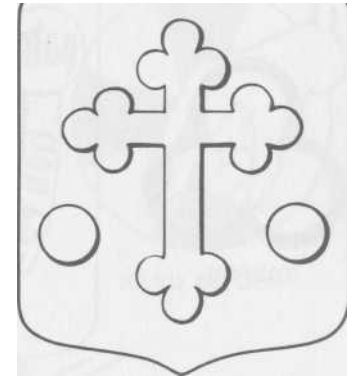
by lot, to replace Judas Iscariot, St. Matthias served as a missionary in Judaea, where he is said to have been stoned and beheaded. A battle axe with silver head and tawny handle, white open book with inscription "super Mathiam" in black except the upper case "M", of red, all on a red field.



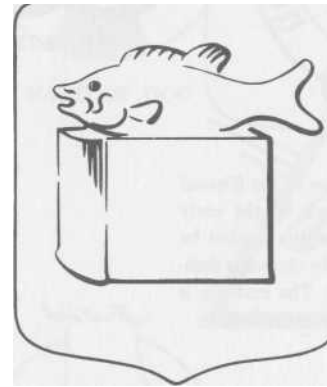
ST. PETER, AP.M., 1st cen.-Because he felt unworthy to die as had Christ, St. Peter requested that his cross be inverted so that he might look Heavenward as he was crucified. A gold cross, silver keys of the Kingdom of Heaven, all on a red field.

The Twelve Apostles

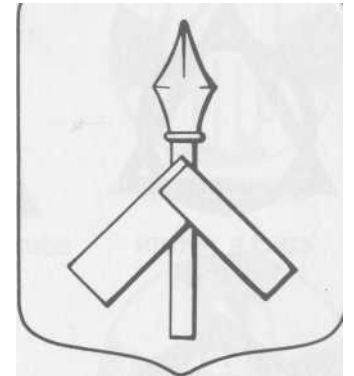
ST. PHILIP, AP.M., 1st cen.-It was to St. Philip that Christ addressed his remark concerning the feeding of the multitude. (St. John 6, 7). The roundels represent two loaves of bread. A gold cross, silver roundels, on a red field.



ST. SIMON, AP.M., 1st cen.-The companion of St. Jude on many missionary journeys, St. Simon was known as a great fisher of men through the power of the Gospel. A gold Book, page edges of white, silver fish, all on a red field.



ST. THOMAS, AP.M., 1st cen.-The patron of builders. He is said to have built a Church with his own hands in East India. The spear refers to the instrument of his martyrdom. A carpenter's square with silver blade and gold handle, spear with silver head and tawny handle, all on a red field.



JUDAS ISCARIOT, 1st cen.-Thirty pieces of silver with a straw colored rope on a black field.



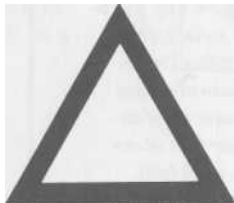
The Holy Trinity



Shown above is the doctrine of the Blessed Trinity as clearly expressed by the early armorists. It is fitting that this symbol be borne on shield or banner by churches dedicated to the Holy Trinity. The emblem is silver with black legend, on a red field.



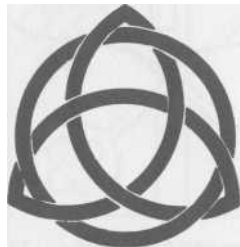
CIRCLE WITHIN TRIANGLE



EQUILATERAL TRIANGLE



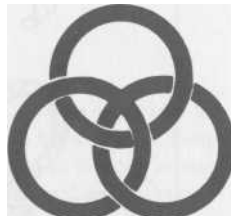
TRIANGLE IN CIRCLE



TRIQUETRA AND CIRCLE

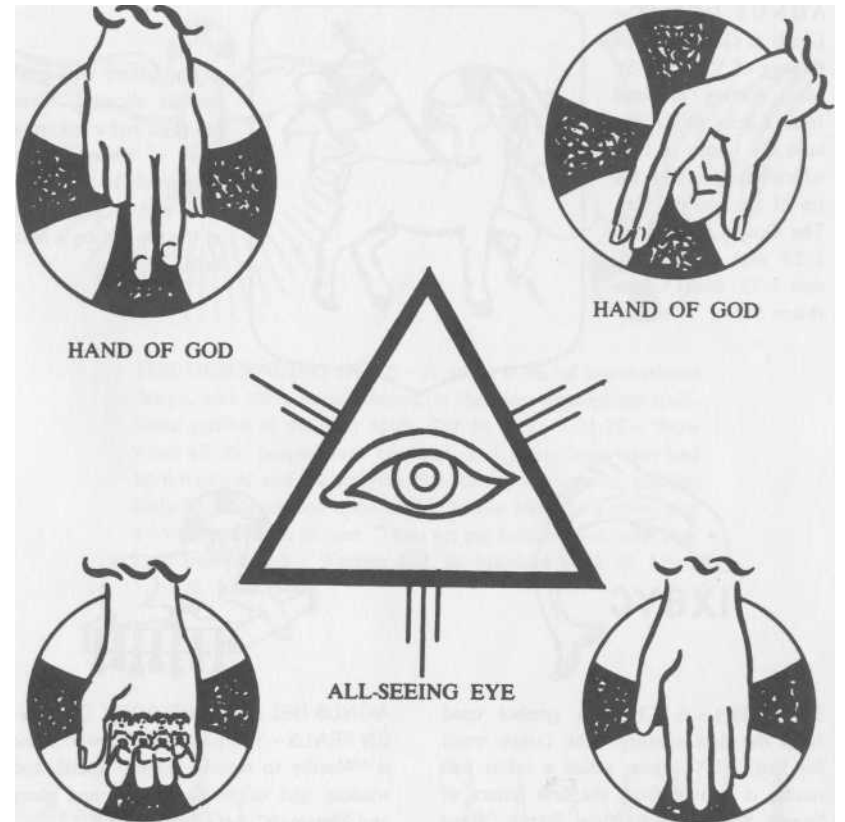


THE THREE FISHES



INTERWOVEN CIRCLES

God the Father



HAND OF GOD

HAND OF GOD

ALL-SEEING EYE

SOULS OF THE RIGHTEOUS

HAND OF GOD



HAND OF GOD (Latin Form)



HAND OF GOD (Greek Form)

God the Son

AGNUS DEI (The Lamb of God) with the Banner of Victory—St. John, having baptized Jesus Christ, said, "Behold the Lamb of God which taketh away the sin of the world." Ref. The Gospel of St. John 1:29 and 36, Revelation 5:13, and I Corinthians 5:7.



A white lamb with gold nimbus showing three red rays, and a red cross upon a white banner supported by a silver staff with a gold cross at the top, all on a blue field.

God the Holy Spirit

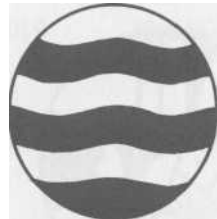


THE DESCENDING DOVE-A white dove, of conventional design, with three rayed nimbus, is the most appropriate traditional symbol of the Holy Spirit. Ref. St. Luke 3:21-22-"Now when all the people were baptized, and when Jesus also had been baptized and was praying, the heaven was opened, and the Holy Spirit descended upon him in bodily form, as a dove, and a voice came from heaven, "Thou art my beloved Son; with thee I am well pleased.'" Further Ref. St. Matthew 3:16, St. Mark 1:10, St. John 1:32.



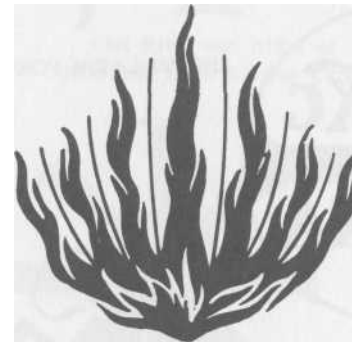
THE FISH-A Christian symbol used from the first century. The Greek word for fish, ΙΧΘΥΣ upon which a rebus was made, is derived from the first letters of Ἰησοῦς Χριστός Ἰεσοῦς Σοῦτήρ "Jesus Christ, Son of God, Saviour."

AGNUS DEI AND THE BOOK OF SEVEN SEALS - The Lamb of God who alone is "Worthy to receive power, wealth and wisdom and might and honor and glory and blessings." Ref. Revelation 5:12.

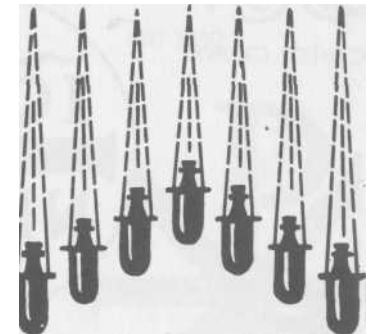


THE PHOENIX-A legendary bird, used in early times as a symbol of the Resurrection.

THE FOUNTAIN-"On that day there shall be a fountain opened for the house of David and the inhabitants of Jerusalem to cleanse them from sin and uncleanness." Ref. Zechariah 13:1. (The heraldic form is shown.)



THE SEVENFOLD FLAME-The tongues of fire, a symbol of the power of the Holy Spirit as mentioned by St. Luke in The Acts of The Apostles 2:1-4.



THE SEVEN LAMPS-The gifts of the Holy Spirit which are:

Wisdom	Ghostly strength
Understanding	Knowledge
Counsel	True godliness
Holy fear	

The Sacred Monograms

The use of certain groups of letters, derived from Greek and Latin words, as symbols of our Lord Jesus Christ was instituted in the early days of the Christian Church. For example, the monograms illustrated are based on the Greek words:

IHCOYC meaning Jesus.

It was from IHCOYC that the familiar IHC was derived. This form of the monogram is preferred over IHS because of its date of origin.

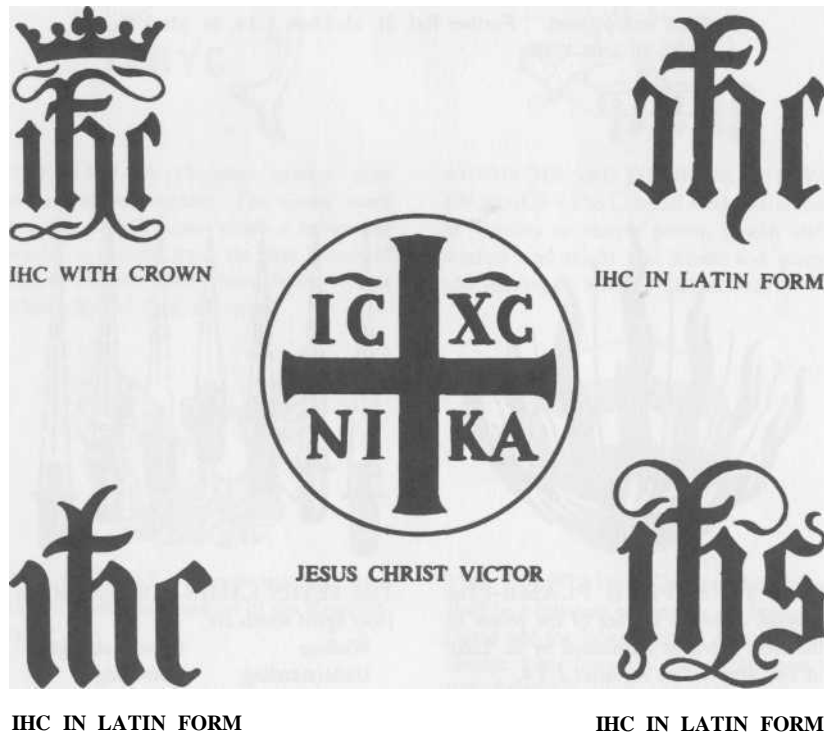
XPICTOC meaning Christ. The Chi Rho is composed of the first two letters of XPICTOC.

NIKA meaning Victor.

The familiar first and last letters of the Greek alphabet, Alpha and Omega (A and n), used in the Christian Church, denote the eternity and infinitude of God. The Alpha-Omega emblem is often used in conjunction with another symbol, such as a cross or crown, etc. to emphasize this meaning.

INRI The Latin words, "Iesus Nazareus Rex iudaeorum," or "Jesus of Nazareth, the King of the Jews," which was written over the Cross of Christ, is represented by INRI.

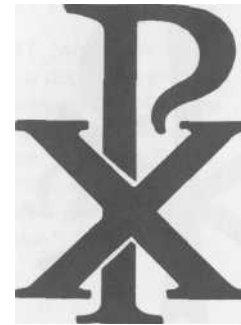
Note: A horizontal, slightly curved line over the letters indicates abbreviation.



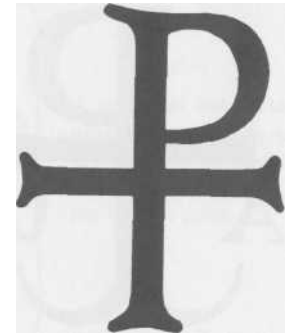
IHC IN LATIN FORM

IHC IN LATIN FORM

The Sacred Monograms



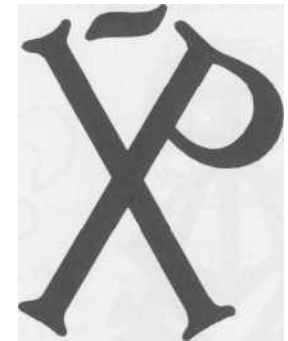
CHI RHO



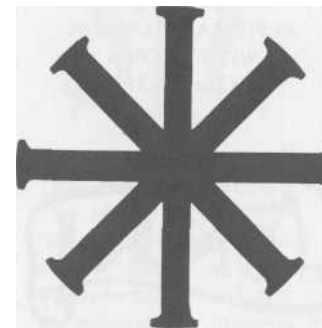
CHI RHO



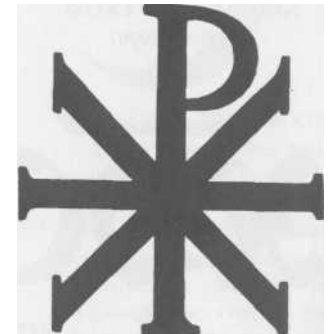
CHI RHO with NIKA or NOSTER, Latin for Our Christ



CHI RHO

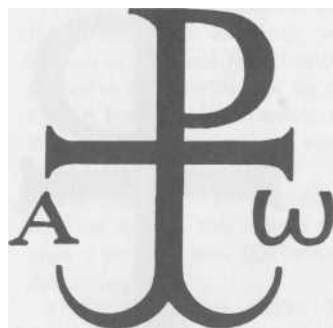


CHI AND GREEK CROSS

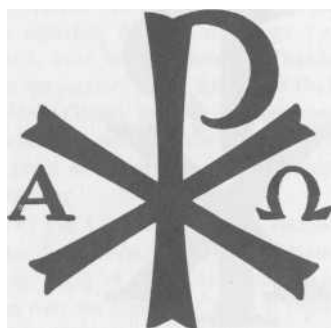


CHI RHO WITH GREEK CROSS

The Sacred Monograms



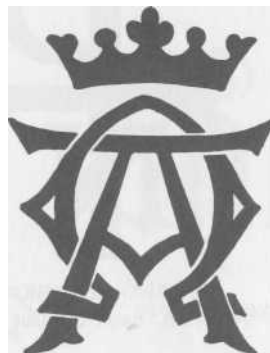
CHI RHO WITH ANCHOR CROSS
(From the catacombs)
AND ALPHA AND OMEGA



CHI RHO WITH ALPHA AND
OMEGA



ALPHA AND OMEGA
AND ANCHOR CROSS
(Eternal Hope)



ALPHA AND OMEGA
WITH CROWN
(The Lord)



CHI RHO SIGMA OF CHRIST



JESUS OF NAZARETH,
THE KING OF THE JEWS

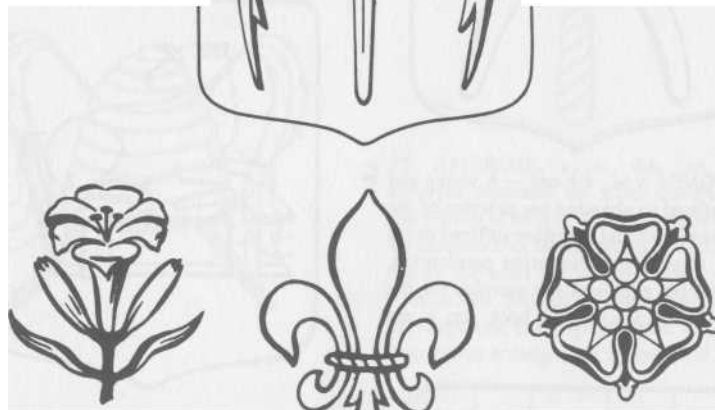
St. Mary the Virgin

ST. MARY the Virgin,
1st cen. —This emblem,
suggestive of Mater do-
lorosa, is a reference to
the words of Simeon,
"Yea, a sword shall pass
through thine own soul
also."



Colors

A red heart with gold
wings and pierced by a
silver sword with gold
hilt, on a field of blue,
the Virgin's color.



THE LILY-A symbol of
virginity and purity.

THE FLEUR-DE-LYS-A
symbol of the Holy Trinity
which is also used as a sym-
bol of the Blessed Virgin, be-
cause of its derivation from
the Madonna's lily.

THE MYSTIC ROSE-II-
lustrated in its preferable
heraldic form,



THE MONOGRAM OF
THE BLESSED VIRGIN-
The letters of the name
"Maria" are evident in this
ancient symbol. A crown
was sometimes placed over
the monogram by Medieval
artists.

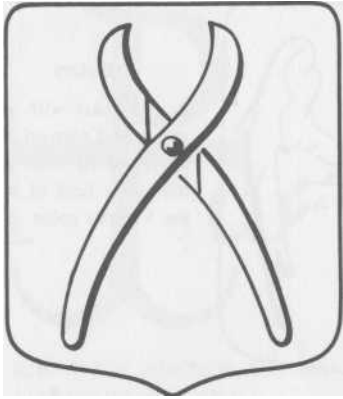


THE CRESCENT MOON
—Shown in its proper posi-
tion and form, the crescent
moon is significant of the
glory of the Virgin Mother
as borrowed from her son,
Jesus Christ, the Sun of
Righteousness, even as the
moon reflects the sun.

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uT

THE MATER DEI-This
abbreviated form refers to
St. Mary as the Mother of
God.

Saints



ST. AGATHA, V.M., 3rd cen. -During the Decian persecution, St. Agatha, a Sicilian of noble birth, died under torture rather than break her vow of lifelong consecration to Christ. Gold pincers on a red field.

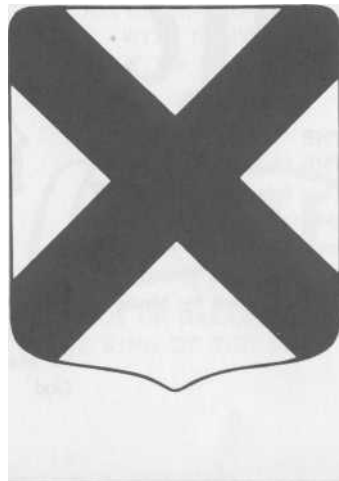
ST. AGNES, V.M., 4th cen. -A young girl who refused to abandon her practice of the Christian Faith and therefore suffered death at the time of the Diocletian persecution. This symbol expresses her sacrifice for the Faith. White lamb, gold book, on a red field.



ST. AIDAN, B.C., 7th cen.—A monk of Iona chosen to evangelize the northern English, and consecrated Bishop of Lindisfarne. This emblem was assigned to St. Aidan for his ability to enlighten through the power of the Gospel. Gold torch with red flames tipped white, on a blue field.

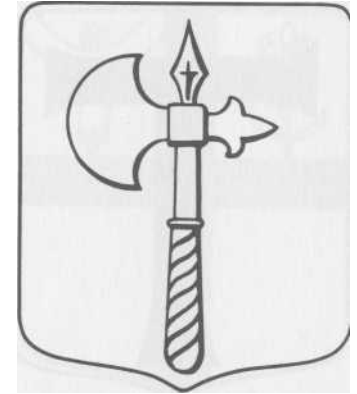


ST. ALBAN, M., 4th cen. -The first British martyr ('Protomartyr Anglorum') and the abbey in Hertfordshire dedicated in his honor, bear the same arms. A gold saltire on a blue field.



Saints

ST. ALPHEGE, AR.M., 11th cen. (St. Aelfheah, St. Elphage) —The twenty-seventh Archbishop of Canterbury, who in an attempt to defend his cathedral city against the invading Danes, was captured and tortured. A soldier, filled with pity, ended the life of St. Alphege with his battle axe. Gold axe-head on silver handle, and field of red.



ST. AMBROSE, B.C.D., 4th cen. -The scourges represent the strict discipline of the Bishop of Milan. The beehive refers to his eloquence as he labored to maintain and clarify the need for proper respect of the Church. He assisted in the conversion of St. Augustine and baptized him. Gold beehive, silver scourges on a blue field.



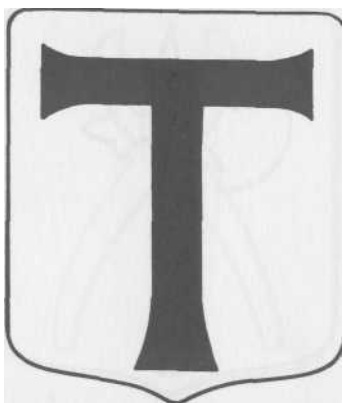
ST. ANNE, 1st cen.—The mother of St. Mary the Virgin, whose loving care of her daughter is shown by the silver border masoned in black. The silver lily on a blue field refers to the girlhood of the Virgin.



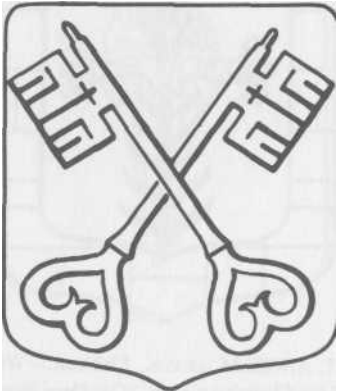
ST. ANSELM, AR.C.D., 12th cen. -Writer of the Christian classic, "Cur Deus Homo." This thirty-fourth Archbishop of Canterbury, amid difficulties with royalty, guarded the spiritual independence of the Church (represented by the ship symbol). Gold ship, silver sails, white pennants with red crosses, white waves on a blue field.



Saints



ST. ANTHONY OF PADUA, c. 13th cen. (St. Anthony) — A member of the Order of St. Francis, whose phenomenal knowledge of Holy Scripture, as indicated by the Book, combined with his eloquence, earned him the honor of being called "The eldest son of St. Francis." He died at the age of twenty-six. The lilies refer to his purity, the stems to his youth. Gold Book, silver lilies with green stems, on a brown field.



ST. ATHANASIUS, A.R.C.D., 4th cen.—The symbols shown indicate both the great Greek Father's defence of Orthodoxy, and his episcopal office. The triangle is gold, the pallium white with black crosses and black decoration, all on a blue field.

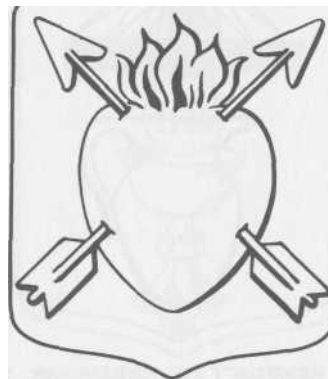
ST. ANTONY OF EGYPT, A.B.H.C, 4th cen. (St. Anthony)—The ancient Egyptian symbol, the Tau cross, refers to the desert monastery founded by St. Antony, who, earlier in life, disposed of his wealth to pursue the solitary life of devotion to Christ. Silver Tau cross on a black field.



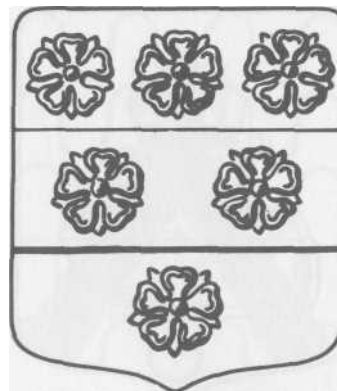
ST. ASAPH, c. 6th cen. -There is no reason known for the assignment of this emblem to the Prior of Llan-Elwyn, a follower of St. Kentigern. The two keys have been used traditionally, as they were engraved in the seal of Robert Lancaster, the Bishop of St. Asaph, 1411-1433. Other examples substitute a crozier for one key. Silver keys on a black field.



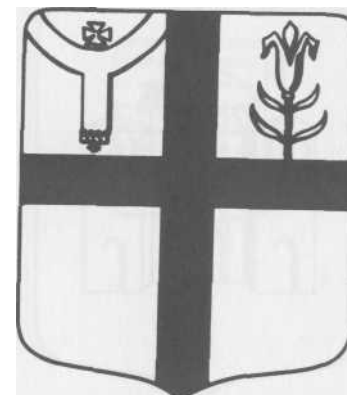
ST. AUGUSTINE OF CANTERBURY, A.R.C, 7th cen. — Missionary to the Engles, member of the Benedictine Order, and the 1st Archbishop of Canterbury, is assigned the cross and pall to indicate his archepiscopal rank. The lily of the Madonna is believed to have been included because he died in May, the month of Mary. Silver cross, gold pall, silver lily, on a black field.



ST. BARBARA OF HELIOPOLIS, V.M., c. 4th cen. —The patron of the Artillery and of those who follow dangerous trades. Legend relates that her father imprisoned her in a tower which was broken open by a bolt of lightning. Silver castle with gold streak of lightning, on a red field.



Saints

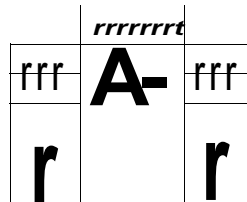


I ST. AUGUSTINE OF HIPPO, B.C.D., 5th cen. —A native of North Africa, converted by St. Ambrose and educated at Carthage, the Bishop of Hippo was the writer of his "Confessions" and "The City of God." This symbol refers to his intense zeal and devotion to Christ. Gold heart aflame, on a blue field.



I ST. BARNABAS, A.F.M., 1st cen. -One of the Apostolic Fathers, whose feast day in olden times was celebrated by young lads and clerks bedecked with roses. This shield is divided. Top and bottom rows are silver Tudor roses on a red field. The center row bears red roses on a silver field.

Saints



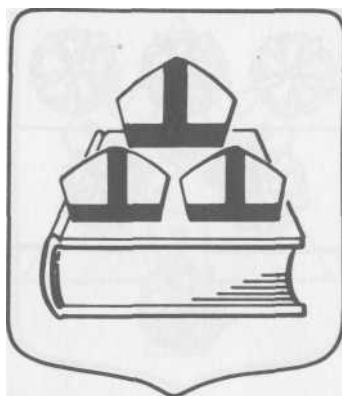
ST. BASIL THE GREAT, B.C.D., 4th cen. —One of the Greek Fathers, Bishop of Caesarea, and brother to SS. Gregory of Nyssa and Peter of Sebaste, was a prolific writer and defender of the doctrine of the Incarnation of Jesus Christ. The emblem refers to his building up the Church. A gold Byzantine church on a blue field.



ST. BEDE, c, 8th cen. -One of the great men of faith (to which this emblem refers), writer of the first ecclesiastical history of England and the first to translate the Bible into English. He is referred to as the "Venerable Bede" in his epitaph. Gold pitcher with the light from Heaven indicated by silver rays emanating from the gold center, on a blue field.



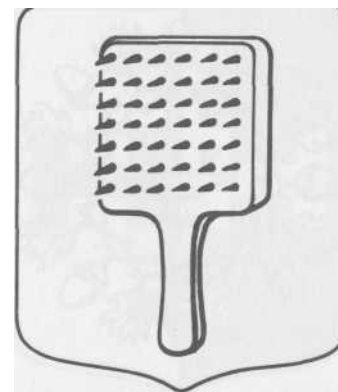
ST. BENEDICT OF NURSIA, AB., 6th cen. — The Father of Western Monasticism left to the monks of his Order his Famous Rule. A gold sword with hilt forming a cross, white scroll tipped red, with red inscription, "The cross of the holy father." (Benediciti is a play on the word Benedict.) All on a black field.



ST. BERNARD OF CLAIRVAUX, AB., 12th cen. —Founded 163 Cistercian monasteries, assisted at innumerable peace Councils, preached a Crusade in France and Germany and wrote many treatises and sermons. Three white mitres with gold bands, and a gold book, refer both to his writing, and to the fact that he was offered a bishopric three times. The field is blue.

Saints

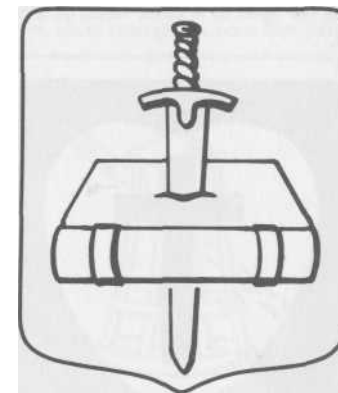
cen. —(St. Blaise) Known as the patron of wool-combers, legend relates that he was tortured with the implement of their trade. It was the custom in England to celebrate the feast of St. Blasius until the early nineteenth century. Silver wool-comb on a red field.



ST. BONAVENTURE, B.C.D., 14th cen. —A Minister General of the Franciscan Order, distinguished for his scholarly ability and saintly manner, who was elevated to the Office of a Cardinal. Gold cross and chalice with the white Host displayed, on a blue field.



ST. BONIFACE, AR.M., 8th cen. -The I Archbishop of Mentz established the foundation for Christianity in Germany. His emblem refers to his defense of the Gospel as he met the blow of death while confirming baptized converts. A gold Book, sword with gold hilt and silver blade, on a red field.



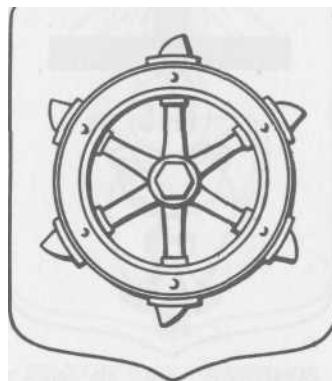
ST. BOTULPH, AB., 7th cen. (St. Botolph) -A Benedictine abbey established by St. Botulph at Ikanhoe, England, is represented here by the chevron and cross, indicating, possibly, that he was a builder of a sacred structure. The waves represent the water about his dwelling. (Ikanhoe, later called St. Botolphstowen, was included in Boston.) A black chevron and cross, on a blue field with silver waves.



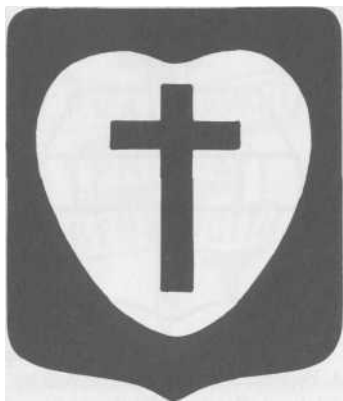
Saints



ST. BRIGID OF KILDARE, V.ABS., 6th cen. (St. Bride)—It is said that the nuns of the convent she founded kept a fire burning in memory of her. However, it may be inferred that this emblem refers to her good works, while the oak wreath represents Kildare. White was the color of her habit. A red lamp, green wreath, on a white field.



ST. CATHERINE OF ALEXANDRIA, V.Q.M., 4th cen.—Patron of chastity and learning. The wheel set with spikes refers to that mentioned in the legend, which is said to have been broken by divine interposition, when persecutors attempted to break her upon it. A silver wheel on a blue field.



ST. CATHERINE OF SIENA, v., 14th cen.—Among many diplomatic achievements, St. Catherine is known for effecting a reconciliation between the Florentine people and the Papacy. This emblem refers to her faith and charitableness. A red cross, gold heart, on a black field.



apparent reason for her to be known as the patroness of music is that St. Cecilia is said to have been skilled in singing the divine praises, oft accompanied by an instrument. A gold harp with silver strings, on a blue field.

Saints

ST. CHAD, B.C., 7th cen. (St. Ceadda) —The Bishop of Mercia is regarded as the missionary who introduced Christianity to the East Saxons. His symbol, as used at Lichfield, England, is quite unusual. The sections shown as black in the illustration are red, and the white sections are silver.



ST. CHARLES BORROMEO, AR.CAR., + 16th cen.—Though born to wealth and prestige, the Archbishop of Milan was venerated for his wisdom and humility. These qualities were most helpful in enabling him to break the force of the reformation in Italy and Switzerland. Gold crown, silver inscription, on a black field.



ST. CHRISTOPHER, M., 3rd cen.—A martyr of the Decian persecution was called "Christopher," which means "Christ bearer" in its Greek form. His emblem refers to one of many legends. The lamp refers to St. Christopher carrying Christ, the Light of the World, to safety, and bearing a staff which bloomed in one night. A silver lantern, gold staff, on a red field.



ST. CHRYSOSTOM (JOHN), AR.C.D., 5th cen.—The great work of the Archbishop of Constantinople to overcome crime, heresy, and corruption was interrupted by avaricious enemies who effected his exile, which lasted four years, and ended with his death. A gold chalice upon a gold Book, bordered silver, with a red bookmark, bordered gold, on a blue field.



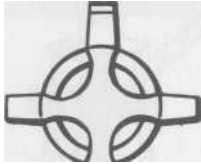
Saints



ST. CLARE, V.ABS., 13th cen. - The foundress of the Order of the Poor Clares, whose emblem refers to her dispersing Saracen invaders by facing them, bearing the Blessed Sacrament, in defense of the convent. Gold ciborium on a brown field.



ST. CLEMENT, B.M., 1st cen.-St. Paul mentioned the name of this Bishop of Rome as one of those whose names are written in the book of life. Banished under the persecution of Trajan, he continued to minister to his fellow Christians, for which he was condemned, bound to an anchor and cast into the sea. A gold anchor on a blue field.



ST. COLUMBA, AB., 6th cen.-The founder of the island sanctuary of Iona. He and the monks of his community performed a great work, evangelizing and ministering to the people of Scotland and northern England. A blue **Iona** cross on a white field.



ST. CORNELIUS, P.M., 3rd cen.-Although he successfully overcame the heresies of Novatian, he was exiled under Gallus. He is said to have died by the sword. The emblems are traditional. A gold cross, brown horn, on a red field.



ST. CUTHBERT, B.C., 7th cen.-The Bishop of Lindisfarne, later transferred to Durham, whose arms are thought to have been suggested by those of Durham, with a cross of different form and the color of the charges reversed. A gold cross, silver lions, on a blue field.



ST. CYRIL OF ALEXANDRIA, A.R.C.D., 5th cen.—He is assigned two pens, referring to his divine authorship, and the I Greek inscription meaning, "God-bearer," for his defense of the Blessed Virgin as upheld by the Church against the false doctrine of Nestorius. Gold pens, white scroll with black inscription, on a blue field.



Saints



ST. CYPRIAN OF CARTHAGE, B.M., 3rd cen.—The Bishop of Carthage was an orator and scholar. Though converted to Christianity at an advanced age, he progressed rapidly to his high office, which he filled with sincerity. He was beheaded by order of Valerian. A silver double battle axe with head of silver and tawny handle, gold crown, on a red field.



ST. CYRIL OF JERUSALEM, B.C., 4th i cen.—The Bishop of Jerusalem, a teacher and scholar, who triumphed in his struggle against Arian doctrines. The moneybag refers to a story that he sold the ornaments of the church to provide food for the poor. Gold moneybag, on a green field.

Saints



ST. DENYS, B.M., 1st cen. (St. Denis, St. Dennis, or St. Dionysius the Areopagite.) —This emblem is said to have been the ensign of St. Denys, the reputed author of the great mystical books. The Middle Ages accepted it that he was martyred at the hands of pagans, in the area of Paris. A silver cross and lions, on a red field.



ST. DAVID OF WALES, B.AB., 6th cen. —A reference to the legend of St. David. A vast assembly at a synod of Welsh bishops could not hear an important proclamation. When David was requested to speak, the ground where he stood arose, forming a mount, while a white dove perched on his shoulder and his voice was heard. A white dove with gold nimbus, blue pile, green mount, all on a silver field.



ST. DOMINIC, AB., 13th cen.-Founder of the Dominican Order, known as the Friar Preachers, whose members came to be known as "The watch dogs of the Lord, defending the fold of the Church with the fire of the Holy Spirit." A gray dog, brown torch, red flames with white tips, on a black and white field as illustrated, the colors of the habit of the Dominican Order.



ST. DOROTHY, V.M., 4th cen.-(St. Dorothea) The patroness of gardens is particularly well known in the little villages of southern Europe. The symbol shown was selected because it is descriptive of her zeal for the Faith. A gold torch, red flames with white tips, on a red field.



ST. EDWARD THE CONFESSOR, K.AB., 11th cen.—The founder of Westminster Abbey. These arms were designed for him long after his death. The martlets are thought to have been suggested by the birds that appeared on Edward's coins, representing the doves which stood at the top of his sceptre. A gold cross and martlets, on a blue field.



Saints



ST. DUNSTAN, A.R.C., 10th cen.-The Abbot of Glastonbury, later made the twenty-third Archbishop of Canterbury, St. Dunstan was sought by many eminent people for counsel. Through his efforts, respect for the Church was strengthened, and education of the people was advanced morally and intellectually. As a gifted artist he became the patron saint of goldsmiths. A gold covered cup, on a blue field.



ST. EDMUND OF EAST ANGLIA, K.M., 9th cen.—King Edmund was a humble man and strove to secure peace for his people. He courageously faced the Danes, refusing to forsake the Faith or his people, and was slain by arrows. A gold crown and arrows, on a blue field.

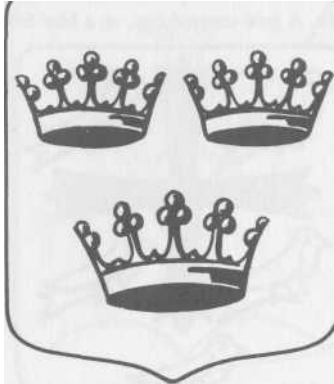
Saints



ST. EDWARD THE MARTYR, K.M., 10th cen.-At the age of twelve years Edward succeeded to the throne. He was stabbed in the back by members of his step-mother's household, as he accepted a proffered cup of wine. A gold crown, sceptre with gold head and silver staff, sword with silver blade and gold hilt, all on a red field.



ST. ELIZABETH OF HUNGARY, w.Q.c., 13th cen.—The three crowns refer to the blessedness of St. Elizabeth as a virgin, wife, and widow, as well as her rank. She is said to have found solace throughout her life, by faith, prayer, and ministering to the unfortunate. Three gold crowns, on a brown field.

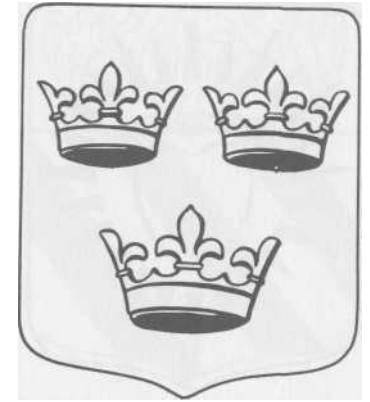


ST. ERIC OF SWEDEN, K.M., 12th cen.—Faith, mercy and justice are the attributes of St. Eric, as shown in his dealing with the Finns. He met his martyrdom at the hands of malcontents who had conspired with the Prince of Denmark. Three gold crowns, a fountain—waves of silver and blue, on a red field.

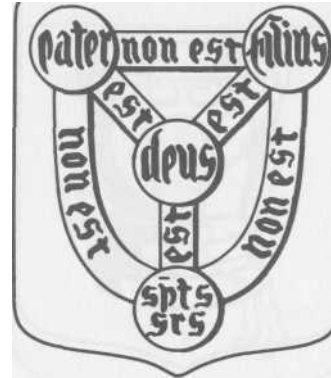


Saints

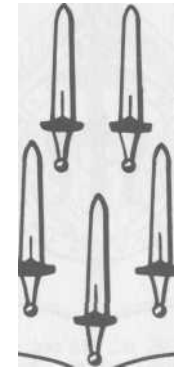
ST. ETHELDREDA, V.Q.ABS., 7th cen. (St. Audrey)—An abbess of the monastery for men and women at Ely. She was installed by St. Wilfrid, and St. Cuthbert was numbered among her many friends. Her faith and charity are said to have been exemplary. Three gold crowns on a red field.



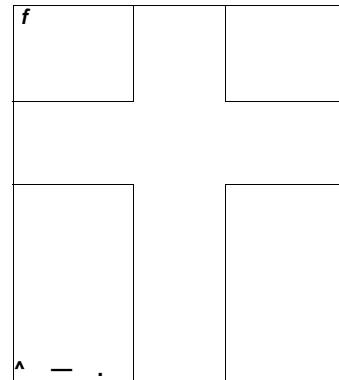
ST. FAITH, v.M., 3rd cen.-The courage and example of St. Faith when she was put to death for refusing to deny her belief in Christ, effected the conversion of others who witnessed the spectacle. Assigned to her is the symbol of the Faith, the Holy Trinity, but with different colors. A gold emblem inscribed with black, on a blue field.



ST. FELICITAS, w.M., 3rd cen. (St. Felicity)-The maid of St. Perpetua, who for the Faith, met death with her mistress, during the persecution of Severus. Her babe was born while she was imprisoned. St. Augustine referred to the loyal maid and her mistress as, "Perpetual Felicity." Gold sword hilts with silver blades, on a red field.



ST. FRANCIS OF ASSISI.c., 13th cen.- It is said that St. Francis, the father of the Franciscan Order, for two years before his death bore the marks of the Lord's Passion upon his hands, feet and side. A silver cross, red marks of the stigmata, on a brown field.



Saints



ST. FRANCIS DE SALES, B.C.D., 17th cen.-The Bishop of Geneva, well loved for his gentleness and moderation, followed the example of Christ by converting through love and patient understanding. A gold crown of thorns, silver heart with gold rays, on a blue field.



ST. FRANCIS XAVIER, c, 16th cen.-One of the first Jesuits, known by them as "the Apostle of India," and acclaimed the founder of modern foreign missions. His emblem, a baptismal font, refers to the many conversions and baptisms he performed on his extensive travels. A silver baptismal font on a black field.



ST. GABRIEL, ARCHANGEL-This symbol refers to St. Gabriel (the word "Gabriel" means "God is Mighty"), at the time of the Annunciation, as the bearer of the message to St. Mary, (Luke 1:26-38), holding the spear of angelic power and the shield hailing the Virgin. The emblems are of gold, the monogram black, all on a blue field.



ST. GEORGE, M., 3rd cen.—The patron of England, a Christian warrior who is said to have suffered martyrdom in Palestine, during the Diocletian persecution. His shield was the badge of the English from the days of Richard Coeur-de-Lion on. It is for this reason these arms are borne by the Order of the Garter. A red cross on a silver field.

Saints

ST. GREGORY THE GREAT, P.C.D., 7th cen.—The usual explanation of this outstanding example of heraldic fancy is that the chief bears a red roundel with gold IHS representing the Host and red lions guardianship, a reference to St. Gregory's Mass. Three bends refer to his establishing: a monastery, the primacy of his office and reform of church music (introduction of plainchant). All on a gold field.



I ST. GILES, H.A.B., 8th cen.-The King of the Franks, impressed with the goodness of St. Giles whom he found sheltering a doe from hunters, set up a monastery for him. The great militarist, Charles Martel, was also a patron of St. Giles. A gold doe, pierced by a silver arrow, on a green field.



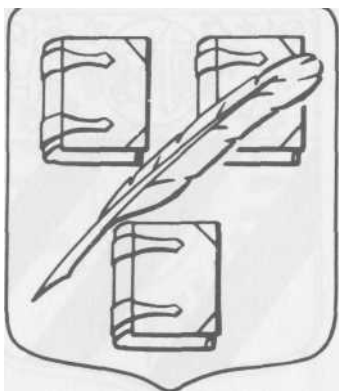
ST. GREGORY NAZIANZUS, A.R.C.D., 4th cen.—The Bishop of Constantinople and defender of the Nicene Creed. His symbol is an embroidered lozenge worn by Eastern Bishops, known as the epigonation. Orthodox piety says it represents the sword of the spirit. A gold epigonation, on a blue field.



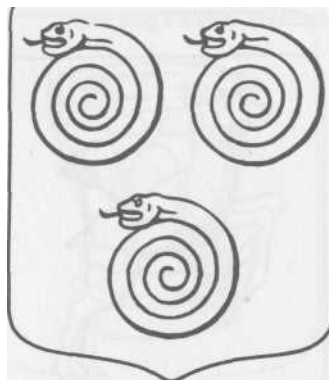
1ST. HELENA, EPS.W., 4th cen.-The mother of Emperor Constantine. Her supervision of the excavation work on Calvary, in search of the True Cross, is still celebrated throughout the Church. It should be noted that in common with all Eastern accounts, the principal emphasis would have been mystical. A gold cross, on a purple field.



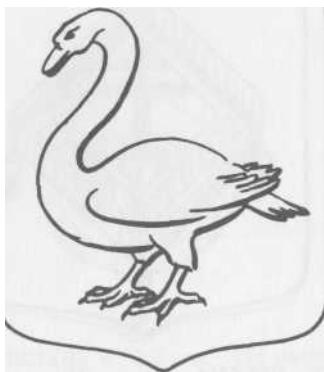
Saints



ST. HILARY OF POITIERS, B.C., 4th cen.—One of the great doctors of the Church, the teacher of St. Martin, and a defender of the Orthodox position against Arian influence. A silver pen with three gold books, on a blue field.



ST. HILDA, V.ABS., 7th cen.—St. Hilda was baptized by St. Paulinus. At the persuasion of St. Aidan, she took charge of a recluse community, was made Abbess of Hartlepool, and later founded the monastery at Whitby. The coiled serpents refer to the legend of her prayers changing dangerous snakes into stones. Gold serpents on a blue field.



ST. HUBERT OF LIEGE, B.C., 8th cen.—The symbol of St. Hubert is based on a legend similar to that of St. Eustace, which states that, while hunting, he was confronted by a white stag bearing a cross between his antlers. A silver stag and cross, on a blue field.

ST. HUGH OF LINCOLN, B., 13th cen.—Saintly, statesmanlike Hugh of Avalon was requested to become the third prior of the Carthusian monastery at Witham, established by Henry II. He later became the Bishop of Lincoln. A wild swan, his pet, is said to have followed him constantly about his house and grounds. A silver swan on a blue field.



ST. IGNATIUS OF ANTIOCH, B.M., 2nd cen.—A convert of St. John, reputedly consecrated Bishop of Antioch by St. Peter, St. Ignatius was an important link between the first and second centuries of the Church. He was the writer of seven epistles as he proceeded to his martyrdom when condemned by Trajan. A gold heart with black inscription, on a red field.



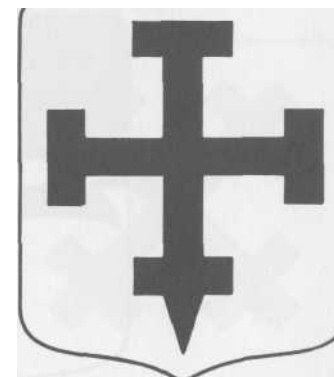
ST. JEROME, CD., 5th cen. - One of the Hour Western Fathers, along with SS. Augustine of Hippo, Ambrose of Milan, and Gregory the Great. He contributed courage and wisdom in his defense of the truth. His translation of the Bible into Latin, known as the Vulgate, is in general, the version authorized in the Roman Catholic Church. A red cross on a silver field.



Saints



ST. IGNATIUS OF LOYOLA, c, 16th cen.—The Founder of the Society of Jesus, and writer of the "Spiritual Exercises." Gold "IHS" and rays, with the letters "AMDG" of silver meaning "To the greater glory of God," all on a black field.



ST. JOAN OF ARC, V.M., 15th cen. (St. Jeanne)—There is no evidence that St. Joan bore these arms assigned to her by Charles VII, but they were borne by her brothers who received the surname Du Lys from the King. A descendant family displays the arms among their quarterings. A gold crown and fleur-de-lis, sword with gold hilt and silver blade, on a blue field.

Saints



ST. JOHN BAPTIST, 1st cen.-The last of the Jewish prophets, who prepared the way for the coming of Jesus Christ. He performed many baptisms for repentance. (Christian baptism is for the remission of sins.) The Maltese cross of silver, on a black field, is also the emblem of the venerable Order of the Hospital of St. John of Jerusalem.



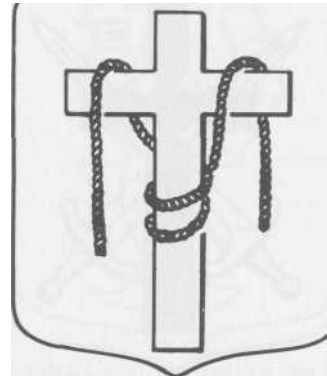
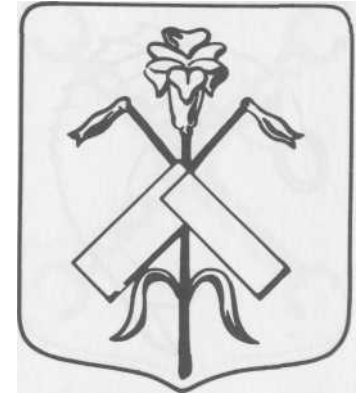
ST. JOSEPH OF ARIMATHAEA, c. 1st cen.—The thorn cross and the Holy Grail refer to the legend that St. Joseph brought both to Glastonbury. The drops represent the sorrow of burial—indeed, anciently, the thorn itself was supposed to weep. St. Luke 23:50-56 gives an account of Joseph's service to Christ. A gold cross, silver chalice, silver drops on a blue field.



ST. JOHN OF THE CROSS, c. 16th cen. -A native of Spain, trained by the Society of Jesus, then a member of the Carmelite Order. **Subject to the rules of heraldry the white top half of the cross refers to his purity of faith as reflected in his mystical theology; the red lower half of the cross refers to his witnessing under persecution. The black top half of the field refers to the color of the Jesuit cassock. The lower half of the divided field displays the colors of the Cannelite habit, white at the left and light brown at the right.**

Saints

ST. JOSEPH OF NAZARETH, 1st cen.- The only record of St. Joseph is found in the Gospels where it states that he was a just man, of Davidic descent, who worked as a carpenter. A gold handled carpenter's square with silver blade, silver lily of the Madonna, on a blue field.



ST. JULIAN OF LE MANS, B., 3rd cen. —This saint was commemorated by the Normans; his name became popular in England after the Conquest. St. Julian's cross is an extremely ancient symbol. The reason for its choice is quite unknown. It is, technically, a cross-crosslet saltirewise, blue, on a silver shield.

—A Christian girl slave to a pagan, who refused to disembark at Corsica, while on voyage with her master. This enraged the chief of a savage tribe there, and he had her seized. She was hanged from a cross for not complying with the request that she renounce her faith. A gold cross, tan rope, on a red field.



ST. JUSTIN, M., 2nd cen.-The founder of the science of Christian apologetics, and referred to as the first of the Apostolic Fathers. His pagan enemies, enraged at his defense of the Faith, arranged his condemnation. A gold pen, sword with gold hilt and silver blade, on a red field.

Saints



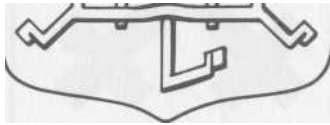
ST. KENTIGERN, B., 7th cen.-A friend of St. Columba. He was frequently called Mungo (Dearest). This emblem refers to the legend that, through the prayers of St. Kentigern, an indiscreet queen's ring was recovered from a freshly hooked salmon. A silver fish, silver ring, on a blue field.



ST. KILIAN, B.M., 7th cen.-While singing the Divine Office in the church at Franconia, St. Kilian and two companions met martyrdom at the hands of assassins. A gold cross and swords with gold hilts and silver blades, on a red field.



ST. LAURENCE, DC.M., 3rd cen.-The archdeacon of Rome who, when ordered to deliver the treasures of the Church to pagan authorities, produced the poor and sick of the Christian community as the richest treasures of the Church. He was condemned and burned to death over a gridiron, retaining his cheerful attitude to the end. A black gridiron on a silver field.

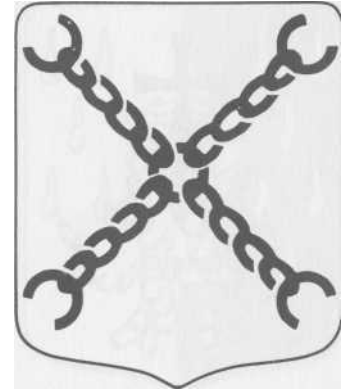


ST. LEO, P.C.D., 5th cea.-The author of respected theological treatises and a man of spiritual courage. Twice he advanced to meet invaders and arranged for the safety of his people. Even Attila was discouraged from entering Rome when confronted by the majestic presence and eloquence of St. Leo. A silver mitre with gold infulae, pickaxe with gold head and silver handle, on a blue field.



Saints

ST. LEONARD, H.AB.C, 6th cen.-The chains of many a sinful soul are said to have been broken through the prayers and priestly ministrations of this kindly hermit. He is known as the patron of prisoners and the sick. Gold chains on a black field.



ST. LUCIEN OF ANTIOCH, B.M., 4th cen. — The dolphin refers to Christ bearing the soul of St. Lucien to Heaven. This noble servant, as he lay dying under torture, served fellow sufferers the Eucharist using his breast as an altar. A gold dolphin, on a red field.



ST. LOUIS, K.c., 13th cen.-A just king, devoted above all to serving God. St. Louis, with loyal followers, set out to crusade against the Moslems. They suffered greatly, and the king delivered himself as a prisoner to spare further harm to his men. He was set free, and later planned another campaign, but died before it was accomplished. A black crown of thorns, gold fleur-de-lis on a blue field.



Sicilian maiden was, after torture, killed by a sword thrust through her throat. The emblem refers to her continuing devotion to Christ — an early symbol of martyrdom, deriving possibly from the Parable of the Wise and Foolish Virgins. A gold lamp, red flames tipped white, on a blue field.

Saints

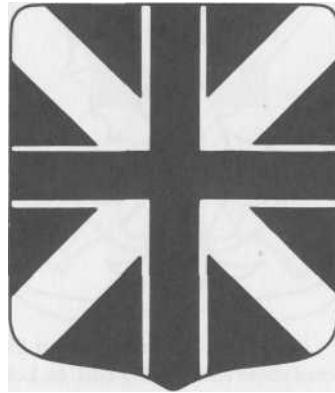


ST. MARGARET, Q., 11th cen.-i Through her devotion to the Faith, St. Margaret influenced Malcolm III to rule over Scotland with mercy and justice, while she ministered to the poor and suffering. Her feast is still celebrated by the Scottish people. A black Greek cross and silver saltire, on a blue field.

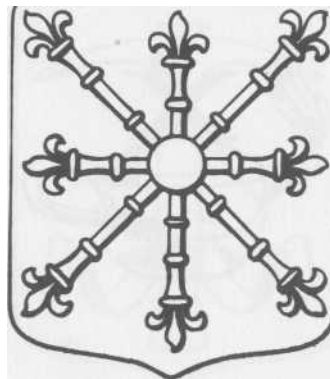


ST. MARTIN, B.C., c. 5th cen. -Esteemed by the people of Tours, St. Martin was consecrated as Bishop of that city, despite the objections of certain of the clergy. St. Martin fulfilled his office most adequately. It is believed that English armorists assigned these arms to him, having been misled by a similarity of his name to that of a well known French family. A gold etcarbuncle on a blue field.

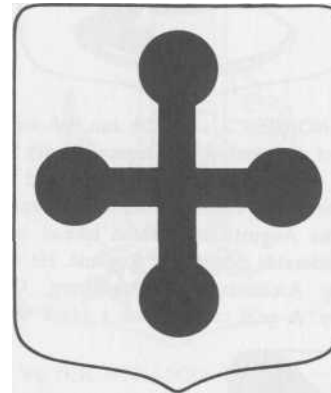
ST. MARGARET OF ANTIOCH, V.M., 4th cen. (St. Marina)—One legend understood mystically by the Medieval Church relates that this saint, when under persecution, was confronted by a dragon (Satan) which devoured her. The cross she wore grew so large in his mouth that she emerged unharmed. A gold cross and dragon, on a blue field.



ST. MARTHA, v., 1st cen.-St. Martha is mentioned (Luke 10:38-42) as serving Christ with refreshment. A covered table with blue cloth and white stripe, dark brown cups, pitcher and bowl containing red fruit. The exposed wood of the table is also dark brown. All on a silver field.



ST. MARY MAGDALENE, PEN., 1st cen. I — As mentioned in the Gospel of St. John, St. Mary (whom the iconographers have always identified with Mary, the sister of Martha and Lazarus) anointed the Lord with precious ointment of spikenard Hence the white ointment pot with gold cover and base, on a divided field of purple, for penitence, and black, for mourning, bestrewn with silver teardrops.

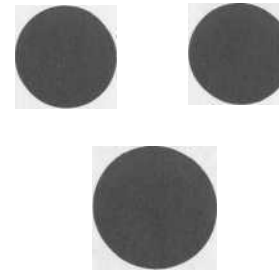
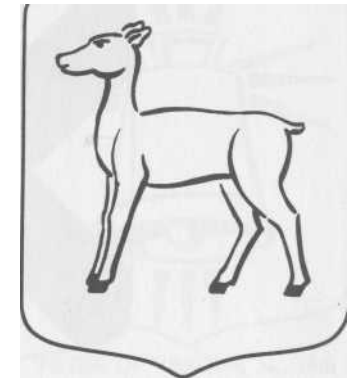


ST. NEOT, c, 9th cen.-St. Neot was a scholarly monk who dwelled in a modest hermitage. Through his influence, King Alfred the Great is said to have contributed much to the educational development of the nation. A tan hind on a silver field.

Saints

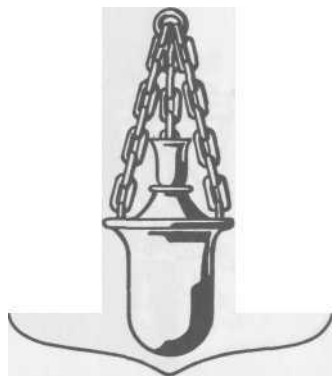


ST. MICHAEL, ARCHANGEL - The leader of the celestial armies and guardian of the souls of men. This emblem (as assigned in Harl. MS, 5852, in the British Museum) is traditional, although the explanation is apparently lost. The cross is sometimes shown with trefoiled ends. A red cross, as illustrated, on a silver field.



1 ST. NICHOLAS OF MYRA, B.C., 4th cen. -The" patron of children. The Bishop of Myra is said to have overheard a conversation which made it clear that, because of poverty, a family was about to be forced to sell its children as slaves. He secretly threw three purses of gold into their house. Three gold roundels (bezants) on a blue field.

Saints



ST. NILUS, AB., 10th cen.-St. Nilus, a Greek, was the gentle, humble abbot of Grotta Ferrata, near Rome. He refused the Bishopric of Rossana, preferring his simple life of devotion and service to Christ as he willed. A sanctuary lamp of gold on a black field.



ST. NORBERT, AR., 12th cen.-A member of the court of the Emperor Henry IV, who was converted. He later founded the Order of the Praemonstratensians, a branch of the Augustinians, which spread to a considerable extent over England. He was made Archbishop of Magdeburg, Germany. A gold ciborium on a black field.



ST. OSMUND, B.C., 11th cen.-Through the efforts of this Bishop of Salisbury, many churches were erected and beautified, and a uniformity of service was brought about in his diocese. This rite, the Sarum Use, spread to other churches and was used up to the reformation. The first Prayer Book in English drew heavily on it. A black saltire on a gold field.

ST. PATRICK, B.C., 5th cen.-The Apostle of Ireland. St. Patrick spoke of himself both as a Roman and a Briton. The exact place of his birth is not known. At the age of fifteen, after a raid, he was carried off to Ireland. When released he traveled abroad, studied and received Holy Orders. He returned to Ireland as a bishop. A red saltire on a silver field.

Saints

ST. PAUL, A.M., 1st cen.-The Apostle to the Gentiles. St. Paul's symbol, as assigned by medieval heralds, is two swords crossed saltirewise. Equally suitable is the emblem shown. A white book opened to display the inscription, "The Sword of the Spirit," in black with red upper case letters, and a silver sword with gold hilt, on a red field.



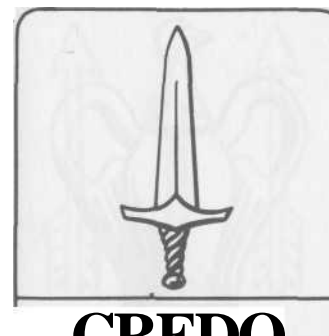
ST. PERPETUA, M., C. 3rd cen.-A young-matron who had just given birth to her first child, St. Perpetua bravely refused to retract the Faith, when imprisoned with her loyal maid Felicitas. They were denounced for taking instruction preparatory to being baptized. A gold dragon, silver ladder on a red field.



ST. PETER NOLASCO, 13th cen.-The first Superior of the Confraternity of Mercy at the time Spain was in danger from the Moors. The Order was able to effect the return of thousands of captive Christians to their homes. The bell refers to the call of those in need of assistance. A gold bell, silver rays, on a black field.



*** ST. PETER OF VERONA, M., 13th cen.-**St. Peter, professed in the Dominican Order, eloquently upheld that portion of the Creed which states, "God made Heaven and Earth." Struck with a hatchet and stabbed by his opponents, he loyally traced on the ground, "Credo in Deum," (I believe in God). A gold sword on red section of field {line of separation shown}, "Credo" in red on silver portion of field.



CREDO

Saints



ST. PRISCA, V.M., 1st cen. — A Christian child of Rome, said to have been exposed to a ferocious lion in the arena, at the time of the Emperor Claudius. To the dismay of the idolators the lion crouched at her feet and refused to harm her. She was led back to prison and later beheaded. A red lion on a white field.



ST. POLYCARP, B.M., 2nd cen.-The Bishop of Smyrna was condemned to death by burning. The flames refused to do their task, billowing about like sails, exposing the bishop's figure in a radiant light. A soldier used his spear to end the spectacle. Outside flame of blue, middle flame of gray tipped white, fire flame of yellow tipped red, brown logs, all on a silver field.



ST. REMIGIUS OF REIMS, B.C., 6th cen. -Through the efforts of the Bishop of Reims, the Frankish nation became a strong Orthodox nucleus in the West. The ampulla represents the vessel containing the Holy Oil used at the coronation of King Clovis. A gold ampulla on a blue field.



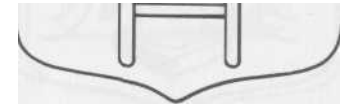
ST. RAPHAEL, ARCHANGEL-The chief of the guardian angels who represents the High Priestly Office of Jesus Christ. The emblem shown includes two symbols of his care. A silver staff, gold wallet, on a blue field.

Saints

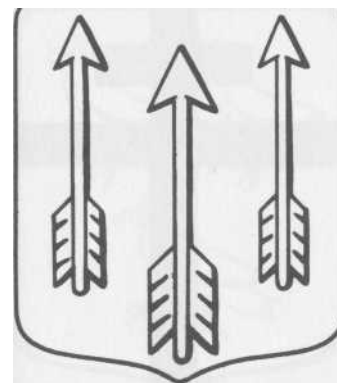
ST. ROMUALD, AB., 11th cen.-This good abbot, in order to change the location of his hermitage, was forced to feign madness. He later founded the Order of Camaldoli. The ladder refers to his spiritual ascent. A gold ladder on a black field.



ST. SCHOLASTICA, V.ABS., 6th cen.-*-The sister of St. Benedict, and founder of a Benedictine convent not far from Monte Cassino. It is related that St. Benedict had a vision of a dove rising just before he received word of her death. A white dove on a blue field.



ST. SABBAS, AB., 6th cen. (St. Sabas)-The humility of St. Sabbas, the famous Palestinian monk, proved invincible, though he rose to great power in Church and State. It was said that his fear of God was so great that he could fear no man. A silver lion on a black field.



ST. SEBASTIAN, M., 4th cen.—A commander of the army in Milan, Sebastian exerted his influence to strengthen and save fellow Christians during the Diocletian persecution. He was denounced and ordered shot to death with arrows, but when it was discovered that he was still alive, he was beaten to death. Gold arrows on a red field.

Saints



ST. SIMEON STYLITES, c. 5th cen.- Desirous of becoming a true penitent, St. Simeon mounted a pillar and remained there, preaching, praying, fasting, and effecting conversions. A silver pillar, gold scourges, on a black field.



ST. SWITHUN, B., 9th cen. -The charges of this shield of the famous Bishop of Winchester refer to the weather legend regarding the festival of the bishop's translation. Rain is represented by silver drops on the blue chief, (top section of field). Three green apples on a silver field is an allusion to the legend that the harvest is bountiful if St. Swithun wets the orchards.



ST. SYLVESTER, B.C., 4th cen. (St. Sylvester)—The Bishop of Rome, during an important period of the early Church, was known-chiefly for the introduction of stable discipline. Hence the emblem which refers to his Office. A silver cross on a blue field.

Saints

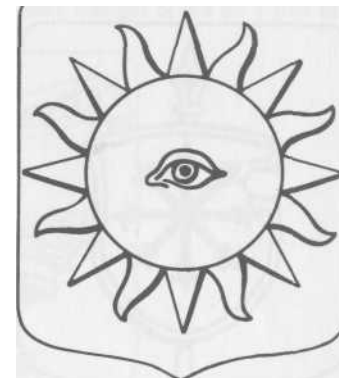
ST. THAIS, PEN., 4th cen.-A beautiful Christian-bred courtesan, named Thais, who had caused much strife among the youth of Alexandria, expressed her shame and was assigned the penance of repeating, "Thou who hast made me and redeemed me by thy Passion, have mercy on me." A white scroll, black inscription with red upper case "Q," on a violet field.



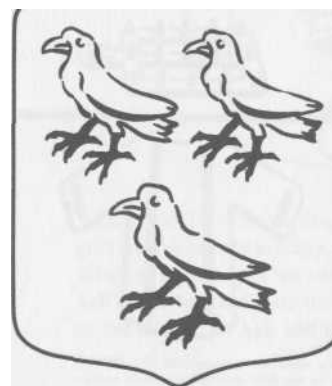
ST. THERESA, v., 16th cen.-A Carmelite nun who left her cloister at Avila and set up a reformed Carmelite Order in Spain and Portugal. She endured much suffering with a joyful heart. A gold heart with red IHS and silver rays, on a black field.



ST. THOMAS AQUINAS, C.D., 13th cen. —This symbol, "the Sun in Splendor with the Eye," refers to God the Father. It was through his divine inspiration that St. Thomas accomplished his great theological work, the *Summa Theologica*, and others. A gold Sun in Splendor with the Eye, on a black field.

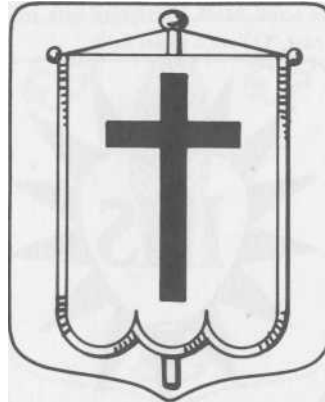


ST. THOMAS OF CANTERBURY, AR.M., 12th cen.—St. Thomas (Thomas Becket), the thirty-eighth Archbishop of Canterbury, who vigorously opposed Henry II in the struggle between Church and State. The Cornish choughs are said to have been known as St. Thomas' birds in medieval days. Black choughs with red legs and beaks, on a silver field.

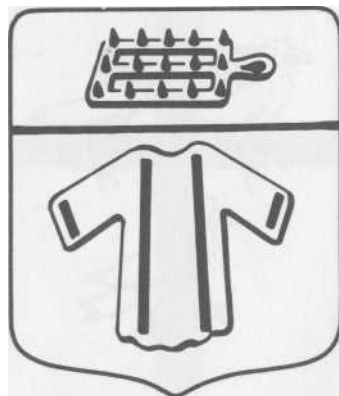


Saints

- 4 ST. TIMOTHY, B.M., 1st cen.-The instruments of his martyrdom are well known. It was to St. Timothy that St. Paul, his teacher, wrote the two Epistles which are part of the New Testament. A gold club, silver stones, on a red field.



- ST. VICTOR OF MARSEILLES, M., 4th cen.-This symbol, the escarbuncle, (an iron support used for ancient war shields) I refers to the courage of St. Victor, a Christian soldier, who warned his fellowmen of the arrival of the Emperor Maximus, and encouraged them to meet their persecutors with a dignity befitting the followers of Christ. A gold spear, silver shield and escarbuncle, on a red field.



ST. URSULA, V.M., 5th cen.-St. Ursula is the patron of school girls. St. Ursula who was of royal birth is said to have traveled abroad with a company of virgins. In the Rhine vicinity they fell into the hands of Attila's Huns, and she was put to death as she tried to protect her companions. A red cross on a white banner, with gold fringe and staff, on a red field.

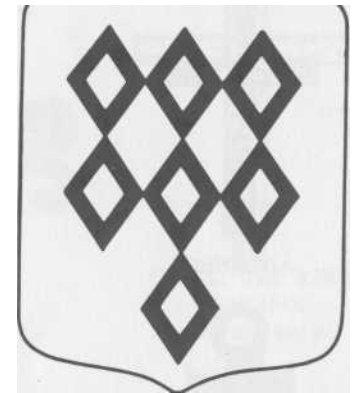


4th cen. — A deacon and protomartyr of Spain, who suffered torture in the persecution of Diocletian. Top section: a black gridiron on a silver chief. Lower section: a silver dalmatic with red bands on a red field.

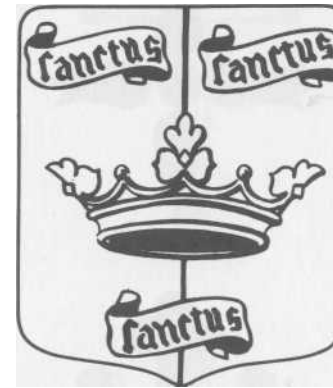
Saints



- ST. WENCESLAS, K.M., 10th cen.-The Duke of Bohemia, whose designing mother overlooked him as the rightful heir of his father. He recovered his patrimony only to meet death at the hands of an unnatural brother, as he was kneeling in prayer before the Blessed Sacrament. A red banner, white eagle, gold staff, on a silver field.



- ST. WILFRID, B. 8th cen.-The shield of St. Wilfrid, the Bishop of York, was assigned to him in the 16th century (c.) but cannot be definitely explained. To some, the lozenges suggest a fishing net, as he was known as a great "fisher of men." To others, the points of the lozenges refer to the See of Rome with its seven hills. Seven voided lozenges of red on a gold field.



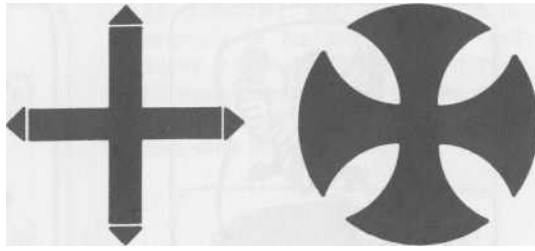
ALL SAINTS—The explanation for this emblem is as follows: The gold crowns refer to sanctity, the gold scrolls with red inscription *Sanctus* allude to the chant of the redeemed, "Holy, Holy, Holy." The silver left half of the field indicates the brightness of the Heavenly life in contrast to the black right half and the trials of the earthly life.

NOTE: In deference to the saints and martyrs whose names do not appear in this book, the author closes this section with the all inclusive symbol of All Saints.

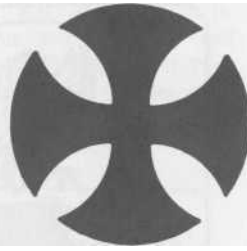
Crosses



ADORNED



AIGUISEE



ALISEE PATEE



ANCHOR



ANCHOR



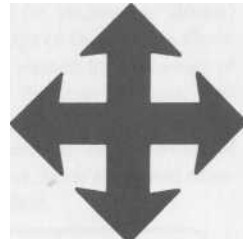
ANCHOR



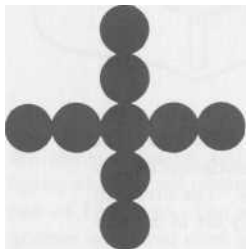
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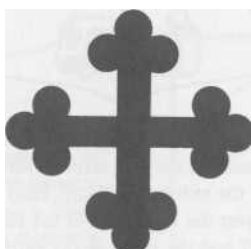
AVELLAIN



BARBEE



BEZANT



BOTTOMY

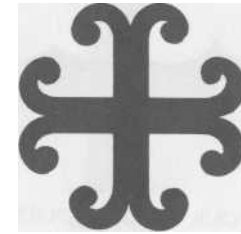


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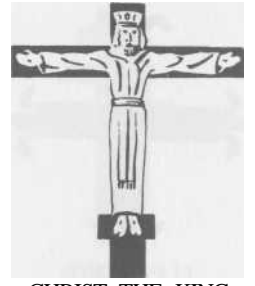
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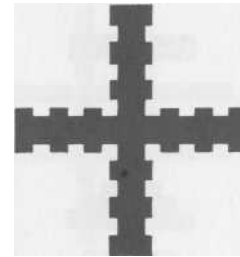
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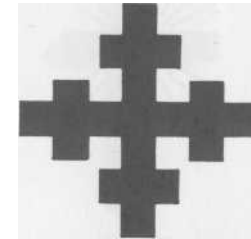
CERCELEE



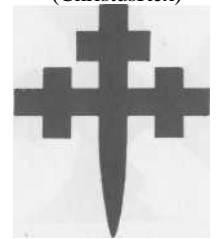
CHRIST THE KING
CRUCIFIX
(ChristusRex)



CRENELLEE



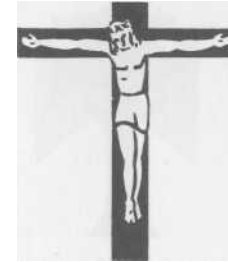
CROSS CROSSLET



CROSS CROSSLET
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CROSS AND
THORNY CROWN



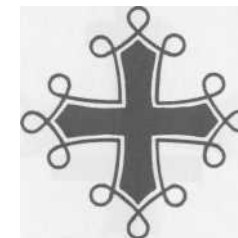
CRUCIFIX



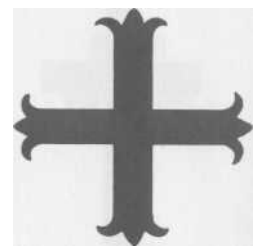
CRUX ANSATA



EASTER

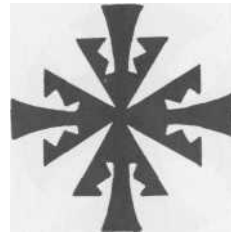


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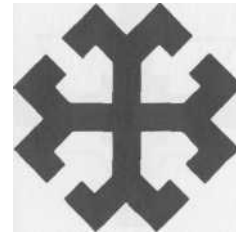


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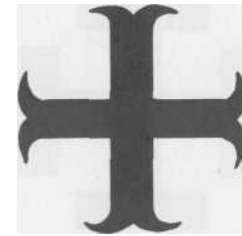
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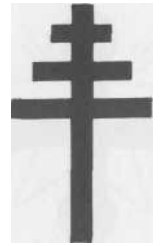
FOUR PHEONS



MILLRINE



MOLINE

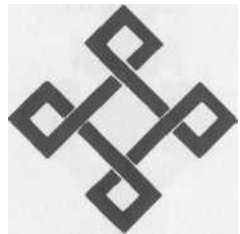


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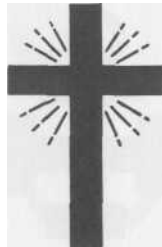
FLEURETTE

FOUR ERMINE SPOTS

.rosses



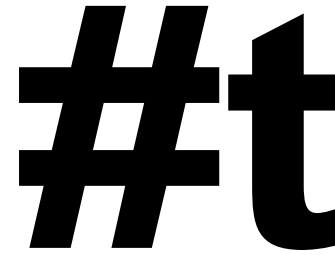
FRETTEE



GLORY

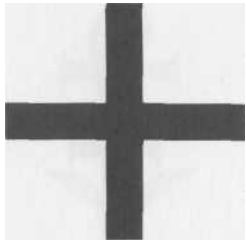


GRADED
(Calvary)



*

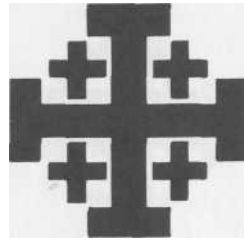
PATEE



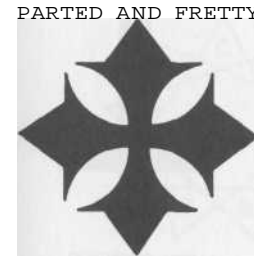
GREEK



IONA



JERUSALEM



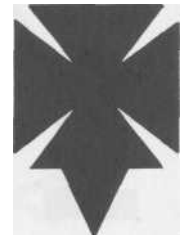
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PATEE FITCHED

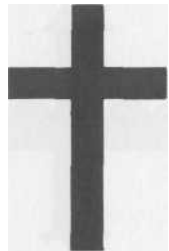


PASSION

PATEE FITCHED



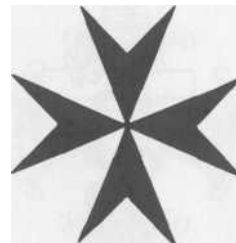
PATEE FITCHED
AT FOOT



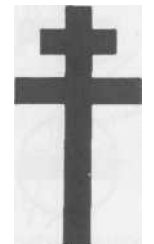
LATIN



LORRAINE



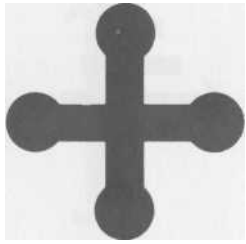
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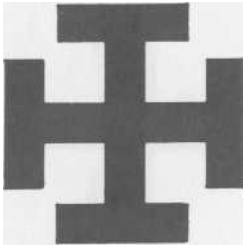
PATRIARCHAL

PATONCE

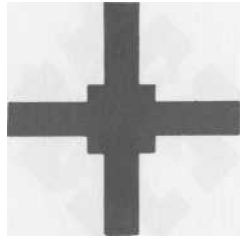
Crosses



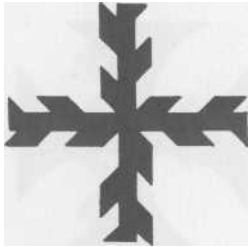
POMMEE



POTENT



QUADRATE



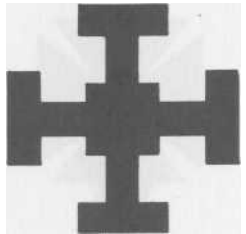
RAGULEE



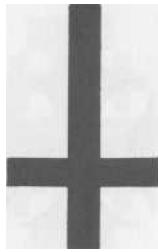
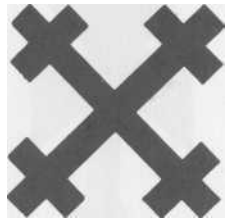
RUSSIAN ORTHODOX



**ST. ANDREW'S
(Saltire)**



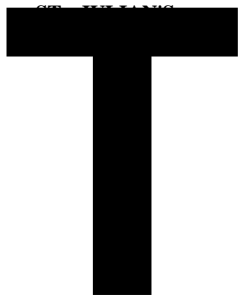
ST. CHAD'S



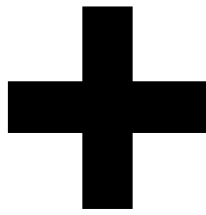
ST. PETER'S



**SOVEREIGNTY
(Cross and Orb^)**

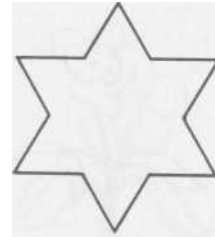


**TAU
(St. Anthony's)**

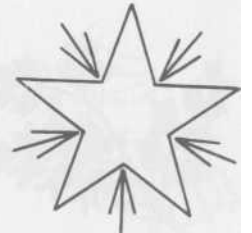


WAVY

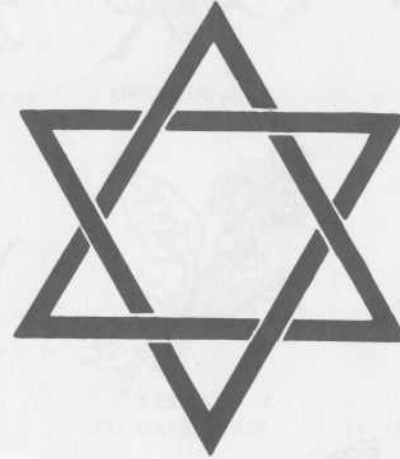
Stars



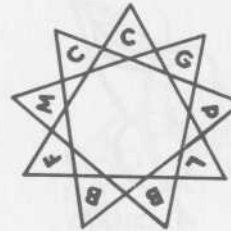
CREATOR'S



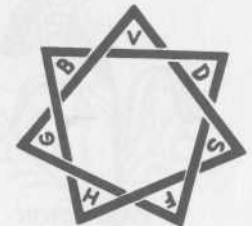
EPIPHANY



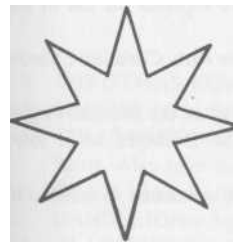
**TRINITY
or
STAR OF
DAVID**



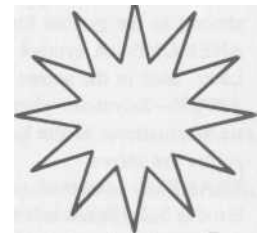
NINE FRUITS OF THE SPIRIT



SEVEN GIFTS OF THE SPIRIT

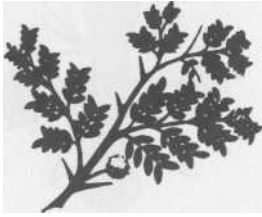


REGENERATION



TWELVE TRIBES OF ISRAEL

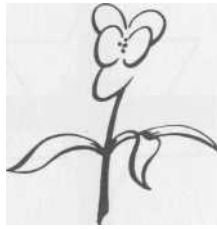
Flowers, Fruits, Trees



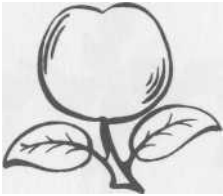
1. ACACIA



2. ALMOND



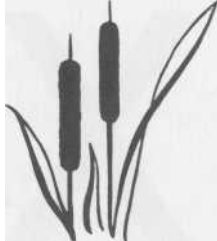
3. ANEMONE



4. APPLE



5. BRAMBLE



6. BULRUSH



7. CARNATION



8. CHERRY

1. ACACIA—Immortality of the soul. When the bush is treated with three heraldic flames, it represents the call of Moses.
ALMOND—Divine approval or favor. Ref.—NUM. 17:1-8 explains the use of the almond as the symbol for St. Mary the Virgin.
ANEMONE—A symbol of the Trinity during the days of the early Christian Church. Later, used in the scenes of the Crucifixion.
4. APPLE—Salvation, when shown in the hands of Jesus Christ or the Blessed Virgin; sin when shown in the hands of Adam. Also a symbol of St. Dorothea when three apples are shown.
5. BRAMBLE—Believed to be the burning bush that was not consumed as mentioned Exodus 3:2. (See Acacia)
6. BULRUSH—Hope of salvation to the faithful. Ref. Job 8:11.
7. CARNATION—A red carnation—pure love.
8. CHERRY—The symbol of good works.

Flowers, Fruits, Trees



9. CHRISTMAS ROSE



10. CLOVER



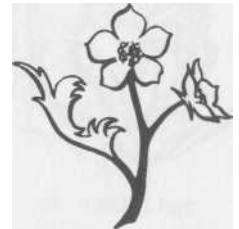
11. COLUMBINE



12. DAISY



13. DANDELION



14. GLASTONBURY THORN



15. GRAPES



16. HOLLY

9. CHRISTMAS ROSE—The Nativity.
10. CLOVER—The Trinity.
11. COLUMBINE—Because the flower resembles a dove, it is a symbol of the Holy Spirit. Also refer to Isaiah 11:2.
12. DAISY—Innocency as used in the early 16th century paintings of the adoration.
13. DANDELION—Appears in early paintings as a symbol of the Passion.
14. GLASTONBURY THORN—The Nativity.
15. GRAPES—With wheat, generally denotes the Eucharistic wine.
16. HOLLY—The Passion of Jesus Christ.

Flowers, Fruits, Trees



17. IRIS



18. IVY



19. LAUREL



20. LILY



21. LILY OF THE VALLEY



22. NARCISSUS



23. OAK



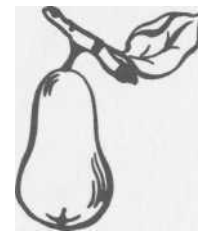
24. OLIVE BRANCH

17. IRIS—Also known as the "Sword Lily," which was sometimes substituted by early masters for the lily, to portray the sorrow of the Virgin for the Passion of the Lord Jesus Christ.
18. IVY—Life eternal because of its continual green color. Fidelity because of the manner in which it clings to a support.
19. LAUREL—Triumph. Ref. I Corinthians 9:24-27. Suggestive of eternity because the foliage does not wilt.
20. LILY—Purity; an attribute of the Virgin, also of St. Gabriel the Archangel.
21. LILY OF THE VALLEY—Humility.
22. NARCISSUS—The triumph of Divine Love.
23. OAK—Faith and endurance.
24. OLIVE BRANCH—Peace.

Flowers, Fruits, Trees



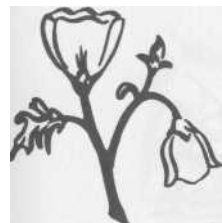
25. PALM



26. PEAR



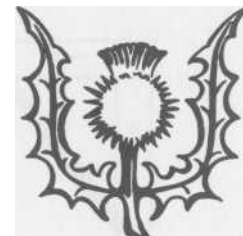
27. POMEGRANATE



28. POPPY



29. STRAWBERRY



30. THISTLE



31. VIOLET



32. WHEAT

25. PALM—Spiritual victory. The Martyr's triumph over death. On p. 31 the symbol of St. Christopher includes the staff made of a palm tree.
26. PEAR—The Blessed Virgin. (This symbol is seldom used.)
27. POMEGRANATE—Fertility. The hope of immortality and resurrection. Because of the unity of many seeds in one fruit, it is also said to resemble the Church.
28. POPPY—Fertility. (Rare).
29. STRAWBERRY—Righteousness. The fruitfulness of the spirit.
30. THISTLE—Earthly sorrow and sin.
31. VIOLET—Humility.
32. WHEAT—Bountifulness; thanksgiving when displayed in a sheaf; the Eucharist when combined with grapes or a vine.

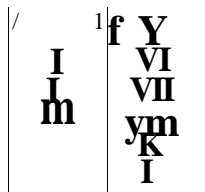
Old Testament



ABRAHAM



L
ALTAR OF SACRIFICE



THE TEN COMMANDMENTS



DANIEL



AMOS

ARK
(The Deluge, Gen. 6:14)

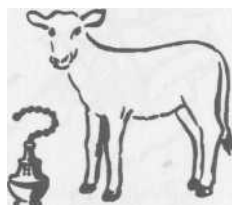


DAVID
(1 Samuel 16:1-13)

DOORPOSTS AND LINTEL
(Passover)



ARK OF THE COVENANT
(God's Promise to Israel)



ATONEMENT



DOVE WITH OLIVE SPRIG
(Peace; Forgiveness; Noah)



DRAGON
(Satan)



L **J**
BURNT OFFERINGS



SEVEN BRANCH CANDLESTICK
(The Menorah-O. T. Worship)



ELIJAH
(2 King* 2:1-12)

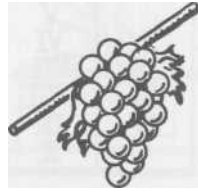


THE EXPULSION
(Gen. 3:24)

Old Testament



EZEKIEL



CLUSTER OF GRAPES
AND STAFF
(The Entry into Canaan)



HABAKKUK

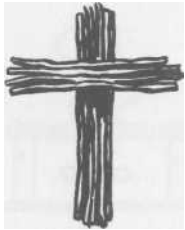
HAGGAI



HOSEA



ISAIAH



ISAAC

JACOB AND FAMILY



MICAH

Old Testament



JEREMIAH



JOEL



JONAH



JOSEPH, SON OF
JACOB



LAMB
(The Pasch)

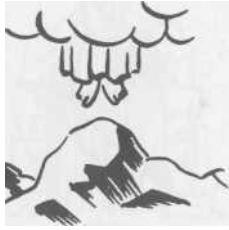


MALACHI



THE CALL OF MOSES
(Exodus 3:2)

Old Testament



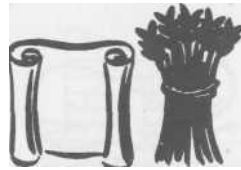
NAHUM



OBADIAH



PENTATEUCH
(The Law)



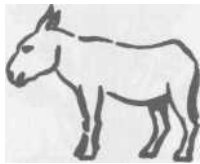
SCROLL AND WHEAT
(Pentecost)



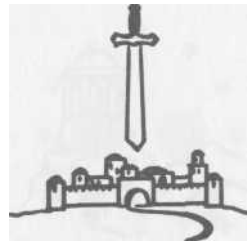
SPREAD OF SIN



TEMPTATION AND FALL OF MAN
(Gen. 3:24)



ZECHARIAH



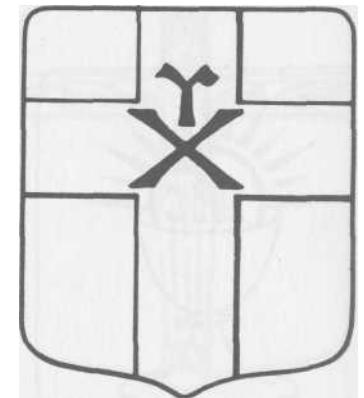
ZEPHANIAH

Other Emblems

ALL SOULS-From the earliest days of Christian iconography, numbers of doves have represented the souls of the Faithful. The colors are those of All Soul's Day. Four silver doves on a black field.



* CANTERBURY-The metropolitan See of England. All successors of Simon blip, fifty-fourth Archbishop of Canterbury, have employed these arms which were engraved on his seal. A gold crozier, silver staff, white pall edged and fringed with gold and bearing four black crosses, all on a blue field.



CHRIST CHURCH-This shield is identical to that shown at the Benedictine Priory of Christ Church at Canterbury, except for the color. A gold crow with letter*** of Mack on a blue field.

Other Emblems



- * **THE IMMACULATE CONCEPTION-** Based on dogma, the singular Grace of St. Mary, B.V.M. is celebrated on Dec. 8th. Gold crown, silver monogram, on a blue field.

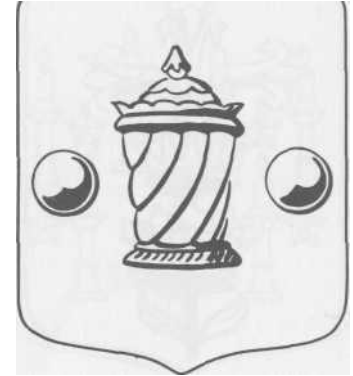
GETHSEMANE-Refers to the Garden of Gethsemane to which our Lord Jesus Christ, with His disciples, retired after the Last Supper, and was later betrayed. A silver cross, gold chalice on a violet field.



THE EUCHARIST-The central expressive act of thanksgiving in Christian worship is represented by a gold chalice, white wafer bearing IHS in semi-outline of brown, and over all a nimbus with tall points of gold and shorter points of silver, on a red field.

Other Emblems

GOOD SAMARITAN, THE-A reference to the parable told by Christ, mentioned in the Gospel of St. Luke 10:33-35. A silver oil pot, coins represented by two gold bezants, on a green field.



GRACE—One of the most ancient symbols of the Blessed Saviour is the anchor, which is always shown so that it forms a cross, combined with the first letter of His name in Greek (Xpictoc) to express our Faith and Hope through the Grace of Jesus Christ. Red symbols on a silver field.

HOLY CROSS, THE (The Holy Rood)-This shield or banner may be displayed by churches of this dedication. It is permissible for the arms of the cross to be extended to the edge of the shield or banner. The figure may be either that of our Crucified Lord or Christ reigning from a tree, in the ancient manner. (Illus.) A gold crucifix on a blue field.



Other Emblems



HOLY INNOCENTS-The starry crown of martyrdom and the lilies of purity refer to babes slaughtered by Herod's order. Gold crowns, silver lilies, on a red field.

THE INCARNATION-The unicorn, a mythical creature, gracefully portrayed, is a symbol of Christ's Incarnation and his sinless life. There are many famous examples of this symbol in Christian art. A gold unicorn on a red field.

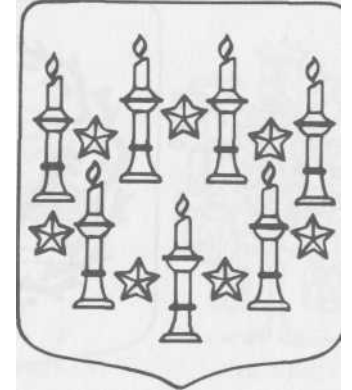


THE NATIVITY-The flowering of the staff believed to have been planted by St. Joseph of Arimathea, when he took asylum in Glastonbury, was the source of great wonderment in early days, because the blooms appeared on or near Christmas Day every year. Therefore, the flower of the Glastonbury Thorn became related to the day on which we celebrate the Nativity of Jesus Christ. (Legend has it that the original tree was destroyed by a fanatical Puritan, but that another ancient thorn, a descendant tree of the original, stands at Glastonbury today.)



Other Emblems

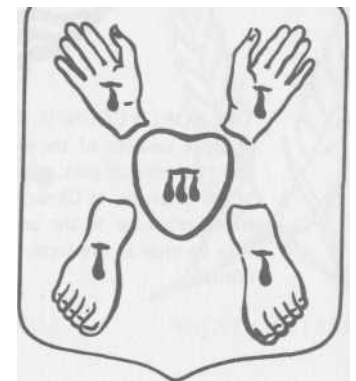
ST. JOHN THE DIVINE-This emblem, as used by the Cathedral Church of St John the Divine, New York, N. Y., refers to the Book of Revelation 1:12, 1:16, and 1:20. It displays seven golden candlesticks, "The seven churches," and seven silver stars, which are their angels, on a field of blue. Together these symbols are the setting of the mystery of John's vision.



ST. PETER AND ST. PAUL-The interwoven symbols of SS. Peter and Paul, illustrated here, are used at Winchester, where the cathedral church is dedicated to these saints. The gold key is always shown lying over the sword blade. Gold key and silver key, silver sword with gold hilt, on a red field.



FIVE WOUNDS-The name commonly used for this ancient emblem of Emmanuel. It sometimes bears inscriptions, under the hands, "Wei of wisdom" and "Wei of mercy"; under the heart, "Wei of everlasting life"; under the feet, "Wei of grace" and "Wei of gostly c6fort." The heart, hands, and feet in proper colors, all pierced and bleeding, on a silver field.



Other Emblems

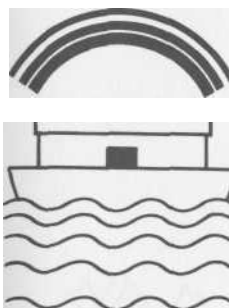


ST. SAVIOUR — This emblem might be regarded as appropriate for churches of this dedication. It was called the shield of the Passion in England during the Middle Ages. The three nails of the Passion are black in a green crown of thorns, on a silver field.



THE WORLD COUNCIL OF CHURCHES—Shown here is one of three versions of the emblem used by the Council, which seeks to serve all men, everywhere in the universal fellowship of the Churches of Christ. The word, "Oikoumene" is the old Greek reference to the universality of the Church. The ship, with its mast in the form of a cross, represents the Church of Christ.

The Church



THE ARK



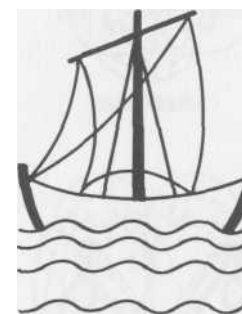
ARK OF THE COVENANT



THE VINE



THE ROCK



THE SHIP



THE HILL CITY



THE CANDLESTICK



THE GOSPEL MILL



WHEAT AND TARES

The Church Year



ADVENT

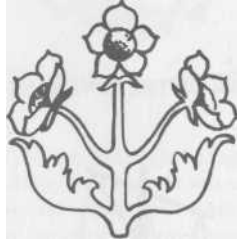
The Church Year



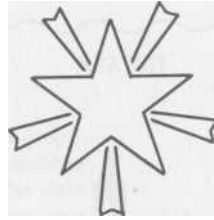
EASTER DAY



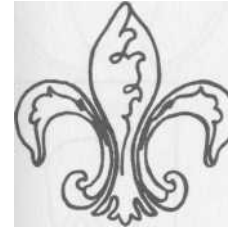
IMMACULATE CONCEPTION



CHRISTMAS



EPIPHANY



ANNUNCIATION



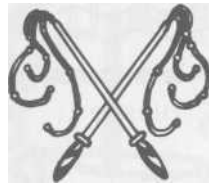
ASCENSION



PENTECOST



PURIFICATION



LENT



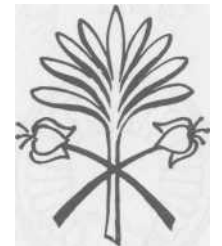
PALM SUNDAY



TRINITY



VISITATION



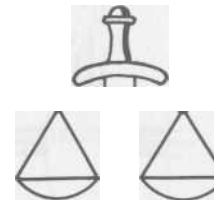
ASSUMPTION



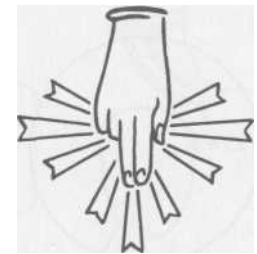
MAUNDY THURSDAY



u
GOOD FRIDAY

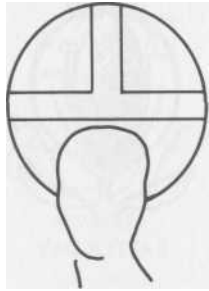


MICHAELMAS

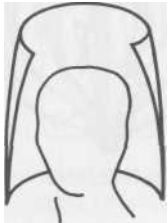


ALL SAINTS

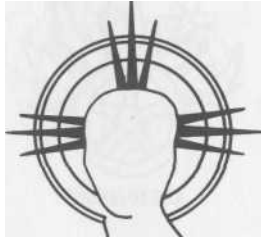
Forms Of The Nimbus



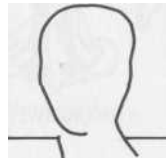
ELEVATED



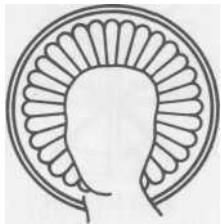
SCROLL



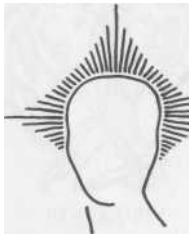
RAYED



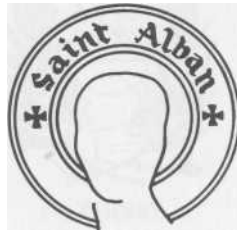
RECTANGULAR



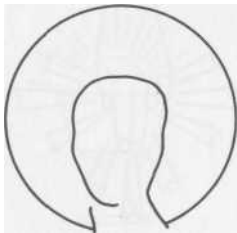
SCALLOP



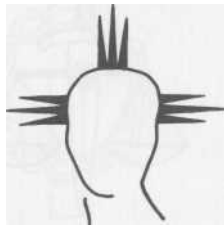
LOZENGE SHAPE



SAINT'S NIMBUS

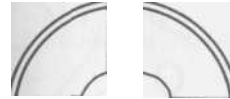


SIMPLE CIRCLE

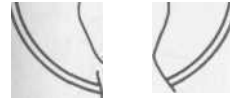


SIMPLE RAYED

Forms Of The Nimbus And The Aureole



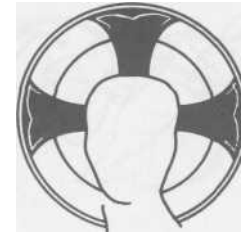
GREEK



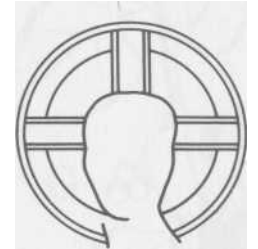
GREEK HEXAGONAL



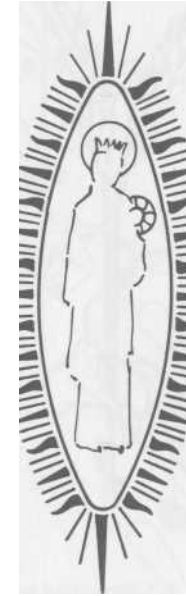
NIMBUS OF THE VIRGIN



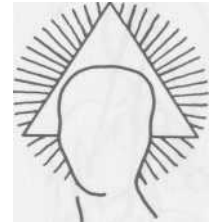
PATEE ADORNED



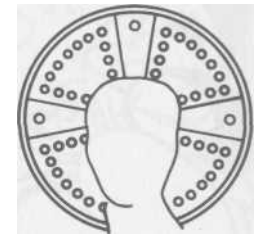
TRI-RADIANT



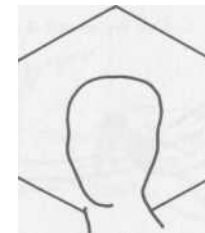
THE AUREOLE



TRIANGULAR

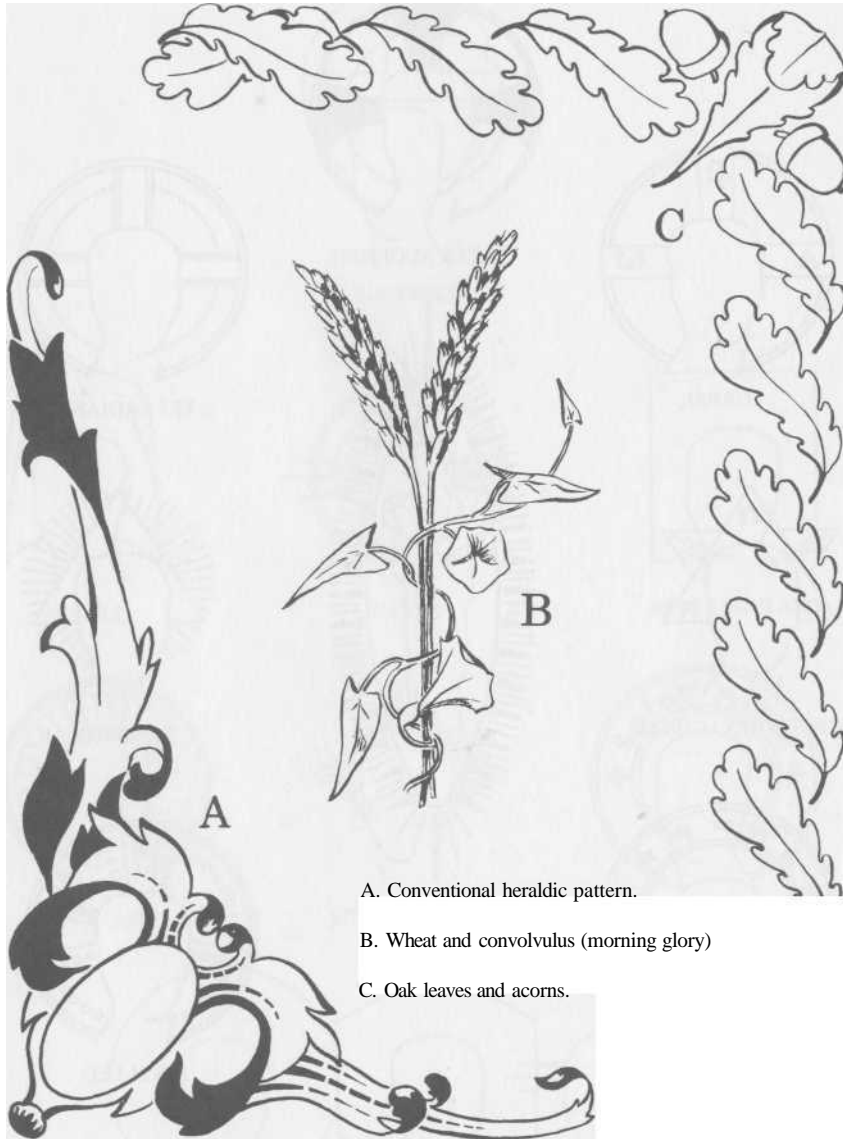


JEWELLED



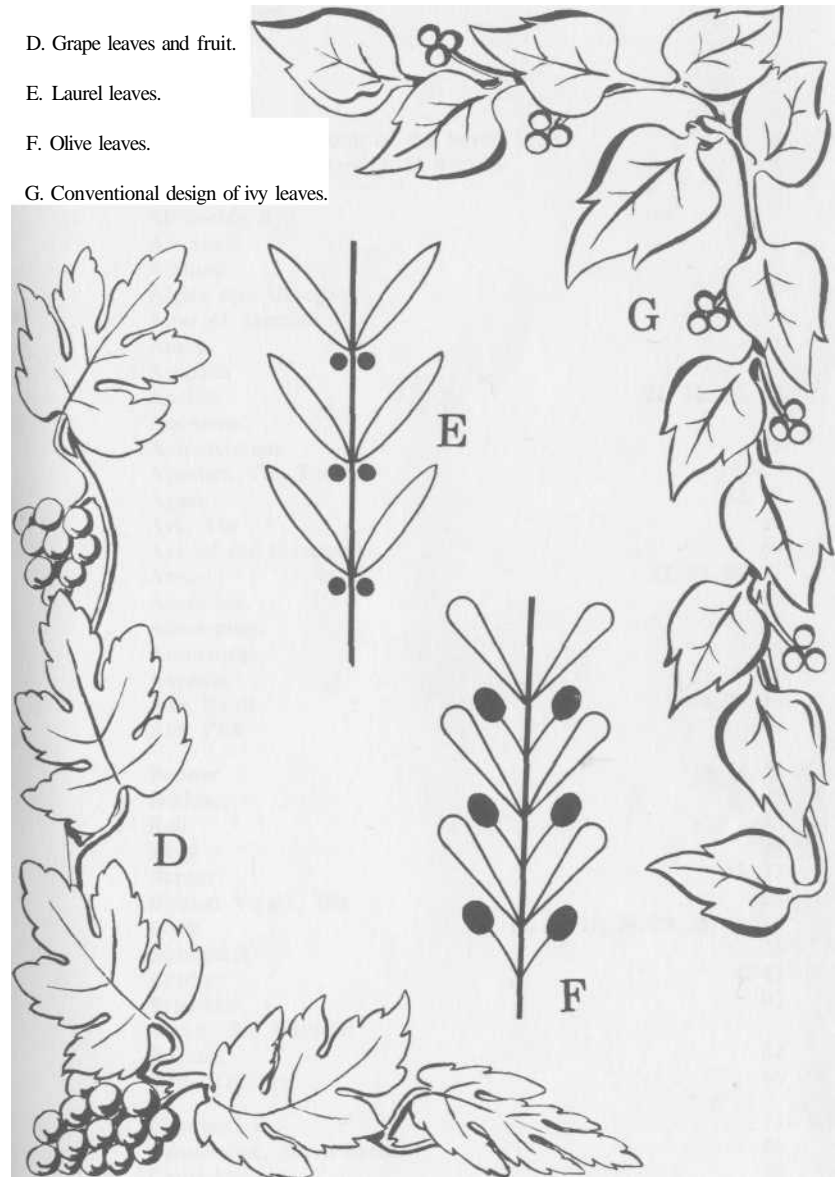
NIMBE A PANS

Borders And Corners



- A. Conventional heraldic pattern.
- B. Wheat and convolvulus (morning glory)
- C. Oak leaves and acorns.

Borders And Corners



- D. Grape leaves and fruit.
- E. Laurel leaves.
- F. Olive leaves.
- G. Conventional design of ivy leaves.

Index

Abbreviations	10
Abraham	66
Acacia	62
Acorns	82
Advent	78
Agnus Dei and Book of the Seven Seals	18
Agnus Dei with Banner of Victory	18
All Saints	55, 79
All-Seeing Eye	17
All Souls	71
Almond	62
Alpha and Omega	22
Altar of Sacrifice	66
Amos	66
Ampulla	50
Anchor	22, 32, 56, 73
Anemone	62
Annunciation	79
Apostles, The Twelve	12-15
Apple	52, 62
Ark, The	66
Ark of the Covenant	66
Arrow	27, 35, 39, 51
Ascension	79
Assumption	79
Atonement	66
Aureole	81
Axe, Battle	14, 25, 33
Axe, Pick	44
Banner	18, 54, 55
Beehive	25
Bell	49
Bend	39
Bezant	47, 73
Blessed Virgin, The	23
Book	14, 15, 24, 26, 78, 29, 31, 40, 49
Bookmark	31
Borders	82-83
Bramble	62
Bread— <i>See</i> Roundel	
Bulrush	62
Burnt Offering	66
Candlestick	75
Candlestick, Seven-Branch	66
Canterbury	72

Carnation	62	Crosses and Crucifixes, <i>continued</i>	56-60
Carpenter's Square	15, 43	Crucifix	57, 73
Castle	27	Crux Ansata	57
Chains	45	Easter	57
Chalice	13, 29, 31, 42, 72	Entrailed	57
Cherry	62	Fleuree	57
Chevron	29	Fleurette	58
Chi Rho	21-22	Four Ermine Spots	58
Choughs, Cornish	53	Four Pheons	58
Christ Church	71	Frettee	58
Christ the King	2	Glory	58
Christmas	78	Graded	58
Christmas Rose	63	Greek	58
Church	28, 77	Iona	58
Church Year, The	78-79	Jerusalem	58
Ciborium	32, 48	Latin	58
Circles, Interwoven	16	Lorraine	58
Circle within Triangle	16	Maltese	58
Clover	63	Millrine	59
Club	54	Moline	59
Coins, Gold — <i>See</i> Bezzant		Papal	59
Coins, Silver	15	Parted and Fretted	59
Color	8-9	Passion	59
Columbine	63	Patee	59
Commandments, The Ten	67	Patee Fitched	59
Convolvulus	82	Patee Fitched at Foot	59
Corners	82-83	Patee Formee	59
Creator's Star	61	Patonce	59
Crosses and Crucifixes	56-60	Patriarchal	59
Adorned	56	Pommee	60
Aiguisee	56	Potent	60
Alisee Patee	56	Quadrate	60
Anchor (4)	56	Ragullee	60
Avellaine	56	Russian Orthodox	60
Barbee	56	St. Andrew's (Saltire)	60
Bezzant	56	St. Anthony's	60
Bottony	56	St. Chad's	60
Calvary	58	St. Julian's	60
Canterbury	56	St. Peter's	60
Celtic	57	Saltire	60
Cercelee	57	Sovereignty	60
Christ the King or Christus Rex Crucifix	57, 73	Tau	60
Crenellee	57	Wavy	60
Cross-crosslet	57	Cross, Holy, The	73
Cross-crosslet Fitched	57	Crown	2, 31, 33, 35, 36, 37, 41, 55, 74, 78
Cross and Orb	60	Crown of Thorns	38, 76, 78
Cross and Thorny Crown	57	Crozier	71

Crucifixes	57, 73
Cup, Covered	35
Daisy	63
Dalmatic	54
Dandelion	63
Daniel	67
David	67
David, Star of	61
Deluge, The	66
Doe	39
Dog	34
Dolphin	45
Doorposts and Lintel	67
Dove, Ascending	51
Dove, Descending	19, 34
Dove with Olive Sprig	67
Dragon	49, 67
Dragon's Head	46
Eagle	11
Easter Day	79
Elijah	67
Epigonation	69
Epiphany Star	61, 78
Escallop Shell	12
Escarbuncle	46, 54
Eucharist	72
Evangelists, The Four	11
Expulsion, The	68
Eye, All-Seeing	17
Ezekiel	68
Fish	15, 44
Fish, The	18
Fishes, The Three	16
Five Wounds	73
Flame, The Sevenfold	19, 79
Flames	24, 34, 35, 45, 50
Fleur-de-Lys	23, 41, 45
Flood, The	66
Flowers, Fruits, Trees	62-65, 82-83
Font, Baptismal	38
Forgiveness	67
Fountain, The	18, 36
Gethsemane	72
Glastonbury Thorn	63, 74

God the Father	17
God the Holy Spirit	19
God the Son	18
Good Friday	78
Good Samaritan, The	73
Gospels, The— <i>See</i> The Four Evangelists	
Grace	73
Grapes	63, 68, 83
Gridiron	44, 54
Habakkuk	68
Haggai	68
Hand of God	17
Harp	30
Heart	30, 38, 41
Heart, Flaming	27
Heart, Pierced	23
Heart with IHS	53
Hind	47
Holly	63
Holy Cross, The	73
Holy Innocents	74
Holy Rood	73
Holy Spirit, The	19
Holy Spirit, The Gifts of the	19
Holy Trinity, The	16
Holy Trinity Star	61
Horn	32
Hosea	68
Host, The	29, 39, 72, 78
IHC, IHS	20, 39, 41, 72
IHCOYC	20
Immaculate Conception	72, 78
Incarnation, The	74
INRI	22
Iris	64
Isaac	68
Isaiah	68
Ivy	64, 83
IX6YC	18
Jacob and Family	68
Jeremiah	69
Joel	69
Jonah	69

Joseph, Son of Jacob	69
Judas Iscariot	15
Keys	14, 26, 75
Knife, Flaying	12
Ladder	49, 51
Lamb	24
Lamb (The Pasch)	69
Lamb of God	18
Lamp	30, 45
Lamp, Sanctuary	48
Lantern	31
Laurel	64, 83
Lent	78
Light, Heavenly	28
Lightning	27
Lily	23, 25, 26, 27, 43, 64, 74
Lily of the Valley	64
Lion	11, 33, 34, 39, 50, 51
Logs	50
Lozenges, Voided	55
Malachi	69
Man, The Divine	II
Martlet	35
Masonry	25
Mater Dei	23
Mater Dolorosa	23
Maundy Thursday	78
Menorah, The	66
Micah	69
Michaelmas	79
Mitre	28, 44
Moneybags	14, 33
Monogram of St. Mary the Virgin	23
Monograms, Sacred	20-22
Moon, Crescent	23
Morning Glory	82
Moses, The Call of	69
Mount	34
Mystic Rose	23
Nahum	70
Nails, Passion	76
Narcissus	64
Nativity, The	74

NIKA	20
Nimbus	34, 72
Nimbus, Forms of the	80-81
Circle, Simple	80
Elevated	80
Greek	81
Hexagonal Greek	81
Jewelled	81
Lozenge shape	80
Pans, Nimbe a	81
Patee Adorned	81
Rayed	80
Rayed, Simple	80
Rectangular	80
Saint's	80
Scallop	80
Scroll	80
Tri-radiant	81
Triangular	81
Virgin, Nimbus of the	81
Nine Fruits of the Spirit	61
Noah	67
Oak	30, 64, 72
Obadiah	70
Olive Branch	64, 83
Other Emblems	71-76
Ox, Winged	11
Pall (Ancient Usage)- <i>-See Pallium</i>	
Pallium	26, 27, 72
Palm Branch	52, 65, 78
Palm Sunday	78
Passover	67
Peace	67
Pear	65
Pen	33, 40, 43
Pentateuch, The	70
Pentecost	19, 79
Phoenix	18
Pile	34
Pillar	52
Pincers	24
Pitcher	28
Pomegranate	65, 79
Poppy	65
Pot, Ointment	47, 73

Purification	78	St. Ceadda— <i>See</i> St. Chad	
Raindrops	52	St. Cecilia	30
Regeneration	61	St. Chad (Ceadda)	31
Ring	44	St. Charles Borromeo	31
Rood, Holy	73	St. Christopher	31
Rope	13, 43	St. Chrysostom (John Chrysostom)	31
Rose, Christmas	63, 78	St. Clare	32
Rose, Heraldic	23, 27	St. Clement	32
Rose, Mystic	23	St. Columba	32
Roundel	15	St. Cornelius	32
Sacred Monograms	20-22	St. Cuthbert	33
Saints	11-15, 23-55, 75, 76	St. Cyprian	33
St. Aelfheah— <i>See</i> St. Alphege		St. Cyril of Alexandria	33
St. Agatha	24	St. Cyril of Jerusalem	33
St. Agnes	24	St. David of Thessalonica	34
St. Aidan	24	St. David of Wales	34
St. Alban	24	St. Denys (Dennis, Denis, Dionysius)	34
St. Alphege (Aelfheah, Elphage)	25	St. Dominic	34
St. Ambrose	25	St. Dorothy (Dorothea)	35
St. Andrew, Ap.	12	St. Dunstan	35
St. Anne	25	St. Edmund of East Anglia	35
St. Anselm	25	St. Edward the Confessor	35
St. Antony of Egypt	26	St. Edward the Martyr	36
St. Antony of Padua	26	St. Elphage— <i>See</i> St. Alphege	
St. Asaph	26	St. Elizabeth (Elisabeth)	36
St. Athanasius	26	St. Elizabeth of Hungary	36
St. Audrey— <i>See</i> St. Etheldreda		St. Eric of Sweden	36
St. Augustine of Canterbury	27	St. Etheldreda (Audrey)	37
St. Augustine of Hippo	27	St. Faith	37
St. Barbara of Heliopolis	27	St. Felicitas	37
St. Barnabas	27	St. Francis of Assisi	37
St. Bartholomew, Ap.	12	St. Francis de Sales	38
St. Basil the Great	28	St. Francis Xavier	38
St. Bede	28	St. Gabriel, Archangel	38
St. Benedict of Nursia	28	St. George	38
St. Bernard of Clairvaux	28	St. Giles	39
St. Blaise— <i>See</i> Blasius		St. Gregory Nazianzus	39
St. Blasius of Sebaste (Blaise)	29	St. Gregory the Great	39
St. Bonaventure	29	St. Helena	39
St. Boniface	29	St. Hilary of Poitiers	40
St. Borromeo— <i>See</i> St. Charles Borromeo		St. Hilda	40
St. Botolph (Botolph)	29	St. Hubert of Liege	40
St. Brigid (Bride, Bridget)	30	St. Hugh of Lincoln	40
St. Catherine of Alexandria	30	St. Ignatius of Antioch	41
St. Catherine of Siena	30	St. Ignatius of Loyola	41
		St. James the Greater, Ap.	12
		St. James the Less, Ap.	13
		St. Jerome	41
		St. Joan of Arc	41

St. John Baptist	
St. John Chrysostom— <i>See</i> St. Chrysostom	
St. John of the Cross	42
St. John the Divine	75
St. John the Evangelist, Ap.	11, 13
St. Joseph of Arimathea	42
St. Joseph of Nazareth	43
St. Jude, Ap.	13
St. Julia of Corsica	43
St. Julian of Le Mans	43
St. Justin of Rome	43
St. Kentigern	44
St. Kilian	44
St. Laurence	44
St. Leo	44
St. Leonard	45
St. Louis	45
St. Lucien of Antioch	45
St. Lucy of Syracuse	45
St. Luke the Evangelist	11
St. Margaret of Antioch	46
St. Margaret of Scotland	46
St. Marina— <i>See</i> St. Margaret of Antioch	
St. Mark the Evangelist	11
St. Martha	46
St. Martin of Tours	46
St. Mary Magdalene	47
St. Mary the Virgin	23
St. Matthew the Evangelist, Ap.	11, 14
St. Matthias, Ap.	14
St. Michael, Archangel	47
St. Neot	47
St. Nicholas of Myra	47
St. Nilus	48
St. Norbert	48
St. Osmund	48
St. Patrick	48
St. Paul	49
St. Perpetua	49
St. Peter, Ap.	14
St. Peter and St. Paul	75
St. Peter Nolasco	49
St. Peter of Verona	49
St. Philip, Ap.	15
St. Polycarp	50
St. Prisca	50

St. Raphael, Archangel	50
St. Remigius of Reims	50
St. Romuald	51
St. Sabbas (Sabas)	51
St. Saviour	76
St. Scholastica	51
St. Sebastian	51
St. Simeon Stylites	52
St. Simon, Ap.	15
St. Stephen	52
St. Swithun	52
St. Sylvester	52
St. Thais	53
St. Theresa	53
St. Thomas, Ap.	15
St. Thomas Aquinas	53
St. Thomas of Canterbury (Thomas a Beckett)	53
St. Timothy	54
St. Ursula	54
St. Victor of Marseilles	54
St. Vincent of Saragossa	54
St. Wenceslas	55
St. Wilfrid	55
Satan	67
Saw	13
Sceptre	36
Scourge	25, 52, 78
Scroll	28, 33, 53, 55, 78
Scroll and Wheat	70
Serpent	13, 40, 70
Sevenfold Flame, The	19, 79
Seven Gifts of the Spirit	61
Seven Lamps, The	19
Seven Seals, Book of	18
Shield	16, 38, 54
Ship	13, 25, 76, 77
Souls of the Righteous	17
Spear	15, 38
Spread of Sin	70
Staff	50
Staff, Palm	31
Stag	40
Stars	61
Creator's	61
David	61
Epiphany	61
Nine Fruits of the Spirit	61
Regeneration	61