

made their way to the island of Lipari north of Sicily in 580 CE. According to Anastasius the Librarian, the remains were taken to Benevento in 809 CE, but another tradition suggests that the remains arrived there after they were translated during the Saracen invasion of Lipari in 838 CE. In any case, Emperor Otto II had them brought to Rome in 983 CE, where they were placed in the island church of St. Bartholomew-on-the-Tiber and can be viewed to this day. In 1238, however, the skull was brought to Frankfurt on the Main River (although a skull of Bartholomew also appeared at Mount Athos). One chronicler maintains that the wife of Canute the Great, Queen Emma, gave Bartholomew's arm to Canterbury cathedral, while another asserts that the arm was a gift from the bishop of Benevento to Edward the Confessor, Emma's son by Ethelred the Unready.

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Leroy Huizenga

III. Visual Arts

According to *The Golden Legend*, Bartholomew evangelized India and Armenia, and tradition further identified him as the founder of the Armenian Church and the restorer of life to the son of the Armenian king. Given the style of his martyrdom, he was the patron of butchers, tanners, and leather traders, and was invoked in cases of skin and nervous diseases.

In Christian art, scenes of Bartholomew's martyrdom are modeled after the Hellenistic sculpture from Pergamum of the flaying of Marsyas. The first representations of Bartholomew are found in Rome in San Paolo fuori le Mura and Santa Maria Antiqua, and in Ravenna at San Vitale. In the 8th century CE, Bartholomew depictions are frequently found in Byzantine mosaics. The most famous representation of Bartholomew is probably that found in Michelangelo's *Last Judgment* (1537–41), in which the artist used his own features to depict the saint's face as he holds his flayed skin (see → plate 6.b).

Rembrandt painted two paintings of Bartholomew, probably from a series of apostles. Both paintings show him in the traditional way, with dark hair and beard streaked with white, and holding a knife. Another attribute used for Bartholomew is a book. His martyrdom is depicted in gruesome detail in paintings and etchings by Giuseppe Ribera found in Florence's Pitti Gallery.

Works: ■ Michelangelo, *Bartholomew* (detail in *The Last Judgment*; 1537–41), Sistine Chapel, Rome.

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Daniel G. Callahan

See also → Bartholomew, Acts of; → Bartholomew, Gospel of

Bartholomew, Acts of

Acts of the Apostle Bartholomew are transmitted in various languages. The most extensive version is the *Acts of Bartholomew*, originally written in Coptic but transmitted only in Arabic and Ethiopian. The text is related to the Coptic *Acts of Andrew and Bartholomew*, relating Bartholomew's mission to Parthia.

The *Passion of Bartholomew*, transmitted in Latin (Collection of Pseudo-Abdias) and Greek, is an independent tradition, narrating Bartholomew's mission to India where he was skinned alive.

In the Armenian *Passion of Bartholomew*, a late composition which relies on earlier Syriac and Greek sources, Bartholomew is depicted as the apostle of Armenia.

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Els Rose

See also → Acts, Apocryphal; → Bartholomew; → Bartholomew, Gospel of

Bartholomew, Apocalypse of

→ Bartholomew, Gospel of

Bartholomew, Gospel of

- I. Questions of Bartholomew
- II. Book of the Resurrection

The *Gospel of Bartholomew* is a general indication for several apocryphal writings attributed to the apostle Bartholomew. Because of apocalyptic elements in these works, the phrase *Apocalypse of Bartholomew* is also used. The individual works are known as the *Questions of Bartholomew* and the *Book of the Resurrection*.