

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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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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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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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 Resurrec-*

tion of Jesus Christ by the Apostle Bartholomew. Although the *Questions of Bartholomew* and the *Book of the Resurrection* have much in common, they should be seen as two independent literary creations, as far as both content and style are concerned. It is plausible that both texts go back to a common tradition.

I. Questions of Bartholomew

The *Questions of Bartholomew* is a work difficult to date. It must have been composed in Greek presumably between the 2nd and the end of the 4th century CE. The text is related to the genre of dialogues of the apostles with the risen Christ and recounts the interrogative conversation of Bartholomew with Jesus before the crucifixion and after the resurrection. The oldest manuscripts still extant are in Latin and date to the 9th century CE; the oldest Greek manuscripts are from the 13th century. The text is also transmitted in Old-Slavonic, while the work was also known in Ethiopian circles, along with other esoteric writings.

The narrative of the *Questions of Bartholomew* consists of four separate sections in which Bartholomew receives various revelations on mysteries of the faith. The different parts are written as dialogues between Bartholomew and Christ or Mary. In some sections the other apostles are present as well. The first section deals with Christ's descent into hell during his crucifixion; this is assumed to be the oldest testimony of the tradition of Christ's victory over hell. In the second section the mysteries concerning the virgin conception of Christ by Mary and Christ's birth are revealed. In the third section, the secrets of the terrifying place called abyss are explained, and in the final section those of Satan, his origin and his fall.

II. Book of the Resurrection

The *Book of the Resurrection of Jesus Christ by the Apostle Bartholomew* is a Coptic text preserved in only three manuscripts and can be dated to the 5th or 6th century CE. In this text, as is the case in the *Questions of Bartholomew*, Bartholomew is identified with Nathaniel (John 1:46–52). He is presented as the receiver of revelations on Christ's passion, descent into hell and resurrection. Bartholomew shares his revelations with the other disciples. The narrative relates dialogues and prayers as well as events situated in the period of Christ's passion, resurrection and ascension.

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See also → Bartholomew; → Bartholomew, Acts of

Bartholomew, Questions of

→ Bartholomew, Gospel of

Bartholomew the Apostle, Book of the Resurrection of Christ by

→ Bartholomew, Gospel of

Bartimaeus

Mark 10:46–52 reports that as Jesus and his disciples left Jericho on their way to Jerusalem, they encountered a blind beggar named Bartimaeus (lit. "Son of Timaeus"). Bartimaeus cried out, "Jesus, Son of David, have mercy on me" (10:47). After the crowd surrounding Jesus rebuked him, Bartimaeus repeated his request. Jesus then commanded his disciples to call Bartimaeus to him, and the blind beggar immediately cast aside his cloak and jumped to his feet. When Bartimaeus told Jesus that he wanted to see (10:51), Jesus proclaimed, "Go, your faith has made you well," and the blind man received sight (10:52).

Of all who receive miracle healings in Mark, Bartimaeus is the only one who is named (Beavis: 29), and he is the only person in Mark to address Jesus by the messianic title, "Son of David" (Gundry: 600). Moreover, Mark's story of Bartimaeus occurs in a prominent place in the gospel between the travel narrative (8:27–10:52) and the story of Jesus' entry into Jerusalem (Mark 11), linking his healing and teaching ministry to his Jerusalem ministry (Robbins: 237).

Matthew and Luke contain similar reports of Jesus healing a blind beggar outside Jericho, although they do not name him (Matt 20:29–34; Luke 18:35–43). Unlike the account of a single blind beggar in Mark and Luke, Matthew reports that Jesus healed two blind men. Matthew and Mark place the healing of the blind beggar outside of Jericho as Jesus left the city, but Luke states that this healing occurred as Jesus approached Jericho.

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