CHAPTER ELEVEN

ANDREW IN CHRISTIAN ART.

As with the legends of Andrew, the artistic themes about him are Eastern products brought to the West. Because of the minor importance of Andrew as compared with Peter or Paul, and because the "Acts of Andrew" were so unpopular with Catholic bishops, artists left the First-Called pretty much alone until after the time of the Pseudo-Dorothean forgery.

John's picture of Andrew and Philip in the Feeding of the Five Thousand is the scene for the first representation of Andrew in Christian Art. It occurs in a fifth-century catacombe in Egypt. ¹ The same theme occurs on at least one Italian sarcophagus before the end of the eighth century. ²

The Call of Andrew, again following the Gospel of John, was another theme imported into the West from the East. The sixth century mosaics of the church of San Apollinare Nuovo at Ravenna picture John the Baptist pointing Jesus out to Andrew. ³ Unexplained, or perhaps unexplainable, is the unusual head of Andrew which is found only in the frescos in Santa Maria Antiqua in Rome. ⁴ Although it dates from about 705, it differs from the standard which is to be found on a statue in Amalfi. The Amalfi statue is of the twelfth century, ⁵ and agrees with Durandus' description of our Apostle in 1551. "Saint Andrew was dark in his complexion, with a long beard, and of average stature. This therefore is said that it may be known how he ought to be painted in the church, for it is necessary to know this about each of the apostles and many other saints." ⁶ I should add

⁴ Ibid., Tafel 157.
⁵ Rohault de Fleury, Les Saints de la Messe, Paris, 1883 f, t. X. plate 12.
that Andrew is usually seen as an old man, often bald, with one or two books in his hands (a reference to the "Acts of Andrew" or to the Muratorian legend of his connection with the Gospel of John). Not infrequently, due to the influence of the fisherman tales of Mark and Matthew, Andrew is presented with fish, fishing net, rope, or ship in the background. ¹ The fish, of course, is in itself an old Christian symbol. Among other values, the Greek word for fish, ichthys, was interpreted Jesus Christos Theu Yiös Sóter, i.e., Jesus the Anointed, God's Son, Savior.

The theme of Andrew's crucifixion comes, obviously, not from the Gospels, but from the Apocryphal Acts of Andrew. The first series of crucifixions show not the famous X-shaped cross, but the familiar Latin cross used in Jesus' crucifixion. The oldest surviving representations of Andrew's crucifixion are Byzantine miniatures in ninth-century manuscripts. ² It is interesting to note that it was about this time that the Epiphanian and Dorothean forgeries appeared. On both these miniatures, Andrew is nailed (as with the Johannine crucifixion of Jesus) but not tied (as is described in the Acts of Andrew). In the eleventh century bronze gate of St. Paul's at Rome, Andrew is also nailed, interestingly enough, to a Y-shaped cross. ³

The oldest representation of Andrew's being tied to the cross occurs in a sacramentar at Pruem. ⁴ The famous X-shaped cross makes its appearance first on a troparium from Autun, which is of tenth century manufacture. ⁵ It should be remembered that before this all crosses of Andrew were Latin in form.

Also on a Latin cross again is our Apostle in the oldest representation, which shows others present at the crucifixion. In a sacramentar at Ivrea, made about 1000, Andrew is shown in the center on his cross, while to his left stands a military executioner who ties him to


² One is in a codex of the Homilies of Gregory of Nazianus, plate 30 in Ormont's Fascimilés des Miniatures des plus anciens Manuscrits grecs de la Bibliothèque Nationale, Paris, 1902. The other is in a Greek Menologion of the Vatican Library and is mentioned by Karl Künstle, Ikonographie der Heiligen, Band II, Freiburg, 1926, pp. 59-61. This is a more modern re-write of Heinrich Detzel's Christliche Ikonographie, Freiburg, 1896, Band, II, pp. 132-135, de Fleury, op. cit., plates 47 and 48.


⁴ De Fleury, op. cit., plate 49.

⁵ De Fleury, op. cit., plate 8.