ICONOGRAPHY

ICHTHUS The sign of the fish comes from the initials of the Greek phrase, Jesus Christ, Son of God, Savior. The symbol of the rite of baptism. Oldest Christian symbol of Christ.

IHC; IHS The first three letters of the Greek word for Jesus. (IC or XC- the first and last letter)

XP (Chi-rho) The first two letters of the Greek word for Christ (XPICTOC), combined to form a Cross.

INRI- (Iesus Nazarenus Rex Iudaeorum) Latin: Jesus of Nazareth, King of the Jews.

CHI-RHO- is on the HAA sarcophagus along with the peacock and grape motif. In Christian art, the symbol of the Eucharist wine and hence of the blood of Christ.

CROSS- After Constantine, the Cross began to appear, taking the place of the Chi-Rho monogram. After the 6th century, the Cross becomes the dominant symbol of Christianity.

Early representations of Christ show him as a lamb; also a shepherd. Some of the earliest representations are in funerary art--on sarcophagi.

As the Church grew, masses of people needed visual images for devotion and instruction. A major purpose of Christian art was to instruct, to inspire and solidify Christian faith. Its purpose was to teach an illiterate public through precise and literal visual images.

MANDORLA- an almond-shaped halo oflight- used about the figures of the divine trinity in, or ascending to heaven.

NIMBUS OR HALO- Likely evolved from an aureole of fire which surrounded the head of the Persian monarchs, and indicated that they had found favor in the sight of Ormazd, the Persian god of the sky. This aureole was bestowed by the sun. Mithras was one of the chief Persian gods of light; worshipped as the agent of the destruction of evil and the administrator of the world; god of truth and loyalty. Mithraism imported to Rome in the first century B.C. and from the end of the 2nd A.D. was the religion of all the Roman emperors until Constantine. As a Christian symbol the nimbus came into use in the 5th century and virtually disappeared by the 16th.

RED CROSS ON THE HALO- Attribute of Christ; refers to redemption through the cross and sacrifice on the cross.

ICONOGRAPHY- The study and identification of images (from the Greek eikon, meaning image).

ICONOLOGY- An offshoot; the study of symbols in relation to a specific period. Example: The conversion of a heathen country to Christianity by a saint would thus be depicted in symbolic form as the slaying of a dragon with a spear. St. George was shown in this manner to signify the winning of Cappadocia for the faith, the place itself being personified by a maiden. In the Middle Ages, George becomes the knight on a white horse, rescuing the princess from the dragon. This is the story in the Golden Legend.

Important: Symbols can have many layers of meaning, even contradictory, varying from country to country and century to century

ORIGINS-
New Testament Apocrypha- Writings of the apostles that were not included in the New Testament. (By the 2nd century the four Gospels, the Acts and the Pauline Epistles had been recognized.) The rejected writings, some of an early date, include stories of the infancy and childhood of Christ, the birth and death of the Virgin, Passion, etc. (Nativity and the childhood of the Virgin and the Nativity of Christ- Protoevangelism, or Book of James.) Many of the stories found their way into the Golden Legend and so became widely disseminated in the Middle Ages.

Golden Legend- Lives of the Saints, Legends of the Virgin, narratives relating to the Church's Feast Days, starting with Advent. Compiled 1275 by Jacobus de Voragine, Archbishop of Genoa. His source was the Lives of the Fathers by St. Jerome (who translated the Bible into Latin), the Ecclesiastical History of Eusebius and other works. Written in latin, and translated into the vulgar of most European countries, G.L was reprinted 1470-1530 more than any other book. This is the source of much of the iconography in painting.

VIRGIN MARY

Second only to Christ as a subject in art. More approachable tha the three members of the Trinity and the major intercessor between man and God. The cult of the virgin gained impetus after the council of Ephesus in 451 when Mary was officially proclaimed Mother of God. Height of Mary's popularity was in the Gothic period. Biblical references to Mary only in the Gospel of Luke. Inspiration for images came from the Golden Legend.

MARY appears in Christian art in two roles: the narrative events of her life and parentage and art of a devotional nature in which Mary, either alone, or with the Christ Child and other saints, is venerated as intercessor between man and God.

PRESENTATION of the Virgin- Theme found in Western Christian art from the 14th century. Child is seen climbing the steps of the temple (not always 15), towards the high priest Zacharias who awaits her at the top. She is usually portrayed as looking older than three. Presentation is a visual symbol of the virgin's consecration as a "vessel" for the incarnation of Christ.

MOTHER AND CHILD PAINTINGS-

MADONNA OF HUMILITY- Seated on the ground with the Christ child. Medieval theology regarded humility as the root from which all other virtues grew, an idea appropriate to the Virgin from whom Christ grew.

MADONNA IN ADORATION- child on the ground; mother kneels praying before him (often in Nativity).

LOVING MOTHER- Holding the infant; in pictures with a playful, happy baby. In early works she holds the child before her without any expression of maternal feeling as though she held him in awe. As time went on a more intimate feeling was expressed.

MADONNA AND CHILD ENTHRONED- Seated on the throne, surrounded by angels; The sacred Mother of God, and the Queen of Heaven. Some of the earliest examples are in mosaics at Ravenna. When she is very large, or when the throne is architectural, she (and it) represents Church.

VIRGIN AND CHILD WITH SAINTS AND DONORS- Devotional art, East and West, from early times. This developed in the 14th and 15th centuries as "Sacra Conversazione." Saints in attendance. Saints are grouped in one picture, standing, or occasionally kneeling; do not have to be from the same place, or time period, or have any relation to one another.

MADONNA OF THE ROSE GARDEN- The rose is the special emblem of the Virgin, who is often depicted in or near a garden of roses. The lily of the valley and the rose are allusions to the Songs of Solomon. The Medieval theologian, St. Bernard, interpreted the Song of Songs (a collection of love poems recited at wedding celebrations) as an elaborate allegory in which the bride of the poem (the Shulumite) was identified with the Virgin. "I am the Rose of Sharon and the Lily of the Valley." Also she is referred to as the "Rose without Thorns." (Before the fall, the rose grew in Paradise without thorns. Mary is exempt from original sin.) The red rose signifies the blood of the martyr and the white rose, purity. Lily of the Valley, the first flower of spring refers to the advent of Christ.

MARIA LACTANS- Nursing; is the most ancient type of Virgin and Child; what is thought to be the earliest example is a 3rd. century fresco in the catacomb of Priscilla. (Precursor: Isis suckling Horus). Object of a cult in 14th century Italy where many churches claimed to possess some of the Virgin's milk, preserved as a holy relic.

IMMACULATE CONCEPTION- "and there appeared a great wonder in heaven: a woman clothed with the sun and a moon under her feet, and upon her head a crown of twelve stars." (Revelation XII:I) She was arrayed in spotless white with a blue mantle or scarf, and her hands joined in prayer or crossed upon her bosom. The sun was to be a glory of light around her, while the moon beneath her feet was to be a crescent with its horns pointing downwards, for it was illuminated by the figure standing upon it. Cherubim and seraphim were to surround her carrying her symbolic flowers, and the head of the dragon of sin was to be displayed, bruised, beneath her feet. The rules for the representation of the Virgin Immaculata was formulated by Pacheco (father-in-law of Diego Velazquez) who was inspector of sacred pictures under the Inquisition. (DeBles, Saints in Art, 41) <u>This is subject for HAA sculpture "Madonna under a Baldachin."</u>

The Immaculate Conception is a comparatively modern subject in art, having only become an article of faith, definite and obligatory, in July, 1615, upon issuance of a Papal Bull by Paul V (r. 1605-1621).

MISCELLANEOUS OBJECTS:

BLESSING GESTURE- Two fingers. Number two refers to the dual nature, human and divine, of Christ.

BIRDS- symbolize the soul and for that reason are frequently put in to the hand of the child on his mother's lap. In antiquity signified the soul that flew away at a person's death (Egypt "ba"); meaning retained in Christian symbolism. GOLDFINCH.

PEACOCK- immortality. From the ancient belief that its flesh is so hard, that it never decayed, became a symbol of immortality and Christ's resurrection. (Peacock also appears in scenes of the Nativity.)

DOVE- HOLY GHOST (especially in a mandorla). The dove becomes a peace symbol, with the olive branch in its mouth, from its role in the story of Noah's Ark (Gen.8:11. when the dove returns to show that the waters had receded and that God had made peace with man.

HARE OR RABBIT- An attribute of Lust personified, At the feet of the Virgin, a white rabbit signifies victory over lust.

POMEGRANATE- Ancient symbol of fertility because of its numerous seeds. In classical times was associated with Proserpine, who returned every Spring to regenerate the earth. Symbol of royalty because of its "crownlike" top. When it is open (held by the infant Christ), with the seeds evident, it symbolizes resurrection, the opening of the tomb, an allegory of hope.

BEADS- Probably coral. Mediterranean red coral was used for ornaments, and believed by the Romans and in the Middle Ages to have the power to overcome the "evil eye." It was often hung around children's necks for protection. It is seen in this sense, usually as a string of beads, in pictures of the Virgin and Child.

IN THE DEPOSITION- THE INSTRUMENTS OF THE PASSION: Nails, hammer, pincers to pull out nails, ladder; rope which refers to Judas' betrayal.

IN THE NATIVITY- OX AND ASS- Not in the Gospel account. May come from Isaiah (1:3) "THE OX KNOWS ITS OWNER AND THE ASS ITS MASTER'S STALL; BUT ISRAEL, MY OWN PEOPLE, HAS NO KNOWLEDGE, NO DISCERNMENT." Was seen as a prophesy of the Jews refusal to recognize Jesus as the Messiah. Ox turns towards his master, thereby accepting Christianity, and the ass (symbolizing Judaism) turns away.

BROKEN-DOWN STABLE- reference to the breakdown of the old laws of the Jews.

RUINED TEMPLE- Downfall of paganism.
SHIP-Symbol of the Church and the survival of the Church, like a ship beaten by the waves, but not submerged. Faithful find safety and are brought to salvation.

HARBOR- Symbol of the survival of the Church. Ships making for the harbor are likened to souls in search of heaven.

COLORS- In the Presentation (and in the Immaculate Conception and the Assumption), the Virgin wears white (purity); in the pieta, purple (royalty). Usually wears blue cloak over a red dress. However in many famous works we find the Madonna in other colors, green (hope), for example.

Blue- heaven, divine love, truth, constancy and fidelity.

Red- Suffering and love- color of the martyred saints (also loyalty, royalty, fire, divine love, the creative power, and the Holy Spirit). In adverse sense: blood, war, and hatred (seeing red). Red and black the color of Satan.

STAR- (attribute) The star is frequently placed on the left shoulder of the Madonna's blue cloak (sometimes on the hood of the cloak that covers forehead-Byzantine), from an interpretation of her Hebrew name, Miriam, which can be translated as the "Star of the Sea" (Stella Maris), but she is also the Morning Star, the Immovable Star, and the Star of Jacob.

LILY- (attribute) The white lily from antiquity was the symbol of purity. At the annunciation, Gabriel often extends a lily.

GLASS VASE- Glass is a symbol of the Virgin Birth. A Medieval hymn likened the Birth of Christ to the phenomenon of light passing through a pane of glass without shattering it. Symbol for Incarnation and purity in general.

CHERRIES- "Fruit of Paradise." Sweetness of character derived from good works; in the hands of the Christ child, the delights of the blessed. PEAR- Appears in connection to the incarnate Christ; allusion to his love for mankind.

SAINTS

PALM- ("generic") Universal symbol of Martyrs

BOOK- ("generic") Not distinctive. All Apostles, doctors of the church, and numerous other learned saints.

SWORD- ("generic") as a symbol given to many saints who did not die by the sword; an attribute of martyrdom. Warrior saints: part of their equipment.

APOSTLES: Catalogue tentatively identifies this as Andrew because he was martyred on a cross. But it was not the Latin cross; it was the saltire (X-shaped) cross. However, in earlier Renaissance painting, he sometimes has a Latin Cross.

SAINTS IN HAA TRIPTYCH- (Anthony of Egypt; Catherine of Alexandria; John the Evangelist; Pope Gregory the Great OR Amata, Andrea, Concordia and Marco Papa)

Amata
Concordia
Andrea
Pope Marco

ANTHONY OF EGYPT- Monk's habit; TAU cross that looks like a T; was known in ancient Egypt- an extension on the top becomes the ANKH. Anthony often has a crutch with a bell on it, but it does not look like this. The TONSURE- is a reference to the crown of thorns.

POPE GREGORY- Staff is called a CROSIER. Resembles a shepherd's crook. Held by Bishops to symbolize their role a shepherds of Christ's flock. Also symbols of authority. End is pointed and sharp to prod the slothful; staff straight to indicate righteous rule; crooked head is designed to draw souls to the way of God. Crown is three-tiered to represent the Trinity.

JOHN THE EVANGELIST- (According to the Golden Legend, John was the son of Zebedee and Mary's stepsister, which would make him Jesus' cousin.) Represented in four works in Gallery 4: Chalice; Triptych; Crucifixion (comforts Mary- later took Mary into his home, where he cared for her for the rest of her life: "Behold Thy Mother"); Deposition.

John is represented in two distinct ways, as the apostle, he is young, sometimes effeminate, typically with long, flowing curly hair and beardless; as the evangelist, he old with a grey beard. Author of the fourth Gospel and the Book of Revelation, which he wrote on the island of Patmos, after being exiled as a sorcerer, when Domitian's attempts to kill him failed.

JOHN THE BAPTIST- Wears a camel's hair tunic; reed cross. Patron saint of Florence. Appears in Florentine nativity pictures and sometimes with Madonna and child enthroned. In some Nativity pictures John is a grown man (Mantegna)

ANGELS- Angels in Greek means "messengers." Their generic role is as Messengers of God who protect the monarchies on earth, and who transmit to Man the rulings of the Almighty. (In Eastern art, some angels have little ribbons coming from behind their ears, through which they pick up signals from God.)

Angels were musicians of Heaven. The Virgin was the Patroness of music. In Nativity scenes musician angels are singing the gloria in excelsis. Angels are utilitarian and are often shown pulling aside the curtains of the baldachin over the throne.

From the fourth century angels appear in flowing white robes with wings. In the Renaissance they usually have halos. They are sexless, but inclined to appear feminine, and are usually adolescent or younger. CHERUBIM are not necessarily bodiless; have heads and four or six blue wings. Later the seraphim (which have red wings) and cherubim became simply joyous children with wings, more like pagan Cupids.

MICHAEL- Archangel. Archangels are all saints. Michael "Like unto God" Prince of the Heavenly Hosts, Captain-general of the Celestial Host, the Army of God.

Depicted slaying a dragon, or driving Satan from heaven. Michael defeated Satan (when he rebelled against God and fell from power) and his hordes and drove them into hell. Also shown with a pair of scales on which to weigh the souls of those who aspire to a heavenly abode.

There are seven archangels; only four are represented in art GABRIEL (Annunciation; mediator, bringer of grace) and RAPHAEL, "Healer through God," (a Guardian Angel); URIEL (angel at the sepulcher) and Michael.

ADORATION- On the table are loaves of BREAD (Eucharist), apple, EWER (purity), bowl? Also there is a white dog; dog is symbol of fidelity; image is often placed at the feet of women on medieval tombs. FRANKINCENSE is gum resin burned as incense. MYRRH is gum resin from a shrub, used in making incense, perfume, medicine, and for embalming.

HOLY FAMILY- Madonna and child with Joseph, Anne, John the Baptist, Elizabeth, Joachim, in any combination, it is called the Holy Family. Anne often wears a green cloak over a red robe. Green, the color of spring, represents rebirth (immortality) and red stands for love.
APPLE- Apple of the Garden of Eden represents the fall of man; when held by the Christ Child represents the Redemption of Man. BEADS are probably a Rosary. The PURSE is possibly a reference to the Passion.

CHRISTIANITY–A NEW CAST OF CHARACTERS

The Bible

The Bible is the Christian holy book and the major source for Christian iconography. The Bible is divided into two parts: the Old Testament which treats the history of the world before the birth of Christ and which is shared by the Hebrew Torah, and the New Testament which includes four versions of the life of Christ and describes the end of the world (the Last Judgment or Apocalypse).

STORIES FROM THE OLD TESTAMENT

The great interest of Christian art was centered in Christ, the Virgin and the saints of the Church. The belief that the events and personalities of the Old Testament foreshadowed events in the life of Christ led, however, to many representations of Old Testament scenes and episodes. The following Old Testament themes were most popular.

The Creation

According to the first book of the Bible (Genesis), God's creation of the earth and its inhabitants took six days. On the seventh day, God rested from his labors. This is why, to this day, it is customary to take the seventh day of the week (Sunday) off from work.

Adam and Eve

Also from Genesis, the most common scenes from this story are the following:

The Creation of Adam and Eve

Genesis 2:7, "And the Lord God formed man of the dust of the ground." God then "caused a deep sleep to fall upon Adam. . .and he took one of his ribs and closed up the flesh instead thereof; and. . .made he a woman."

The Expulsion of Adam and Eve from Paradise

Genesis 3:19. When Adam and Eve disobeyed God's command not to eat of the Tree of the Knowledge of Good and Evil, they were banished from the Garden of Eden, became mortal and had to work for their living.

David

When faced with the evil giant Goliath, the young shepherd boy David felled him with a stone from his slingshot. He then cut off Goliath's head to show the Philistines that their champion had been killed. David went on to become a great king of Israel and to write the Biblical book of Psalms. The heroic battle between David and Goliath often serves as an example of God's support of the faithful even in seemingly hopeless circumstances. It also foreshadows Christ battle against evil.

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Joseph

Joseph was the favorite son of Jacob and his beloved wife, Rachel. Jacob gave Joseph an expensive "coat of many colors," which was meant to show that Joseph, unlike his brothers, who were workmen for their father, was permitted to remain in the house and enjoy special privileges. Predictably, the brothers became jealous and conspired to get even. They tore off Joseph's coat, cast him into a pit and sold him into slavery. They then took the coat, smeared it with animal blood and told their father that his favorite son was dead.

Joseph did not long remain a slave, however. He became famous in Egypt for his ability to interpret dreams. When the Pharaoh described a dream of seven fat cows devouring seven lean ones, Joseph interpreted the meaning as indicating seven years of plenty followed by an equal number of famine years. Pharaoh rewarded Joseph by making him the overseer of the Egyptian grain reserves which were distributed during the lean years. When his brothers appeared before him to ask for grain, they did not recognize their little brother. Instead of refusing his brothers and taking his revenge, Joseph forgave them. The story of Joseph reflects the virtues of wisdom, generosity and forgiveness.

The Sacrifice of Isaac

This story describes how God tested Abraham by asking him to sacrifice his young son Isaac. At the crucial moment, when Abraham was about to slay his son, God intervened, saying "Lay not thine hand upon the lad...for now I know that thou fearest God, seeing thou has not withheld thy son, thine only son from me" (Genesis 22). This episode recalls Christ's death, for just as Abraham was prepared to sacrifice his son to obey the will of God, so Christ sacrificed himself at the behest of his Father.

STORIES FROM THE NEW TESTAMENT

The Virgin Mary

No other figure, except that of Christ himself, was so often portrayed as the Virgin Mary, or the "Madonna," the mother of Christ. As the virgin patroness of the arts, she played the same role as Athena did in ancient Greek mythology. Common scenes from Mary's life are:

Joachim and Anna

Joachim and Anna were the parents of the Virgin Mary. Though beyond child-bearing age, Anna conceived her daughter miraculously by divine intervention. The couple were informed separately by an angel of the coming event. When Joachim returned home after tending his sheep in the mountains, he met Anna at the Golden Gate of the city. They kissed without saying a word, for both had knowledge of the impending miracle. Anna's miraculous pregnancy is a fore-taste of Mary's conception of Christ.

The Annunciation

The Annunciation is the title of those pictures that depict the Archangel Gabriel coming to the Virgin Mary to announce that she will give birth to Christ. According to the Gospel of St. Luke, " . . .the angel came in unto her, and said, Hail, thou that art highly favored, the Lord is with thee: blessed art thou among women. . .thou shalt conceive in thy womb, and bring forth a son, and shalt call his name Jesus." The scene usually happens in Mary's house. The Virgin frequently holds a book and appears to have been interrupted in her reading. In other portrayals, the Virgin is kneeling in prayer when Gabriel appears. Sometimes the angel carries a lily, symbol of the purity of the Virgin. The presence of God the Holy Ghost is symbolized by a dove.

Marriage of the Virgin

When Mary was fourteen years old and had lived for ten years in the temple, she was informed by the priests that she should be married. All the marriageable men came to the temple and waited all night for a sign that would indicate which of the suitors was favored by God. In the morning, it was found that the staff of Joseph, the carpenter of Nazareth, had blossomed into flower, indicating that he was the chosen husband of Mary. The marriage ceremony itself is often depicted in front of the temple, with many people present. The priest joins the hands of the bride and groom while a crowd of rejected suitors looks on.

The Virgin and Child

Many images exist of Mary as the perfect mother holding the baby Christ in her arms or on her lap. Sometimes little John the Baptist, cousin of Christ and the last prophet to predict his birth, accompanies the two.

Assumption of the Virgin

At her death, Mary was received into heaven by her divine son. Pictures of the occasion include her tomb, and the Apostles and friends on earth who weep for her.

Virgin of Humility

The virtue of humility was greatly prized in women and Mary's humbleness is sometimes indicated by her sitting on the floor of her chamber.

THE LIFE OF CHRIST

The life of Jesus, as recounted in the gospels of Matthew, Mark, Luke and John, was presented in pictorial form by many artists. In addition, many pictures of Christ were painted that had no narrative significance, but were intended to convey the spiritual quality and significance of Jesus as the savior of human kind. Like the Virgin Mary, the character of Christ reflects an ancient Greek precedent. In his resurrection from the dead and his identification with wine, Christ takes on some of the characteristics of the Greek god Dionysus. The most commonly illustrated stories from the life of Christ are:

The Nativity

The Nativity is the scene of the birth of Christ (Luke 2). The time is midnight, as a rule, and the place a stable in the town of Bethlehem, there being no room available at the local inn. The characters usually include the Virgin Mary, the Infant Jesus, Joseph, an ox and an ass who represent enlightened Christians (the ox) and unenlightened Jews (the ass).

The Magi

The Gospel of St. Matthew tells of three wise kings from the East (the Magi) who came to Jerusalem looking for the King of the Jews (Christ). Herod, the king of Judea, sent them to seek Jesus in Bethlehem, and a star went before them showing them the way. Pictures portraying the rich caravan of the three are commonly entitled "Journey of the Magi.

When the wise men found Mary with her son, they worshiped Him and presented Him with gifts of gold, frankincense and myrrh. The scene in which the magi worship the Infant Christ is called "Adoration of the Magi." The Magi are frequently represented as youth, middle age and old age. One of them is usually dark-skinned. Their gifts have a symbolic meaning: gold to a king, frankincense to one divine, myrrh, the emblem of death, to a sufferer. To the Christian, these gifts represent the offering to Christ of wealth and energy, adoration and self-sacrifice. The Magi themselves embody the virtues of wisdom, nobility, piety and generosity.

The Adoration of the Shepherds

The Gospel of Luke recounts that there were in the fields near Bethlehem certain shepherds who were watching their flocks on the night Christ was born. An angel appeared to them and announced that "Christ the Lord" had been born that day. They went into Bethlehem and there found Jesus lying in a manger, as the angel had told. The story illustrates the idea that Christ's message was meant for all people, even the most humble.

The Passion of Christ

The last events of Christ's earthly life, from his entry into Jerusalem to his burial, are collectively called the Passion. The most frequently depicted scenes are:

The Last Supper. This famous scene depicts the last meal that Christ had with his twelve disciples before his betrayal by Judas and capture by soldiers. At this meal, Christ broke bread and handed it to his disciples, saying "Take, eat this is my body." Likewise, Christ took a cup of wine, saying "Drink ye all of it For this is my blood. . .which is shed for many for the remission of sins." This ceremony is reenacted by the priest during the Christian Mass. It is also called "communion," or the "Eucharist," and is meant to remind Christians of Jesus' sacrifice.

The Crucifixion. All four Gospels describe the crucifying of Christ but these accounts vary considerably. In general it is agreed that after Christ had been brought to the place of execution (Golgotha), he was stripped of his clothes and crucified, his cross being erected between those of two

thieves who were killed at the same time. Often, the friends and family of Christ are gathered at Christ's right and those who mock Christ and gambol for his cloak are placed at his left. The crucifixion is seen by Christians as the act of self-sacrifice by which Christ paid for the sins of human kind.

The Decent from the Cross (Lamentation or Pietà). Christ's body was taken down from the Cross at the behest of Joseph of Arimathea, a wealthy lawyer, who then provided the burial and tomb. Friends and family of Christ are often shown weeping over the prone broken body of Jesus or gently removing it from the cross.

Resurrection. Three days after his crucifixion, Christ rose from the dead. As illustrated in art, Christ is arrayed in a white or golden garment and often carries the banner of victory over death. The soldiers guarding the tomb have fallen into a deep sleep and are oblivious to the miracle. The resurrection symbolizes the Christian belief in an eternal life of the soul after the death of the body.

The Last Judgment(Christ the Judge). The Last Judgment (the Apocalypse or end of the world), the time when all people must account for their earthly lives, is vividly recounted in Revelations, the last book of the Bible. The scene is sometimes shown simply as the separation of the sheep (the blessed) and the goats (the damned) (See Fleming, Fig. 124). Other interpretations show Christ as the presiding judge with the blessed at his right hand and the damned at his left. Below, graves yield up their dead at the sound of trumpets borne by angels. Michael, the Archangel, balances the good and evil in his scales.

The Good Shepherd. Jesus is often portrayed as a shepherd, sometimes carrying a young lamb across his shoulders. The attributes of the good shepherd symbolize Christ's concern and love for his flock (the Christian people). The Good Shepherd image originates with the ancient Greek symbol of philanthropy.

PROPHETS AND SIBYLS

The Old Testament was understood as a record of God's preparing the world for the coming of Christ and the events of the Old Testament were seen as anticipating those which had come to pass in the Christian era. As the great patriarchs, kings and leaders of the Old Testament were seen in their similarities to Christ, so the Prophets were honored because they had predicted his coming. The prophets most frequently represented are Isaiah, Jeremiah, Daniel, Ezekiel, Jonah and Moses.

The Sibyls are the female counterparts of the Prophets. They are named after their geographical associations, such as Persica, Erythrea, Delphica, Tiburtina, etc.

SAINTS

Saint Francis of Assisi

The vivid life and personality of St. Francis (born 1182) is known to us through the biography written by St. Bonaventura in 1260. The account presents the youthful St. Francis as a chivalrous warrior and a wealthy young man who decided to consecrate himself to God and a life of poverty when he was twenty-four. When Francis' father expressed disapproval of his son's decision, Francis stripped himself of his fine clothes and money and flung them at his angry father, renouncing forever his old privileged life. The bishop then wrapped him in a cloak, an act that symbolized Francis' new home in the Church. Francis is said to have caused a spring of fresh water to flow from barren rocks, an act that reflects the spiritual refreshment of the new humble order. The sweetness of the Franciscan spirit is best exemplified by the numerous accounts of the Saint's love for animals, culminating in his beautiful sermon to the birds.

St. Jerome

Jerome was a fourth-century scholar who translated the Bible from Hebrew and Greek into Latin. As a patron saint of scholars, he is sometimes shown in his study working. At other times, he is pictured as a hermit saint reading in a wilderness cave.

St. John the Evangelist

One of the four evangelists, John is called the "beloved disciple," because Christ favored him above the others. John is present as a mourner in crucifixion and lamentation scenes. His principal symbol is the eagle and the book.

St. Luke

One of the four evangelists and author of a New Testament gospel, Luke is often represented as an ox. Luke, a physician who also painted a portrait of the Virgin and Child, was the patron saint of painters.

St. Mark

An evangelist, Mark is the author of one of the four New Testament Gospels. St. Mark became the patron saint of Venice, which adopted his emblem, the lion, as its own. In his character of Evangelist and secretary to St. Peter, he carries a pen and a scroll.

St. Mary Magdalene

Mary Madgalene, the reformed prostitute who became a follower of Jesus, is the great example of a penitent sinner, absolved from sin through faith in Christ. She is usually depicted as a blonde woman with long flowing hair kneeling at the foot of the cross in crucifixion scenes. Eventually, Mary Magdalene retired into a desert, where she remained in solitude for thirty years. She had nothing to eat, drink or wear, but legend relates that she was fed by angels and clothed in her golden hair.

St. Matthew

One of the four evangelists and author of a New Testament gospel, Matthew's symbol is a winged man in reference to his detailed account of the incarnation of Christ.

St. Paul

Paul joined with other disciples of Christ to become the greatest missionary of the Christian faith and one of the first founders of the Christian church. He was imprisoned and executed as a traitor. St. Paul may be identified by the sword, with which he was beheaded, and a book or scroll containing his letters.

St. Peter

Peter was an apostle who was a fisherman before he joined Christ. As the first official leader of the Christian Church, he is accepted as the first pope. In paintings, Peter is shown holding the keys to Heaven.