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Christian Symbolism

-interpreted for the layman-

(TITLE)

BY

Walter Keith Myers

PLAN B PAPER

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE MASTER OF SCIENCE IN EDUCATION
AND PREPARED IN COURSE

Art History 469

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY,
CHARLESTON, ILLINOIS

1966

YEAR

I HEREBY RECOMMEND THIS PLAN B PAPER BE ACCEPTED AS
FULFILLING THIS PART OF THE DEGREE, M.S. IN ED.

March 22, 1966
DATE

ADVISER

March 22, 1966
DATE

DEPARTMENT HEAD

Preface.

I have taken this course, Art 469, because of my weakness in Art History. Even though I lack in Art History for my educational background, I am very much interested in it. This is especially true since there are two fields of endeavor which are meaningful to me. I am a pastor of a Protestant Church as well as being an Art major; therefore, my interests are the Christian ministry and the field of Art Education. I believe that history bears out a definite relationship between these two fields.

In writing this "Plan B" paper I am attempting to unite my two fields of interest as I write on "Christian Symbolism." I am going to keep this paper as brief and simple as possible to make it attractive and understandable for the layman.

I can see no practical reason for writing a paper unless it has a definite reason for existence. My aim is to duplicate this paper in sufficient quantities to make it available for the laymen of my church. I trust it shall be helpful and inspirational to them.

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Christian Symbolism
-interpreted for the layman-

Introduction.

Religious art and symbolic drawings are as old as man. Even primitive, cave men seemed to have a desire to create representative symbols. The cave paintings at Lascaux, France give evidence of this. There seems to be little doubt in the minds of the anthropologists that the drawings there have had symbolic meaning.

The pagan religions along with all the "World Religions" have some symbolic art forms. This fact is also true in the Christian religion. Christian, symbolic art was first developed in the catacomb paintings during a period of intense persecution. In the later periods of history this art was greatly enlarged upon.

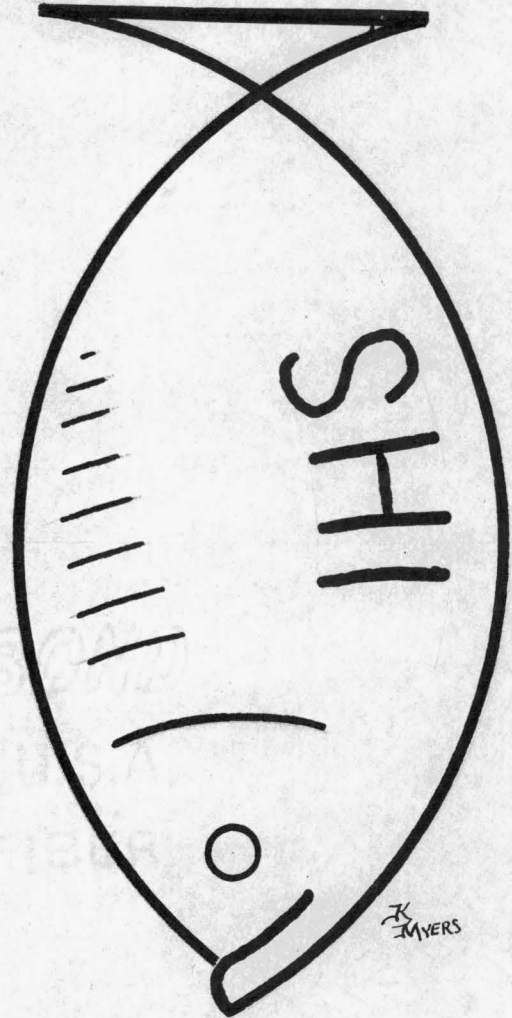


Illustration No. 1

In the Early Church of the New Testament period the sign of the fish was representative and symbolic. It designated that the wearer of the sign was a Christian. There was reason behind this symbolism which made it entirely appropriate. Symbolism has played a very important part in the proclamation of Christian faith. During many periods of history these symbols were used to help maintain Christian morale. An example of this would be the periods of history which saw a time of Christian persecution.

As these symbols have passed through the test of time many have taken on much meaning for the Christian of today. For example, who could say what the prominent Christian symbol -- the cross -- has meant to all Christians both now and in the past? We are all familiar with the symbol of the Cross and it means much to us as Christians, but there are also many other symbols such as: the lamb, the fleur-de-lis, the grapevine, and the like which have meaning. These symbols would be very beneficial to us if their meaning were understood. Many symbols have lost their vitality because laymen do not understand them. This has come about, in part, through the failure of the clergy to interpret them to the laymen of the churches in Christian thought and experience.

Thus, one of the functions of this monograph is to explain and depict some of the major symbols of the Church. Many of these symbols come to us out of the period of history which gave birth to Gothic Art and Architecture. Since this is true it will be necessary for one to understand, in a brief way, this period of art and the thinking which produced it. In the discussion, then, the most common of these Christian symbols will be

illustrated and explained.

In discussing and depicting the symbols for sake of clarity they have been arranged in the following order: the symbolism of the floor plan; the symbolism around the building; a symbol for Palm Sunday; a symbol for Easter; the symbols for Christ -- His suffering, His peace, His communion, His resurrection, and His church; the symbol for the eternal existence of God; the symbols for the Trinity; the symbols for God the Father, God the Son, and God the Holy Spirit; and finally the symbols for Christ's various disciples.

The Thought In Gothic Art Symbolism.

As one approaches the Christian symbols of today, one must turn to the past to understand them more clearly. An important period of history in which symbolism played an important role was the Gothic period of the late twelfth and thirteenth centuries.

The very appearance and structure of the Gothic cathedral helps bring one to an understanding of the thought which produced Christian symbols even as it appears today. Physically, esthetically, and spiritually the Gothic cathedral dominated the town in which it was built. The cathedral, with its spires reaching heavenward, was physically dominant because it was usually the largest structure in the whole town. It was esthetically dominating because of its artistic workmanship. The majority of the art of this time was directed towards the producing of these beautiful cathedrals. The cathedral was spiritually dominating, then, because it was where the people worshiped and were spiritually motivated.

The cathedral was symbolic of both man's own self-consciousness and of his awareness of God. (2) This is so because the cathedral served two basic purposes: that of uplifting civic pride and, above this, as a gift of the people to God in which they could gather to worship Him.

The cathedrals were undoubtedly motivated in part by secular concerns, but the deep and measureless religious faith and optimism of the builder was the prime mover. The builder of the cathedral tried to bring about a setting that would attune the thoughts and feelings of the worshipers to realize the most important event of their lives, the soul's communion with God. (2) He approached this not only in the construction of the

building itself as it stretched toward heaven, but also in the artistic elements within and without the building.

These artistic representations were means of conveying religious truth to the worshipers; furthermore, they made the plain buildings of the early church more attractive. Pictures and symbols were also developed as means of instructing people in religious truths. Symbols of the Christian faith came to be interwoven about the church in the curtains, windows, furnishings, altar pieces, mosaics, murals, pews, screens, sculpture, vestments, and the like.

It is the enduring thought behind these symbols that jumps across the centuries and is valid as "explanation" for the symbols in and around church buildings today. Certainly symbolism is not carried out to the complexity and extent that was developed in the Gothic cathedral, but there is, nevertheless, the attempt to retain as well as depict the "essence" of Christian symbolism.

Definition of Christian Art.

As one turns to the Scriptures, which are the basis for Christianity, one finds that the first of the Ten Commandments states -- "Thou shalt have no other gods before me." There is reference to "symbols" and "iconography" within the boundaries of religion. In this context one immediately begins to think of "idols" or "false gods." This, to a certain extent, explains the development of Christian symbolism. Symbols, in a sense, are a substitute for actual representations of God -- not "graven images." The import of the latter is briefly discussed in the section that follows.

Christian Art is basically bound up in the use of symbols. These symbols are in no way "idolatrous." They are not "gods" to be worshiped, but designs which represent by suggestion or association of thought. The appearance and use of these symbols should have the effect of immediately turning one's meditation to the true and only God. As an illustration, "words" are symbols. They do not begin to resemble the form of the objects they describe, but they do immediately turn our thoughts to the object. A flag represents a nation and a salute to the flag represents the devotion to the nation, not simply reverence for a piece of cloth. Again, the handshake is a symbol of friendship, but it does not take the place of the friendship. A uniform is symbolic of service in an organization or a profession which the uniform represents, but it does not take the place of the organization or profession. Along with this, a church building suggests Christian faith and worship, but in no way does it represent the whole of faith and worship. In the same way, from the early Christian Church

until now, symbols have been used to turn men's thoughts toward God as aids to worship. These symbols are not "gods." Thus, it would be strange, indeed, if religion had no symbolism, even Christian religion. (11) This symbolism in Christianity has taken its concrete form in what is termed "Christian Art."

Symbolism of Christian Art.

The word "symbol" is derived from the two Greek words that literally mean "throw together." A symbol is a design or picture which "throws together" an idea and a visible sign that will suggest the idea. Symbols are objects that represent something else, not by exact resemblance but by suggestion or by association of thought. (11) A good example of such a symbol would be the Communion Service which is a visible sign to remind us of the supreme sacrifice which Christ made for us.

The Bible is rich in symbolism and from a very early period in the development of the church, Christians have used such symbolism. Some symbols may have originated as a secret code language in times of persecution and in situations where individuals would be in danger if it were known they were Christians. (11) Symbols were the first visual aids used for teaching the Christian doctrines. The idea of incorporating Christian truth into visual aids gave birth to ornamental designs and figures which were symbolic of the Christian faith. (11)

The mind is stirred by reason of what it hears from the reading of the Scriptures, but it is also true that it is motivated by what is seen. Because of this, the more common symbols of the Christian faith should be known and understood by all Christians.

Since the church building is the central place of worship today, it is best to explain its symbolism first. While the first church buildings were erected during the second century, one must realize that such structures did not come into common use until after the fourth century when the persecution of Christians had ceased. The first churches were

very plain, indeed. They were rectangular in shape and had plain walls with no windows. At one end was an elevated area which held a Communion Table with a chair behind it, called a bishop's chair. (11)

The artistic elements in church building came much later in development. This use of artistry was highly developed during the Gothic period when pictures and symbols came into more dominant use. Pictures in stained glass windows, sculpture, and painting for religious use became highly developed arts.

The architecture and the arrangement of the furnishings of the church were made to represent Christian thoughts and truths. The semicircular end of the church was used by the clergy and became known as the "chancel." (See Illustration No. 2) The main body of the public hall was called the "nave." This is where the worshipers assembled. Between the chancel and the nave was an open space. This space was often extended in both directions at right angles to the main hall, giving the effect of the cross. This area was called the "transept." (11) The word means literally "across hedge" and was used in this instance because it extended across the front of the chancel. (11)

Today many protestant churches do not have a transept, but they may have what is called an "open chancel" which also makes the form of the cross on the church floor. (See Illustration No. 3) This "open chancel" is derived from the previous practice of the cruciform floor-plan which was instituted in the cathedrals. The open chancel church has a central isle with the congregation seated on each side. In the front of the church, the chancel is open allowing direct access to the

altar table at the back of the chancel. Referring to Illustration No. 3, one will see that this area forms the top of the upright part of the cross on the floor plan. In the front of the church, just before the chancel, is an open area extending right and left across the church where the transept usually is formed. This area, in the open-chancel church, forms the horizontal part of the cross.

There is another type of floor plan in many protestant churches which does not take the form of the cross. This floor plan is called the "pulpit-centered" church. It does not have a central aisle, but has two aisles spaced toward the sides. Also, the chancel of this church is not open at the front. Access to

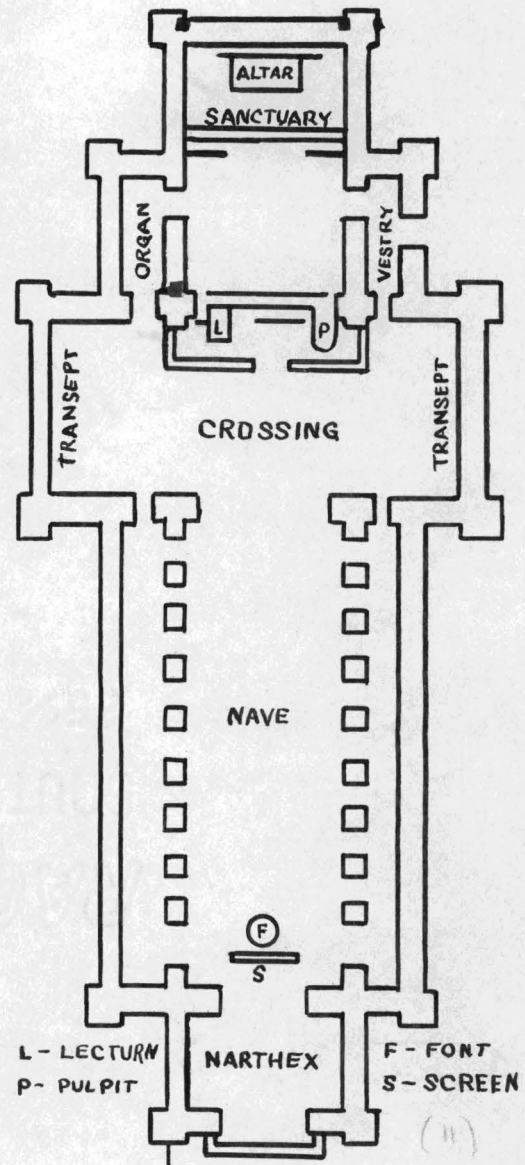


Illustration No. 2 (11)

this chancel is usually made from the side. The pulpit is centered on the chancel with the altar table directly in front of the pulpit. No lecturn is used with this arrangement.

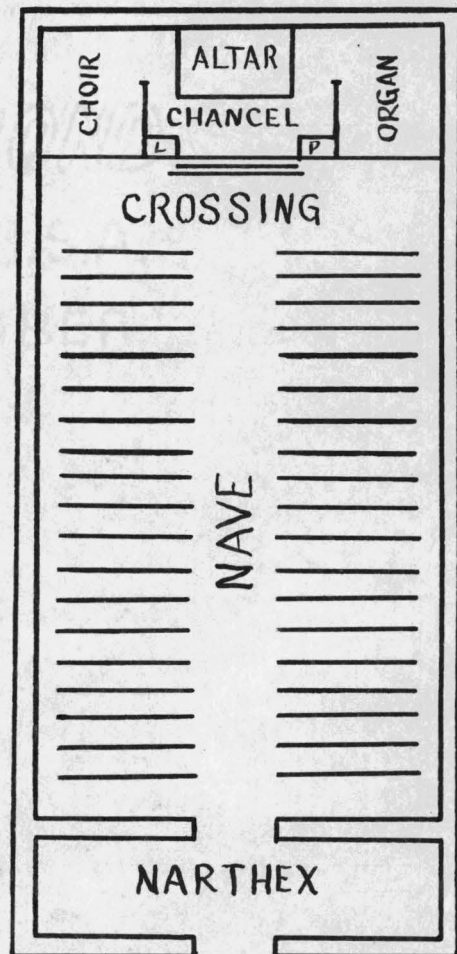
An outward, visible distinction of a building which makes it instantly recognizable as a church is the distinguishable church spire or belfry which symbolizes the message of the gospel as pointing men's thoughts upward to God. (See Illustration No. 4)

Another quickly recognizable characteristic of almost all our churches is the pair of candles upon the Altar Table of the church. When these candles are lighted, during any form of service, they should proclaim to us that Christ is the "Light of the World."

Stained glass windows, with their picturesque beauty and emblems, should bring messages in meditation. The subdued, glowing light of the church interior is

Illustration No. 3

"The Open-chancel Floor-plan"



designed to transport the worshiper from the many familiar sounds into a mood of intricate sound and color. This change is intended to cause the worshiper to slow his pace and to turn his thoughts inward in a searching penetration. The stained-glass windows, in the medieval age, were intended to keep out most exterior light and other references to the earthly world. Their task was to elevate and to enlighten the mind and soul.

(2) Today, as one worships, the stained-glass windows in their depictions suggest to the worshiper memories of far distant centuries in which Christians struggled through persecutions, blood and tears, to fight the good fight and to finally win the crown of life.

The above are but a few of the symbols that are characteristic of many churches. There are many more symbols which are a part of the building and even more which are within or applied to the building. Thus, one can begin to see that the Lord's house, when thoughtfully built and reverently used, can contribute greatly to the deepening of the life of the spirit.



Illustration No. 4

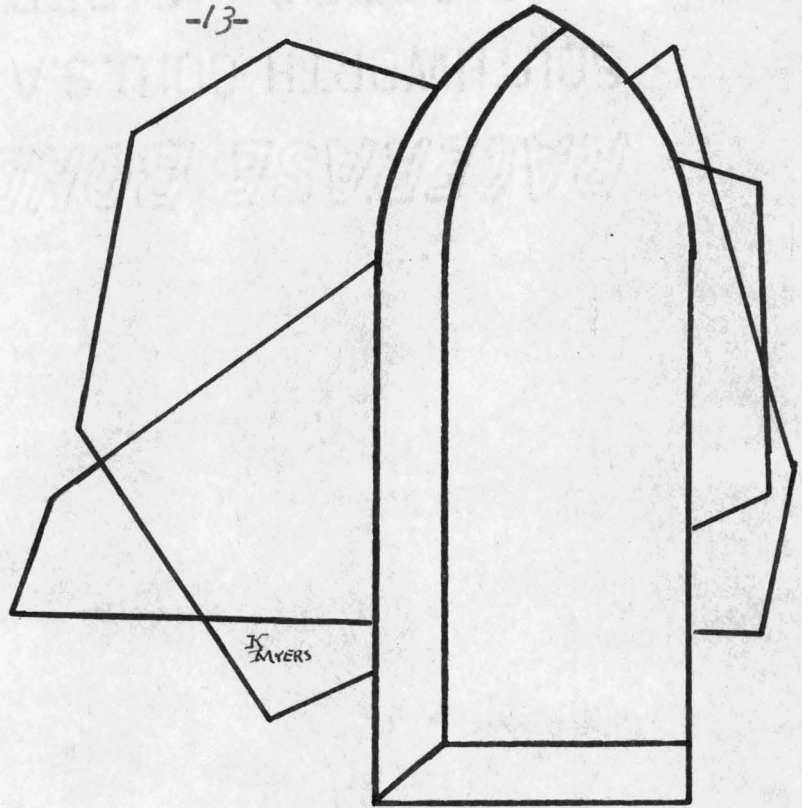


Illustration No. 5

A further aspect within many churches which has symbolic significance ~~is~~ derived from the Gothic period is the pointed arch. This type of arch, illustrated above, is used in many places throughout the church building, but is most often seen as the framework for stained-glass windows. The symbolism attached to this arch is that it signifies aspiration and striving for growth in the spiritual life, as it points heavenward.

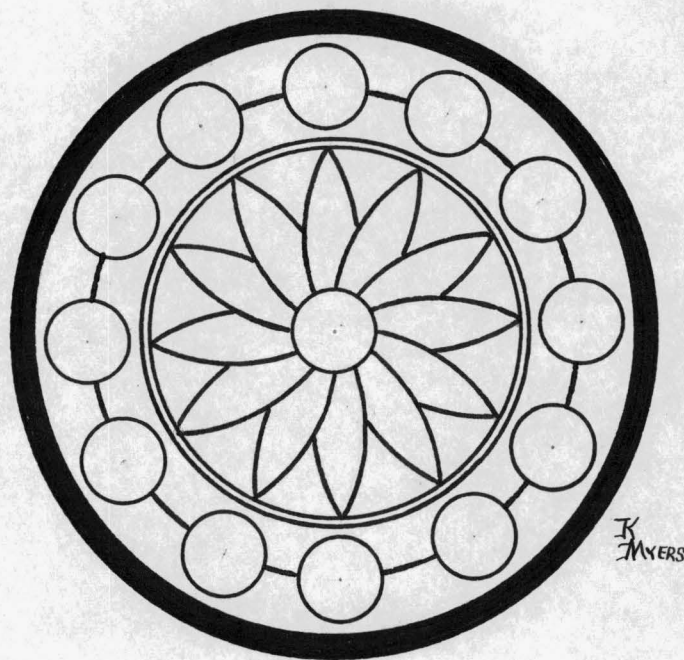
While dealing with windows one is always reminded of the circular "rose-window." This is symbolic of Messianic promise. The Prophet Isaiah foretells that "the desert shall rejoice, and blossom as a rose." (Isaiah 35:1) This window is proclaiming the glory of God. Also, this rose may

symbolize the nativity; a white rose or mystic rose symbolizes the Virgin Mary; a red rose symbolizes martyrdom or divine love; a rose on the cross is symbolic of the death of Christ. (11) The rose also symbolizes love and reminds one during the Advent of the words, "For God so loved the world... ." (John 3:16) (18)

The circular window which was prominent in many cathedrals of the Gothic period is found in many of our churches today. It should also be pointed out that this type of window was symbolic in reminding the worshiper of the watchful, righteous "eye" of God. (2) Indeed, even the circle itself is symbolic for it represents the "Eternal God."

When one speaks of Christianity, be it Protestant or Catholic, the symbol which comes to mind first would be the Cross. This symbol is so

Illustration No. 6



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familiar that it is not included as an illustration in this paper. There are many and various types of crosses, but the one most recognizable to the majority of people is the "Latin Cross." This is the form which is on the Altar Table of most churches. The cross has deep meaning for the Christian because it is symbolic of Christ's love as He paid the sacrifice for sin by His death upon it. Often one sees the letters IHS engraved upon a plain cross in our Protestant Churches. These letters are a symbol of Christ in that they represent the first three letters of the Greek word for Jesus. (2) Many times it is observed that the cross is mounted upon a base having three steps. These steps also have their symbolism. They may have reference to the "Trinity," but most often are interpreted to symbolize "faith, Hope, and charity," with charity being the top step. This comes from the passage in the Bible, (I Corinthians 13:13), written by the Apostle Paul. In this passage he says the greatest of these three gifts is charity, or love. It is symbolized by the top step because it has the position of being the greatest gift and the top step is the only place worthy of symbolizing this love.

The next few symbols that follow are these which are interpretive of Christ and events in His life. These symbols are: the palm leaves, the lily, the Chi Rho, the fish, the vine, and the crown of thorns. There are many more symbols than these; however, these are the most common ones that are seen in churches.

Palm leaves have long been a sign of hope, even of life, in many of the arid parts of our world. In ancient times, the palm leaf was given, as a prize or a mark of distinction, to the winners in contests of strength and skill.

Palm leaves were laid before Christ on Palm Sunday as He rode into Jerusalem. Since Christ was going to His death on the Cross, it may seem to most people that this symbol of victory was not very appropriate for the occasion. However, it was not in the fact of His death that Christ was victorious, but in His resurrection. Thus, the palm leaves signify the victorious Christian's reward of resurrection when this life is over. (16)

The Lily is also a symbol which is connected to Christ. It is a symbol of Easter and refers to the fact that the lily bulb had to decay in the soil to produce a new bulb, stem, leaves, and flowers. These all rise in glory above the dark soil in which the process of death and the release of new life are inseparable. It signifies the at-



Illustration No. 7

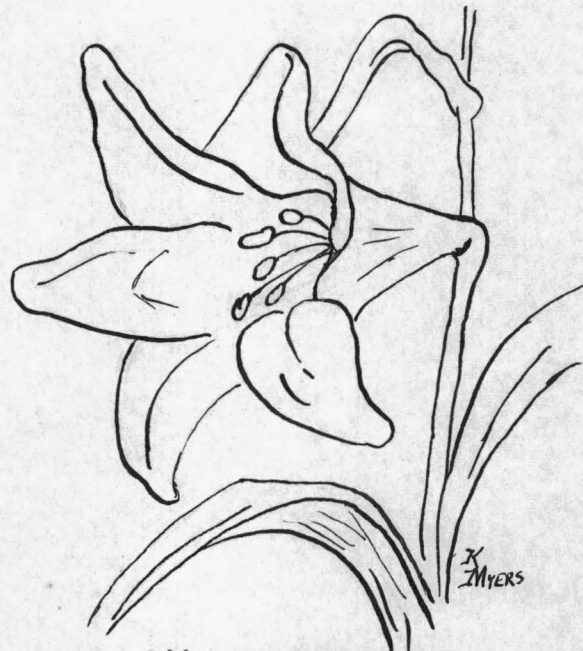


Illustration No. 8

tainment of immortal life through the death and resurrection of Christ. This comes to the individual even though the body perishes. (16)

The Chi Rho (Illustration No. 9) is used to symbolize Christ and is a familiar, frequently seen design on Pulpit cloths. It is the oldest monogram used in reference to Christ. (16) The word "Christ" when spelled in ancient Greek capital letters took the form ΧΡΙΣΤΟΣ. (16) This design is obtained, then, by combining the first two of these letters with the second being made much larger than the first for the sake of design. (16)

The fish is one of the earliest symbols employed by Christians. The fish symbol was derived from the first letters of the Greek phrase, meaning, "Jesus Christ, Son of God, Saviour." The Greek letters when put together spelled Ichtus, which when it is translated means "fish." The fish symbol was probably used

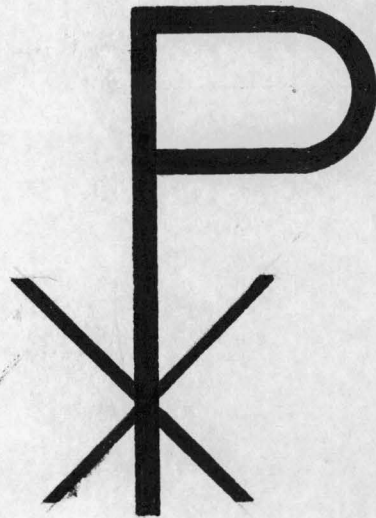


Illustration No. 9 (16)



Illustration No. 10 (16)

by the persecuted Christians as a means of avoiding the attention of the Roman police. When it was displayed outside a pagan home, it indicated that a funeral banquet was being held, but when it appeared outside a Christian home, it was a sign that the Lord's Supper would be celebrated there, at night, in secret. (16) This was an important symbol for the early Christians.

With Christ, a new relationship between God and man begins. Jesus is called Emmanuel, which means God with us. The vine and the branches symbolize this new relationship. (18) Jesus speaks of being the vine in John 15:5.

The crown of thorns, interwoven about three nails, symbolize the torture and crucifixion of

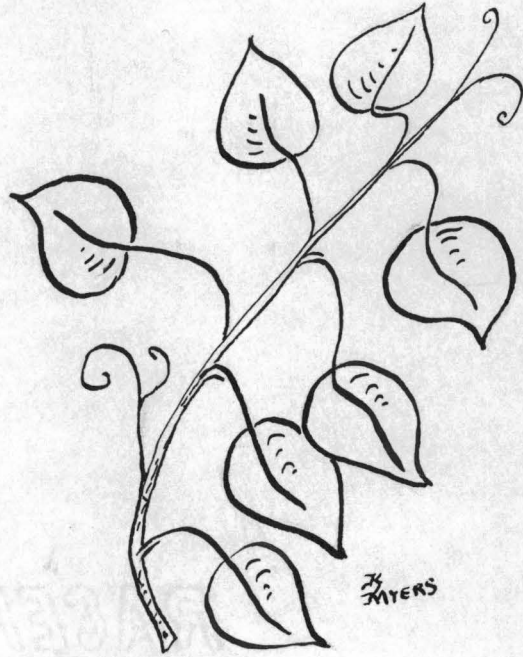


Illustration No. 11

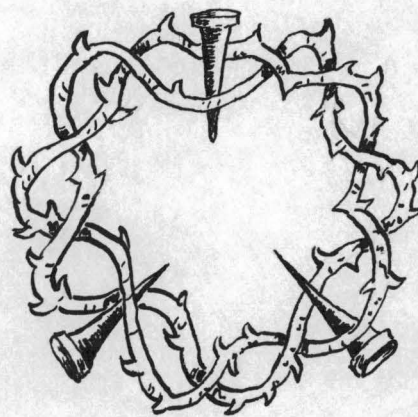


Illustration No. 12 (16)

Christ. (16) The thorns are representative of the crown of shame which was placed upon Him at the time of His crucifixion. The nails symbolize his suffering as He hung upon the Cross.

The olive branch, represented in Illustration No. 13, signifies peace, concord, and healing. A crown of olive leaves signifies victory. A gnarled olive tree is a symbol of the Garden of Gethsemane and the Passion of our Lord.

The next two symbols, which are depicted in Illustrations numbered 14 and 15, are mostly used to symbolize our remembrance of Christ in Communion.

Heads of wheat symbolize "the Bread of Life." Jesus spoke of himself as being this bread which brings eternal life. This symbol is a favorite one used to signify Holy Communion



Illustration No. 13 (16)



Illustration No. 14 (16)

and together with clusters of grapes is often found on communion tables and altars. (16)

The symbol of grapes is most often used in connection with the sacrament of Holy Communion. Also, twelve bunches of grapes may be symbolic of the twelve Apostles. (16)

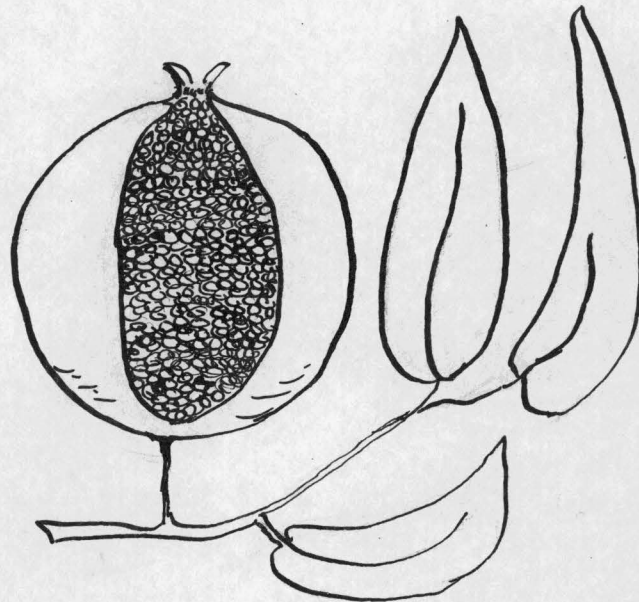
The next symbol that is discussed is relevant because it is connected to Christ's resurrection from the grave. Seeds bursting forth from the pomegranate symbolize the power of the Lord who burst forth alive from the tomb. The

pomegranate is also symbolic of royalty, hope, and future life. The many seeds of this plant also suggested to artists the unity and oneness in Christ of the many believers.



Illustration No. 15 (16)

Illustration No. 16 (16)



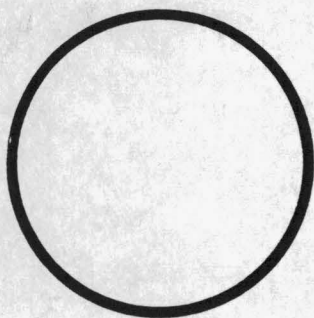


Illustration No. 17 (16)

the circle, which had neither beginning or end, is symbolic of God. (16)

Illustration No. 18 depicts a triangle. This geometric figure is symbolic of the Holy Trinity. This equilateral triangle is the most commonly used symbol of the Trinity. It reminds one that the three Persons of the Godhead are "co-equal." It is based on Isaiah 6:3. (16)

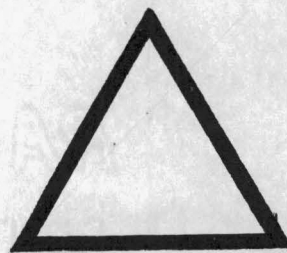


Illustration No. 18 (16)

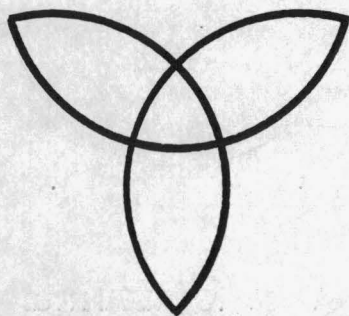


Illustration No. 19 (16)

The next four illustrations that are included are symbols representative of God or the Trinity. The Illustration No. 17 is merely a circle, but for the Christian it has a depth of meaning. In the Bible God said, "I am the alpha and the omega, the beginning and the end." (Revelations 1:8) Thus it is that

The next illustration is called a "triquetra" and is beautifully symbolic of the Trinity. The three equal arcs of the circle denote equality of the three Persons of the Godhead. The lines run continuously and therefore express eternal existence. They are interwoven which

expresses the unity of the Godhead. Also, one can see the center area of the arcs forming an equilateral triangle, a variation of the triangle symbolizing the Trinity. The curve of each of the arcs express God's glory. So, there is complex expression of equality, eternity, unity, and glory in what is essentially a simple form. (16)



Illustration No. 20 (16)

Illustration No. 20 is the last symbol referring to the Trinity and is called the "Fleur-de-lys" which is French for "flower of the lily."

It is used to represent both the purity of the Virgin Mary and the Holy Trinity. (16)

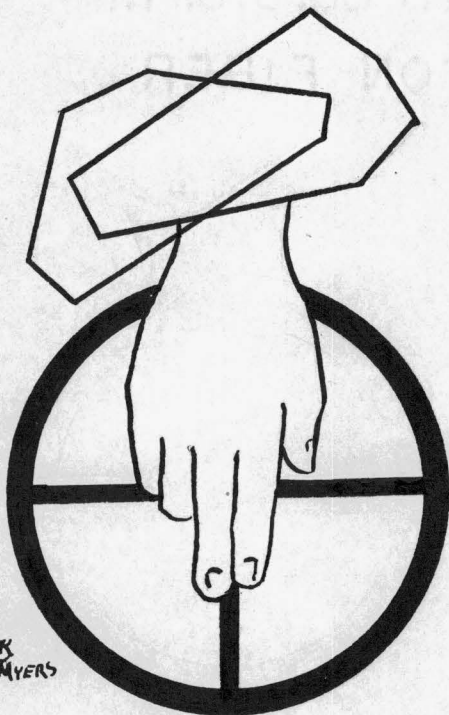


Illustration No. 21

Now that some of the symbols of the Trinity have been presented, those related to each of the three Persons of the Godhead logically follow.

The hand is the most ancient of symbols used to represent the "Father." The "hand of God" is mentioned in Proverbs 1:24 and Ecclesiastes 9:1. The hand is representative of the creative power of God. The hand

points downward from a cloud of glory and is surrounded by a circle or nimbus with three rays. The nimbus always signifies divinity. It might also suggest the eternity of the Godhead. The third and fourth fingers are closed with the thumb and first two fingers open. This is the symbol of blessing. (16)



Illustration No. 22 (16)

Illustration No. 22 and 23

represent the "Son." The first drawing is symbolic of Christ as The Lamb lying upon the Book of the Seven Seals which is mentioned in Revelation 5:

1. Again, the three-rayed nimbus around the head signifies divinity.

The lamb, signifying Christ, no doubt also represents the fact brought out in Revelation that only Christ is able and worthy to open the Seven Seals of this book. The significance of this particular symbolic form is the victory of Christ. (16)



Illustration No. 23 (16)

The next symbol is a variation of the one above and is also signifying Christ's victory. Sometimes this form is seen with the lamb reclining. Then it is signifying the suffering rather than the victory of Christ. The banner is called the Easter or Resurrection banner and symbolizes Christ's victory over death.

The Cruciform Staff represents Christ's death on the Cross. The risen and triumphant Christ is portrayed here as bearing the emblem of his victory over death. This is perhaps the greatest of all symbols in Christian art. (16)

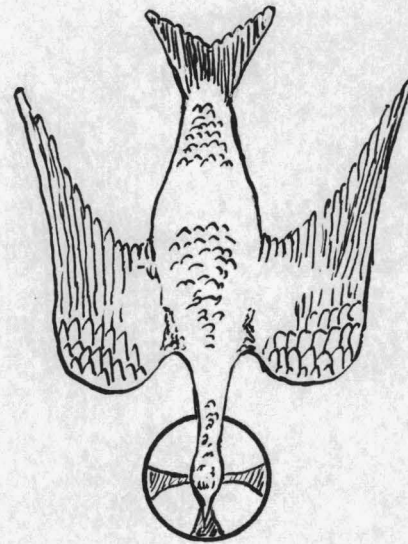


Illustration No. 24 (16)

Next, the last of the God-head symbols represent the Holy Spirit. The most authentic symbol of the Holy Spirit is the Descending Dove with the three-rayed nimbus encircling the head. It is based on the account of the baptism of our Lord. (Matthew 3:16; Mark 1:10; Luke 3:22; John 1:32) This is one of the earliest forms used in representing the Holy Spirit and is usually preferred as a symbol for baptismal fonts.

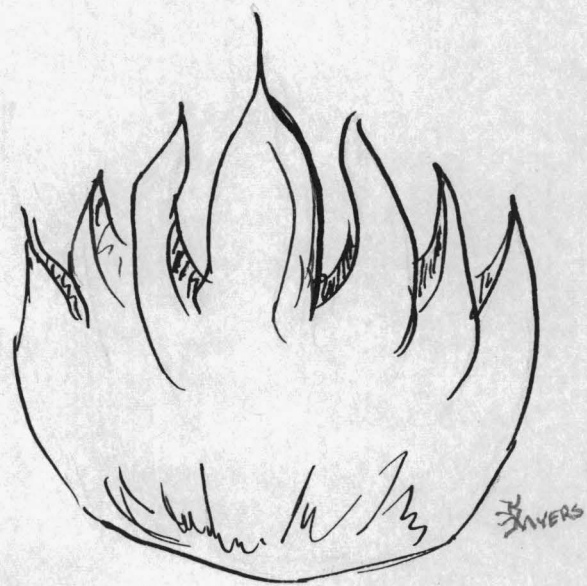


Illustration No. 25

The last symbol for the Holy Spirit is a Cloven Flame having seven flames.

This symbol is closely connected to the story of Pentecost which comes to us from the book of Acts.

These last symbols which have been included are symbols which represent the disciples of Christ. These symbols are usually represented upon a shield. In the reproductions, liberty has been taken of depicting the symbol without the shield. In this way the symbol could be made more effective.



Illustration No. 26 (18)

The first four of these symbols are representative of the writers of the four Gospels -- Matthew, Mark, Luke, and John. Matthew is represented by a Winged Man. This is because Christ is presented in his Gospel as the Son of Man. (11) It is also true of this Gospel that it begins with the genealogy or humanity of Jesus. (18)



Illustration No. 27 (11)

John Mark is credited with the authorship of the second Gospel. He is represented by a Winged Lion. The author, Milhouse, states that

the reason for this is because of Mark's emphasis being upon the kingship of Christ. The power of the lion was associated with royalty in ancient times and thus the use of the symbol. (11) Another author says Mark has this symbol because his Gospel begins with a reference to John the Baptist as a voice crying in the wilderness. (18)



Illustration No. 28 (18)

Luke, the writer of the third Gospel, is represented by a Winged Ox. The ox was associated with sacrifice in the Old Testament and Luke points out the sacrificial aspect of Christ's life and ministry. (11)

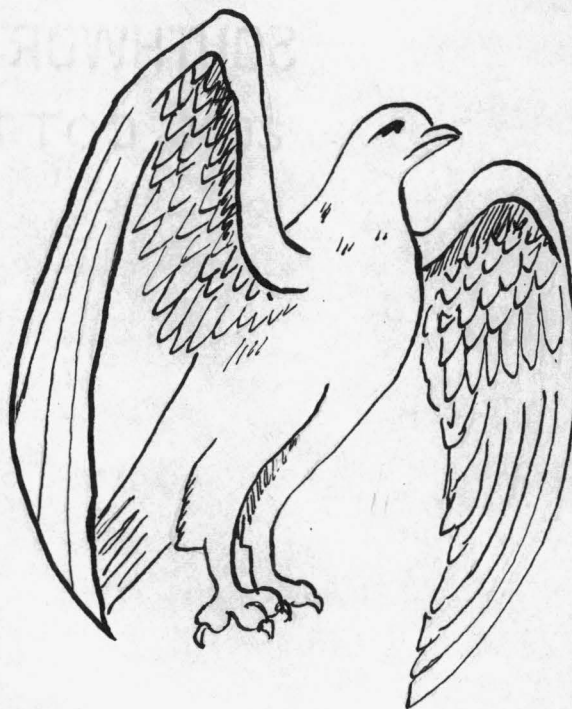


Illustration No. 29 (11)

The Gospel of St. John emphasizes the deity of Christ. Since the Eagle soars higher than any other bird, it is a symbol of John. (11)

The Apostle Peter is represented by Two Keys laid over an inverted cross. The keys come from the statement of Jesus concerning Peter's relationship to the kingdom of God. (Matthew 16:13-19) The inverted cross symbolizes the sword of Peter which he used on the night of Christ's betrayal in the Garden of Gethsemane. (11)

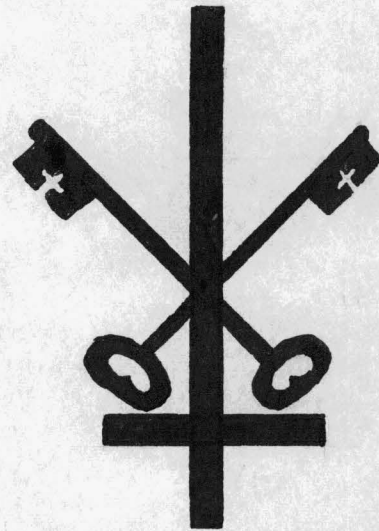


Illustration No. 30 (11)

Illustration No. 31 shows the symbol for the Apostle Andrew. He was the brother of Simon Peter. Andrew is considered to be the first Christian missionary. It is said that Andrew was martyred in Greece by crucifixion on an X-shaped cross, which is now called St. Andrew's Cross.

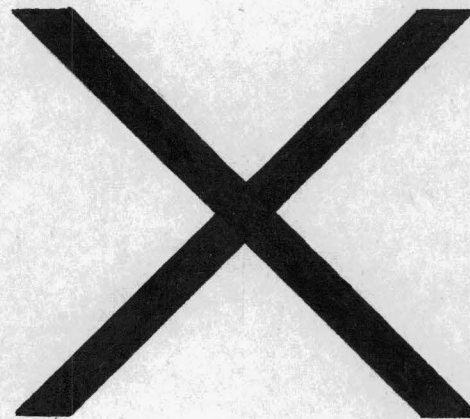


Illustration No. 31 (18)

The following symbol illustrated on the next page is the symbol for the Apostle James. Out of tradition is derived the accounts of the death of most of the

apostles. The way in which they are supposed to have died many times accounts for the symbol which is used to represent them.

According to tradition, James was killed and his body was sawn into. This accounts for the symbol of the Saw as representative of him.

The entire New Testament was written by only a few of the apostles of Jesus. The next illustration is symbolic of Philip who is one of the many disciples that one hears little of after the meeting in the upper room.

"In Christian art Philip is represented with a basket in hand (since the Master directed his inquiry to Philip at the feeding of the multitude), or with two loaves and a cross, or with a Tau Cross and book, or crucified upside down." (18) When Philip is not represented by a figure in one of the above ways, he is represented by the symbol at the right. It is the Inverted Cross which appears on his behalf.

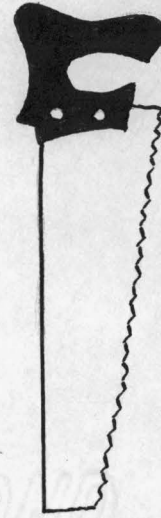


Illustration No. 32 (18)

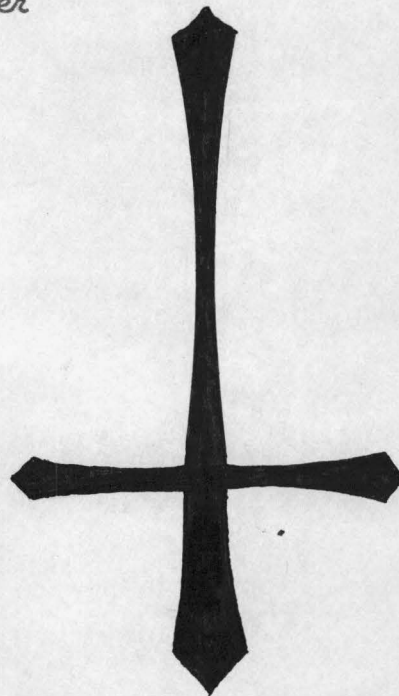


Illustration No. 33 (18)

The next symbol is of another apostle, St. Bartholomew. Nothing is known for certain about him, but some think that Bartholomew is a surname for Nathanael. However, this is only a guess. If this were true, it would have been Philip who led him to Christ. There is little known about this man and even less about his death. The symbol which is usually given for him is a Flaying Knife and a Book. (18)

The next symbol is for the apostle known best because of his expression of doubt. He has come to be designated as "doubting Thomas." Thomas was also called Didymus which is Greek for twin. In John 20:25 Thomas states: "Unless I see in his hands the print of the nails, and place my finger

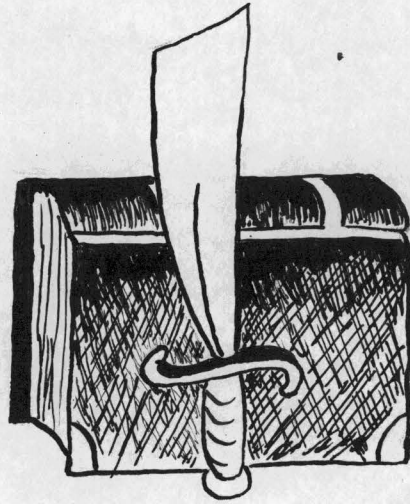


Illustration No. 34 (18)

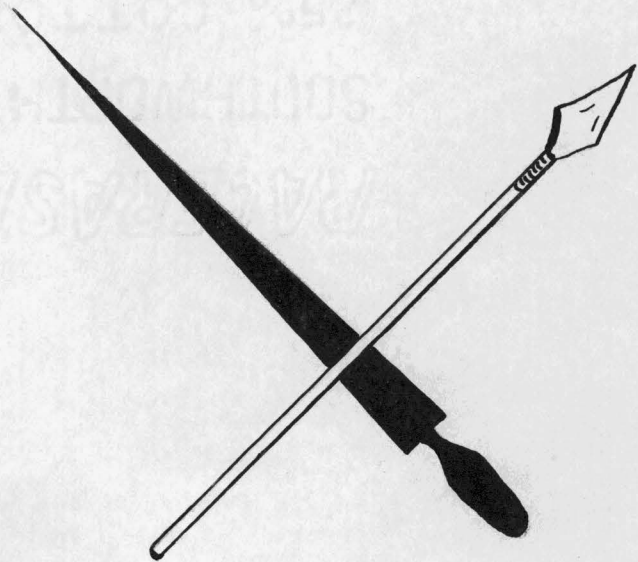


Illustration No. 35 (18)

in the mark of the nails, and place my hand in his side, I will not believe." St. Thomas, then, is represented by a Spear and a Lance which are said to have been used in Christ's death. (18)

The Three Shells at the right are used to symbolize the Apostle, James the Elder. There are three James mentioned in the New Testament, but this one is the brother of John and the son of Zebedee. They were known as the "sons of thunder." James was the first apostle to be martyred when he incurred the enmity of Herod Agrippa. Three scallop shells appear as his symbol in reference to pilgrimages he was supposed to have made. (18)

The Boat is the symbol of St. Jude. He and St. Simon (not Simon Peter) were said to have travelled far together on missionary journeys. Because of this travel he is represented by the means of travel, the boat. (18)

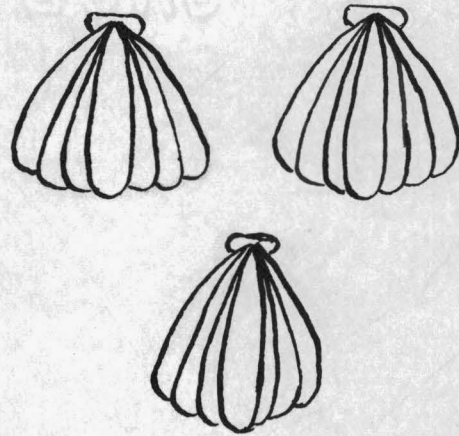


Illustration No. 36 (18)

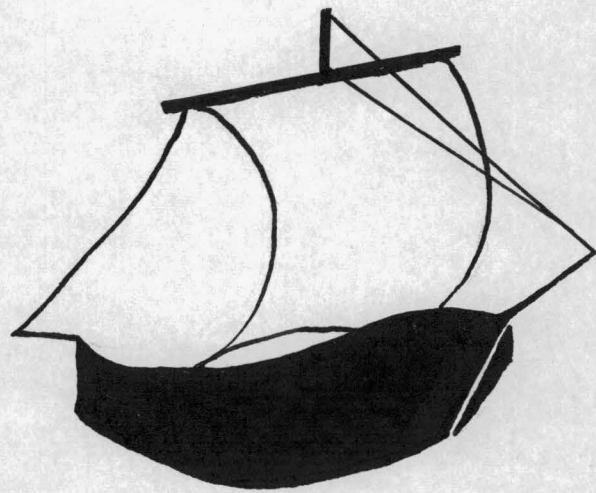


Illustration No. 37 (18)

This is the symbol of the previously mentioned St. Simon. There is nothing known about him beyond the tradition which came down through the ages. Nevertheless, he has a symbol which is the representation of the fish on the pages of an open book. (18)

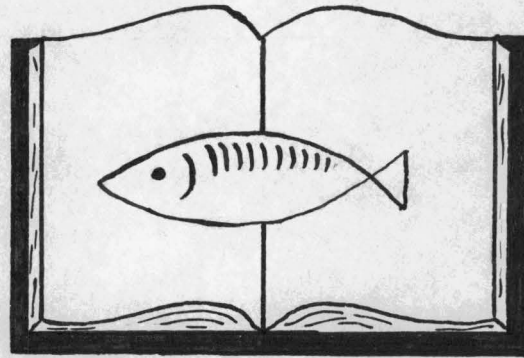


Illustration No. 38 (18)

The next symbol would not take much stretching of the imagination to guess its implications. This is the symbol for Judas. The Money Bag on the Thirty Pieces of Silver would be sufficient to make known the one who betrayed our Lord. It is thought by many that Judas followed the Lord in hopes of attaining a high place in an earthly kingdom which many Jews of the day felt the Messiah would set up. (18)

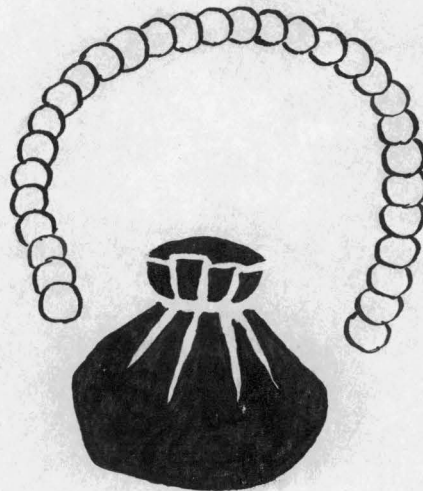


Illustration No. 39 (18)

This is the symbol which is used to illustrate the apostle which was elected to take Judas' place. Matthias was apparently in the company of Jesus' followers for a long time. So, as the disciples knew him well, they selected him to replace Judas Iscariot. A Book and a Scimitar, as shown, is the symbol that is frequently used for Matthias. (18)

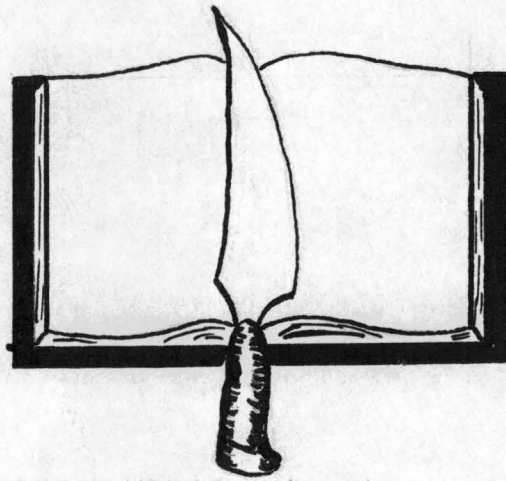


Illustration No. 40 (18)

The last symbol selected to be included in this paper is symbolic in itself. Paul was the last of the apostles. This was the way in which he often referred to himself. So, he being the last one to see Jesus (on the Damascus road) and he being the last apostle, he was selected to be the last one represented. in th

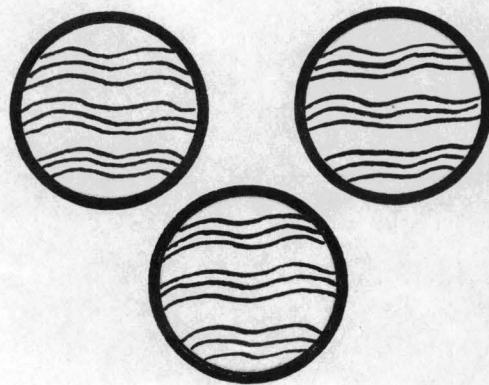


Illustration No. 41 (18)

Paul was the great apostle to the Gentiles and much is known about him. His missionary journeys are listed in the book of Acts and many accounts of his experience have come to us this way. Also, he is considered to be the author of many of the New Testament books. Paul is represented by Three Stylized Fountains. This symbol is based on one of the legends giving an account of his death.

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Conclusion.

To draw a conclusion from the material presented in the preceding pages, I must first make some general statements. It seems that most of our culture depends in various ways upon art and the artist. What would advertising be without its illustration and color? Almost all products, utensils, tools, homes, and many, many other necessary articles in our every day life are influenced and started on their way to existence through artistic conception.

The question, then, that brings me to my conclusion is, "If art and artistic representation is beneficial to the material and secular aspects of our being, why can't it also be beneficial to our spiritual welfare?" It is my concluding thought that they can and are.

"Symbols can be helpful if they are understood, but they are empty ornaments unless their significance is known." (11) I believe this statement is definitely true; therefore, this paper has come to existence for the furthering of this understanding.

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