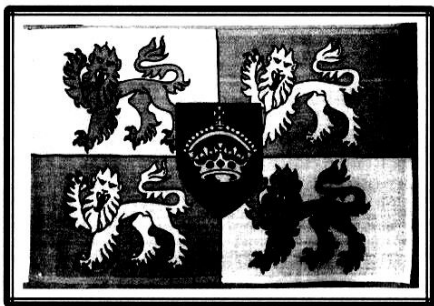


The First Beast and Prince Charles' Coat of Arms

By the age of *thirteen*, Charles was granted his own heraldic achievement,¹ or "coat of arms,"² and at the age of nineteen, one year before his formal investiture as Prince of Wales (discussed later), he was granted his own Welsh standard (above).³



Below, we will examine the symbols found in the prince's official coat of arms,⁴ as well as

1. Boutell, *Boutell's Heraldry*, rev. C.W. Scott-Giles and J.P. Brooke-Little (London: Frederick Warne, 1963), pp. 217-218. The design of Prince Charles' heraldic achievement was finalized by 1962 (e.g., see Boutell, plate V).
2. Although we will refer to Prince Charles' full heraldic achievement as his "coat of arms," Boutell correctly observes that this term, while "frequently used as synonymous with achievement, embracing not only the shield but also the crest, supporters (if any) and other accessories," actually applies in a strict sense "only to the heraldic insignia now normally displayed on the shield." According to Boutell, a coat of arms originally consisted of "a coat, or tunic, which a man wore over his armour, and on which were painted or embroidered the same devices as appeared on the wearer's shield" (Boutell, 1978 ed., pp. 21-22). Such a coat or tunic served as a graphic and unmistakable way of identifying an individual in a contest or battle.
3. Holden, *PRINCE CHARLES*, p. 156. Boutell, 1978 ed., p. 258.
4. For a quality color representation of Prince Charles' official heraldic achievement, see Boutell, 1970 or later ed., between pp. 174-177. According to Brooke-Little, "This is the approved design of the arms of the heir-apparent for use by H.R.H. Charles Philip Arthur George, Prince of Wales, Duke of Cornwall and Rothesay, Earl of Chester and Carrick, Baron of Renfrew, Lord of the Isles and Great Steward of Scotland. Worked into the compartment are H.R.H.'s badge as heir-apparent..., the red dragon badge for Wales differenced by a label argent and the arms of the duchy of Cornwall. (This illustration is from an original painting by Mr. Geoffrey Mussett [who is a Herald Painter at the College of Arms].)" For a close unofficial version of the prince's achievement, see *Burke's Guide to the Royal Family*, 1st ed. (London: Burke's Peerage Ltd., 1973), p. 104. The author has been told that this achievement may also be found on page 141 of *Burke's Guide to the British Monarchy*, although he could not verify it. As a knight of the Order of the Garter, the prince's heraldic stall-plate, which contains his actual *graven* achievement, is supposedly displayed in St. George's Chapel along

some unusual variations between it and at least one later, unofficial version.¹ However, before doing so, the words "herald" and "heraldry" should be defined.

A herald may be a messenger who proclaims important news, or a harbinger who gives a sign or an indication of something to come. The heralds of medieval history, for example, communicated challenges and made proclamations at tournaments and battles while recognizing armored combatants by their distinctive insignia, or "devices." These artistic and beastly devices, which were likewise used on seals as a means of personal identification,² formed the basis for modern, or institutionalized heraldry. "While still associated with the knightly shield, helm and banner, heraldry was no longer a practical ancillary to the warrior's equipment, but became rather a decorative art.... [The]...heralds began to weave a mystery about their craft, deliberately complicating its nomenclature and language, and introducing unnecessary rules and conventions."³ The purposes and functions of heraldic arms, designed and produced through the ancient and modern "arts" of heraldry (armory), are not unlike those of heralds. Indeed, those officials whose specialty is heraldry, are called "heralds" (as well as "armorists"). According to *Boutell's Heraldry*,

In its widest sense, heraldry means all the duties of a herald....

....True heraldry does not boast—it aspires. For some, indeed, it possesses a spiritual value.

In various ways, therefore, heraldry appeals to the mind.... Some [early princes and knights] took a lion or other beast characterizing strength or valour; some took a religious symbol; and many placed on their shields figures forming a play on their names. Symbolism of a rudimentary kind was present in early

with all the stall-plates of other Garter knights (except for the sovereign). Likewise, as a knight of both the Order of the Thistle and the Order of the Bath, the prince could have his stall-plate displayed in the chapel of St. Giles church in Edinburgh, Scotland, as well as in Henry VII's Chapel in Westminster Abbey (Boutell, 1978 ed., pp. vi, 194, 196).

1. Unofficial versions of an achievement may reflect an emphasis on the part of the herald that differs from the officially accepted (legal) version of an achievement. In the case of the particular unofficial version of Prince Charles' arms with which this work deals, the deviations suggest some rather interesting points.
2. Boutell, 1978 ed., pp. 176-178.
3. Boutell, 1978 ed., pp. 10-11.

heraldry, and in this respect there is a link between it and the insignia which appeared on the shields and banners in previous periods of history.

At pre-heraldic insignia we need only glance. At all times, and in all parts of the world, men have used symbols to focus ideas and sentiment and express them in visual form. Warriors, and particularly leaders, have been accustomed to display such symbols on shields and standards.... The legions and cohorts of Rome had their insignia....

These insignia of antiquity are [generally] to be regarded as the predecessors and not as the ancestors of medieval heraldry.... [Yet] some of the emblems found in ancient symbolism have survived to take their place as devices in heraldry. For example, **the British tribal emblem of a [red] dragon [which was formerly displayed upon the standards of Roman cohorts] became a supporter of the Royal Arms in Tudor times and is still the badge of Wales....** In more remote times personal insignia may sometimes have been used to establish identity.... In the 12th century it became purposefully distinctive and consistently hereditary....

A modern herald has defined "true heraldry...as the systematic use of hereditary devices centered on the shield."

....Heralds have [also] drawn on classical and medieval mythology, and on their own creative imaginations, to add a number of monsters and hybrids to the animals of nature.¹

In heraldry, these monsters and hybrids are called "beasts." Stephen Friar states,

The vigorous medieval interpretation of beasts, birds, fish, reptiles and chimerical monsters is for many the very quintessence of heraldry.

The magnates of the Middle Ages often possessed one or more distinctive beasts as personal devices, culled from the pages of the bestiaries or from the shadowy traditions of ancestral crusaders. Many of these devices were incorporated into the shield of arms, but a far greater number were adopted as personal badges and were later translated into crests and supporters....

The use of beasts as emblems of authority pre-dates armory [(institutionalized heraldry)] by many centuries.... From the reign of Richard I [the Lionhearted] (1189-99) beasts became increasingly popular as royal devices, and by the fifteenth century the English kings had accumulated a variety of devices as the result of alliance or inheritance. Collectively these, with a number of later additions, are known as the Royal Beasts....²

1. Boutell, 1978 ed., pp. 2-4, 81.

2. "Beasts," *A Dictionary of Heraldry*, ed. Stephen Friar (New York: Harmony Books, 1987),

Like heralds, each coat of arms makes certain proclamations about its owner. To some extent, these proclamations may be determined by "reading" the shield and the devices surrounding it. To read a coat of arms, one should be familiar with the heraldic terminology used to identify specific points or locations on, or relative to, an armorial shield. The shield itself is usually central to the arms. The upper one-third of the shield is sometimes referred to as the *Honor* point, the middle one-third as the *Fess* point, and the lower one-third as the *Nombril* or Navel point. More frequently, however, a combination of the terms *chief*, *base* (or *ground*), *dexter*, and *sinister* is used. *Chief* means the *top* of the shield, or the area above it, whereas *base* and *ground* mean the *bottom* of the shield, or the area below it. (The area below the shield, at the base of the coat of arms, is the location of the *Compartment* and a related *Motto*. The motto, which is usually given in Latin, expresses an idea, goal, or admonition.) From a frontal viewpoint, *dexter* means the *left*-hand side of the shield, or the area to the shield's left, whereas *sinister* means the *right*-hand side of the shield, or the area to the shield's right. The four quadrants, or quarters, of the shield are specified through combinations of these terms. Chief-dexter (or dexter-chief), for example, means the top-left quarter of the shield. As a general rule, armorists (heralds) read a coat of arms, relative to its central shield, from top to bottom and left to right.¹

As we shall see, the coat of arms belonging to Prince Charles of Wales comprises a literal, graphic representation of the beast described in Psalm 22:21, Daniel 7:2-24, and the Apocalypse (e.g., see Rev 12:3, 13:1-4). The Apocalypse describes the dexter beast, the center of the arms, and the red dragon, whereas the book of Daniel describes the center of the arms and the sinister beast. Psalm 22:21, on the other hand, describes the dexter and sinister beasts, as well as the red dragon (see below). Also, there are descriptions of other parts of the arms elsewhere in the

pp. 55-56.

1. "Shields, Points of the," *A Dictionary of Heraldry*, ed. Friar, p. 316. Also see Boutell, 1978 ed., p. 21.

scriptures.

The dexter beast in Prince Charles' coat of arms, rather than being the "normal" heraldic lion for England, has a body like a leopard for *Germany*, feet like the feet of a bear for *France*, and a mouth like the mouth of a lion for *England*. In other words, it fully represents the Merovingian dynasty, which originated and prospered historically in Germany, France, and England.¹ The sinister beast, a unicorn, faces the dexter beast, stands above the red dragon (see Rev 13:2; cf. 12:3, 12:9), and has eyes like those of a man. This beast is restrained (cf. 2 Th 2:6-7, Gk.) by means of a chain (cf. Ezek 7:23, AKJV). In heraldry, as well as in many New Age circles today, the unicorn is said to represent "the Christ," and in ancient Babylonian artwork, as well as in the book of Daniel, it was portrayed as a beast having a *little horn* (see Dan 7:8, 7:11, 7:20-21, 8:9-11; cf. 8:5-8). Irenaeus, Tertullian, Justinus, and others, likened the horn of the unicorn to the central beam of the cross upon which Jesus was crucified.² (The unicorn's horn may also be compared to the spikes that were used to pierce Jesus.) Like certain Renaissance artwork,³ ancient Babylon's Ishtar Gate incorporates depictions of lions, dragons, and unicorns (or bulls).⁴ At His crucifixion, Jesus prayed,

Many bulls have surrounded Me; strong *bulls* of Bashan have encircled Me. They have opened their mouth at Me as a raging and a roaring lion.... You have brought Me to the dust of death. For dogs have surrounded Me; the assembly of the wicked has enclosed Me. Like a lion, *they pierced* My hands and My feet.... Deliver Me from the sword, My only one from the dog's paw. **Save Me from the lion's mouth and from the horns of the unicorns—the affliction⁵ of the dragon [sea-monster]!**⁶ (Ps

1. For more information, see Chapter 4, "Prince of this World—a *Diverse* Lineage," and Chapter 7's section titled, "The dexter (left-hand) supporter."

2. Odell Shepard, *The Lore of the Unicorn* (New York: Avnel Books, 1982), pp. 80-81.

3. Nancy Hathaway, *The Unicorn* (New York: Avenel Books, 1980), pp. 47, 104-105.

4. *The Thompson CHAIN-REFERENCE BIBLE*, 4th ed., 4334 (Indianapolis, Indiana: B.B. Kirkbride Bible Co., Inc., 1982), p. 318.

5. Strong's no. 6040, עָנִי or *onee*.

6. Strong's no. 8577, תַּנִּין or *tanee*. The translation of this last phrase in Psalm 22:21 (v. 22 in Heb.), "the affliction of the dragon [sea monster]," is derived from a concatenation in the Hebrew of two words, Strong's numbers 6040, עָנִי or *onee*, and 8577, תַּנִּין or *taneen*. Strong's no. 8577 is represented with the final *nun* having been dropped or omitted, giv-

22:12-13, 22:15c-16, 22:20-21, Heb.; cf. Ps 22:21, AKJV;
Rev 13:1-2)

In 1603, following the death of England's Queen Elizabeth I, Scotland's King James VI assumed England's throne as James I. Upon uniting the crowns of England and Scotland, King James I added Scotland's red lion to England's royal shield of arms and replaced one of Elizabeth I's two lion supporters (i.e., her sinister supporter) with Scotland's unicorn. Rüdiger R. Beer remarks, "By far the best known unicorn in heraldry is part of the British coat of arms. When England and Scotland united at the beginning of the seventeenth century and James VI of Scotland became James I of the United



ing תָּנִי or *tanee*. This *nun* may have been dropped inadvertently through a copyist's error, or purposely omitted to create a poetic rhyme with the last word, יְחִידָתִי or *y'chee-datee* (tr., "My only one"), of the preceding verse (cf. *onee-tanee*).

In the Masoretic Text, the Hebrew phrase *onee tanee* appears as one word, עֲנִיתַי or *anee-tanee*. In English, this text is commonly translated as "You have answered [rescued] Me," though some render it simply as "poor," which comes from the same Hebrew word as "afflicted" (cf. the Greek *Codex Sinaiticus*). Along the latter line, the Revised Standard Version (RSV) has "My afflicted soul" (the New RSV uses "You have rescued Me"). Yet all these translations are *dubious*. In the case of "You have answered [rescued] Me," *anee-tanee* is alleged to be Strong's number 6030, which in reality bears only a weak resemblance to it, whereas in the other translations, it is viewed as a combination of Strong's number 6041 (for "poor" or "afflicted") and an *inexplicable* or *nonexistent* word (e.g., for "soul"). Further, none of these translations agrees with the immediate context or poetic form of verse 21, a plea for deliverance from *beasts*, and, with the lone exception of the RSV, they ignore verse 24 (v. 25 in Heb.), which clearly addresses an earlier "affliction."

In this author's opinion, therefore, it is best to understand the Hebrew as a concatenation of two words that do exist (i.e., Strong's numbers 6040 and 8577, where the root for 8577 appears to be 8565, תָּן or *tan*), thereby obtaining "the affliction of the dragon [sea-monster]." Inasmuch as Jesus' crucifixion upon the cross was typical of the swallowing of Jonah by a "sea monster" (e.g., see Matt 12:40, Gk.), this is a viable translation; moreover, it perfectly fits the immediate context and poetic form of verse 21.

Kingdom, a unicorn replaced one of the pair of lions supporting the shield. The menacing lion and antagonistic unicorn from Psalm 22 thus became fortuitously reunited in heraldry."¹ *Queen Elizabeth II's* coat of arms, as currently displayed in the Garter Throne Room, is shown above.² A remarkable graven version of the royal achievement adorns the gates of Buckingham Palace. It displays the dexter lion and the sinister unicorn, each resting upon a base of palm branches that curve around their backsides (perhaps indicating millennial aspirations), as well a "George Pendant" dangling from the central royal shield, over which, in place of the normal helm, there is a lion's head. Moreover, its shield contains the pagan version of the Irish harp, which shows the upper body of a bare-breasted harlot. A photograph of this achievement is shown in *The Illustrated Golden Bough*, with a caption that reads, "In many cultures, the souls of dead kings in particular are thought to migrate into animals, and sometimes living kings may be embodied in them. A trace of this idea survives in European heraldry."³

Taken together, the symbols in Prince Charles' coat of arms represent his present and future dominion. It is interesting, therefore, that the organization of the dexter and sinister beasts in British royal arms, including the prince's, appears to have Babylonian origins. Barbara G. Walker

1. Rüdiger Robert Beer, *Unicorn: Myth and Reality*, trans. Charles M. Stern (New York: Van Nostrand Reinhold Company, 1972), p. 138.
2. As sovereign of the Order of the Garter, Queen Elizabeth II's coat of arms is prominently displayed above her Garter Throne in the Garter Throne Room. For a color photograph of the Garter Throne Room, see page 64 of *Royalty*, Vol. 12, No. 2 (1993). Unlike Prince Charles' coat of arms, the queen's may be readily seen. In fact, her Garter stall-plate, containing her actual graven achievement, rather than being displayed in St. George's Chapel along with the stall-plates of other Garter knights, is located above her throne in the British parliament, where she presides annually over the state opening. For a color photograph of the queen's Garter stall-plate, as well as certain other heraldic symbols and badges discussed in this book, see the state opening of parliament shown on page 50 of *Royalty*, Vol. 11, No. 3 (December, 1991). Other color pictures of her arms may be seen, for example, on page 83 of *Debrett's Book of the Royal Wedding* by Hugo Vickers (New York: The Viking Press, 1981); the jacket, inside front cover, and page 96 of *The Royal Family* by Jane Masterson (New York: Crescent Books, 1991); pages 82, 83, and 94 of *Royalty*, Vol. 13, No. 2 (1994). Artistic renditions of the queen's arms may also be found in the various editions of *Boutell's Heraldry*, although the rendition in the 1963 ed. is more accurate than that in later editions (Plate I, facing title page). Likewise, heraldic descriptions of both her arms and Prince Philip's arms may be found on pages 218 or 219-220 of the same work.
3. Frazer, p. 110.

states, "[The unicorn is the classic] symbol of the phallic horse deity, or sacred king incarnate in a horned horse.... A source of the unicorn myth may have been the Babylonian dragon-beast made up of a horselike body...and a flat [single] horned head.... One theory proposes that the unicorn was originally the bull of spring, rearing up and struggling with the lion of summer. Babylonian art showed both animals in profile so the bull appeared to have only one horn. The British coat of arms still has 'the lion and the unicorn' contending in just such a manner."¹

The pagan lion, dragon, and unicorn symbols were prominent in ancient Babylonia and Assyria, as well as subsequent world empires (e.g., the Medo-Persian, Greek, and Roman empires). Today, however, their greatest applications are to the AntiChrist and his coming worldwide kingdom, with its capital at Mystery Babylon (Rev 17:4-5, 17:18). Inasmuch as the United Kingdom was *Tarshish*, this neo-Babylonian capital will be intimately associated with "Tarshish, and all its young lions" (e.g., see Ezek 38:13; Rev 13:2; cf. Jer 2:14-15, 4:5-7, 5:6).

As will be shown, the mythological unicorn was initially derived from Babylon's spring bull. When considered, this fact should lay to rest the arguments of many modern scholars that the Hebrew word **רִימ**, pronounced *re'em* and translated as "unicorn" throughout the Authorized King James Version of the Old Testament, should instead be translated as "wild ox." Given the historical association of the unicorn with the AntiChrist, this matter is significant.

With the lone exception of Deuteronomy 33:17, in which the singular *re'em* must be translated as "wild ox" (due to the fact that Moses ascribed a plural number of horns to it in the original Hebrew), this word may be rendered as "unicorn" (referring to a beast having just one horn) throughout the Hebrew Bible. One could perhaps, however, reasonably argue that the word *re'em* in Numbers 23:22 and 24:8 must also refer to some kind of "wild ox" (since Moses likewise penned Numbers). Nevertheless, besides Psalm 22:21, the following

1. Barbara G. Walker, "Unicorn," *The Woman's Encyclopedia of Myths and Secrets* (New York: Harper Collins Publishers, Inc., 1983), pp. 1027-1028.

passages, based upon the original Hebrew text, remain:

Will the **unicorn** [wild ox] be willing to serve you? Will he bed by your manger? Can you bind the **unicorn** [wild ox] in the furrow with ropes? Or will he plow the valleys behind you? Will you trust him because his strength *is* great? Or will you leave your labor to him? (Job 39:9-11)

The voice of The LORD breaks the cedars; yes, The LORD splinters the cedars of Lebanon. He makes them also skip like a calf, Lebanon and Sirion like sons of **unicorns**. (Ps 29:5-6)

"But You, LORD, *are* on high forevermore. For behold, Your enemies, O LORD—for behold, Your enemies shall perish; all the workers of iniquity shall be scattered. But You have exalted like **unicorns** My horn. My eye also has seen *My desire* on My enemies,...on the wicked who rise up against Me." The Righteous *One* shall flourish like a palm tree; He shall grow like a cedar in Lebanon. (Ps 92:8-12; cf. Num 23:22, 24:8; 1 Sam 2:10*d-e*, Heb.; Ps 89:17-29, 132:17-18, Heb.; Zech 14:10, Heb.)

"For My sword shall be bathed in heaven; indeed, it shall come down on Edom, and on the people of My curse, for judgment." The sword of The LORD is filled with blood, it is made fat with fatness, with the blood of lambs and goats, with the fat of the kidneys of rams. For The LORD has a sacrifice in Bozrah, and a great slaughter in the land of Edom. The **unicorns** shall come down with them, and the young bulls with the mighty bulls; their land shall be soaked with blood, and their dust made fat with fatness. (Isa 34:5-7; cf. Isa 63:1-6; Rev 14:17-20, 19:11-21)

In the third century B.C., when composing the Greek Septuagint, at least seventy of Israel's rabbis (according to rabbinic tradition) together translated the word *re'em* in all of the above passages as *monoceros* (i.e., a beast having one horn projecting from its head). Various scholars have argued that these rabbis, unfamiliar with the beast, mistakenly translated *re'em* as *monoceros*. Yet even Isaiah distinguished the *re'em* from "the young bulls with the mighty bulls" (34:7).

Although the *re'em* spoken of in the scriptures almost certainly *was* a ferocious wild ox, perhaps even the now extinct aurochs, it was the very bull of spring depicted in Babylonian artwork. The significance of this lies not in the

fact that the biblical *re'em* was originally a wild ox, but rather in the fact that by the time the Septuagint was produced, this Babylonian bull had long been superseded by its earlier artistic depiction as a unicorn. It seems plausible that the rabbinic translators of the Septuagint had this in mind when they chose to render the Hebrew *re'em* as *monoceros* in Greek (Lat., *unicornis*), the beast that by then had replaced the ancient Babylonian bull in pagan mythology. Consequently, the unicorn is now a symbol that represents both Satan and the AntiChrist. (More will be said on this in the discussion of the sinister unicorn supporter.) Regarding the *re'em* and the lion, Odell Shepard gives this helpful discourse:

...[It has been discovered] that *rimu* was the Assyrian name of the gigantic aurochs or *Bos Primigenius*, a species of wild buffalo which became extinct in the sixteenth century. Cuvier, basing his measurement upon remains of the aurochs much smaller than others since discovered, estimated that this animal was twelve feet long and almost seven feet high; its teeth have been found in a cave on Mount Lebanon;...Layard identified the animal with the majestic sculptured bulls of Nineveh. The *Bos Primigenius* now holds the field. Its bulk, speed, and savage ferocity...make it clear why the Hebrews always spoke of the *Re'em* with bated breath....

Before the accession of James I to the throne of England a great variety of "supporters" had been used for the Royal Arms, but a lion had for several generations been one of the two.... On the Royal Arms of Scotland the unicorn had been employed as consistently.... It is often said that the lion and unicorn were chosen as supporters of the British Arms because of the belief in the natural animosity of these two beasts and as a symbol of the reconciliation between England and Scotland.... James kept his Scottish unicorn and he chose the English lion merely because it had been the most persistent supporter of the English Arms before his time. He kept the lion dexter as it had been on Elizabeth [I]'s Arms....

....It is certain that the presence of the unicorn on the British Royal Arms, reproduced as they are millions of times in every year and scattered throughout the world, has tended to maintain interest in the animal and to develop a curiosity about its tradition....

One recalls in this connection several Biblical references to horns, apparently single....

Thus far we have paid no attention to the total scene...at

Persepolis,¹ in which a beast resembling a powerful lion attacks an apparently one-horned animal.... ..I shall call these animals the lion and the unicorn. The delineation of their conflict was remarkably popular over a great extent of territory and of time. One sees it continually and with only slight variations on cylinder-seals of Babylon[ia] and Assyria, on coins of Mycene, and on *objects d'art* of uncertain origin that were spread through Europe and Asia during the Middle Ages by Scythian traders. The inference is that it had more than a decorative value and was widely recognized as a symbol. But a symbol of what?

Here and there in the unicorn literature of Europe one finds references to a clever ruse employed by the lion in capturing unicorns [via a tree]. [This lion-capture fable]...seems to have been crowded out by the story of the virgin-capture [in which a unicorn (cf. The Messiah) is meekly lured by a virgin (cf. the Church) to his death under a tree (cf. the cross) before a huntsman and his dogs (cf. Satan and those who perpetrated the crucifixion)], yet it may be much older than the Holy Hunt allegory and may have served for ages as a religious symbol in the East....

...Edward Topsell...says of the unicorn: "He is an enemy to Lions, wherefore as soon as ever a Lion seeth a Unicorn, he runneth to a tree for succour, that...he may not only avoid his horn but also destroy him; for the Unicorn in the swiftness of his course runneth against a tree, wherein his sharp horn sticketh fast. Then when the Lion seeth the Unicorn fastened by the horn, without all danger he falleth upon him and killeth him."...

As I have pointed out, the one-horned figures at Persepolis were imitations, both in subject and treatment, of others [found] at Nineveh and Babylon. These in their turn were by no means original, for recent diggings at Ur of the Chaldees have shown...precisely the same conventional treatment of horned animals....

Looking at these objects from the city of Abraham, one realizes that....the pattern or theme of the lion and unicorn conflict can be shown to have endured in art for at least twenty-five hundred years.... Is it possible to make a plausible guess at the meaning these objects had for their makers?... Is it possible that the lion and the unicorn...were solar and lunar emblems?...

That there is some kind of connection between the moon and the unicorn is not a theory but a fact.... On ancient cylinder-seals the crescent moon frequently appears in conjunction with figures of animals which...are represented with single horns. ...The unicorn is commonly, though not always, thought of as white in body; it is an emblem of chastity; it is very swift; according to the best authorities it cannot be taken alive. The animal is most

1. Persepolis was the main royal palace of Medo-Persia's Achaemenid dynasty and a major center of Zoroastrianism, which predicated itself upon the ancient struggle of good against evil (*Eerdmans' Handbook to the World's Religions*, p. 82).

readily associated with the new or crescent moon, which might indeed seem to dwellers by the sea to be leading the stars down to the water and to dip its own horn therein before they descend. The crescent moon has been used for ages to represent both celestial motherhood and virginity, whether of Ishtar, Isis, Artemis, [Ashtoreth (Astarte), Asherah, Anath, Diana,] or the Madonna.¹ In all his pictures of the Assumption...Madrid Murillo painted the crescent moon over Mary's head. Old alchemical charts commonly designate the figure of Luna by placing in her right hand a single horn. The ki-lin, or unicorn of China, is commonly represented in bronze, bearing a crescent moon among clouds on his back....

....For is not the [pagan] belief in the moon's power to absorb poisons rising from earth during the darkness closely similar to the belief in the unicorn's water-conning? Does it not recall the vivid picture of the three-legged ass dipping his golden horn into the waters of the firmament and dispelling their corruption?...

If the unicorn [in the lion-capture story] is to represent the moon, then the lion, a common solar emblem, should of course represent the sun, and we have only the tree left to be explained.... Unicorned animals are often found on Assyrian cylinder-seals grouped with a single conventionalized tree in symmetrical arrangement. This tree of the cylinder-seals is usually called the Tree of Fortune, but it seems to be ultimately indistinguishable from the Cosmogonic Tree...springing from the nether darkness and holding the earth and heavenly bodies in its branches, familiar in the myths of many peoples.... If the lion and the unicorn are to represent the sun and the moon they will need no less a tree than this as the scene of their encounter.

We are now prepared for a bald statement of the solar-lunar theory concerning the lion-capture [of the unicorn].... "The Lion-sun flies from the rising Unicorn-moon and hides behind the Tree or Grove of the Underworld; the Moon pursues, and, sinking in her turn, is sun-slain." In other words, just as the lion of our story slips behind the tree to avoid the unicorn's onrush, so the sun goes behind the Tree...; and as the unicorn is caught by the [lodging of its] horn [in the tree] so the moon is held fast during the interlunar period—at which time, many myths assert, the sun eats it up....

Brown also finds significance in the fact that many of these [one-horned] creatures are shown touching or nearly [touching] the symbolic tree with their horns, and that their heads are

1. Not only has the unicorn likewise been used to represent the Virgin Mary, but Pope John Paul II and other Roman Catholics are known to have prayed and said the Mass before the "Black Madonna." Located in the shrine of Czestochowa at Jasna Gora, Poland, this demonic image is taken as a depiction of the Virgin Mary holding the Child Jesus.

invariably turned toward this tree.¹

Before its ancient perversion and corruption, the Zodiac apparently represented the Gospel of Jesus in symbolic form.² Could the explanations put forth to date for the combined mythological symbolism of the lion and the unicorn also be corruptions of an original, divine theme? What if the tree whereby the unicorn in the lion-capture fable is slain originally represented the Tree of Life, or Jesus, as well as the cross upon which He was hung? The entire universe is under Jesus' dominion and power, and the stars, planets, moons, etc., rest in His branches (cf. Gen 3:22; Matt 13:31-32; Luke 13:18-19). What if the unicorn pictured Jesus' adversaries—Satan and those in him (e.g., Judas Iscariot and the AntiChrist; see Ps 75:4-5 {KJV}, 75:10a)—who in piercing both Jesus and the tree (cross) upon which He hung, became lodged in that tree and were themselves vanquished thereby along with guilt and sin (though certain victories are yet to come)? Besides representing Satan who personifies sin, the unicorn would then also have represented the sins of the redeemed world, Jesus' bride, for whom Jesus was to be pierced. Finally, what if the lion depicted The Lion of the tribe of Judah (see Rev 5:5; cf. Gen 49:8-12; Num 23:24), who, having veiled Himself upon the cross as the Lamb of God (cf. hiding behind the tree), slew Satan in Satan's attempt to slay Him (see Rev 5:6-14)?

As God's Mighty Messenger (Rev 10:1, Gk.), Jesus will shout aloud "with a great voice, as *when* a lion roars," and then "seven thunders" will speak "their voices" (Rev 10:3; cf. Rev 11:19, 16:17-18). Further, He will "roar *over* His enemies" (Isa 42:13, Heb.; see Jer 25:30-38, 50:44; Hos 11:8-12; Joel 3:13-16)! As God's Lion, Jesus will slay the AntiChrist, or Satan's unicorn, ending Satan's dominion.

1. Shepard, pp. 44-45, 75-79, 240-244, 247-249.

2. For more information, see Ethelbert W. Bullinger, *The Witness of the Stars* (Michigan: Kregal Publications, 1967); D. James Kennedy, *THE REAL MEANING OF THE ZODIAC* (Florida: Coral Ridge Ministries, 1989); or Troy Lawrence, *The SECRET MESSAGE of the ZODIAC* (California: Here's Life Publishers, Inc., 1990). Also see the section titled "The Gospel and the Zodiac" in *Messiah, History, and the Tribulation Period*.

What about the sun and the moon? In paganism, the sun has long been represented by a lion (cf. Hos 5:13-14), and the moon by a unicorn (cf. Hos 5:7, 5:13). Biblically, however, the sun is a symbol of The Bridegroom, Jesus (see Num 24:17; Ps 19:4-6, Heb.; Isa 62:1; Mal 4:2; Matt 17:2; Rev 1:16, 10:1, 22:16; cf. Ps 89:36), whose glory will be seen upon His saints (e.g., see Judg 5:31, Heb.; Isa 58:10; Matt 13:43; 1 Th 5:5; 2 Pet 1:19; cf. Isa 30:26). Also, the moon is a symbol of Jesus' bride, the saints (e.g., see Ps 89:35-37; Rev 12:1; cf. Gen 37:9-11; Song 6:10; Isa 24:23), who reflect His light in the midst of the darkness of an unregenerate world (cf. Matt 25:5-10; 2 Cor 3:18). Therefore, the sun, representing Messiah Jesus, is associated with the symbol of the lion, whereas the moon, representing His bride, for whom and by whom He was pierced, is associated with the symbol of the unicorn.

Recall that God warned Cain, saying, "If you do well, is there not exaltation? And if you do not do well, Sin is crouching *like a lion* at the door, and his desire is toward you, but you should rule over him" (Gen 4:7, Heb.). Unable to better Him, Satan has always sought to counterfeited the things of God. *The lion and unicorn symbols, besides representing Jesus and His adversaries, respectively, also have counter-applications.* Just as Jesus is The Lion of the Tribe of Judah, Satan too is viewed as a lion (1 Pet 5:8; cf. 2 Tim 4:17). Similarly, just as Satan, in the person of the AntiChrist, is represented as a unicorn, God, in the person of His Son, is represented as The Horn of David (Ps 132:17-18, Heb.; see 1 Sam 2:10*d-e*, Heb.; Ps 75:6-7, 89:19-29, 92:8-12; Luke 1:68-75; cf. Ps 75:10*b*). Having been lured to His death by a virgin under a tree (i.e., the cross), as in the virgin-capture story, Jesus shall yet trample His adversaries beneath His feet; for it is written, "You shall tread upon *the roaring lion* and *the asp*, *the young lion* and *the dragon* You shall trample underfoot" (Ps 91:13, Heb.; cf. AKJV).¹ Indeed, as a type of His Son

1. According to Shepard, the Talmud records that Adam's first sacrifice was an ox having just one horn on its forehead (p. 45). This would constitute a unique parallel to the sacrifice of The Messiah.

(e.g., see Num 23:21-22, 24:7-8, Heb.; Hos 11:1; Matt 2:14-15), God likens redeemed Israel to a conquering unicorn around the time of Armageddon, stating, "Arise and thresh, *O* daughter of Zion; for I will make your horn iron, and I will make your hooves bronze [brass], and you shall crush [beat in pieces] many peoples" (Mic 4:11-13, Heb.; see Deut 33:26-29; Ps 44:4-5, 89:17-18; Mic 7:8-10; Zech 10:3-5, 10:12; Mal 4:1-3). Further, according to Zechariah 14:10, in which the Hebrew word for *re'em* is generally translated as "raised up" or "rise," Jerusalem itself will be exalted as upon the tip of a unicorn's horn in the Millennial Kingdom (cf. Ps 75:10*b*); that is, she will sit atop *one mountain*, then Earth's highest, which can be likened to the *single horn* of a majestic unicorn.

In The Messiah, who is God's and Judah's Lion, the saints will be victorious in their war against the AntiChrist, Satan's and Britain's counterfeit lion-beast, even though it will cost most of them their physical lives (e.g., see Rev 6:7-11, 12:17, 13:3-17, 15:1-4, 20:4-6). The Horn of David, not the little horn, shall be eternally exalted; for Satan and those in him will be utterly crushed (e.g., see Ps 75, KJV)! It is written,

How lovely are your tents, *O* Jacob! Your dwellings, *O* Yisra-El!...He shall pour water from His buckets, and His Seed *shall* be in many waters. His King shall be higher than Agag, and His kingdom shall be exalted. God brings Him out of Egypt. He has strength like a wild ox [unicorn]. He shall consume the nations, His enemies. He shall break their bones and pierce *them* with His arrows. He bows down, He lies down as a Lion, and as a Lion, who will rouse Him? Blessed *is* he who blesses You, and cursed *is* he who curses You. (Num 24:5-9, Heb.; cf. 23:21-24)

Unfortunately, if these interpretations are correct, the biblical lion and unicorn symbolism went the way of the Zodiac, having been transformed and incorporated into pagan mythologies. Further, this pagan symbolism has become central to the rise of the AntiChrist. C.W. Scott-Giles and J.P. Brooke-Little, in the somewhat cryptic, occult, and often obscure language of heraldry, summarize the symbols in Prince Charles' arms as follows:

H.R.H. The Prince of Wales bears the Royal Arms differenced by a label of three points argent and with an escutcheon [(small shield)] of the arms of the Principality of Wales ensigned by the Heir Apparent's coronet.... His shield is encircled with the Garter. He also bears the Royal Crest and Supporters, all differenced by a label as in the arms and also by the substitution of his coronet for the crowns in the crest and the supporting lion. His motto is ICH DIEN. His badge as Heir Apparent is, *a plume of three ostrich feathers argent enfiled by a coronet of crosses paty and fleurs-de-lis or, with the motto, ICH DIEN....* In his full achievement this badge is placed below the shield together with the red dragon of Wales, differenced by a label as in the arms, and the arms of the Duchy of Cornwall: *Sable fifteen bezants*, the shield ensigned with the Heir Apparent's coronet.¹

Friar adds,

....The badge of the Prince of Wales is *y ddraig goch*, the red dragon, upon a green mount and with a white label of three points about its neck. The so-called Prince of Wales' Feathers' badge, which comprises three white ostrich feathers enfiling a gold coronet...and, on a blue scroll, the motto 'Ich Dien', is the badge of the heir apparent to the English throne....

The Prince of Wales bears the arms of the sovereign differenced by a label of three points argent [(white)] on a shield, crest, and supporters. His crown is similar to that of the Queen but without the arch from front to back. On his shield of arms he bears the arms of the Principality [of Wales] on an inescutcheon ensigned by his crown. His achievement may include the shield of arms of the Duchy of Cornwall *Sable [(Black) with] fifteen Bezants*, and this is usually placed below the principal shield of arms and ensigned by the crown.²

It is perhaps interesting to observe at this point that Prince Charles has shown at least a cursory knowledge of, and interest in, heraldry: "While awaiting his posting [to the H.M.S. *Norfolk*] the Prince noted, with an inherited touch of King George VI's interest in heraldry, that the ship's crest was 'a silver ostrich feather with a gold quill ensigned by a gold prince's coronet, the pen piercing a scroll bearing the motto *Ich Dien*'."³ In the next chapter,

1. Boutell, 1978 ed., pp. 218-219. This same heraldic description may be found in editions of Boutell's *Heraldry* going back to 1963.

2. "Wales, Prince of," *A Dictionary of Heraldry*, ed. Friar, p. 372.

3. Cathcart, p. 128.

The First Beast and Prince Charles' Coat of Arms

we will examine each symbol on Prince Charles' coat of arms. This examination will include the historic origins, heraldic and biblical meanings, and, in several instances, the overall message conveyed.

The Official Heraldic Achievement of Prince Charles of Wales*

(as ostensibly described in Daniel and the Apocalypse)



*See the cover of this book for the full-color achievement.

An Unofficial Version

