



OUT of the great wealth of icons in Saint Catherine's monastery on Mount Sinai about one hundred were selected, after the erection of a modern wing against the south wall, for a permanent home in a special room, marked "Picture Gallery." About twenty of them, by reason of their small size, early origin, high quality, or endangered condition of preservation, are exhibited in a glass

Reprinted with permission from *Cahiers Archéologiques*, XI (1960), pp. 163-184.

¹ I wish to express my sincere thanks to His Eminence, Archbishop Porphyrios III, his learned secretary, the Archimandrite Gregorios, and the late Pater Christophoros, the skevophylax and librarian, for their continuous support of the expedition organized by the universities of Michigan, Princeton, and Alexandria in the summer of 1958, whose investigations included the study of the icons. This will be the first publication of several essays on individual icons prior to their more comprehensive publication. [See subsequent publications by Weitzmann: "Thirteenth-Century Crusader Icons on Mount Sinai," *Art Bulletin*, 45 (1963), 179 ff.; "Fragments of an Early St. Nicholas Triptych on Mount Sinai," *Deltion Archaïologikēs Hetaireios*, 4th ser., 4 (1964), 1 ff.; "Eine Spätkommenische Verkündigungssikone des Sinai und die zweite byzantinische Welle des 12. Jahrhunderts," *Festschrift für Herbert von Einem zum 16. Februar 1965* (Berlin, 1965), pp. 299 ff.; "Eine vorikonoklastische Ikone des Sinai mit der Darstellung des Chairete," *Tortulae. Studien zu altchristlichen und byzantinischen Monumenten*, 30 (1966), 317 ff.; "An Encaustic Icon with the Prophet Elijah at Mount Sinai," *Mélanges offerts à K. Michalowski* (Warsaw, 1966), pp. 713 ff.; "Icon Painting in the Crusader Kingdom," *Dumbarton Oaks Papers*, 20 (1966), 49 ff.; and "Byzantine Miniature and Icon Painting in the Eleventh Century," *Proceedings of the XIIIth International Congress of Byzantine Studies. Oxford. 5-10 September 1966* (Oxford, 1967), pp. 207 ff., reprinted herewith, pp. 271 ff.]

case, and one of these is the icon which is the subject of the present study (Fig. 210).¹ It was first published by George and Maria Sotiriou in their recent book on the icons of Mount Sinai, in which an essential part of this extraordinary collection was made known for the first time. Here they proposed for the icon under consideration a date in the late ninth century and a localization in Edessa.²

It is divided into two zones, the upper of which, being higher and thus more important than the lower, depicts at the left the apostle Thaddaeus (Fig. 211) seated on a throne with a simple, draped back and with his name inscribed in red letters on the gold ground.³ He is dressed in a white tunic with a purple clavus and a white mantle, and his youthful head is directed toward the center just like that of King Abgarus opposite him (Fig. 212), whose identity is likewise established by an inscription. Dressed in a dark blue tunic and a chestnut-colored mantle, he sits on a throne of similar shape but with a more prominently displayed cushion. His dignified head is marked by a rather long and full beard and the Byzantine imperial crown with the pendulia, and on his feet he wears the pearl-studded purple shoes which are the prerogative of the Byzantine emperor. In his hands he prominently displays the Mandylion,

² G. and M. Sotiriou, *Icones du Mont Sinai* (Athens, 1956-58), 1: figs. 34-36, 2: 49-51.

³ [A color reproduction of the Thaddeus wing is to be found in Weitzmann, "Sinai Peninsula. Icon Painting from the Sixth to the Twelfth Century," in *A Treasury of Icons* (contributions by K. Weitzmann, M. Chatzidakis, K. Miatev, and S. Radojčić (New York, 1967)), pl. 11.]