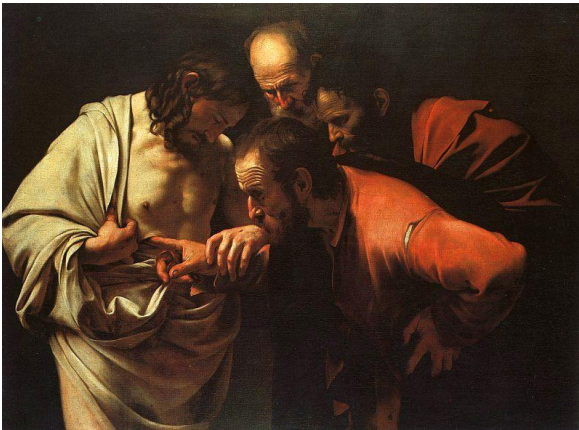


St Thomas: 3rd July



one by Duccio from 1461, and one from Caravaggio nearly one hundred and fifty years later.



The Duccio (above), is rather stylised, and offers a clear depiction of the event, but without much sense of involvement. In contrast Caravaggio takes us in close, and brings out the drama of this pivotal moment. Here Thomas advances his finger with an expression which mingles curiosity and trepidation, and the other disciples look on with intense interest,

rather than forming the polite audience of Duccio. Thomas immediately lost all his doubts – not only about the resurrection of Jesus but his divinity also: his cry was ***My Lord and My God.***

The story of Thomas is found in John, but other gospels also emphasise the physicality of the resurrected Jesus. In Luke, when Jesus appears to the disciples he says *Why do doubts rise in your minds? Look at my hands and feet. It is I myself. Touch me and see; a ghost does not have flesh and bones.* So it was not just Thomas who doubted, but the more personal story in John is more memorable than the general invitation in Luke, just as the Caravaggio has very much more impact than the Duccio.