

# ОДЕЖДА СВЕШТЕНА

(грч: Ιερατικά άμφια)

ИСТОРИЈСКИ ПРЕСЕК

ПРЕДАВАЊЕ ПРИПРЕМИО

ИПОЂАКОН ЗОРАН БОБИЋ



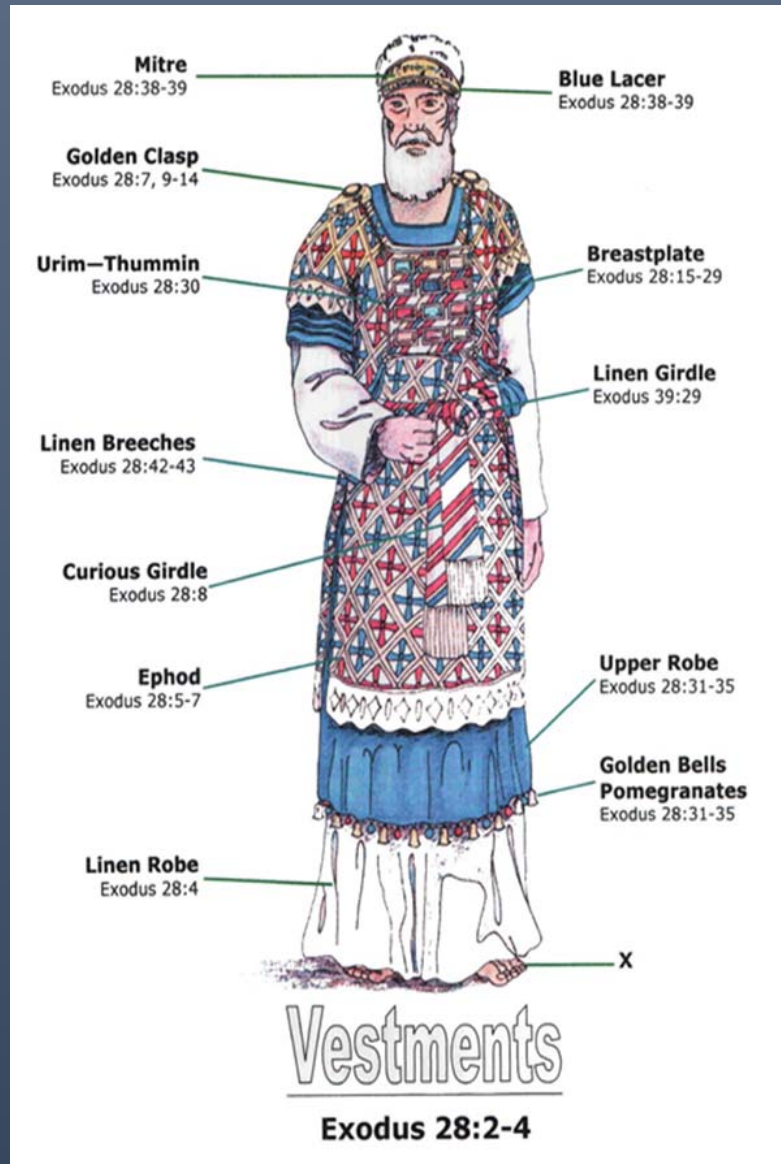
- ❑ Црквена одежа, једно од знамења богослужбених лица;
- ❑ Црквеног клира и монаштва;
- ❑ Одређена је према Црквеним чиновима и сваки степен посвећења укључује и одређену одежду која му следује;
- ❑ Свештене одежде симболизују страдања Господа Исуса Христа;
- ❑ Црква их украшава сребром, златом и другим украсима;
- ❑ Тиме она показује колико је за њу драгоцено и славно страдање Господа;
- ❑ И Часни крст на коме је Господ поднео најтежа страдања и муке, Црква ставља на сваку Црквену одежду, као знак победе Господа над грехом, смрћу и Адом, чиме потврђује да ничим другим неће да се хвали, осим крстом Господа Исуса (Гал 6,14).

- Одежде могу да буду разних боја;
- У дане празника употребљавају се светлије боје;
- За дане поста тамније;
- Данас је прихваћено да се у недељне дане облаче одежде златне боје;
- У дане спомена Светих Апостола и мученика црвене боје;
- У дане празника у част Пресвете Богородице плаве боје;
- У дане спомена пророка зелене боје;
- Током Великог поста у седмичне дане и током Страсне седмице, осим на Велики четвртак и Велику суботу црне боје;
- Од Васкрса до Педесетнице, од Божића до Богојављења и на Преображење Господње беле боје.
- На Велику суботу, одмах после читања Апостола у време певања "Васкрсни Боже" у Типику је прописано да се црна одежда мења у светлу;
- На Васкршњем јутрењу одежда се мења приликом сваког новог изласка ради кађења читавог храма, што симболизује нарочито славље у Цркви;
- Света Тајна Крштења се савшава у белој одежди;
- Опело, осим у периоду Педесетнице, у тамној одежди.

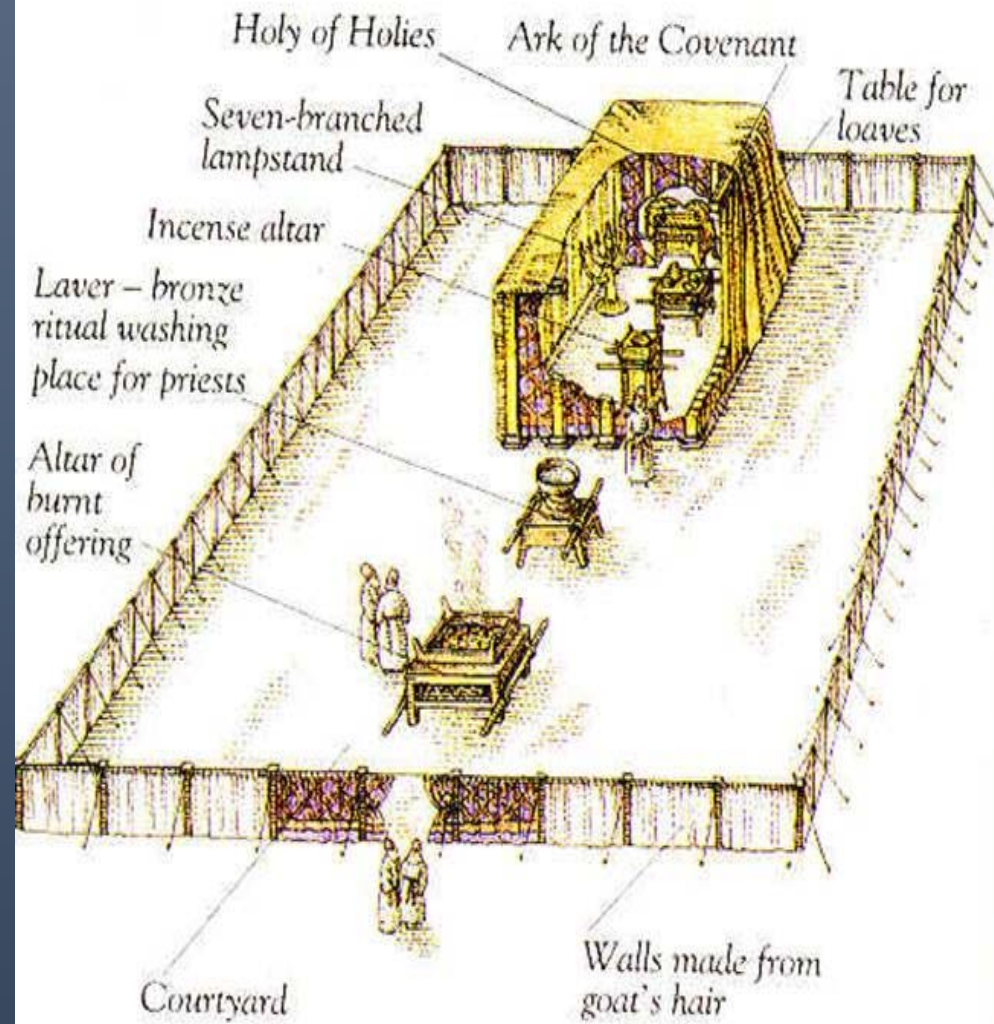


# Историјско порекло Стари Завет

- Књига Левитска;
- Књига Изласка од гл. 25 до гл.36;
- Бог изричито наређује Мојсију како опермити Скинију и шта треба свештеник да носи;
- Може се рећи да су ово биле нека врсте техничких инструкција, са емпесизмом како их направити;
- Преко једне четвртине Књиге Изласка је посвећено овим инструкцијама;



# THE TABERNACLE



# Manifesting the Kingdom of Heaven on Earth: A Call to Beauty !

- The physical church must manifest the reality that we enter into Heaven in the midst of its material environs and that the adornment of this space reflects a spiritual reality;
- To understand this we must join with a community of saints who have had a particular calling to beautify the house of God;
- Through the witness of saints we comprehend that the labors they expended in adorning and defending the physical church were one of the means of their achieving salvation;
- This work was part of their journey toward “theosis”, creating not only beautiful churches for the honor and glory of God, but also beautiful souls as well;
- All that was: part of their salvation as their prayers, fasting, and almsgiving...;
- Another quality of beauty within the church, and this is its ability to be a powerful means of repentance;
- Beautification of the churches of God is not just a rote task to be checked off a liturgical "to do" list, but rather, a holy work that draws us closer to the source of all beauty, our Heavenly Father.;



# Manifesting the Kingdom of Heaven on Earth: A Call to Beauty !

- By giving attention to the adornment of our churches, we effectively turn our senses back towards God;
- In the early Christian mind the physical and the spiritual were intrinsically linked;
- By beautifying our churches, we open the doors of repentance to our senses and have yet another means to create beautiful souls within ourselves through the grace of the Holy Spirit;
- As Orthodox Christians, we are called to mystical, holy beauty, both in our churches, where heaven is manifested through the sacraments and glorious adornment, as well as in our souls, which we must be striving to make truly beautiful rather than merely good;
- The beauty of the Church is a compelling means not only of repentance, but also of evangelism, particularly to those who find the dogmas and theology of the Church dry or difficult;



# Prototypical Garments of Antiquity



- The liturgical vestments are drawn from a tradition of immense beauty, rich theological significance, and profound historical continuity;
- The Church's ongoing usage:
  - the postlapsarian clothing of Adam and Eve;
  - the prototypical garments of ancient Mesopotamia, Egypt, and Palestine;
  - proceeds through classical Greek and Roman attire;
  - finally culminates and finds a standardized expression in the comprehensive Christian vision of the Byzantine Roman Empire.;
  - been in use by mankind in one form or another for over 6000 years;
  - specific garments of Orthodox liturgical dress have enjoyed an unbroken chain of essentially unaltered design for the past 1500 years;
  - today easily recognized in icons dating as far back as the sixth century;

# Prototypical Garments of Antiquity: Mesopotamia and Egypt

- These regions we have the greatest amount of information pertaining to early garment history;
- Orthodox Christian vestments are to be found in the garments of these two classical civilizations;
- The very garments that Adam and Eve used in the beginning to cover their nakedness are seen to be transfigured by time and through God's merciful economy into Orthodox Christian liturgical vesture: the garments of salvation;
- It is also vital to understand ancient garments in their original forms so that we can observe how garment design adapts and changes from age to age and how such adaptation has affected Orthodox Christian liturgical dress;
- Garments that served a less practical but more stylistic function were introduced at a very early period;

# Long Tunic (derived from the Latin “*tunica*”)

- Greek “*sticharion*”
- Length of cloth twice as long as the wearer, folded in half with an opening for the head cut along the fold;
- Circular aperture for the head;
- Extended opening which makes the garment easier to put on;
- Two versions:
  - a vertical slit down the front neck
  - an opening horizontally along the top
- In some instances the tunic has no sleeves;
- In other cases sleeve extensions are added;
- ...the sides are shaped or curved;



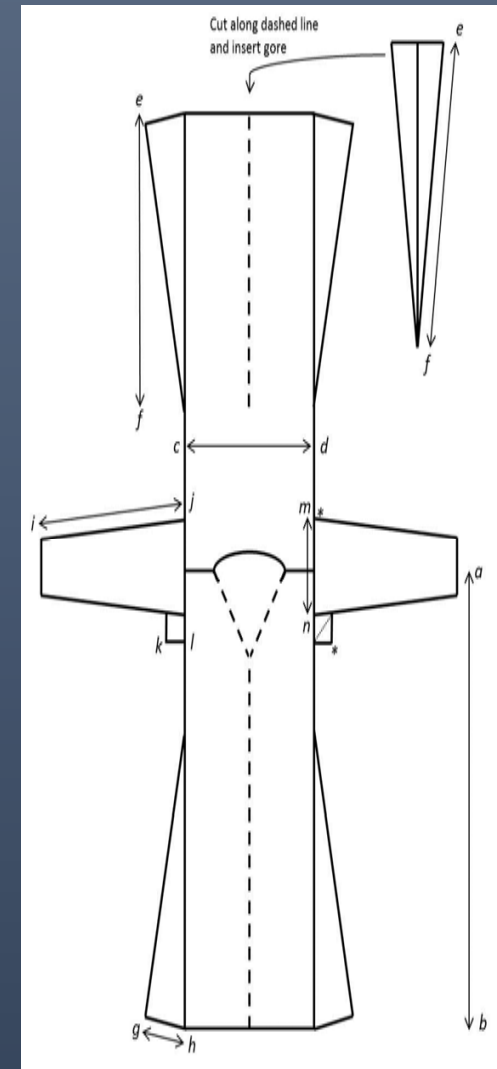
# Long Tunic in Egypt

- Basic tunic was referred to as the “*kalasiris*”;
- It was introduced shortly after the New Kingdom, c. 1000 BC;
- Simple tunic, with a variety of subtle variations;
- Garment was worn by the “*Retennu-Tehennu*” peoples;
- The tunic's most compelling features: its adaptability to a wide variety of decorative schemes;
- In the ancient world ornamentation was used to denote status and wealth, with those higher up the social ladder wearing garments with more elaborate decoration;



# Long Tunic among Hebrews

- ...variation on the tunic;
- ...appeared around the time of the Assyrian captivity;
- Assyrian or Babylonian origin;
- This garment varies little in basic design from the “*bekishes*” still worn by Hasidic Jews;
- Ancient peoples wore garments made of woven fabrics;
- Media and Persia made of animal hides;



# Long Tunic: Minoan and Mycenaean civilizations

- Civilizations 2100 BC to 1100 BC;
- Men wore simple loincloths;
- women's dress was quite elaborate and involved skirts with ruffled flounces and tightly fitted bodices;
- "*Mainland Dress*" worn by both sexes;





# Long Tunic: Conclusion

- From the general category of the tunic was to originate the Orthodox Christian baptismal "*sticharion*", deacon's *sticharion*, presbyter's *sticharion*, and even, though through a more circuitous route of the tunic, evolving into the more elaborate form of the "*colobium*" the bishop's "*sakkos*";





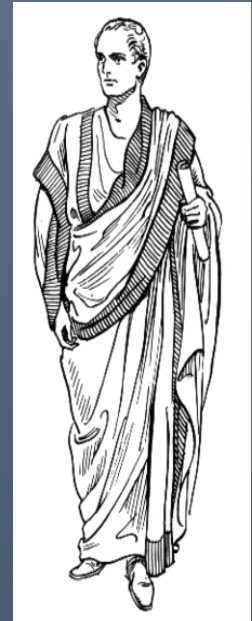
# Garments of the Classical World

- “*chiton*” and “*tunica*”;
- Greece and Rome had an equally influential garment, the “*himation*” or “*clamys*”, a type of cloak;
- in classical Rome the ancient cloak reached the pinnacle of its design in the “*toga*”, that symbol of Roman citizenship and patriotism;
- The “*toga*” was a flattened semi-circle of fabric, over eighteen feet long and seven feet deep, and was free of decoration except for decorative bands along its edges known as “*clavi*”;
- These “*clavi*” appeared sometimes along the long edge and sometimes along the curved edge of the “*toga*”;



# Garments of the Classical World

- eight separate types of *toga*;
- to the special “*toga candida*” reserved for use by candidates for public office;
- specific “*toga*” to be worn by a victorious general;
- another worn by youths under sixteen;
- “*toga*” was the garment *par excellence* among the Romans;
- it was a complicated garment to wear;
- The “*colobium*” was a version of the *tunica* that had shortened sleeves;
- “*colobium*” = worn by Roman men of free birth;
- “*colobium*” = eventually developed in the Orthodox Church as the deacon's *sticharion*;

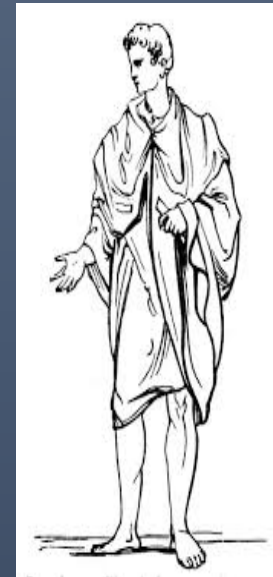


# Garments of Late Antiquity

- Thus at the beginning of the Christian era we see two distinct, major categories of garments:
  - tunics and
  - cloaks;
- When studying the history of Orthodox Christian liturgical dress we have to categorize garments according to their basic design and not necessarily by the various names that have been applied to them throughout different ages;
- By the beginning of the second century AD the “*toga*” was confined to purely ceremonial use;
- "Transition Period" (approx. AD 285-324): the only form of the *toga* that remained in use was the ceremonial “*toga picta*” which was worn by Roman consuls (high-ranking officers of state) and which became lavishly ornamented, with the formerly narrow “*clavi*” (decorative bands) evolving into a single, eight-inch wide band of decoration perfectly displayed when the “*toga picta*” was folded into its customary eight-inch wide folds, thereby becoming what is known as the “*toga contabulata*”;

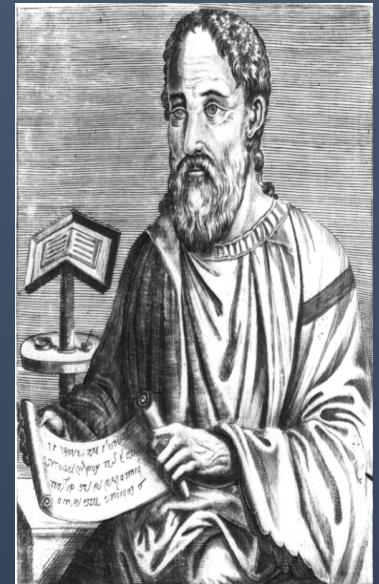
# Garments of Late Antiquity

- The “*tunica*” continued in use, but the wider-sleeved version referred to as the “*colobium*” began to be more commonly adopted;
- By the early years of the Christian era men of the lowest classes, slaves, and soldiers would have worn short tunics with various types of cloak-like over garments, such as the “*paenula*”;
- Men of higher social standing, including teachers and those in positions of authority (such as the Apostles and early Christian clerics), would have worn the longer tunic and “*pallium*”;



# Garments of the Early Byzantine Age

- 4<sup>th</sup> century:
  - the custom of specific garments or garment decorations have a purely ceremonial function;
- Byzantine man: the duty imposed by his society was not to throw away the grand traditions of old Rome, but rather to redeem and resurrect them in new and salvific forms;
- Evidence of an early-established vestment tradition may in fact be seen in an address to Paulinus, Bishop of Tyre, related by the historian Eusebius in the early fourth century;
- In the sixth century the approach to standardization of dress is apparent in Justinian's "hierarchy of clothing" which restricts the use of specific textiles and specific garments to certain social classes;

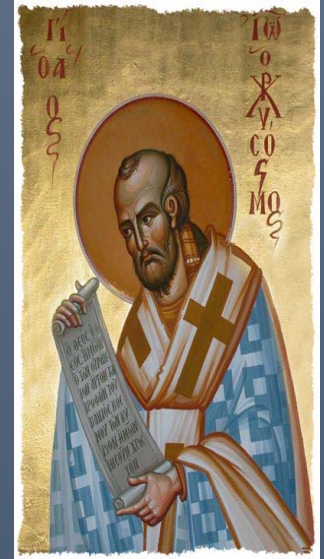


# Garments of the Early Byzantine Age

- Strict, ceremonial delineation of clothing has its origins as far back as ancient Assyria where scarves of office were awarded to high ranking officials;
- The ceremonial use of garments was simply an unquestioned fact of life from ancient times through the Byzantine era;
- This constituted a strict regulation of what today we would call "uniforms.";
- Orthodox liturgical vesture, because from the fourth century onward servants of the Church were also servants of the Byzantine state;
- Council of Laodicea in Phrygia, at the end of the fourth century (AD 342-380), minor orders were forbidden to use the "*orarion*";
- This demonstrated that the garment was already well established as an identifying mark of the clergy by that time;

# Garments of the Early Byzantine Age

- In Canon 23, St John Chrysostom provides the first extant mention of the *sticharion* as a purely liturgical garment (although he refers to it as a "*chitoniskos*" which is linguistically related to "*chiton*," the ancient Greek word for tunic);
- Early standardization is found in the abundant evidence of generous Byzantine imperial patronage of the Church;
- The standardization and regulation of Orthodox Christian vestments begins with the "*tunica*" - (*sticharion*):
  - Undergarment (sometimes called the "*tunica talaris*," which henceforward will be referred to as the "*sticharion*") worn by the Orthodox Christian presbyter or bishop under his other vestments;
  - Wider-cut, fuller-sleeved "*colobium*", which goes on to become the deacon's *sticharion* in the Church, the garb of the emperor in the civil sector, and then in turn develops into the bishop's *sakkos*.





# Garments of the Early Byzantine Age

- The “*phelonion*” originated as a very voluminous garment;
- Originally worn almost to the feet in both the front and back of the body;
- Essentially a large circle with an opening for the head in the center;
- “*phelonion*” originally had a much longer front length than is currently used;
- The *phelonion*, practicality won out over time and the front of the “*phelonion*” began to be shortened so that the priest could more easily move about during divine services;
- The current length (typically to the waist) possibly being as late an adaptation as the 17<sup>th</sup> century, although it is unclear exactly when this transition occurred;
- The “*phelonion*” could have been shortened very gradually over many centuries;



# Garments of the Early Byzantine Age

- The major clerical orders, does not lay aside his previous garments, but rather layers them one upon the other;
- The bishop is vested:
  - first in his "*sticharion*", a sign of his diaconal vocation,
  - then his "*phelonion*", a sign of his presbyter vocation, and
  - finally his "*omophorion*", the sign of his episcopal vocation.
- Since the eleventh to twelfth centuries, it has become increasingly common for bishops to be vested in the "*sakkos*" - a specific form of the "*colobium*" - rather than the "*phelonion*".
- Layering of garments is a visual reminder of the Orthodox understanding that with more service comes greater responsibility;



# Scarves of Office: Orarion, Epitrachelion, Omophorion



- “*omophorion*” is the one of the most debated topics in the study of liturgical dress, that of the origin of the specific “garments of office” for the major orders of the clergy;
- The origins of these garments due to the lack of references in ancient texts and the often obscured, draped fabric folds depicted in iconography, ivory carvings, and mosaics;
- However, these three garments have their origin in two historical garments, namely the “*toga*” and the “*pallium*”;

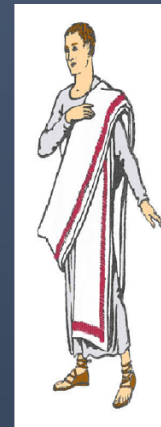
# Scarves of Office: Orarion

- The deacon's "*Orarion*" is a very long rectangle, approximately nine feet in length (fifteen feet with the Greek hip loop);
- Usually five to seven inches in width;
- Worn over the *sticharion*;
- Suspended from the left shoulder and extending to the hem of the "*sticharion*" both in front and in back (the additional length wrapped around the torso and over the right hip, as is now in use in the Greek tradition, seems to be a later addition, and its initial use could have been reserved to archdeacons);
- "*Pallium*" = was reserved for dignified settings and thus is far more appropriate in both its design and usage for the Divine Liturgy;



# Scarves of Office: Orarion

- “*Pallium*” had two methods of wear:
  - first being to wrap the garment around the shoulders letting the ends hang down the front of the body;
  - second being to wrap the garment around the front and back of the body, covering one shoulder completely and fastening at the other shoulder with a pin or fibula.
- The “*pallium*” thus worn sideways, fastening at the left shoulder, and abbreviate it to a narrow strip (a natural evolution from ancient forms of folding and draping garments so that only the decorative border would be displayed), we have a garment identical to the deacon's *orarion*;
- There is no conclusive evidence proving this origin of the “*Orarion*”, this theory best answers the foremost questions of suitability of use and consistency of design;



# Scarves of Office: Epitrachelion

- The “*epitrachelion*”, the scarf of office of the presbyter;
- Its origins in the alternate wear of the “*pallium*”;
- The garment around the shoulders and allowing the ends to hang down in front of the body;
- The “*pallium*” was associated with dignity and formality, as well as being the appropriate narrow, rectangular design, all of which points to the “*epitrachelion*” finding its origins in the “*pallium*”;
- This scarf [the “*pallium*”] was fashion in the Roman Empire by the Greeks;
- In modern usage “*epitrachelion*” is held together with buttons up the front;
- In time of St John Chrysostom and St Basil the Great; the “*epitrachelion*” is a narrow, non-buttoned length of fabric hanging down from either side of the neck;





# Scarves of Office: Epitrachelion

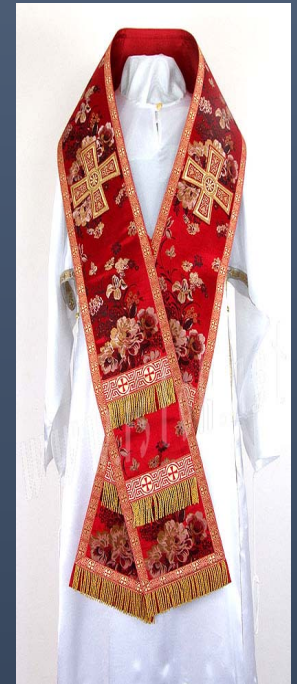
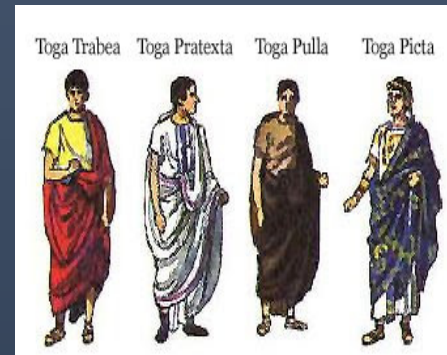
- The “*epitrachelion*” = dating from as far back as the eleventh century;
- That is made in this non-buttoned style as highly embellished, narrow rectangles to be draped around the neck;
- All of which support the origins of the *epitrachelion* being traced to the “*pallium*”;
- It is significant to note that, when laid out flat, an “*orarion*” and a button less “*epitrachelion*” without shaping at the neck are virtually identical, another argument for the common origin of both garments in the “*pallium*”;





# Scarves of Office: Omophorion

- The “*omophorion*”, the preeminent garment which identifies its wearer as a bishop;
- The “*omophorion*” = most striking evidence of a conscious transference of symbolic garments from the civic to the spiritual realm;
- The “*omophorion*” of the Orthodox Church is the great and quintessentially Roman garment, the *toga*;
- Others believe the origins of the “*omophorion*” are to be found in the “*pallium*”;



# Scarves of Office: Omophorion

- For someone with authority as great as that wielded by a bishop, no mere “*pallium*”, however dignified;
- Bishop must wear the greatest symbol of office the ancient world had devised: the “*toga*”;
- In the second century AD the *toga* was no longer used in its old senatorial form as a full cloak to cover the body;
- It was purely ceremonial garment with distinctive folds, the “*toga contabulata*”;



# Scarves of Office: Omophorion

- Consul Anastasius;
- In this we see the consul wearing the “*toga*”, folded into a band approximately eight inches wide (this accorded with the eight-inch band of ornamentation along the edge of the “*toga*”), in the same Y-shaped configuration as the present-day “*omophorion*”;
- Today section of the garment simply hangs down the back of the bishop and is not brought to the front of the body;
- This difference is most likely because bishops now usually wear the “*omophorion*” standing while all extant ivory consular diptychs show the consul seated.



# Ancillary Vestment Pieces: Zone (belt)

- “*Zone*”, or belt, is presently used by both presbyters and bishops;
- It is likely to remain impossible to establish this garment's precise time and place of origin since in any visual representation a “*zone*” would be hidden by over garments;
- It is rarely mentioned in any early documents;
- However we can presume the “*zones*” early usage due to the fact that many ancient forms of the tunic had folds held in place by some kind of girdle or belt;
- The “*zone*” almost certainly came into use as a practical garment but in time it took on symbolic significance;

# Ancillary Vestment Pieces: Zone (belt)

- Theological meaning is rooted by the time of St Germanos (Patriarch of Constantinople from 715-730) who states:

*The belt signifies that [the priest] wears the mortification of the body and chastity, having girded his loins with the power of truth.*

- The humble “zone” stands as a perfect example of how practical garments came to be imbued with theological symbolism in their evolution from daily wear to liturgical usage;

# Ancillary Vestment Pieces: Epimanikia (Cuffs)

- With the “*epimanikia*”, or cuffs, we find yet again a lack of precise information as to initial usage.;
- We do know that they were first used by bishops who in later centuries then awarded the dignity of their use to presbyters and deacons;
- They were perhaps a fairly late addition as they are not mentioned in St Germanos;
- Their first mention as a liturgical garment is not until 1054 in a letter written by Peter of Antioch;
- However, this absence of mention may simply be due to the fact that unadorned cuffs could have been used in much the same way as the zone, that is to contain the voluminous sleeves of the tunic for practicality;





# Ancillary Vestment Pieces: Epigonation

- As with the “*omophorion*”, the origins of the “*epigonation*” have been a subject of much debate among scholars;
- Origins traces to a handkerchief or to the “*maniple*” of the West, (but this appears unlikely);
- All evidence points to the consistent use of the “*epigonation*” as an award piece, given as a mark of service or favor;
- The piece was originally referred to as an “*encherion*”;
- From the earliest depictions of “*epigonatia*” in iconography, they are shown to be highly embellished, usually by heavy gold and metal embroidery and the use of jewels;
- This lozenge shaped, stiff, lavishly ornamented piece is far removed from any square, limp handkerchief;





# Ancillary Vestment Pieces: Epigonation

- Theory of the origins of the “*epigonation*”, however, if we consider the garments of the Byzantine court, specifically the cloak-like garment of courtiers, called the “*paludamentum*”, which was worn in the sideways fashion of the ancient “*pallium*”, resting upon the left shoulder and fastened at the right with a “*fibula*”.
- On this “*paludamentum*” was an often elaborate piece of decoration in the form of a lozenge situated over the right hip of the wearer, called the *tablion*, which was an integral feature of Byzantine male court dress from the fifth to tenth centuries.
- “*tablion*” exactly corresponds to the “*epigonation's*” use among the Church's vestments;



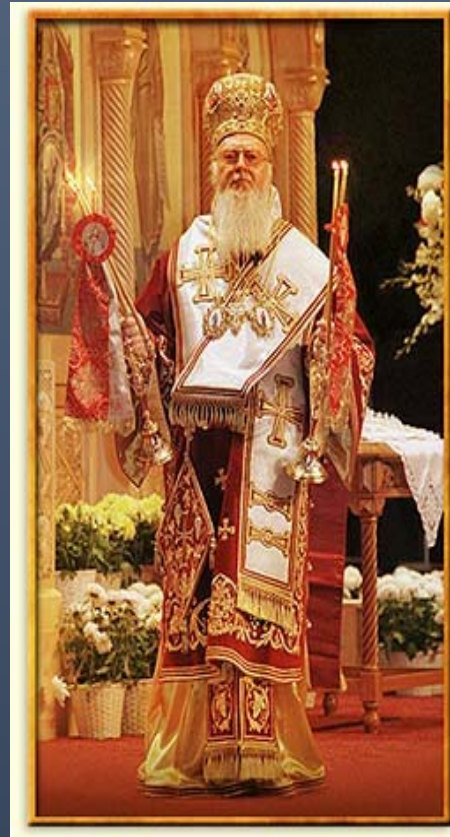
# Ancillary Vestment Pieces: Epigonation

- It seems certain that the “*epigonation*” was first bestowed upon bishops and had become a regular item of liturgical dress;
- after the eleventh century, was awarded to presbyters for distinctive service;
- Its modern usage underscores this ancient practice in that it is awarded to presbyters in various Orthodox jurisdictions for either the completion of formal theological training, the blessing of hearing confession, or in recognition of a lengthy and distinguished period of priestly service;
- In the “*epigonation*” may also be found the origins of the Russian “*nabedrennik*” , another presbyter award piece, similar in size but in a horizontal, rather than trapezoidal, orientation and usually lacking the elaborate decoration that may adorn the “*epigonation*”;



# Bishops' Vestments: “sakkos”

- Until the Middle Byzantine period (AD 867-1204), Bishop was vested in:
  - Sticharion;
  - Epitrachelion;
  - Zone;
  - Epimanikia;
  - Epigonation;
  - Phelonion, and
  - Omophorion;



# Bishops' Vestments: “sakkos”

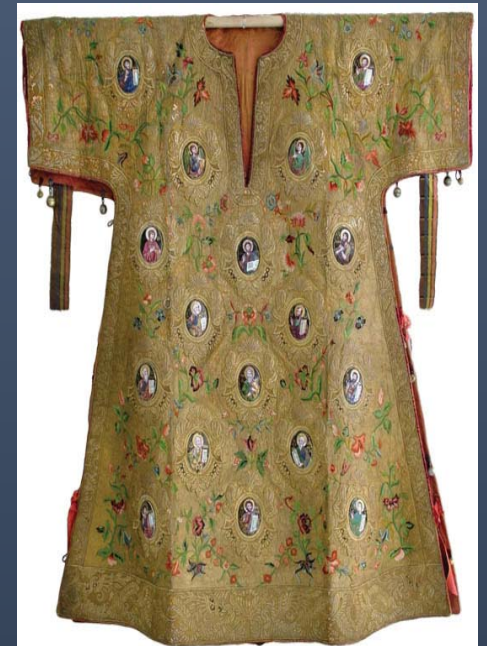
- Around the 11<sup>th</sup> – 12<sup>th</sup> century, the episcopal phelonion underwent a new development
- It began to be made from “*polystavros*” material;
- A woven fabric with a geometric design of crosses;
- “*polystavros*” means “*many crosses*” in Greek;
- It was the exclusive right of bishops;
- And only for the bishops in the:
  - sees of Caesarea;
  - Ephesus;
  - Thessaloniki, and
  - Corinth;





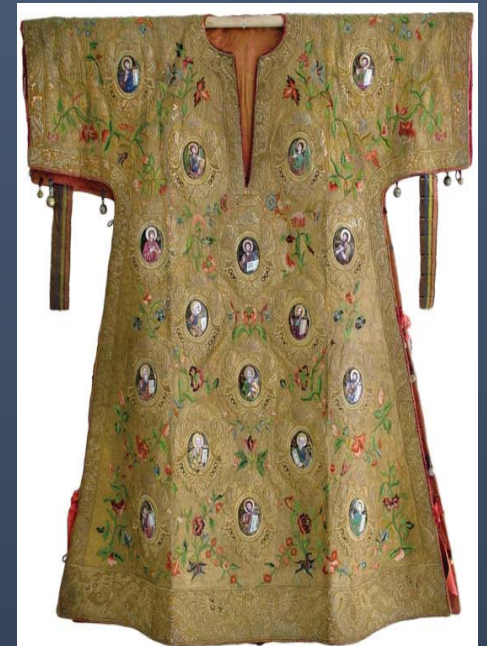
# Bishops' Vestments: “sakkos”

- By the 15<sup>th</sup> century, St Symeon of Thessaloniki refers to use of the polystavros as a privilege of all metropolitans;
- From that point its use trickles down to all bishops and then, eventually, to presbyters;
- During the same period there comes a shift which results directly from the political fate of Byzantium;
- The court of Byzantium = mirror image of the Heavenly Court;
- Garment previously exclusive to the



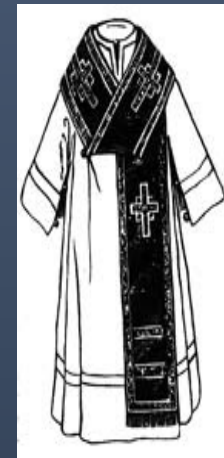
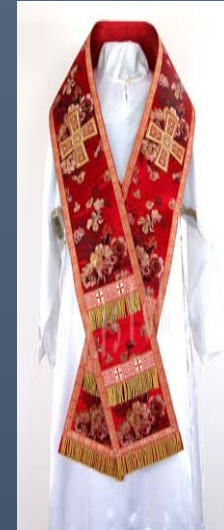
# Bishops' Vestments: “sakkos”

- The “sticharion” and “epitrachelion” continued to be worn by the bishop;
- “Phelonion” was laid aside in favor of the imperial “sakkos”;
- “Sakkos” = spiritual authority now eclipsing even the highest earthly authority;
- “sakkos” is a highly ornamented “colobium”;
- Similar to the deacon's “sticharion”; shorter;
- The sleeves of the bishop's sakkos are often shorter as well;
- It is to display the elaborately embellished epimanikia worn on the sleeves of the sticharion underneath;



# Bishops' Vestments: “sakkos”

- Today bishop is attired in sakkos with omophorion;
- This is referred to as the "great" omophorion;
- To distinguish it from an abbreviated form, the "small" omophorion;
- In the Divine Liturgy, the bishop removes the *great omophorion* and replaces it with the much shorter *small omophorion*;
- This is so that he is less encumbered for the Anaphora prayers and Communion;
- Two omophoria are nearly always matching in fabric and decoration since they are essentially two forms of the same garment;





# Bishops' Vestments: “miter”

- The episcopal “*miter*”, the heavily ornamented crown;
- Featuring metal-thread embroidery;
- Iconographic depictions;
- This was late addition to Orthodox Christian practice;
- Originally, was reserved as a special right of the patriarch of Alexandria;
- “*Miter*” was only taken up by other bishops when the patriarch of Alexandria was translated to Constantinople in the 17<sup>th</sup> century;



# Conclusion ...

- This was overview of ancient garment history, culminating in the standardization of Orthodox liturgical vesture in the early Byzantine Roman Empire;
- We did clearly observed a methodical and ordered development, particularly in the transformation of Roman imperial, ceremonial garments into Orthodox ecclesiastical garments;
- Orthodox Christian vestments did not emerge from a random evolution;
- Orthodox Christian vestments are the result of a focused development stemming from a conscious endeavor to redeem the garments of the pomp of the world and transform them into the glorious, heavenly garments of salvation.
- Our vestment tradition is no mere accident of history but rather an important facet of the story of salvation and, as such, an expression of the love and mercy of God, and the proper adornment of the Church of Christ;