

# Sinaiticus



The Bulletin of the Saint Catherine Foundation  
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2022

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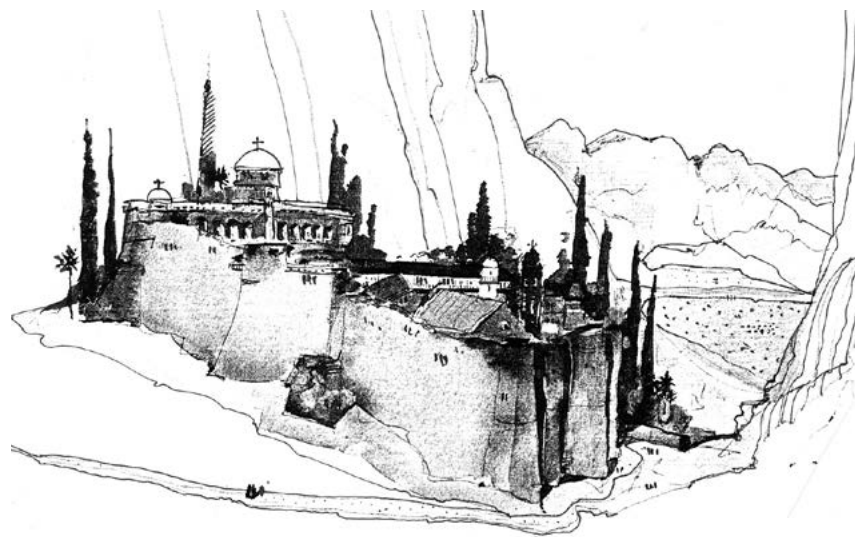
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With this, the 2022 edition, *Sinaiticus* is published online. We hope that you will continue to read, enjoy – and share – the bulletin of the Saint Catherine Foundation, now in its 26th year. Distribution by email will allow the foundation to make substantial economies, so essential in these cash-strapped times. To receive your copy electronically, please provide us with your email address. You can sign up at [www.saintcatherinefoundation.org](http://www.saintcatherinefoundation.org) or send a request to Heather Ravenberg Smith at [hrlsmith@saintcatherinefoundation.org](mailto:hrlsmith@saintcatherinefoundation.org).

This year's issue is smaller than usual, with no events to cover in London, New York or Geneva. Instead, the foundation is attracting a global audience for online events like 'Inside Saint Catherine's Monastery Sinai', our first internet lecture series, held in October and November 2021. As friends of the foundation connected electronically across the time zones, a new kind of community took shape. We are grateful to Professor Elizabeth S Bolman of Case Western Reserve University in Cleveland, Ohio for hosting the lecture series and to the participating speakers: the documentary filmmaker Ramsay Cameron (Molitor Productions Ltd, London), Dr George Manginis (Benaki Museum, Athens), Professor Oriana Baddeley (University of the Arts London), Dr Helen C Evans (Curator Emerita, Metropolitan Museum, New York), Professor Bolman and Father Justin, the Sinai Librarian. Recordings of the talks are available on the Saint Catherine Foundation website. A second online lecture series is planned for 2023.

We would particularly draw your attention to Father Justin's page 2 report on the development project underway in South Sinai. We are keeping a close eye on the project and the many changes it will bring to the region.



*North-east elevation, Saint Catherine's Monastery. Doug Patterson, 2002.*

## BOXING PROJECT NEARS HALF-WAY MARK

The project to house the monastery's most fragile manuscripts in individual stainless-steel conservation boxes is well under way: 600 conservation boxes have been manufactured to date, and a further 400 boxes are scheduled for fabrication in two runs of 200 boxes each, bringing the number of boxes funded nearly to the half-way mark.

A further 1,187 manuscripts still need boxes. The foundation's many friends have contributed to the project during the last three years, often more than once. But with boxes priced at €1000 each, the appeal for funding continues.

The Sinai manuscripts are remarkable for their Byzantine bindings, a style of binding that requires horizontal storage. This is now possible in the reconfigured library, with its new shelving system of racking and trays for individual conservation boxes. Storage in individual boxes offers the manuscripts a greater level of protection. It will prevent further damage from handling and ensure the survival of the Sinai manuscript collection into the future.

Please give—or give again—to the Boxing Project. You can make a donation online at [www.saintcatherinefoundation.org](http://www.saintcatherinefoundation.org) or send a cheque by post. Heather Ravenberg Smith will help you to contribute to the foundation in the country of your choice. See the credit box on page 3 for the contact details.

## NEWS OF THE SINAI AND SAINT CATHERINE'S

FATHER JUSTIN SINAITES

The Egyptian government has recently completed a multi-lane toll road between Sharm el-Sheikh and Cairo, bypassing all the towns along the Red Sea. It is now a four-hour drive from the monastery to the Cairo airport. An additional tunnel beneath the Suez Canal has recently been constructed to alleviate traffic congestion. The Sharm el-Sheikh highway, both north to Dahab and west to Saint Catherine's Monastery, has been widened and improved. All of these efforts make it easier to travel to destinations in the Sinai peninsula.

Ambitious construction works are underway in the nearby village of Katrin and along the highway that leads to the village, to better accommodate large numbers of visitors. The works include a new visitor's centre with an auditorium, new hotels, and new housing. Speaking in April of this year, on the 40<sup>th</sup> anniversary of Sinai Liberation Day, President al-Sisi said, 'All Egyptians hold for Sinai an eternal appreciation and view it as the pearl of the crown. Sinai will always remain a source of pride for this nation, as it is the only land in the world visited by God, and the spot chosen by the creator to inspire the first Abrahamic religion. As such, its religious and historic status is non-contested.' Earlier, he had expressed his appreciation for the Sinai and for Saint Catherine's Monastery, and his concern that those who visit should be supported in every way.

The area is a major construction site at present, and already some have questioned whether such an intervention

is helpful. Representatives of the UNESCO World Heritage Sites were invited to visit the area and see the work for themselves. There are frequent articles in the media, stressing the fact that the project is being carried out with the utmost respect for the area, and for maintaining the spiritual experience of those who visit. It remains to be seen what the area will look like when the work has been completed, how the new centre will be integrated into the experience of those who visit the area, and how well it is maintained in the long term.



*Model of the tourist complex going up in Wadi ar-Rahaa, close to the monastery.*

The monastery was closed to the public during the Covid pandemic, from March of 2020 until the beginning of this year, when we began to allow visitors to enter the monastery, to see the Well of Moses, the Burning Bush, and the museum. Shortly after, we also allowed visitors to see the sixth-century basilica from the back of the nave. On Pascha, about 40 pilgrims joined us for the services, mostly from Greece. From that time, we have been fully open as we were before. Pilgrims are again travelling to the monastery from Jerusalem to attend services. The Guest House is again open. As we emerge from the restrictions of the coronavirus, we are especially grateful to the members of the Saint Catherine Foundation whose generosity sustained the monastery at this difficult time.

## SOUTH RANGE FAÇADE TRANSFORMED

A mixture of stone, brick, exposed concrete and reinforcing steel, the exterior of the monastery's iconic main building was always provisional. Funds were limited when construction began in the 1930s, and it was not easy transporting building materials to Mount Sinai by camel train. Now, nearly a century later, the façade has been completed. The work was carried out by the monastery with the help of local Bedouin. The €70,000 cost was met by the foundation using funds from its reserves, together with a generous contribution from a donor and some of the Trustees.

Work on the interior of the west wing of the building, estimated to cost €2,000,000, will begin when funds allow. This is where the long-awaited digitization studio and conservation workshop will be located.

## OBITUARIES

The Saint Catherine Foundation mourns the loss of two founding members, centenarians both. Basil Yamey and Tryphon Kedros were ever present at events, keen participants in conferences, lectures, dinners and the like. They are pictured here at the St Catherine's Day dinner at Halepi in 2009, Basil with his wife Demetra, a member in her own right, and Tryphon (shown far right) with his nephew Alexander Kedros, also a long-time supporter, and Dimitri Dondos (centre), Chairman of the London foundation.

### Professor Basil Yamey (4 May 1919 – 9 November 2020)



Born in South Africa, the economist Basil Yamey began his long association with the London School of Economics as a graduate student in 1939. He returned to London and the LSE after the war, becoming a professor in 1960, Convenor of the Economics Department from 1966 to 1969, and teaching there until his retirement in 1984. Basil was Assistant Editor (1956-1959) and then Editor (1959-1973) of the journal *Economica*. In his research on accounting, he famously disputed the importance of the double-entry bookkeeping system for the development of capitalism. This is just one of the themes he explored in his book *Art and Accounting* (Yale University Press, 1989)—the product of his two great interests, accounting and art.

Basil was a member of the Monopolies and Mergers Commission (1966-78) and the Advisory Council of the Institute of Economic Affairs (1962-84). He was elected a Fellow of the British Academy in 1977 and served as a Trustee of the National Gallery and Tate Gallery.

Active into advanced old age, Basil died in his 102nd year.

### Tryphon Kedros (10 October 1912 – 2 March 2021)



When Tryphon left Constantinople at the age of ten, his life changed forever, like that of so many of the Greeks of Asia Minor. Polyglot, urbane and cultured, he grew up in London, attending Highgate School and excelling at sports.

Tryphon went to Hamburg before the war to work with his brother and learn German. He joined the British Army and served as an intelligence officer during the war, setting up his Southern Shipping and Finance company soon afterwards. The company grew and prospered through the post-war years and beyond.

Apart from his business interests, Tryphon was involved in organisations like the London Hellenic Society, Anglo-Hellenic League and Hellenic Centre. He remained a proud Greek and, well into his 100s, the doyen of the Greek shipping community.

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The Saint Catherine Foundation and its related associations in Switzerland and the United States support conservation work at the Monastery of Saint Catherine.

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## CARAVANS AND SUPPLIES FOR THE SOUTHERN SINAI AT THE TURN OF THE SEVENTH CENTURY

WALTER D WARD



*Remains of a Byzantine church at Nessana (Photo by author)*

Among the documents discovered in the papyri archives at the site of Nessana in the Negev desert (pictured above) is an accounting of a caravan that travelled to Mount Sinai to visit the monks at Saint Catherine's, probably in the late sixth or early seventh century. This document, Papyrus Nessana 89, is well preserved, although the beginning of the text is damaged. Despite this, it provides information about commerce in the Negev and Sinai deserts, and the description of a caravan's journey to Mount Sinai. Throughout the account, the author, Zunayn, describes doing 'odd jobs' for cash, trading in animals and conveying donations between Christian communities, including those at Mount Sinai. Zunayn's caravan may give a small glimpse of how supplies were brought to the monastic communities in the southern Sinai. Zunayn worked in partnership with two other men, Sergius and Abraham. The account was kept for an unknown group of people, addressed by Zunayn as 'you'. There is no information about who Zunayn was reporting to. It is possible that they are other partners, Zunayn's business superiors, stakeholders in the commercial venture, or even religious officials who may have sponsored his caravan. They will be referred to here as the 'addressee'.

The damaged beginning of the text describes the preparation for the journey, with the caravan purchasing wheat and barley. When the account becomes comprehensible, the caravan has already set off from Nessana (see map) and is at an unknown location, where Zunayn and his crew smelt scrap metal into useable iron for one Abba Mantheas. They purchase a slave girl, a slave boy and two camels. From this unknown place they continue on their way, after hiring a 'Saracen' guide for the desert crossing.

Arriving at Mount Sinai, they donate ten solidi (gold coins) to the monastery from the addressee's town, and a further seven solidi on behalf of another, unknown party. They buy fish and almonds, and take the opportunity to

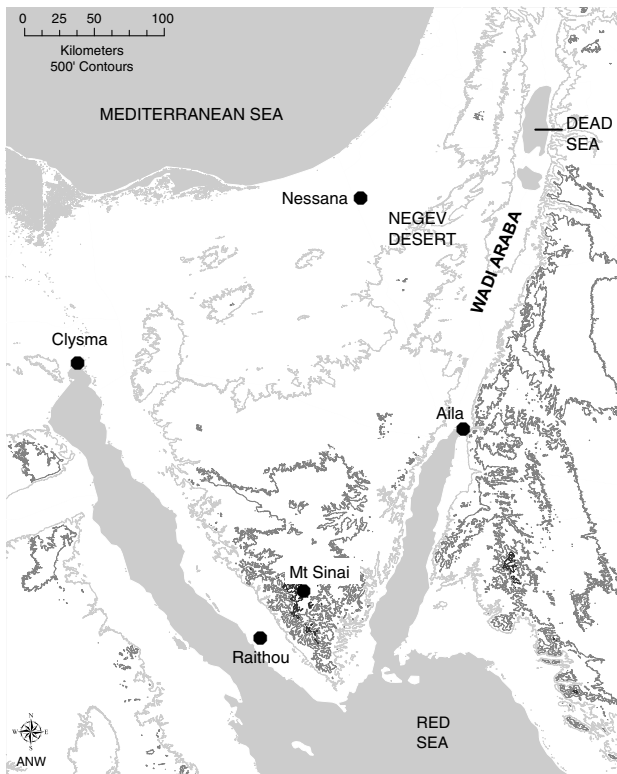
pray, making a personal offering of one solidus. The Abba Martyrius gives the traders 270½ solidi, for a purpose which cannot be determined from the document. The original editor of the Nessana documents, C J J Kraemer, suggested that this payment was delivered to the caravan for transportation to other officials, either church or state. Alternatively, Mayerson proposed that this amount was collected by the monks at Mount Sinai from pilgrim benefactions and was given to the caravan for deposit elsewhere. That Abba Martyrius trusted the men implies a prior relationship, whether commercial or religious. Zunayn and his companions were clearly Christians themselves, since they prayed at Mount Sinai and made personal donations while there. Nevertheless, this was a large amount of money to entrust to a caravan, even one with a prior relationship.

Although the next section of the document is fragmentary, it is clear that one of the camels ran away after the caravan left Mount Sinai. At an unknown place, the caravan bought another animal (a donkey?), but it died shortly thereafter. The merchants then purchased a large camel. A donkey was purchased on the return journey to Nessana, but it, too, died. Next, they were given restitution for a camel which was stolen from them by the 'Saracen' Bani al-Udayyid tribe (an incident related in a missing section of the document).

The document not only recounts the journey, but it also provides an account of the money earned from trading activities. Although fragmentary, this part of the document notes that the caravan received ten solidi for 'everything in every way'. This included selling a mare, a foal, an unknown item, wool and oil. From these transactions, Zunayn acquired one solidus as his share.

The final section of the document mentions more expenditures. The merchants gave a linen curtain to a man named Martyrius on behalf of the addressee. The caravan repaid a loan, money borrowed from a 'Saracen' for wool. For an unknown item owned by one Stephanus and John, the author paid five solidi. The merchants recovered an unknown weight of barley from an unknown person. They bought two camels, and they bought wine for the addressee at the price of one solidus. As an afterthought, the text mentions the price of a camel bag, valued at 200 folleis (low-denomination bronze coins), although it is not known whether they were buying or selling this item.

In the document, it is clear that Zunayn's primary concern was animals: camels and donkeys are mentioned frequently in the text. The majority of the transactions involved the purchase of animals, and not their sale. The purchase of several camels and donkeys seems related to the loss of animals through theft, escape or death. Therefore, the caravan's purchases of animals may



Map of the late antique Sinai with locations mentioned in the text (Map by author)

have been incidental and not indicative of its primary commercial interests.

The caravan may not have engaged in a specific economic activity: it earned money in a variety of ways, smelting junk into useable metal and selling wool and oil, as cited above. The caravan therefore appears to have been opportunistic, turning a profit when the occasion presented itself. Merchant activities aside, the caravan was charged with procuring goods for the addressee, including the fish, almonds, linen curtain and wine previously mentioned.

Other acquisitions included the grain and two slaves purchased at the start of the journey. The caravan also conveyed a donation to Mount Sinai for the addressee, the ten solidi offered by his town.

The document allows Zunayn to explain the costs and profits associated with one particular caravan trip through the Negev and Sinai deserts. There were many opportunities to make money, from trading animals, foodstuffs, household items and slaves to providing services. Although Christian activities are mentioned in the document – for example the dedications at Mount Sinai – they were not its chief concern.

The caravan therefore provides some evidence of how goods reached Mount Sinai. The archaeological record suggests that some of the monks grew their own food by tending to small gardens, but the numbers of pilgrims visiting the Sinai in the late sixth and early seventh centuries would have overwhelmed the ability of the monks to produce food. Other documents from late antiquity suggest that most of the food consumed at Mount Sinai originated in Egypt. For example, the sixth- (possibly

fourth-) century monk Ammonius reports that grain was conveyed from Egypt to the port of Raithou (see map) in return for objects manufactured by the monks, including baskets woven from palm fibres. Other sources mention the transport of grain from Egypt to the Sinai, such as the tenth-century Patriarch of Alexandria, Euty chius, in a passage from the *Annales* describing the construction of Saint Catherine's.

The main gateway for these provisions was the Egyptian port city of Clysma, which may have been connected to the Nile via a canal. How food was transported from Clysma to the southern Sinai is unknown, but it may have come via caravans such as Zunayn's, or even by boat to Raithou. The sources mentioned above suggest that Clysma played a larger role in supporting the monastic communities of the Sinai than Aila, to the north-east. However, there is ample evidence to show that the Sinai monks were in close contact with fellow Christians at Aila. For example, the monk Anastasius described how a 'Saracen' was sent to Aila with a message from one of the Sinai monks, and he spoke of a meeting between the protopresbyter of the Sinai monastery and the bishop of Aila. These references, and another to the large numbers of Armenian pilgrims who passed through the town, indicate that Aila was an important link between Sinai and the outside world. Nevertheless, Clysma had much greater access to food supplies than Aila, whose hinterland is largely desert.

There is not enough evidence to allow us to understand how the monks and pilgrims at Mount Sinai were supplied with provisions. If the mention of hundreds of Armenian pilgrims can be trusted, such numbers must have required considerable food supplies to be transported to the southern Sinai. If caravans like Zunayn's were responsible, then the caravans must have been large, or very numerous. Unfortunately, due to the nature of our sources, it is impossible to say what the actual mechanics of supplying the southern Sinai were.

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WALTER WARD is a professor at the University of Alabama at Birmingham. He is author of several books, including *Mirage of the Saracen: Christians and Nomads in the Sinai Peninsula in Late Antiquity* (UC Press, 2015).

## A TREASURE OF ICONS

GEORGI PARPULOV

If you looked at the illustrations before reading the title, you must agree that 'treasure' is the right word: an icon's value, both spiritual and artistic, is often strikingly evident. In the case of Sinai, this treasure is well guarded: the monastery is fortified and remote, it lies in a land of dry climate, and monks have continuously dwelled there for the past 1,500 years. Thanks to all this the treasure has been preserved, but it has never been hidden: generations of pilgrims have used the icons for prayer, and when scholars started visiting Sinai, they were given the opportunity to study them. In 1888, Aleksei Dmitrievskii (1856-1929), great researcher of the liturgy of the Church, catalogued 511 Sinai icons. Between 1956 and 1965, George H. Forsyth (1901-1991) and Kurt Weitzmann (1904-1993), prominent students of Byzantine art, had some 2,000 of them photographed. As I write, 1,294 of these photos have been scanned and published online.

Most of the icons now kept at the monastery came from various places beyond its walls: wood cannot be obtained in the desert, and it stands to reason that any visitor would have preferred carrying a painted panel rather than a blank board. Sinai is a sacred place that, despite the difficulties of travel, has been attracting pious pilgrims from all over the Christian world. Monks, too, would periodically leave the monastery to oversee its estates abroad or to seek alms. The collection is, as a result, very diverse in terms of provenance, including as it does works from Georgia, Russia, Ukraine, the Balkan Peninsula, Italy, and even Catalonia. The icons range in date from the mid-6th to the late 19th century. The oldest and therefore rarest among them are naturally the ones that have been best studied. I have chosen to present here, in the hope that they might prove of some interest, six lesser-known examples from later periods.

### 1. John, Patriarch of Jerusalem and Moses with the Burning Bush (12<sup>th</sup> and 18<sup>th</sup> centuries)



This large icon must have been specially painted as a gift for the Sinai monastery, since it depicts an event that occurred in biblical times on the spot where the monastery's church now stands: 'Moses was tending the flock of Jethro his father-in-law, the priest of Midian, and he led the flock to the far side of the wilderness and came to Horeb, the mountain of God. There the angel of the Lord appeared to him in flames of fire from within a bush. Moses saw that though the bush was on fire it did not burn up.' In Christian thought, this indestructible bush is understood as foreshadowing God's Incarnation through Mary, who bore Christ in her womb yet remained a virgin. She and her Son are symbolically shown here amid the flames, flanked by two much smaller images of the prophet Moses. Next to them stands 'John, by God's mercy Patriarch of the great city of Jerusalem'. Despite his halo, this prelate has been portrayed not because he is a saint but because he commissioned the icon. He is most probably John VIII, who remained in Palestine some time after the Crusader conquest (1099) but subsequently left for Constantinople, where he was officially reconfirmed as Patriarch of Jerusalem (1108). Another possibility is John IX of Jerusalem (mentioned in 1157), likewise resident in Constantinople on account of the Crusaders' rule over his see. Most of the painting displays the characteristic style of 12th-century Byzantine art. The faces of John, Christ and the Virgin, however, have been retouched by the Cypriot artist John Cornarus, who spent about a decade (1775-1784) at the Sinai monastery and restored some of its icons.

### **2. Jesus Christ, the Virgin Mary and St John the Baptist (13th century)**



This composition, conventionally called *Deesis* and showing Christ in the company of His mother and cousin, is very common in Eastern Christian art. In it, the Virgin and the Baptist bear witness to the Incarnation of God and at the same time echo with their outstretched arms the attitude of those who pray before a sacred image. Medieval icons painted on canvas are only known from Sinai, where at least three examples survive. These were most probably produced at the monastery itself, since their style is very similar to the wall paintings in two of its chapels and in its old refectory.



### 3. St Kyriake (14<sup>th</sup> century)



The third-century female Christian martyr whose name translates as 'Sunday' is seldom found on icons. This small image of her was probably made for personal prayer, and Kyriake may well be the patron saint of its original owner. Ornamented sheets of silver protect the wooden panel from damage and betoken respect for the holy figure shown on it. This metal cover seems to be contemporary with the painting itself. Remarkably, it survives almost intact, except for the loss of three out of four plaques on which the martyr's name was inscribed in *niello* (a kind of inlay).

### 4. The Virgin Mary as Life-Containing Spring (late 15th century)



For centuries, the Sinai monastery has maintained a *metochion* on the Greek island of Crete, at Heraklion. Between c 1400 and c 1650, a number of icon painters were active in that town, which was then known by the Italian name Candia – Crete being at the time a colony of the Venetian Republic. The present icon, judging from its style, was made by one of these painters towards the end of the 15th century. (Its baroque-ornamented silver cover was added some 250 years later.) An inscription identifies the main image as 'Mother of God, Life-containing Spring'. The Virgin Mary was venerated under this epithet (*Zoodochos Pege*) at a church located just outside the city walls of Constantinople. Water from the church's fountain would occasionally heal sick people approaching it with faith. The first such miracle occurred in the 450s and involved a blind man recovering his eyesight: this is the scene shown on the lower left. The man opposite him is being cured of dropsy. The church and its fountain were probably destroyed when the Ottoman Turks besieged Constantinople in 1422; their fame, however, lived on through icons such as this one.

### 5. The Holy Trinity (c 1600 AD)



This representation of the Trinity is based on a verse from the Psalms: "The Lord said to my Lord: "Sit at my right hand"". Jesus Christ and the Lord of Sabaoth (Lord of Hosts) are accordingly shown sharing a throne. The Paraclete (Holy Spirit) hovers above them. The style is typical of a generation of Russian iconographers conventionally called 'the Stroganov School', who were active in Moscow at the turn of the 17th century. The image, therefore, must have been newly painted when it received its silver cover, which shows cherubim, archangels, apostles and prophets and bears the date 6 March 1609. On that day, an

inscription tells us, Nestor Ureche and his wife Mitrofană donated the icon to ‘their Monastery of Secu’.<sup>1</sup> Nestor was Great Vornic (governor) of the Lower Land in the Principality of Moldavia. He founded Secu, which still exists, in 1602 and was buried there in 1618. How his icon reached Sinai is unknown.

## 6. St Mark the New Martyr (early 19<sup>th</sup> century)



Born of Greek Christian parents in Smyrna, Mark converted to Islam but later repented and returned to his ancestral faith. The Ottoman authorities, applying Muslim law, punished this apostasy with death. In the eyes of Christians, Mark’s beheading on 5 June 1801 was an act of martyrdom. Here is quite probably his first portrayal as a saint: according to a versified explanatory inscription, he appeared in a vision to a Sinai monk named Theodosius, who had the present icon painted in that same year, 1801.<sup>2</sup> Christ blesses Mark from heaven and an angel crowns him with a wreath of victory. Two scenes below show Theodosius encountering the martyr – dressed, we are told, in his usual clothes and marked by a bloody sword-scar on his neck. The monk must have been travelling on monastery business. It is not specified where his miraculous meeting with Mark occurred.

## END NOTES

† Сїа икона ѡкова пан Нистоꝝ Урѣке вел дворник Долней Землїи и кнѣгинѣ его Митрофана и дашѣ є въ своем монастырѣ Сїѣкула идеж єсть храм Усѣкновенїе глави ч(е)с(т)наго Пр(ѣ)дтеча Іѡанн(а) вл(ѣ)то ЗРЗІ март S.

Πολλή σοι χάρις ἀθλητὰ ὅτι καὶ μετὰ τέλος  
σαυτὸν μοι ἐνεφάνισας κοιμώμενον εἰς ἔλος·  
Δίς καὶ ἐν τῇ αὐτῇ νυκτὶ στολῆ δὲ τῇ συνήθη  
καὶ στίγμα δὲ τὸ τῆς τομῆς ἐν τῷ λειμῶ ἐπὶνθει·  
Πῶς δὲ οὐκ ἀπηξίωσας ἐξεγερθεὶς φιλήσαι  
καὶ δεξιάν τοῦ δούλου σου δίκαιον ἀπορῆσαι·  
Καὶ χεὶρ μου τὰ ῥυπαρὰ οὐδόλωσ ἐβδελύξω  
ἀλλ’ εὐμενῶς καὶ παρ’ ἐμοῦ φίλημα κατεδέξω·  
Ἴσως δὲ καὶ τολμήσαντι ὡς φίλον ἐρωτήσαι  
ὁποίας ἦσθου τῆς σφαγῆς προσέθου ἀπατήσαι·  
Εἰ μὴ πρὸς ὄρθου (sic) τὰς εὐχὰς ἐξήγαγεν ὁ κήρυξ  
ἔφωσκε γὰρ Κυριακῇ ἀναστάσεως κήρυξ·  
Εἰκόνι τοίνυν ἱερᾷ ἔστω ἱστορηθέντα  
Μάρκου τοῦ νεομάρτυρος τέρατα τὰ δευχθέντα·  
Ὡς δῆλον πᾶσι γένηται μάλιστα τοῖς ἀπίστοις  
ὅτι καὶ μετὰ θάνατον ζῆ ἀλλ’ ἐν τοῖς ὑψίστοις·  
Ἐγὼ δὲ Θεοδοσίος τὴν κλήσιν Σιναΐτης  
ἐν ἱερομοναχοῖς ἐλάχιστος πρεσβύτεος (sic)·  
Ἐθεασάμην ἐναργῆ ταύτην τὴν ὄπτασιαν  
οἰκονομοῦντος τοῦ Θεοῦ τὴν ἐμὴν σωτηρίαν.  
1801

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*All photographs are reproduced courtesy of the Michigan-Princeton-Alexandria Expedition to Mount Sinai.*

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# Saint Catherine Foundation

London New York Geneva

## CHRISTMAS CARDS 2022



The Virgin Hodegetria Dexiokratousa  
Wood panel with tempera, first half of the 13<sup>th</sup> century  
Monastery of Saint Catherine, Mount Sinai



*The Chapel of St Galaktion and St Episteme*  
Doug Patterson, watercolour, 2018

*Actual size not shown*  
*Both cards measure a generous 22 by 15.5cm*  
*(8 2/3 by 6 inches)*

The Saint Catherine Foundation charity Christmas cards for 2022 feature an icon from the important Saint Catherine's Monastery collection and an illustration from Doug Patterson's Sinai portfolio. The cards are produced on heavy semi-gloss paper with a matt interior writing surface. The matching envelopes have a self-sealing flap.

Thanks to the sponsorship of the EFG Group, all proceeds from Christmas card sales benefit the Saint Catherine Foundation and its work.

Printing costs have been met by the  
**EFG Group**