Thank you for your interest in the Andrews University Digital Library of Dissertations and Theses.

Please honor the copyright of this document by not duplicating or distributing additional copies in any form without the author’s express written permission. Thanks for your cooperation.
ABSTRACT

“CLOTHES MAKE THE (ONE LIKE A SON OF) MAN”: DRESS IMAGERY IN REVELATION 1 AS AN INDICATOR OF HIGH PRIESTLY STATUS

by

Ross E. Winkle

Adviser: Jon Paulien
Title: “CLOTHES MAKE THE (ONE LIKE A SON OF) MAN”: DRESS IMAGERY IN REVELATION 1 AS AN INDICATOR OF HIGH PRIESTLY STATUS

Name of researcher: Ross E. Winkle

Name and degree of faculty adviser: Jon Paulien, PhD

Date completed: July 2012

Problem

The Epistle to the Hebrews is the only document in the New Testament that explicitly describes Jesus as a high priest. The purpose of this dissertation is to ascertain whether or not the book of Revelation, in particular, in John’s description of the “one like a son of man” in his inaugural vision (1:12-16), implicitly presents Jesus as having a high priestly status.

Method

This study focuses on Revelation since it is the work closest to Hebrews in terms of its rich cultic imagery, and it analyzes Revelation’s first chapter since that is the part of Revelation where one finds the most contested arena of scholarly debate over Jesus’
high priestly status. In order to delimit the approach, this dissertation concentrates on
dress imagery in Rev 1 as a potential indicator of role-related high priestly status.

Chapter 1 of this dissertation states the problem and samples the various
interpretations of the dress of the “one like a son of man” in Rev 1, ranging from
strenuous denials to strong advocacy of high priestly imagery and identity for Jesus.
This chapter also notes the exegetical methodology to be employed in later chapters and
presents the study’s delimitations. Chapter 2 examines the contemporary understanding
of dress in terms of its ability to communicate meaning in general, to communicate
identity in particular, and to more specifically communicate role-related identity. Here
obstacles to the perception of identity via dress are also noted. Chapter 3 surveys
descriptions of dress in literature from the Ancient Near East to the book of Revelation
that communicate various identities, in particular, role-related identity. Chapter 4
surveys the dress of the Israelite high priest worn both on a daily and a yearly basis,
taking into consideration data from the Hebrew Bible and extrabiblical Jewish and
Christian sources up to ca. 150 CE. It also takes note of overlooked or ignored elements
of the high priest’s dress. Based on that information, chapter 5 investigates and
exegetes sartorial images for the “one like a son of man” in Rev 1 that possibly
communicate high priestly status: his foot-length robe (ποδώρη [1:13]); (2) his golden
belt/sash (ζώνην χρυσὸν [1:13]); and (3) his bare feet, described in terms of the
enigmatic term χαλκολίβανω (1:15). Chapter 6 presents the results of this study, their
implications, and possible directions for future research.
Results

Contemporary scholars of dress have concluded that the concept of dress includes not only clothes but also ornaments, cosmetics, devices, treatments, equipment, and tools, and they have repeatedly maintained that dress communicates various types of identity. This understanding is useful in analyzing the communicative properties of dress in the Bible. Copious evidence from the ANE to the Roman world and from the OT to the NT illustrates that dress was not only understood to be an important necessity but also a means of communicating much critical information to others.

The dress of the high priest was powerful in identifying his status and role within the Israelite cultus. This is true despite questions about and difficulty in cataloging, describing, and interpreting the specific ritual dress elements of the high priest. Fluidity in sartorial descriptions of the high priest suggests that metonymy and synecdoche were in play in some of the texts. In addition, this study suggests that high priestly dress should include such elements as bare feet, the censer, and incense, since bare feet are an example of negative dress, a censer can be classified as a dress tool, and incense can be viewed as a dress cosmetic.

Conclusions

This dissertation consequently concludes that the sartorial reference to the ποδήρης that the “one like a son of man” wears in Rev 1, when seen in combination with the reference to him in the midst of the seven golden lampstands (1:12-13), communicates a high priestly identity. The other dress elements (the ζωήν ὄν θυσίας and the feet like ξυλοκολύβανω), while contributing in varying degrees to the plausibility...
of the high priestly imagery in this passage, combine with the ποδήρης to substantiate a sartorial ensemble impressively communicative of Jesus’ high priestly identity in John’s inaugural vision in Revelation.

The results of this study suggest at least four important implications for interpreting Revelation and the NT as a whole. First, the electric impact of the dress of the high priest on observers in the Second Temple period is mirrored by the prominent position it holds in John’s inaugural vision in Rev 1. Second, dress imagery implicitly provides profound christological information in Revelation, and christological titles for Jesus in Revelation must not inappropriately shape or restrict the meaning of dress imagery there. Third, high priestly imagery for Jesus in the NT cannot be restricted to the Epistle to the Hebrews. And fourth, the overall dress imagery, which is so prevalent throughout Revelation, indicates that it bears more weight for John than many commentators have typically granted it.
Andrews University
Seventh-day Adventist Theological Seminary

“CLOTHES MAKE THE (ONE LIKE A SON OF) MAN”:
DRESS IMAGERY IN REVELATION 1 AS AN
INDICATOR OF HIGH PRIESTLY STATUS

A Dissertation
Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Philosophy

by
Ross E. Winkle
July 2012
“CLOTHES MAKE THE (ONE LIKE A SON OF) MAN”:
DRESS IMAGERY IN REVELATION 1 AS AN
INDICATOR OF HIGH PRIESTLY STATUS

A dissertation
presented in partial fulfillment
of the requirements for the degree
Doctor of Philosophy

by

Ross E. Winkle

APPROVAL BY THE COMMITTEE:

________________________________________         _______________________________________
Faculty Adviser,                                 Director, Ph.D. in Religion / Th.D. Program
Jon Paulien                                     Tom Shepherd
Professor of Religion – Theological Studies

________________________________________
P. Richard Choi                                  Denis Fortin
Professor of New Testament

________________________________________
Roy E. Gane                                      Dean, SDA Theological Seminary
Professor of Hebrew Bible and
Ancient Near Eastern Languages

________________________________________
Ranko Stefanovic                                 Denis Fortin
Professor of New Testament

________________________________________
Loren L. Johns                                   Date approved
Professor of New Testament
Associated Mennonite Biblical Seminary
For Darla

γυναίκα ἀνδρείαν τίς εὑρήσει τιμιωτέρα δέ ἐστιν λίθων πολυτέλων ἡ τοιαύτη
(LXX Proverbs 31:10)
# TABLE OF CONTENTS

LIST OF TABLES ................................................................. viii

LIST OF ABBREVIATIONS ...................................................... ix

ACKNOWLEDGMENTS ............................................................. xiv

Chapter

1. INTRODUCTION .............................................................. 1

   Background to the Problem ................................................. 1
   Statement of the Problem .................................................. 6
   Purpose of the Research ................................................... 17
   Justification for the Research ............................................. 23
   Scope and Delimitations of the Research ............................... 27
      Delimitations of Methodology .......................................... 27
      Delimitation of Terminology .......................................... 30
      Delimitation of Textual Focus ........................................ 32
   Methodology of the Research ............................................ 35

2. DRESS AND IDENTITY IN CONTEMPORARY DISCUSSION .......... 38

   Introduction ................................................................. 38
   Dress, Communication, and Identity .................................... 40
      The Rise of the Academic Study of Dress .......................... 43
      Definition, Nomenclature, and Taxonomy ......................... 44
   Dress Communicates ....................................................... 47
      Dress Communicates Identity ......................................... 50
      Dress Communicates Role-Related Identity ....................... 55
   Obstacles to the Perception of Identity via Dress .................. 63
      Dress Ambiguity .......................................................... 64
      Contextual Disintegration .............................................. 66
      Foreground / Background Confusion .................................. 68
      Incorrect Expectations ................................................ 69
      Stereotypical Understandings ....................................... 70
      Temporal and Locative Instability .................................. 71
      Anachronistic Misinterpretations .................................... 72
3. DRESS AND IDENTITY IN THE BIBLICAL WORLD

Introduction
Dress and Identity in the Biblical World
  Importance of Dress
  Dress Communicates Identity
    Dress and Personal Identity
    Dress and Social Identity
    Dress and Status Transitions
    Dress and Gender Identity
    Dress and Ethnic Identity
  Dress Communicates Role-Related Identity
    Role-Related Dress Investiture
    Role-Related Dress Disguise
    Role-Related Dress Miscues
    Role-Related Dress Caution
  Summary of Dress and Identity in the Biblical World
Dress and Identity in the Book of Revelation
  Importance of Dress
  Dress Communicates Identity
  Dress Communicates Role-Related Identity
  Summary of Dress and Identity in Revelation
  Summary and Conclusions

4. THE RITUAL DRESS OF THE HIGH PRIEST

Introduction
Daily Ritual Dress of the High Priest
  The Undergarments
  The Tunic
  Excursus: The High Priest Tearing His Clothes
  The Sash
  The Robe
  The Robe as (the) ποδήρης
  The term ποδήρης in the LXX
    Exodus 28:4 and 31
    Exodus 25:7 and 35:9
    Exodus 29:5
    Ezekiel 9:2, 3, 11
    Zechariah 3:4
    Wisdom 18:24
    Sirach 27:8
Sirach 45:8 ..................................................... 181

The ποδήρης in post-Septuagintal literature to
ca. 150 CE ..................................................... 183
Letter of Aristeas ............................................. 184
Philo .......................................................... 185
Josephus ....................................................... 190
Epistle of Barnabas 7:9 ..................................... 193
Testament of Levi 8:2 ........................................ 195

Summary of ποδήρης ......................................... 197

The Ephod ....................................................... 198
The Contexts of the Ephod .................................. 199
The Ephod of the High Priest ............................... 202
The Breastpiece .............................................. 205
The Urim and Thummim ..................................... 209
The Headgear ............................................... 213
The Head Ornament ........................................ 217

Summary of the High Priest’s Daily Ritual Dress ............ 223

Yearly Ritual Dress of the High Priest ....................... 224
Overlooked Dress Elements of the High Priest .............. 227

The Feet ....................................................... 227
The Censer .................................................... 230
The Ritual Use of the Censer ................................ 231
The Censer as Ritual Dress Tool ............................. 234
The Censer’s Association with the High Priest .............. 238

Incense ....................................................... 246

Summary of Overlooked Elements ............................ 252
Summary and Conclusions .................................... 254

5. THE DRESS IMAGERY OF JESUS CHRIST IN REVELATION 1
AS AN INDICATOR OF HIGH PRIESTLY STATUS .............. 256

Introduction .................................................. 256
The Context and Content of John’s Initial Vision in
Revelation 1:12-16 ........................................... 259
The ὁμοίου υἱὸν ἀνθρώπου .................................. 269
The Dress of the ὁμοίου υἱὸν ἀνθρώπου ....................... 273
Clothed in a ποδήρης ........................................ 277

Data on ποδήρης ............................................ 281
Grammatical Issues ......................................... 283
The Question of an OT Background ........................... 286
Daniel 10:5 and Ezekiel 9:2, 3, 11 .......................... 288
Another OT background text ................................ 293

Issues of Dress ............................................... 298

Summary of the ποδήρης .................................... 304
Encircled with a Golden ζώνη .............................. 306
<table>
<thead>
<tr>
<th>Chapter / Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The ζωή and Role-Related Identity</td>
<td>307</td>
</tr>
<tr>
<td>The Golden Nature of the ζωή</td>
<td>309</td>
</tr>
<tr>
<td>The Location of the ζωή</td>
<td>320</td>
</tr>
<tr>
<td>Summary of the Golden ζωή</td>
<td>324</td>
</tr>
<tr>
<td>Feet like χαλκολιβάνῳ</td>
<td>325</td>
</tr>
<tr>
<td>Visible Feet</td>
<td>326</td>
</tr>
<tr>
<td>The Problem of χαλκολιβάνῳ</td>
<td>327</td>
</tr>
<tr>
<td>The Morphology of χαλκολιβάνῳ</td>
<td>334</td>
</tr>
<tr>
<td>The Etymology of χαλκολιβάνῳ</td>
<td>337</td>
</tr>
<tr>
<td>The Grammar of ώς ἐν καμίνῳ πεπυρωμένης</td>
<td>342</td>
</tr>
<tr>
<td>A New Proposal</td>
<td>346</td>
</tr>
<tr>
<td>Summary of the Feet like χαλκολιβάνῳ</td>
<td>354</td>
</tr>
<tr>
<td>The Dress of the ὄμοιον ύλὸν ἀνθρώπου and Role-Related Identity</td>
<td>356</td>
</tr>
<tr>
<td>Summary and Conclusions</td>
<td>357</td>
</tr>
<tr>
<td>6. CONCLUSIONS</td>
<td>362</td>
</tr>
<tr>
<td>Summary of the Research</td>
<td>362</td>
</tr>
<tr>
<td>Implications of the Research</td>
<td>365</td>
</tr>
<tr>
<td>Suggestions for Further Research</td>
<td>368</td>
</tr>
<tr>
<td>Conclusion</td>
<td>372</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>373</td>
</tr>
<tr>
<td>Table</td>
<td>Title</td>
</tr>
<tr>
<td>-------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>1</td>
<td>Dress Actions and Dress Items in Leviticus 8:7-9</td>
</tr>
<tr>
<td>2</td>
<td>ποδήρης in the LXX</td>
</tr>
<tr>
<td>3</td>
<td>Various Translations of the Precious Stones in Exodus 28:17-20</td>
</tr>
</tbody>
</table>
LIST OF ABBREVIATIONS

AB  Anchor Bible

ABD  Anchor Bible Dictionary. Edited by D. N. Freedman. 6 vols. New York, 1992

ANE  Ancient Near East(ern)

AUSS Andrews University Seminary Studies


Bib  Biblica

BI  Biblical Interpretation

BIS  Biblical Interpretation Series

CBQ  Catholic Biblical Quarterly

CEB  Common English Bible

CEV  Contemporary English Version

DBC  Dress, Body, Culture
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DSS</td>
<td>Dead Sea Scrolls</td>
</tr>
<tr>
<td>ExpTim</td>
<td><em>Expository Times</em></td>
</tr>
<tr>
<td>FAT</td>
<td>Forschungen zum Alten Testament</td>
</tr>
<tr>
<td>FN</td>
<td><em>Filología Neotestamentaria</em></td>
</tr>
<tr>
<td>GNB</td>
<td>Good News Bible</td>
</tr>
<tr>
<td>HB</td>
<td>Hebrew Bible</td>
</tr>
<tr>
<td>HCHCB</td>
<td>Hermeneia—A Critical and Historical Commentary on the Bible</td>
</tr>
<tr>
<td>HTR</td>
<td><em>Harvard Theological Review</em></td>
</tr>
<tr>
<td>HUCA</td>
<td><em>Hebrew Union College Annual</em></td>
</tr>
<tr>
<td>ICC</td>
<td>International Critical Commentary</td>
</tr>
<tr>
<td>IEJ</td>
<td><em>Israel Exploration Journal</em></td>
</tr>
<tr>
<td>JANES</td>
<td><em>Journal of the Ancient Near Eastern Society</em></td>
</tr>
<tr>
<td>JAOS</td>
<td><em>Journal of the American Oriental Society</em></td>
</tr>
<tr>
<td>JBL</td>
<td><em>Journal of Biblical Literature</em></td>
</tr>
</tbody>
</table>
JBQ  Jewish Bible Quarterly
JETS  Journal of the Evangelical Theological Society
JJS  Journal of Jewish Studies
JNES  Journal of Near Eastern Studies
JSHJ  Journal for the Study of the Historical Jesus
JSJ  Journal for the Study of Judaism in the Persian, Hellenistic, and Roman Periods
JSJSup  Supplements to the Journal for the Study of Judaism
JSNT  Journal for the Study of the New Testament
JSNTSup  Journal for the Study of the New Testament Supplement Series
JSOT  Journal for the Study of the Old Testament
JSOTSup  Journal for the Study of the Old Testament Supplement Series
JSP  Journal for the Study of the Pseudepigrapha
JSPSup  Journal for the Study of the Pseudepigrapha Supplement Series
JTS  Journal of Theological Studies
LCL  Loeb Classical Library
LXX  Septuagint (the Greek Jewish Scriptures). The edition used is Septuaginta, ed. Alfred Rahlfs (Stuttgart: Deutsche Bibelgesellschaft, 1979)
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MT</td>
<td>Masoretic text of the Hebrew Bible</td>
</tr>
<tr>
<td>NASB</td>
<td>New American Standard Bible</td>
</tr>
<tr>
<td>NICNT</td>
<td>New International Commentary on the New Testament</td>
</tr>
<tr>
<td>NICOT</td>
<td>New International Commentary on the Old Testament</td>
</tr>
<tr>
<td>NIGTC</td>
<td>New International Greek Testament Commentary</td>
</tr>
<tr>
<td>NIV</td>
<td>New International Version</td>
</tr>
<tr>
<td>NIVAC</td>
<td>NIV Application Commentary</td>
</tr>
<tr>
<td>NJB</td>
<td>New Jerusalem Bible</td>
</tr>
<tr>
<td>NLT</td>
<td>New Living Translation</td>
</tr>
<tr>
<td>NovT</td>
<td><em>Novum Testamentum</em></td>
</tr>
<tr>
<td>NovTSup</td>
<td>Supplements to Novum Testamentum</td>
</tr>
<tr>
<td>NRSV</td>
<td>New Revised Standard Version</td>
</tr>
<tr>
<td>NT</td>
<td>New Testament</td>
</tr>
<tr>
<td>NTAbh</td>
<td>Neutestamentliche Abhandlungen</td>
</tr>
<tr>
<td>NTS</td>
<td><em>New Testament Studies</em></td>
</tr>
<tr>
<td>OG</td>
<td>Old Greek</td>
</tr>
<tr>
<td>OT</td>
<td>Old Testament</td>
</tr>
<tr>
<td>OTL</td>
<td>Old Testament Library</td>
</tr>
<tr>
<td>PWPL</td>
<td><em>Patras Working Papers in Linguistics</em></td>
</tr>
</tbody>
</table>
RAC  Reallexikon für Antike und Christentum. Edited by T. Kluser et al. Stuttgart, 1950-

RSR  Recherches de science religieuse

SBG  Studies in Biblical Greek

SBLSCSS  Society of Biblical Literature Septuagint and Cognate Studies Series

SNTMS  Society for New Testament Studies Monograph Series

SPhiro  Studia Philonica

SSEJC  Studies in Scripture in Early Judaism and Christianity

STDJ  Studies in the Texts of the Desert of Judah


VT  Vetus Testamentum

VTSup  Supplements to Vetus Testamentum

WBC  Word Biblical Commentary

WUNT  Wissenschaftliche Untersuchungen zum Neuen Testament
ACKNOWLEDGMENTS

Many people have made my doctoral journey one filled with rich meaning, memories, and even exhilaration and delight. I am grateful that my parents, Warren and Myrna Winkle, provided a caring, Christian home where my interest in the Bible was gently nurtured and quietly encouraged. Both they and my older brother, Vern, and my younger sister, Linda, provided moral support and encouragement through the long process of this project. Ed Boyatt and D.K. Smith were significant influences in furthering my interest in the study of the Bible while I attended Walla Walla Valley Academy as a teenager. My biblical studies and biblical languages teachers at Walla Walla University, in particular, John Brunt, J. Paul Grove, Lucile Knapp, Jon Dybdahl, Sakae Kubo, Malcolm Maxwell, Alden Thompson, and Jerry Winslow, nurtured my vocational interest and strengthened my love of the study of the Bible.

In my doctoral studies at Andrews University, P. Richard Choi, Jacques Doukhan, Roy Gane, Robert M. Johnston, John McVay, Jon Paulien, and W. Larry Richards expanded my understanding of numerous biblical issues in the classroom. I appreciated and enjoyed the camaraderie and invigorating theological discussions I had with my fellow doctoral students, in particular, Karen K. Abrahamson, Ian Brown, Felix H. Cortez, Erhard Gallos, and Elena and Tom Toews. Randall Younker, Roy Gane, Rudi Maier, and Tom Shepherd carefully supervised my progress as directors of the Ph.D. Program at the Theological Seminary, and Mabel Bowen was a delight to work with.
with in that office. I am also grateful to the Theological Seminary for facilitating and providing the financial scholarships I received, without which my completion of this work would have been much more difficult.

At Pacific Union College, I especially want to thank my present and former colleagues in the Religion department—Jimmy Ha, Angel Hernandez, Young-Chun Kim, Julius Nam, Leo Ranzolin, Jean Sheldon, and Myron Widmer—for their confidence in me and my work. I am particularly grateful to Leo Ranzolin, the chair of the Religion department, and Angel Hernandez, who covered some of my classes during one quarter when I did not teach. When I first arrived at PUC in 2005 and for several years, President Richard Osborn and Dean Ileana Douglas provided administrative support and timely encouragement. More recently, I have appreciated the counsel, support, and encouragement of President Heather Knight and Dean Nancy Lecourt as I’ve headed towards the end of my doctoral journey. I’m also thankful to a number of my fellow teachers and colleagues in other departments on campus for their words of support. In particular, Bob Paulson made it a point to frequently “check in” and remind me he was praying for me. Pastor Tim Mitchell urged me on to completion at a time when I needed to hear it again. I’m grateful that Maria Vance was able to facilitate the use of a much-needed laptop. Thanks also goes to Carol Lewis, our former departmental secretary, along with my former reader Amy Bellinghausen, who both provided much assistance with library materials I needed.

Contacts I had especially with Crispin H. T. Fletcher-Louis at Society of Biblical Literature meetings in Edinburgh in 2006 and San Diego in 2007, as well as a number of email communications with him, sharpened my understanding of the sartorial issues in
the first chapter of Revelation. I appreciate the feedback that Ranko Stefanovic and Edwin Reynolds provided me at Izmir, Turkey, when I presented an early version of some of my dissertation work there in 2006. And I am grateful for the willingness of Iwan M. Whiteley and Ilie Beniamin Fărâgău to provide me with files of their dissertations that I could not access in the United States.

I don’t know what I would have done if I hadn’t had the cheerful and helpful assistance of a number of librarians both at Andrews University (Cynthia Helms, Judith Nelson, and Terry Robertson) and Pacific Union College (Gilbert Abella, Linda Maberly, Joel Lutes, and Lessie Young). In particular, Sandra White at Andrews University and Karen Thomas at Pacific Union College were more than helpful in facilitating my acquisition of needed material with patience, courtesy, and skill.

It’s an understatement for me to say that I am glad that I was able to have Jon Paulien as my doctoral advisor while at Andrews. Before I even arrived at Andrews for doctoral work, he eagerly encouraged my interest in starting a doctorate, and he enthusiastically supported my choice of writing on a rather unusual topic in the book of Revelation. He was and is a model teacher and mentor, and he helped me navigate my dissertation process with wisdom and skill, clarifying issues and concerns of mine, guiding and sometimes pushing, but always being a pillar of support and a beacon of encouragement through every step of the process. For all of this I am grateful. I am also thankful that P. Richard Choi and Roy Gane agreed to be on my committee, and I appreciate the perceptive questions, astute comments and suggestions, and kind words they made with regard to my work, all of which have made my dissertation much stronger than it would have been otherwise. I am also indebted to Ranko Stefanovic and
Loren L. Johns, who agreed to be on my examining committee; their questions and comments during my defense have further invigorated my thinking on the subject.

Not only has it been a long journey for me, but it has also been one for my wife Darla, my son Tristan, and my daughters Elise and Alexis. Their love, support, and patience cannot be measured, and I am eternally grateful that they are the center and core of my family. Darla deserves special thanks for urging me to start this journey and for her enduring friendship and love.

And finally, I thank God my heavenly Father, his son Jesus Christ, and the Holy Spirit, without whom I would not have been, and without which none of this would have been worthwhile or even possible.
CHAPTER 1

INTRODUCTION

Background to the Problem

The only NT document that explicitly attempts to explicate the priesthood and priestly ministry of Jesus Christ is the Epistle to the Hebrews. More remarkably, Hebrews is also the only NT document that explicitly calls Jesus Christ a high priest.

Hebrews implies that Jesus is priest (ὁ ἴερεύς [7:11, 15, 21; 8:4]), quotes Ps 110:4 (LXX 109:4) to prove it (5:6; 7:17, 21), and describes the king-priest Melchizedek with the same terminology as a type of Christ (7:1, 3). That the use of this quotation is meant to refer to Jesus’ high priesthood can be seen from Heb 6:20, where both the concept of “forever” (εἰς τὸν αἰῶνα) and the name “Melchizedek” (Μελχισεδεκ) are juxtaposed with “high priest” (ἀρχιερέα), just as in the LXX of the psalm where the former two terms are juxtaposed with “priest” (ἱερεύς). Paul Ellingworth concludes that Hebrews does not differentiate between ἴερεύς or ἀρχιερέας in its discussion of Christ (The Epistle to the Hebrews: A Commentary on the Greek Text, NIGTC [Grand Rapids: Eerdmans; Carlisle: Paternoster, 1993], 183). Notice the interplay in Heb 7 between “priest” (7:1, 3, 11, 14-15, 17, 20-21, and 23) and “high priest” (7:26-28).

For the purposes of this study, I use the term “LXX” to refer to not only the Greek translation of the Pentateuch (its proper meaning) but also later translations of the HB and Apocrypha. For a recent discussion of this, see Benjamin G. Wright, “The Septuagint and Its Modern Translators,” in Die Septuaginta—Texte, Kontexte, Lebenswelten: Internationale Fachtagung veranstaltet von Septuaginta Deutsch (LXX.D), Wuppertal 20.–23. Juli 2006, ed. Martin Karrer and Wolfgang Kraus, in collaboration with Martin Meiser, WUNT 219 (Tübingen: Mohr Siebeck, 2008), particularly 104-105. Cf. Karen H. Jobes and Moisés Silva, Invitation to the Septuagint (Grand Rapids: Baker, 2000), 30-33; and Emanuel Tov, The Text-Critical Use of the Septuagint in Biblical Research, 2nd ed., Jerusalem Biblical Studies (Jerusalem: Simor, 1997), 15. In the book of Daniel, however, I do differentiate between the two Old Greek (OG) mss. (88 and 967) and all of the rest of the Greek mss., which have the translation of Theodotion (Θ).
What makes its first reference to Jesus Christ as high priest in 2:17 notable is its sudden yet subdued appearance. In this verse there is no argument, defense, or polemic of any kind with reference to supporting the position that Jesus is high priest. Rather, Hebrews seemingly states this as if it were a well-known fact. This has raised questions concerning the origin of the concept of Jesus Christ as high priest, its understanding by the intended audience of the epistle, and its wider acceptance among first-century Christians. The fact that early Christian literature 3

2I use the term “high priest” throughout to refer to the one understood and recognized to be the pre-eminent priest among the Jewish priesthood. Biblical texts, however, do not consistently utilize this terminology in describing this position. Nomenclature that clearly refers to the leader of the priests includes: (1) “the priest” (e.g., Exod 35:19 [אֶלֶף לְךַמָּה; LXX: τὸν ἱερέα;) (2) “the anointed priest” (e.g., Lev 4:3 [אֶלֶף לְךַמָּה; LXX: ὁ ἱερέα; καιραυμένος;) (3) “the great [or, high] priest” (e.g., Num 35:25 [אֶלֶף לְךַמָּה; LXX: ὁ ἱερέα; μέγα;) and (4) “first [or, chief] priest” (e.g., 2 Kgs 25:18; [אֶלֶף לְךַמָּה; LXX: ἱερέα τῶν πρῶτων]). Cf. Roland de Vaux, Ancient Israel: Its Life and Institutions, trans. John McHugh (New York: McGraw-Hill, 1961), 397-98.

Hebrews uses the Greek term for high priest (ἀρχιερέως) to describe Jesus’ ministry (2:17; 3:1; 4:14, 15; 5:5, 10; 6:20; 7:26; 8:1; 9:11), just as it uses the same term to describe the earthly high priest (5:1; 7:27, 28; 8:3; 9:7, 25; 13:11). Hebrews also calls Jesus the “great priest” (ἱερέα μέγας) in 10:21, the only time this term is used in the NT, yet in line with its widespread usage in the LXX (Lev 21:10; Num 35:25, 28, 32; 2 Kgs 12:11; 22:4, 8; 23:4; 1 Chr 9:31; 2 Chr 24:11; 34:9; Neh 3:1, 20; 13:28; Hag 1:1, 12, 14, 2:2, 4; Zech 3:1, 8; 6:11; Jdt 4:6, 8, 14, 15:8; 1 Macc 12:20; 14:20; 15:2, 2 Macc 14:13; Sir 50:1). The terminology of ἱερέα μέγας in Hebrews is equivalent to the usage of ἱερέα μέγας for the high priest, see, e.g., Maria Brutt, The Development of the High Priesthood During the Pre-Hasmonean Period: History, Ideology, Theology, JSJSup 108 (Leiden: Brill, 2006), 56-71.

3For an introduction to the problem of identifying whether or not Hebrews used Christian traditions about Jesus as high priest, see William L. Lane, Hebrews 1-8, WBC 47A (Dallas: Word, 1991), cxl-cxli, cl. For more recent attempts to explicate the origin of Hebrews’ concept of Jesus’ high priesthood, cf. Daniel Stökl, “Yom Kippur in the Apocalyptic Imaginaire and the Roots of Jesus’ High Priesthood: Yom Kippur in
outside of the NT and independent of Hebrews also explicitly entitled Jesus Christ as high priest has further contributed to the question regarding the origin of the high priestly characterization of Jesus Christ.

In 1981 John W. Baigent observed that it was “generally recognized that the distinctive high priestly christology of the Epistle to the Hebrews is unique to that document amongst the NT writings.” Baigent’s assertion was a reaction to several


Lane, in commenting on 2:17, states: “The fact that the writer can refer to Jesus as High Priest before he has provided any theological exposition of this conception (cf. 3:1; 4:14-16) strongly suggests that it was the common property of the hellenistic wing of the Church” (*Hebrews 1-8*, 65). Harold W. Attridge, in his extensively referenced discussion of the possible antecedents of the high priestly christology, concludes: “It is probable, then, that the image of Christ as a heavenly High Priest was traditional within the early Christian community addressed by Hebrews” (*The Epistle to the Hebrews*, ed. Helmut Koester, HCHCB [Philadelphia: Fortress, 1989], 97-103, here 102). Cf. Ellingworth, *Hebrews*, 185-88; and Scott D. Mackie, *Eschatology and Exhortation in the Epistle to the Hebrews*, WUNT, 2nd ser., 223 (Tübingen: Mohr Siebeck, 2007), 183-85.


Some christologies of Revelation include no discussion of any possible high priestly imagery; see, e.g., Sarah Alexander Edwards, “Christological Perspectives in
scholars who had attempted to uncover a priestly or high priestly christology within the NT but outside of Hebrews (particularly in the Gospels), and despite Baigent’s conclusions, such investigations have continued since then. Moreover, a significant


number of influential scholars have seen either explicit or implicit priestly or high priestly imagery in relation to Jesus in the book of Revelation. Attempts to uncover a high priestly christology in the NT typically approach it from two perspectives: those who investigate the Gospels understandably focus on an earthly high priesthood, while those who explore the high priestly christological reality in Hebrews and its possibility in Revelation, for example, stress a heavenly high priesthood.


Heb 7:14 makes a point of arguing that Jesus was “descended from Judah” (ἐξ Ἰουδα  ἄνωτέραλκον) instead of Levi (cf. 7:5-13). John the Baptist’s mother Elizabeth was one of the descendants of Aaron (ἐκ τῶν θυγατέρων Ἄρσων), and Jesus’ mother Mary was her “relative” (συγγενής [Luke 1:36]). Apparently some later Christians saw this as evidence that Jesus was also descended from the tribe of Levi—in spite of Heb 7:14 and the fact that priesthood derived from patrilineal and not matrilineal descent (cf.
Statement of the Problem

An understanding of Jesus Christ as high priest from a NT basis but outside of the Epistle to the Hebrews—whether as an earthly or heavenly high priest—has not gained universal support. In 1965, for instance, Sidney G. Sowers remarked that “Heb’s idea of Christ’s work as a priestly one is original and unique in the N.T.”9 In fact, William Adler, “The Suda and the ‘Priesthood of Jesus,’” in For a Later Generation: The Transformation of Tradition in Israel, Early Judaism, and Early Christianity, ed. Randal A. Argall, Beverly A. Bow, and Rodney A. Werline [Harrisburg, PA: Trinity Press International, 2000], 1-12). The concept of Jesus’ levitical heritage is also related to the Christian defense of the Hasmoneans as priest-kings or priest-rulers on the basis of their descent from not only the tribe of Levi (cf. 1 Macc 2:1) but also the tribe of Judah through Aaron’s marriage to the sister of Judah’s descendant Nahshon (Exod 6:23; cf. Num 1:7). For a thorough discussion of this tradition, see William Adler, “Exodus 6:23 and the High Priest from the Tribe of Judah,” JTS, n.s., 48 (1997): 24-47. Attempts to defend a levitical heritage of Jesus appear as early as the late second century (Stökl, “Yom Kippur,” 364).

At the same time, certain Jews identified Jesus as Elijah (Matt 16:14; Mark 6:15; 8:28; Luke 9:8, 19). Some Jewish literature understood the eschatological Elijah to be a priest or a high priest (cf., e.g., David George Clark, “Elijah as Eschatological High Priest: An Examination of the Elijah Tradition in Mal. 3:22-24” [PhD diss., University of Notre Dame, 1975]). While Richard A. Horsley deems none of this literature supporting this understanding to be “prior to or contemporary with the appearance of Jesus or John the Baptist” (“‘Like One of the Prophets of Old’: Two Types of Popular Prophets at the Time of Jesus, CBQ 47 [1985]: 439-41, here 439), Robert Hayward (“Phinehas—The Same Is Elijah: The Origins of a Rabbinic Tradition,” JJS 29 [1978]: 22-34, particularly 31) and Markus Öhler (“The Expectation of Elijah and the Presence of the Kingdom of God,” JBL 118 [1999]: 462, n. 3) are two who explicitly disagree.

It is also important to note that James, the brother of Jesus (cf. Ἰάκωβος τὸν ἄδελφον τοῦ κυρίου [Gal 1:19]), was described in early Christianity both in terms of the high priest and as a high priest. See, e.g., the discussion in Adler, “The Suda,” 11; Robert Eisenman, James the Brother of Jesus: The Key to Unlocking the Secrets of Early Christianity and the Dead Sea Scrolls (New York: Viking, 1996), 217-408; and Stökl Ben Ezra, Impact of Yom Kippur, 246-50.

persistent unawareness of the discussion of a high priestly understanding of Jesus Christ outside of Hebrews—or adamant opposition to such an understanding—has marked the history of interpretation of this issue in the twentieth and twenty-first centuries. In 1981 Baigent surveyed the exegetical landscape and unequivocally concluded that there is no high priestly imagery for Jesus Christ anywhere in the NT outside of Hebrews.\textsuperscript{10} A decade later Barnabas Lindars confidently asserted that the presentation of the priesthood of Jesus in Hebrews “has no echo elsewhere in the New Testament.”\textsuperscript{11} That same year William L. Lane insisted that one finds the christological theme of Christ’s high priesthood “nowhere else [than Hebrews] in the NT.”\textsuperscript{12}

Hebrews is not the only NT document that frequently uses terminology related to the tabernacle/temple cultus, of which the high priest was the chief figure and functionary. Revelation also frequently uses such terminology.\textsuperscript{13} Even further,

\begin{itemize}
  \item Baigent, “Jesus as Priest,” 34-44.
  \item Lane, \textit{Hebrews}, cxlii. This particular stance is often assumed rather than argued, for it is not unknown for scholarship regarding Christ as high priest to start with the book of Hebrews and go nowhere else (e.g., Gerald O’Collins, \textit{Christology: A Biblical, Historical, and Systematic Study of Jesus Christ} [Oxford: Oxford University Press, 1995], 31).
\end{itemize}
Revelation explicitly refers to its implied readers as priests (ἱερεῖς)—and that on more than one occasion (1:6; 5:10; 20:6). Consequently, one should not be surprised if it utilized high priestly imagery in its visionary portrayals and overall rhetoric.

And it does. Two illustrations suffice to demonstrate that high priestly imagery exists within the scope of Revelation’s rhetoric. First, when John, Revelation’s stated author (1:1, 4, 9; 22:8), describes the New Jerusalem descending from heaven in chap. 21, his description of the city with its twelve foundation stones (21:19-20) apparently reflects the twelve stones that adorned the ephod of the high priest. Most scholars have acknowledged this relationship.¹⁴


16Beale, Revelation, 857, 886, 912, 913. Beale lists such texts as LXX Exod 25:3-7; 28:5-9; 28:15-20; 35:6; 36:9-12; 36:15-21 (ibid., 886 and 912, n. 214). He notes (ibid., 913) that the Jewish priest-historian Josephus (37 CE - ca. 100 CE) in J.W. 5.232-34 utilizes the “same five terms” in Rev 17:4 and 18:16 (listed in Revelation, 886 and 912, n. 214: χρυσός [“gold”], πορφύρα [“purple”], κόκκινος [“scarlet”], βύσσος [“fine linen”], and λίθος [“stone”]) in his description of the high priest’s dress and then states that the same material (except the stones) also comprised the veils of the temple. But Beale has here misrepresented the evidence (as well as in ibid., 857, where he uses the phrase “identical combination of words”), since 17:4 contains χρυσίων instead of χρυσός as well as πορφυροῦς instead of πορφύρα; he does note, however, that 17:4 does not contain βύσσος at all (ibid., 886 and 912, n. 214). In any case, Josephus earlier states that the temple veils were made of Babylonian tapestries (J.W. 5.212-13). Beale
since high priestly dress imagery associated with prostitution seems nothing less than incongruous. Edmondo F. Lupieri notes that though the parallels are surprising, they are both “extraordinary” and “incontrovertible” evidence that John wants his readers to think about “the heart of Jewish religiosity.”

It is not high priestly imagery per se in Revelation that is controversial, however; rather, it is high priestly imagery in relation to Jesus Christ that remains a point of contention. After all, Revelation not once explicitly entitles Jesus Christ as high priest (or even priest) as Hebrews frequently does (cf. 2:17; 3:1; 4:14-15; 5:10; 6:20; 7:26-28; 8:1; 9:11). Baigent ultimately declared that there is “no compelling reason” to view Christ as high priest there.

In the exegetical battleground over whether or not Revelation contains high priestly imagery for Jesus Christ, Rev 1:13 has become the critical verse par excellence.

suggests that if Josephus’s understanding was widespread, it may have contributed to the association in 17:4 (Revelation, 913, where he mistakenly references 17:6 instead of 17:4).

Margaret Barker suggests that the name on the forehead of the prostitute is “perhaps a parody of the high priest’s diadem, in which case her clothes might indicate the robes of the high priest” (The Revelation of Jesus Christ: Which God Gave to Him to Show to His Servants What Must Soon Take Place [Revelation 1.1] [Edinburgh: T & T Clark, 2000], 284). See also similar conclusions advocated earlier by Ford, Revelation, 55, 285, 287-88.

Margaret Barker suggests that the name on the forehead of the prostitute is “perhaps a parody of the high priest’s diadem, in which case her clothes might indicate the robes of the high priest” (The Revelation of Jesus Christ: Which God Gave to Him to Show to His Servants What Must Soon Take Place [Revelation 1.1] [Edinburgh: T & T Clark, 2000], 284). See also similar conclusions advocated earlier by Ford, Revelation, 55, 285, 287-88.

17Lupieri, Commentary on the Apocalypse, 254. Cf. ibid., 255, 258-60. The potential priestly imagery is heightened when John describes the fate of the Great Prostitute as being burned with fire (17:16)—the same fate which would be meted out to the daughter of a priest engaged in prostitution (Lev 21:9). On the latter, see Beale (Revelation, 886), and cf. Barker (Revelation, 284), Osborne (Revelation, 626), Stefanovic (Revelation, 522, 528), and Trafton (Reading Revelation, 160).

18Baigent, “Jesus as Priest,” 37.
This typically springs from one’s interpretation of the “foot-length” robe (ποδήρης)19 of the one “like a son of man” (ὁμοιον υἱὸν ἄνθρωπου). Within the complex spectrum of interpretations, a few exeges see primarily angelic,20 judicial,21 or royal22 dress imagery here. Yet for numerous interpreters, any kind of analysis of this dress item yields priestly or high priestly meaning.23

19 The nominative masculine singular form is ποδήρης, while the accusative masculine singular form in this verse is ποδήρη.


for instance, categorically denied that the office of (high) priest was mentioned or even represented in Revelation.25 A year later R. H. Charles doubted that priestly imagery was in view and concluded that the robe “is used here simply as an Oriental mark of dignity.”26 Not long afterwards James Moffatt asserted that John failed to reach the idea of the heavenly high priest.27

Such denials of high priestly imagery in Rev 1 have continued. In 1979 Homer Hailey argued: “In considering the dress of the high priest of the Old Covenant (Exod. 28:39), one is unable to find indication of priestliness in the dress described here [Rev 1:13].”28 Albert Vanhoye later represented this perspective by insisting that “it seems then improbable that John [in Revelation] intended to represent the Son of Man as a priest.”29 More blanket denials continued, including Leon Morris’s succinct, negative...

---


27James Moffatt, A Critical and Exegetical Commentary on the Epistle to the Hebrews, ICC (Edinburgh: T & T Clark, 1924), xlvi.


conclusion that “[John] does not refer to Christ’s priestly office throughout his book.”

In 1989 Frederick David Mazzaferri recognized the “persistent claims” of those who advocated high priestly imagery but argued that “not even in 1:13 is Christ portrayed as High Priest.”

Frederick J. Murphy firmly claimed in 1998 that “Christ nowhere appears as high priest in Revelation,” and in 2001 Richard Bauckham that the clothing imagery in Rev 1:13 “is not sufficiently distinctive of priests to indicate that Christ is portrayed in a priestly role.”

David E. Aune has arguably written the most potent and substantial offense against the view that one can detect (high) priestly imagery for Jesus in Rev 1:13. He states: “One common, but unfounded, view is that Christ is presented in priestly garments.” On the basis of his detailed, terminological analysis, he concludes: “There is therefore no clear intention on the part of the author to conceptualize the appearance of the exalted Christ in priestly terms.”


34 After making this independent assessment, I discovered that Stökl Ben Ezra agrees that Aune “has made the strongest case against a priestly influence on Rev 1:13 (Impact of Yom Kippur, 196, n. 254).


36 Ibid., 94.
Proponents of the presence of high priestly imagery for Jesus in Revelation have, nevertheless, advanced equally clear and unequivocal statements to buttress their position. For example, in 1965 Joseph Comblin triumphantly (but mistakenly, as it was) declared that because the garment mentioned in 1:13 was the same as that worn by the high priest, “Tous les commentateurs disent, pour cette raison, que Jésus est aussi prêtre, en même temps que roi” (“All the commentators say, for this reason, that Jesus is also a priest, while at the same time king”).\(^{37}\) In another mistaken exaggeration, Daniel Stökl concluded in 1999 that Rev 1:13 is “the only New Testament verse apart from \textit{Hebrews} which is universally accepted as referring to the high priesthood of Jesus.”\(^{38}\) That same year Robert A. Briggs claimed—without exaggerating interpretive support—that “there can be little doubt” that no matter how Christ is portrayed elsewhere in Rev 1, “Christ is a priest there, certainly a high priest in light of His person.”\(^{39}\) According to Briggs, Jesus is “the great High Priest tending seven menorot (1:12-13).”\(^{40}\)

\(^{37}\)Comblin, \textit{Le Christ dans l’Apocalypse}, 188:

\(^{38}\)Stökl, “Yom Kippur,” 365; cf. ibid., nn. 61 and 62. Despite the passage of more than 30 years between these two statements, both overexaggerated the scholarly acceptance of high priestly imagery in Revelation. A more reasonable and representative conclusion is that of Osborne, who admits that “scholars are divided” over the interpretation of 1:13 (\textit{Revelation}, 89). A year later Stökl modified his earlier assertion, stating that Rev 1:13 “has the widest support” among other NT texts “alluding” to Jesus Christ’s high priesthood (Stökl Ben Ezra, \textit{Impact of Yom Kippur}, 196).

\(^{39}\)Briggs, \textit{Jewish Temple Imagery}, 53-54. He notes that the setting of the seven menorahs supports this identity, since it was the role of the high priest to set and take care of them (ibid.).

\(^{40}\)Ibid., 221, n. 14.
Similarly forceful assertions supporting a high priestly identity, derived from
dress imagery and other data, have continued into the twenty-first century. In 2003 John
Ben-Daniel and Gloria Ben-Daniel, in one of their many statements supporting a
recognition of high priestly imagery for Jesus in Revelation, concluded that the figure in
Rev 1:13 “represents no ordinary priest in the service of the heavenly Sanctuary, but
rather the one with the greatest authority: the high priest.”\textsuperscript{41} And in 2006 Ian Boxall, in
his discussion of 1:13, proposed: “The juxtaposition of the seven menorahs, evoking
Temple worship, and the description of Christ’s clothing strongly suggests that John
sees the son of man figure as High Priest in the heavenly sanctuary.”\textsuperscript{42} In his later
discussion of 21:19-21, he was even more forceful: “the Lamb . . . has already appeared
to John in the guise of the heavenly high priest.”\textsuperscript{43} And he further noted the potential
significance of this understanding: “We know from Hebrews that the understanding of
Christ as High Priest in the heavenly sanctuary was able to emerge within New
Testament Christianity; Rev 1 suggests that Hebrews might not be as unique in its
christology as is sometimes assumed.”\textsuperscript{44}

Margaret Barker has been the most vocal proponent in recent years of seeing

\textsuperscript{41} John Ben-Daniel and Gloria Ben-Daniel, \textit{The Apocalypse in the Light of the
Temple: A New Approach to the Book of Revelation} (Jerusalem: Beit-Yochanan, 2003),
25; cf. also their explicit identification of Jesus as high priest in Revelation on pp. 26-
27, 31-32, 44-45, and 71.

\textsuperscript{42} Boxall, \textit{Revelation of Saint John}, 42.

\textsuperscript{43} Ibid., 305.

\textsuperscript{44} Ibid. He also notes the setting of the menorahs and states that Christ’s stance
in their middle “may evoke the high-priestly role of mediator and intercessor (e.g., Heb.
7:25)” (ibid., 42-43).
high priestly imagery for Jesus Christ in Revelation. She radically differs from the negative assessment regarding high priestly imagery both broadly in the NT as well as more narrowly in Revelation. In her commentary on Revelation, Barker states: “The picture of Jesus as the great high priest in all his roles and aspects appears throughout the New Testament and is the key to understanding all early Christian teaching about him.” Moreover, she boldly asserts that Revelation is “steeped in the imagery of high priesthood” and, more remarkably, “the high priest is the key figure in the book of Revelation.” Her sweeping, positive assessment, in comparison with the negative, absolutist positions mentioned above, demonstrates both that there is a broad spectrum of belief with regard to this issue and that this broad spectrum represents a scholarly standoff.

**Purpose of the Research**

The question to answer in my proposed research is not, however, How much

---


46Barker, *Revelation*, 4; cf. idem, *Great High Priest*, 139.


48Ibid., 35. For example, she sees Rev 1 depicting Jesus as the high priest (ibid., 84-85, 102; idem, *Great High Priest*, 105) and Rev 19 portraying Jesus as the warrior high priest (*Revelation*, 303-315; idem, *Great High Priest*, 114).

49Again, notice Osborne’s assessment that “scholars are divided” over the interpretation of Rev 1:13 (*Revelation*, 89).
high priestly imagery with regard to Jesus Christ is present in Revelation? Rather, because of the sometimes strident disagreements among interpreters of Revelation, the more basic question is, Does high priestly imagery with regard to Jesus appear at all in Revelation? Further, if high priestly imagery in reference to Jesus does appear in Revelation, does it denote or portray a functional high priestly christology?\textsuperscript{50} In other words, if high priestly imagery in reference to Jesus does appear in Revelation, is it more than visually descriptive? And again, if it does appear in Revelation, does it signify that Jesus has a high priestly role or function and engages in high priestly activity?

Baigent utilized four evidentiary criteria to determine whether supposed NT evidence supported a possible high priestly portrayal of Christ outside of Hebrews: (1) distinctive high priestly functions; (2) place of such functions; (3) distinctive clothing; and/or (4) genealogical qualifications.\textsuperscript{51} These appear to be reasonable criteria for one to utilize in searching for such imagery. Criterion number four is not applicable to Revelation since it contains no genealogies. As a way of helping to resolve the impasse over the question of the presence or absence of high priestly imagery with regard to Jesus in Revelation, I have chosen to limit my research in Revelation to an investigation of just one of the remaining three criteria: distinctive clothing or dress.

Here it is important to note that I qualify “distinctive” not as a reference to


\textsuperscript{51}Baigent, “Jesus as Priest,” 34.
something unique, but rather to what may help one to identify the person wearing such
dress. While the headgear and type of fabric utilized by the priests distinguished them
from the ordinary people,\(^{52}\) it was not unique to them, since the high priest also wore
similar dress. The high priest’s dress was both the same as and different from that of
the ordinary priests. Elements that were the same as the ordinary priests, however,
could contribute to an understanding of his high priestly role when seen in combination
with other elements.

In his recent study of dress in Revelation, Dietmar Neufeld noted the adage that
“what you wear is what you are.”\(^{53}\) The high priest’s dress was a key indicator of his
identity and status in Israelite society: Leviticus, for instance, describes the (high) priest
as the one who has been consecrated to wear the garments (21:10), while Numbers
provides the only biblical example of the transfer of authority between one high priest
and a new one by narrating Moses stripping Aaron of his high priestly dress and vesting
Aaron’s son Eleazar with it (20:23-28).\(^{54}\) Analysis of high priestly dress imagery thus

\(^{52}\)E. P. Sanders similarly concludes that the dress of the common priests was
“distinctive” (Judaism: Practice and Belief: 63 BCE - 66 CE [London: SCM;
Philadelphia: Trinity Press International, 1992; second impression with corrections,
1994], 96). Reasons for their distinctive nature included the lack of headgear and the
rare use of linen in the dress of the common person, and so forth (ibid.). On the
“distinctive” dress that the high priest wears, see, e.g., Fletcher-Louis, “Messiah: Part
II,” 59.

\(^{53}\)Neufeld, “Under the Cover of Clothing: Scripted Clothing Performances in the

\(^{54}\)See the discussion in Deborah W. Rooke, “The Day of Atonement as a Ritual
of Validation for the High Priest,” in Temple and Worship in Biblical Israel, ed. John
Day, Library of Hebrew Bible / Old Testament Studies 422 (London: T & T Clark,
2005), 348, n. 18, and 350. In later tradition the high priest who wore the high priestly
garments was differentiated from the high priest who was anointed, since the anointing
presents itself as an important indicator not only of identity but also of the role and functions of the one thus identified, particularly when texts do not explicitly describe the one so identified as high priest.\textsuperscript{55}

Scholarly analysis of dress for information regarding either priestly or high priestly depiction, identity, role, and/or function has yielded both positive and negative conclusions with regard to the dress of a number of figures outside of the book of Revelation. These dress analyses have focused on such figures as: Adam in Sirach, \textit{Jubilees}, and later Jewish literature\textsuperscript{56} as well as in the Syriac tradition;\textsuperscript{57} Abel in the

oil was believed to have been hidden during the time of King Josiah and no longer available (\textit{m. Hor.} 3:4; \textit{b. Hor.} 12a; \textit{b. Ker.} 5b; cf. the discussion in Barker, \textit{Great High Priest}, 78).


Apocalypse of Moses;\textsuperscript{58} Enoch in \textit{1 Enoch};\textsuperscript{59} Enoch-Metatron in \textit{3 Enoch};\textsuperscript{60} Noah in \textit{1QapGen 6:4} and \textit{1Q19 13.2};\textsuperscript{61} both Joseph\textsuperscript{62} and the mysterious bees\textsuperscript{63} in \textit{Joseph and Aseneth};\textsuperscript{64} God in the book of Daniel;\textsuperscript{65} the King of Tyre in Ezekiel;\textsuperscript{66} the angel 


\textsuperscript{59}Stökl ben Ezra, \textit{Impact of Yom Kippur}, 82-83.

\textsuperscript{60}Martha Himmelfarb, \textit{Ascent to Heaven in Jewish and Christian Apocalypses} (New York: Oxford University Press, 1993), 45.

\textsuperscript{61}Fletcher-Louis, \textit{Glory of Adam}, 44-45.


\textsuperscript{64}On Collins’s reference to the consensus dating before 100 CE, see Collins, “\textit{Joseph and Aseneth},” 106, 109-111; cf. Susan Docherty, “\textit{Joseph and Aseneth}:
Iaoel/Yaoel in the *Apocalypse of Abraham*; the “chiefs” in the XIIIth Song of the *Songs of the Sabbath Sacrifice* (4Q405 23 II and related fragments); Jesus in the Gospel of Mark and the crucifixion narrative of the Gospel of John; Jesus in the Epistle to the Hebrews; the eschatological Jesus in *Barnabas*; and the apostles


---


James\textsuperscript{72} and John\textsuperscript{73} and the disciple Mark\textsuperscript{74} in works by later Christians. Consequently, the attractiveness and potential usefulness of an exegetical approach to Revelation utilizing dress analysis for ascertaining a high priestly identity for Jesus is not only reasonable but self-evident.

**Justification for the Research**

This study would be significant for at least six reasons. First, the distinctiveness of the dress of the high priest contributed to the electric influence it conveyed during the time of the Second Temple. Martha Himmelfarb observes that during the Second Temple period “the high priest’s vestments were the object of considerable interest.”\textsuperscript{75}

---


\textsuperscript{74}Bernard, \textit{John}, 2:595-96.

\textsuperscript{75}Himmelfarb, \textit{Ascent to Heaven}, 19.
Both Ben Sira (Sir 50:5-12) and Aristeas (Let. Aris. 96-99), for instance, rapturously wrote of the almost overwhelming impact of the dress of the high priest on them as they observed the high priest in his cultic responsibilities. Furthermore, the dress of the high priest was such a potent force during the time of the Roman occupation of Judea that the Romans treated it as a plausibly dangerous political icon; Josephus indicates that the high priest’s multicolored vestments, understood to represent the cosmos, were kept under lock and key for significant portions of time during the Roman control of Judea in the first century CE (A.J. 15.403-409; 18.90-95; 20.6-16). This study would underscore the significant role such dress plays in Revelation.

Second, there remains no current scholarly consensus as to whether high priestly imagery with reference to Jesus Christ even exists in Revelation. Both proponents and opponents of such a position have staked out their relatively brief claims, and there appears to be no resolution in sight. Moreover, despite the sometimes heated scholarly convictions regarding the presence or absence of high priestly imagery in relation to Jesus, I am not aware of any sustained scholarly work on the topic. This study could

---


77 One of the few who has attempted a detailed case for Christ’s high priestly ministry from the book of Revelation is Mario Veloso (“The Doctrine of the Sanctuary and the Atonement as Reflected in the Book of Revelation,” in The Sanctuary and the Atonement: Biblical, Historical, and Theological Studies, ed. Arnold V. Wallenkampf
both fill in the gap and help provide a resolution to the scholarly standoff.

Third, I am unaware of any published study that utilizes dress allusion and/or dress meaning in order to ascertain in a detailed manner the role-related identity of any character in Revelation. The dress of Jesus in Revelation has not been analyzed in order to ascertain any role-related meaning or identity for him. Such an analysis could provide answers to the question of whether Revelation portrays a high priestly identity for Jesus.\textsuperscript{78}

Fourth, this study would help further elucidate the theological relationship between the two most cultic works in the NT: the Epistle to the Hebrews, and Revelation. As mentioned earlier, some christologies of Revelation have seen no significance in any potential high priestly imagery for Jesus.\textsuperscript{79} The results of this study would enable scholars to better relate the high priestly theology of Hebrews to high priestly imagery for Jesus in the book of Revelation.

Fifth, such a study would potentially force a re-opening of the debate regarding the origin of high priestly christology in Hebrews. The earlier one dates Revelation, the

\textsuperscript{78} Alberto Treiyer is one who does not believe that dress analysis would help: “The symbolism of the priestly garments could not be applied to Jesus, without causing confusion in a time when people had the twisted picture of the rabbinic tradition” (\textit{The Day of Atonement and the Heavenly Judgment: From the Pentateuch to Revelation} [Siloam Springs, AR: Creation Enterprises International, 1992], 100, n. 95).

\textsuperscript{79} E.g., Edwards, “Christological Perspectives,” 139-54; Guthrie, “Christology,” 397-409; and Talbert, “Christology of the Apocalypse,” 166-84.
more significant this question would be.\textsuperscript{80} In any case, exegetes would need to add the question of the origins of high priestly christological imagery in Revelation to the overall equation. But no matter what date is assigned to either Hebrews or Revelation, the relationship between Hebrews and Revelation in terms of the utilization of high priestly christological imagery would need to be addressed.

Finally, the results from this study would potentially provide a stronger exegetical basis from the book of Revelation for a broader and richer understanding of the high priestly activity and ministry of Jesus that one finds so explicit in the Epistle to the Hebrews.\textsuperscript{81} Some who see high priestly imagery for Jesus in Rev 1 go no further with this christological theme.\textsuperscript{82} It is also unfortunate that a number of books and

\textsuperscript{80}George H. van Kooten observes that “there seems to be a growing conviction of an early, Neronian date of Revelation” among some recent commentators (“The Year of the Four Emperors and the Revelation of John: The ‘pro-Neronian’ Emperors Otho and Vitellius, and the Images and Colossus of Nero in Rome,” \textit{JSNT} 30 [2007]: 209, n. 9). Nevertheless, scholars typically date Revelation in the mid-60s or the mid-90s, with the consensus supporting the mid-90s. For a succinct survey of these possibilities, see Grant R. Osborne, “Recent Trends in the Study of the Apocalypse,” in \textit{The Face of New Testament: A Survey of Recent Research}, ed. Scot McKnight and Grant R. Osborne (Grand Rapids: Baker; Leicester, UK: Apollos, 2004), 479-80, and idem, \textit{Revelation}, 6-9. For the purposes of this study, I assume that the mid-90s is the date by which time the canonical Revelation was completed.

\textsuperscript{81}Despite Veloso’s detailed description of Jesus’ high priestly ministry as described and inferred from Revelation (“Doctrine,” 402-11), he equates the angel of Rev 8:3-5 with Jesus in his high priestly ministry by flatly asserting that “no doubt it was Christ” (ibid., 404), but he provides no argument or even evidence for his assertion.

\textsuperscript{82}Joy D. Tetley subscribes to the possibility that Rev 1:12-16 may be attempting to portray Jesus as high priest, but then she concludes that “there is no obvious development of a sacerdotal Christology in the rest of the work” (“The Priesthood of Christ as the Controlling Theme of the Epistle to the Hebrews” [PhD diss., University of Durham, 1987], 85). Cf. the similar conclusion earlier by Holtz, \textit{Christologie}, 119.

Stuckenbruck’s solution to this apparent dilemma presupposes that John saw this imagery to be angelomorphic instead of priestly (\textit{Angel Veneration}, 228, n. 63). On the
articles that do subscribe to a high priestly identity of Jesus in Revelation focus on and explain in detail Revelation’s sanctuary architecture, furnishings, or cultic calendar rather than demonstrating a rationale for and evidence of his high priestly identity.\textsuperscript{83} This study would help rectify such a deficiency.

**Scope and Delimitations of the Research**

In order to focus and prudently manage such a study as this, one must delimit its scope. I have, consequently, delimited three aspects of its potential scope: its methodology, its terminology, and its textual focus.

**Delimitations of Methodology**

Delimiting this study’s methodology involves two facets of high priestly dress analysis that I will pursue. First, though a discussion of the meaning of the dress of the meaning of angelomorphic christology, see, e.g., Charles A. Gieschen, who has identified angelomorphic christology as “the identification of Christ with angelic form and functions, either before or after the incarnation, whether or not he is specifically identified as an angel” (Angelomorphic Christology: Antecedents and Early Evidence, Arbeiten zur Geschichte des antiken Judentums und des Urchristentums 42 [Leiden: Brill, 1998], 28; cf. ibid., 7-25). More recently, Hoffmann has defined it as “a means of portraying a figure by relating it to the angelic world without implying that it actually represents an angel” (The Destroyer and the Lamb, 28; cf. ibid., 1-28). It was Jean Daniélou who first utilized the term translated in English as “angelomorphic christology” in 1957 (“Trinité et angélologie dans la théologie Judéo-Chrétienne” Recherches de science religieuse 45 [1957]: 41). See also his Théologie du Judéo-Christianisme: Histoire des doctrines Chrétiennes avant Nicée, Bibliothèque de théologie (Tournai: Desclée, 1958), 198. John A. Baker later translated this work into English (The Theology of Jewish Christianity, trans. and ed. John A. Baker [London: Darton, Longman & Todd, 1964], 146).

\textsuperscript{83}Of the works cited near the beginning of this introductory chapter that support the high priestly identity of Jesus from the standpoint of Revelation, not one attempts a detailed examination of this theme in the book of Revelation.
high priest is a foundational part of this study, such an overview could easily
overshadow or even overwhelm the rest of the research, since scholars have written
detailed works on both the general dress of the high priest as well as more narrowly
focused studies on various aspects of such dress. For this reason my discussion here is
not an exhaustive analysis of all aspects of the high priest’s dress but rather a more
generalized survey or overview.

And second, primary texts I survey focus mostly on those that do not date
beyond 100 CE, a somewhat arbitrary terminus ad quem that generally agrees with the
scholarly consensus regarding the date of the Revelation. Thus, primary sources here

84 E.g., Christine Elizabeth Palmer’s 196-page thesis, “Garments of Glory: The
High Priestly Reflection of Yahweh” (M.A. thesis, Gordon-Conwell Theological
Seminary, 1997).

85 E.g., ranging from Cornelis Houtman’s “On the Pomegranates and the Golden
Bells of the High Priest’s Mantle” (VetT 40 [1990]: 223-29) to Cornelis Van Dam’s
296-page monograph, The Urim and Thummim: A Means of Revelation in Ancient
Israel (Winona Lake, IN: Eisenbrauns, 1997).

86 I work with the assumption that the mid-90s is the date by which time the
canonical Revelation was completed (the contemporary academic consensus). For
recent discussion outside of the commentaries on the dating of Revelation, cf. Henk Jan
de Jonge, “The Apocalypse of John and the Imperial Cult,” in Kykeon: Studies in
Honour of H. S. Versnel, ed. H. F. J. Horstmanshoff et al., Religions in the Graeco-
Roman Imperial Cult for the Book of Revelation: Exegetical and Hermeneutical
Reflections on the Relation Between the Seven Letters and the Visionary Main Part of
the Book,” in The New Testament and Early Christian Literature in Greco-Roman
(Leiden: Brill, 2006), 233-36; Steven J. Friesen, Imperial Cults and the Apocalypse of
Mark L. Hitchcock, “A Defense of the Domitianic Date of the Book of Revelation”
(PhD diss., Dallas Theological Seminary, 2006); John W. Marshall, Parables of War:
Reading John’s Jewish Apocalypse, Studies in Christianity and Judaism / Études sur le
christianisme et le judaïsme 10 (Waterloo, ON: Wilfrid Laurier University Press, 2001),
88-97; Floyd O. Parker, “Our Lord and God” in Rev 4,11: Evidence for the Late Date
include germane texts from the HB and LXX, the Apocrypha, the DSS, the writings of Philo and Josephus, the NT, and selections of the Pseudepigrapha and Apostolic Fathers. Nevertheless, since later traditions (including the Gnostic corpus, Rabbinic writings, Merkabah literature, and the Avodah piyyutim) do at times contain material that scholars have traced back to earlier traditions, these are not ignored.  


---


As for the historicity of the Mishnah in terms of its version of temple rituals, see Stökl Ben Ezra, Impact of Yom Kippur, 19-28, who compellingly concludes that its problematic references and “rabbinic inventions” sometimes stem from exegesis or ritualistic analogy rather than historical recollection (ibid., 23). Cf., however, Louis H. Feldman, “Rabbinic Sources for Historical Study,” in Judaism and Hellenism Reconsidered, JSJSup 107 (Leiden: Brill, 2006), 763-81 (originally published in Judaism in Late Antiquity, Part 3: Where We Stand: Issues and Debates in Ancient
Delimitation of Terminology

Is what one wears all that matters when it comes to describing and analyzing clothing? Social scientists would reply in the negative. Such terms as appearance, adornment or ornament, apparel, clothing, costume, dress, and fashion capture the spectrum of possible taxonomical approaches to use in this study. At first glance use of the terminology of costume appears preferable, since costume includes dress for such things as ceremonies, festivals, and rituals, and one could not deny that the dress of the

*Judaism* [Leiden: Brill, 1999], 213-30).


89 Roach-Higgins and Eicher proposed that “costume be reserved for use in discussion of dress for the theater, folk or other festivals, ceremonies, and rituals” (ibid., 10). Cf. Hilda Kuper, who earlier suggested that the term “costume” could be reserved
Jewish high priest was certainly associated with such activities.

Upon further reflection, however, such terminological usage is not appropriate in describing the dress of the high priest. Rather, contemporary social scientists and cultural historians more typically use “costume” to refer to dress by actors, attendees at science fiction conventions, dress associated with Halloween, etc.90 These connotations effectively negate the usefulness of costume as an appropriate and comprehensive term for the high priest’s dress. Consequently, I utilize the broader term “dress” in this study.

“for clothing necessary for the effectiveness of rituals (defined as performances with a mystical or sacred quality)” (“Costume and Identity,” Comparative Studies in History and Society 15 [1973]: 349), and Susan B. Kaiser, who more recently defines costume as “a style of clothes belonging to a particular cultural or historical context (often used to refer to ethnic or historical clothing, as well as clothing designed for performances or rituals-drama, Halloween, etc.)” (The Social Psychology of Clothing: Symbolic Appearances in Context, 2nd ed. [New York: Fairchild, 1997], 4).


That the high priest’s dress would not be considered costume can be seen in Nathan Joseph’s assertion that “the characteristic of a costume that differentiates it from all other forms of apparel is its open proclamation of departures in behavior” (Uniforms and Nonuniforms: Communicating Through Clothing, Copenhagen International Seminar 61 [New York: Greenwood, 1986], 184). He further defines this by making the following clarification: “Whereas ordinary dress and uniforms declare their wearers’ group affiliations and statuses, costume announces that the wearer is stepping out of character and into a new constellation of imaginary or unusual social relationships” (ibid.).
As such, it is more appropriate to refer to the dress of the high priest in terms of occupational or role-related dress. In this study I use the latter terminology to address this narrowed focus on identity via dress. An American police officer’s uniform, for instance, exemplifies role-related dress, since most Americans have a generally clear picture of what she or he would wear. Such terminology applied to high priestly dress would consequently include not only body enclosures (e.g., a robe) but also such dress items as headgear (e.g., a crown or turban) and accessories (e.g., hand-held items).

Delimitation of Textual Focus

The perception and interpretation of dress can aid one in establishing personal, social, and role-related identities. High priestly identity is primarily a role-related identity than occupational dress, since occupational terminology is less neutral and has more secular connotations.

With regard to role-related dress, see Kimberly A. Miller-Spillman, “Dress in the Workplace,” in Meanings of Dress, 221.


identity. The question is thus whether dress imagery in Revelation indicates a high priestly role-related identity for Jesus Christ.

Revelation contains relatively few explicit references to “Jesus” (1:9; 12:17; 14:12; 17:6; 19:10; 20:4; 22:16, 20, 21), “Christ” or “Messiah” (11:15; 12:10; 20:4, 6), Jesus Christ (1:1, 2, 5), or “Lord” when clearly a reference to Jesus (11:8; 17:14; 19:16; 22:20, 21). At the same time, the most ubiquitous title for Jesus in Revelation, “Lamb” (avrni,ion), occurs twenty-eight out of twenty-nine times in reference to him—more than all of the previous references combined. Yet Revelation contains no explicit or obvious dress imagery in relation to the Lamb.

Though it would initially appear that an investigation of possible role-related dress imagery with regard to Jesus in the book of Revelation would be a futile endeavor, this conclusion is premature. One must look more broadly than simply at textual units in which “Jesus,” “Christ,” “Messiah,” or “Lord” occur. For instance, John’s description of the visionary one described as ὄμοιον υἱὸν ἀνθρώπου (“like a son of man”) in 1:13-16 contains clear dress imagery, and though there are no explicit


97 See 5:6, 8, 12, 13; 6:1, 16; 7:9, 10, 14, 17; 12:11; 13:8; 14:1, 4 (2x), 10; 15:3; 17:14 (2x); 19:7, 9; 21:9, 14, 22, 23, 27; and 22:1, 3. The other text in which it occurs is in 13:11, where the Land Beast has two horns “like a lamb” (ὄμοιον αὐρνίῳ). John in this verse also mentions that the Land Beast “was speaking like a dragon” (ἐλάλητι ὡς δράκων), but this alludes back to the Dragon mentioned most recently in 13:2. Consequently, one could similarly conclude that the reference to the Land Beast having horns like a lamb is also an implicit comparison and contrast to the Lamb most recently mentioned in 13:8; cf., e.g., Beale (Revelation, 707), Boxall (Revelation of Saint John, 193), and Osborne (Revelation, 511), who agree, with David E. Aune, Revelation 6-16, WBC 52b (Nashville: Nelson, 1998), 757, and Robert Mounce (Revelation, 255), who disagree.
identifications of this visionary being as Jesus Christ, exegetical opinion is of the consensus that it is.

The primary arena of scholarly contention regarding whether Revelation contains high priestly imagery for Jesus is Rev 1. Consequently, primary research in this study entails exegetical study and analysis of elements of this chapter that contain possible high priestly dress imagery, particularly 1:12-16. In this passage John describes the one ὁ μοιον υἱὸν ἀνθρώπου as dressed in a foot-length robe (ποδήρης [1:13]), wrapped around his chest with a golden belt/sash (περιεξωσμένον πρός τοῖς

98 Dress or appearance that one cannot specifically associate—either explicitly or implicitly—with high priestly role-related dress is not discussed in detail. This would include, for instance, the one ὁ μοιον υἱὸν ἀνθρώπου describing himself in 1:18 as having the keys of Death and Hades (cf. Jesus later being described as having the key of David [3:7]). In these latter two references, John does not visually describe Jesus as holding keys. “Key” imagery occurs only three times in the OT (Judg 3:25; 1 Chr 9:27; Isa 22:22) and explicitly appears there once in connection with the Levitical gatekeepers of the temple (1 Chr 9:27). The Isaiah Targum understood Isa 22:22—the allusive background to Rev 3:7—to refer to “Eliakim” being given the key of the sanctuary (Aune, Revelation 1-5, 235; see the discussion of the targum’s interpretation in Bruce D. Chilton, The Isaiah Targum: Introduction, Translation, Apparatus and Notes, The Aramaic Bible 11 [Wilmington, DE: Michael Glazier, 1987], 45). Furthermore, Beale, for one, has suggested that there may be priestly concerns associated with Isaiah’s prophecy about Eliakim (Revelation, 285). He notes that later Jewish tradition (Midr. Rab. Exod. 37.1) understood Eliakim as a high priest (ibid.). In a related vein, 2 Bar. 10:18 says that the priests are to take the keys of the sanctuary and cast them to heaven, and in 4 Bar. 4:4-5 Jeremiah throws the keys of the temple to the sun. Cf., e.g., 3 Bar. 11:2; b. Ta’an. 29a; Lev. Rab. 19:6; ’Abot R. Nat. 4. On this key motif, see, e.g., Rivka Ulmer, “Construction, Destruction, and Reconstruction: The Temple in Pesiqta Rabbati,” in The Temple of Jerusalem: From Moses to the Messiah: In Honor of Professor Louis H. Feldman, ed. Steven Fine, Brill Reference Library of Judaism 29 (Leiden: Brill, 2011), 116; Steven Weitzman, Surviving Sacrilege: Cultural Persistence in Jewish Antiquity (Cambridge: Harvard University Press, 2005), 138 and 185, n. 1. Despite these intriguing possibilities, I will not discuss these texts further because Revelation does not visually portray keys as dress imagery.

99 On the ποδήρης, see LXX Exod 25:7; 28:4, 31; 29:5; 35:9; Zech 3:4; Sir 45:8; Wis 18:24.
Determining whether or not dress imagery here yields a role-related, high priestly identity for Jesus would potentially indicate whether it would be fruitful to look elsewhere for high priestly dress imagery for him.

Methodology of the Research

Throughout the entire dissertation, primary and secondary sources are the basis for my examination. The approach that I follow in this study is primarily exegetical. This exegetical approach includes such aspects as the examination of words (e.g., semantics, morphology, syntax), figures of speech, literary structures, contextual indicators, and background concepts and issues. I utilize all of these exegetical aspects.

---

100 On the belt/sash, see Barker, who cites Josephus (A.J. 3.159) as proof that only the high priest wore a sash interwoven with gold (Revelation, 84-85). Cf. Rev 15:5, in which John describes the seven plague angels wearing golden sashes around the chest/breast (περιεζωσμένοι περὶ τὰ στήθη ζωνας χρυσᾶς) similar to the one ὁμοιον υἱὸν ἀνθρώπου in 1:13.

101 Since the feet (οἱ πόδες) of him can be seen, he is barefoot. Priests walked barefoot in the tabernacle and temple. See the discussion in Eibert J. C. Tigchelaar, “Bare Feet and Holy Ground: Excursive Remarks on Exodus 3:5 and Its Reception,” in The Revelation of the Name YHWH to Moses: Perspectives from Judaism, the Pagan Graeco-Roman World, and Early Christianity, ed. George H. van Kooten, Themes in Biblical Narrative: Jewish and Christian Traditions 9 (Leiden: Brill, 2006), 17-36.

102 This term, unique in the NT and absent from extant Greek literature before that time, is typically understood to have a meaning ranging from “brass” (GNB) and “fine brass” (KJV) to “bronze” (CEV, NIV, NLT) or “burnished bronze” (NASB, NJB, NRSV). Fletcher-Louis claims that it “attests to the enduring association of the high priesthood with incense” (Glory of Adam, 365). In chap. 5 I devote considerable space to investigating this unusual word. As for the sword extending from the mouth of the one ὁμοιον υἱὸν ἀνθρώπου and the seven stars in his right hand, these could be classified as metaphorical dress accessories, but they are not distinctive of high priestly identity.
in order to draw from the text its intended meaning.\footnote{In this study I attempt to isolate the intended dress code meaning (i.e., authorial intent) as opposed to one’s immediate translation of that dress code, irrespective of original context or contexts (i.e., reader-response).}

In chap. 2 I review the contemporary scholarly discussion of dress, primarily in the fields of anthropology and sociology. This includes a discussion of the widespread and repeated contemporary recognition that dress can communicate vast amounts of information to the observer. Here I also illustrate how contemporary scholars overwhelmingly understand dress not only to communicate, but to communicate identity and, more specifically, role-related identity. A survey of this understanding is crucial for the topic at hand, since it demonstrates that it is not only possible but reasonable to perceive the role-related identity of Jesus in the book of Revelation via descriptions of his clothing.

But what do contemporary understandings of dress have to do with the ancient world? In chap. 3 I survey examples from the ancient world in order to demonstrate that such contemporary discussion regarding the interrelationship of dress and identity resonates with ancient understandings of the same. By providing a number of examples from the ANE, the OT, Jewish extrabiblical writings up to 100 CE, the Roman world, and the NT,\footnote{While I discuss ANE and Greco-Roman backgrounds, they do not constitute a major portion of this study.} I demonstrate: (1) how contemporary understandings of dress are, in many ways, applicable to ancient understandings of dress in regard to personal, social, and role-related identities; and (2) how pervasive the relationship between dress and identity was in the ancient world.
In chap. 4 I survey primary texts that explicitly discuss the dress of the high priest. Here I make no attempt to either provide a comprehensive, in-depth study of each element of his dress or focus on their theological meaning. Rather, this survey is necessary in order to detect what could be reasonably understood to be background references to high priestly dress items in Revelation. Texts outside of Revelation in which some have suggested high priestly dress imagery is in view—but where the text itself is not discussing the high priest’s dress—are not the focus of this preliminary survey. The specific goal in this chapter is rather to lay a broad and clear foundation upon which to compare dress imagery in Revelation.

The focus of chap. 5 is the exegesis of selected verses in Rev 1:12-16 where dress imagery suggests the dress of the high priest. It is in this passage that the case for or against high priestly dress imagery for Jesus in Revelation is either confirmed or denied. In this chapter I take into consideration matters of grammar, syntax, text-critical issues, literary and theological contexts, and Jewish backgrounds. My primary intent here is to exegetically determine whether one can detect in this textual passage role-related dress imagery distinctive of the high priest. Any positive results here will allow an exploration of possible high priestly activity or functionality within the broader context of this passage.

Finally, I summarize the exegetical conclusions and contributions of this study, note its wider implications, and suggest areas in need of further study.

105 Since the focus of this study is on high priestly dress imagery, I focus on Jewish instead of Greco-Roman backgrounds.
CHAPTER 2

DRESS AND IDENTITY IN CONTEMPORARY DISCUSSION

Introduction

It is clear that Revelation frequently utilizes imagery from the Jewish tabernacle and temple cult. But while John explicitly refers to contemporary believers as priests (1:6; 5:10; 20:6), it appears anomalous that John does not identify anyone as high priest, particularly when the Epistle to the Hebrews repeatedly refers to Jesus as high priest. Why would John explicitly mention not only the tabernacle and temple structures themselves, but also the outer court, ark, lampstands, altar(s), censer, and incense—and even the cultic personnel of the priests—but not the high priest?¹

In order to pursue the possibility of an implicit identification of Jesus as high priest, I have focused my research on one of Baigent’s four evidentiary criteria for ascertaining high priestly identity: distinctive clothing or dress.² But what does one

¹ Cf. tent/tabernacle (ἡ σκηνή: 13:6; 21:3), tent/tabernacle of witness (τῆς σκηνῆς τοῦ μαρτυρίου: 15:5), temple (ὁ ναός: 3:12; 7:15; 11:1, 2, 19; 14:15, 17; 15:5, 6, 8; 16:1, 17; 21:22), outer court (11:2: τὴν αὐλὴν τῆν ἐξωθεὶν τοῦ ναοῦ), ark of the covenant (ἡ κυβωτὸς τῆς διαθήκης: 11:19), lampstand(s) (ἡ λυχνία: 1:12, 13, 20; 2:1, 5; 11:4), altar (τὸ θυσιαστήριον: 6:9; 8:3, 5; 9:13; 11:1; 14:18; 16:7), censer (ὁ λιβανωτός: 8:3, 5), incense (ἡ θυμίαμα: 5:8; 8:3, 4), and priests (ὁ ἱερεύς: 1:6; 5:10; 20:6). For discussion as to whether there is one altar or two distinct altars mentioned in Revelation, see the commentaries.

² For his four criteria, see Baigent, “Jesus as Priest,” 34.
mean when one speaks of clothing or dress? Furthermore, what light can contemporary academics and specialists in the study of dress shed on dress and its significance? And how might texts in Revelation with dress imagery that may communicate role-related information about Jesus be better understood and appreciated through the lens of such contemporary discussions on dress?

One does not have to look far to recognize that academic discussions of dress make it clear that the nexus between distinctive dress and sacral, role-related identity remains an investigative imperative. This is illustrated well by Angelika Berlejung’s assertion: “Clothing increases the complexity of the optical appearance of its wearer. It visualizes and makes more precise the wearer’s characteristics, hierarchical position, social, religious, political, or ethnic identity, gender, and social function.”  

Thus, in ancient Israel one did not function as high priest (or even priest) without distinctive dress, as Heather A. McKay has astutely observed: “In the cult where divine power is channeled through cultic officials all the transactions are facilitated by special robes and insignia.” Consequently, it is important at this juncture to survey what academics are saying about dress and, in particular, what dress means and what it communicates.

I will begin by noting the literary field’s longstanding interest in both dress in


general as well as the linkage between dress and identity in particular. Then I will
survey the more recent study of dress in academia, primarily noting contemporary
academic interest in the ability of dress to communicate identity and, more specifically,
role-related identity. Finally, I will point out some potential obstacles to the correct
perception of identity via dress about which scholars have expressed caution, as well as
note some of their suggested solutions to overcoming those obstacles.

Dress, Communication, and Identity

Literature has had much more of an interest in dress and its meaning than such
academic fields as anthropology, psychology, or sociology, in part because of the sheer
sweep of its extensive history. Valentine Cunningham summarizes literature’s
longstanding fascination with dress and its meaning by noting that clothing and dress
have been thought of as pervasive markers of personality through all of the history
of story-telling. This is a faith in clothes as signifiers of the human which comes to
a peak with the western realist novel. But the deployment of clothing as sign
throughout the whole history of literature manifests writing’s unending investment
in, its perpetual gamble on, the knowability of persons. By their suits shall ye know
them.

5 On studies of dress in literature, cf., e.g., Rosy Aindow, Dress and Identity in
British Literary Culture, 1870-1914 (Surrey, UK: Ashgate, 2010); Claire Hughes,
Dressed in Fiction (Oxford: Berg, 2005); Cynthia Kuhn and Cindy Carlson, eds.,
Styling Texts: Dress and Fashion in Literature (Youngstown, NY: Cambria, 2007);
Peter McNeil, Vicki Karaminas, and Catherine Cole, eds., Fashion in Fiction: Text and
Clothing in Literature, Film, and Television (Oxford: Berg, 2009); and Lou Taylor, The
Study of Dress History, Studies in Design (Manchester: Manchester University Press,
2002), 90-114.

6 Valentine Cunningham, “If the Cap Fits: Figuring the Space of the Human,” in
The Anthropological Turn in Literary Studies, ed. Jürgen Schlaeger, vol. 12 of REAL:
Yearbook of Research in English and American Literature, ed. Winfried Fluck et al.
(Tübingen: Gunter Narr, 1996), 45-46.
Writing about the uncanny ability of the hat as a piece of dress headgear to express and underscore more than the expected about what is truly human, Cunningham notes that “it’s no surprise that hats are commonly offered to readers of literature as key authenticating markers, central evidence in literature’s business of identifying and knowing persons, in its great anthropological project.” He illustrates his contention with reference to such literary works as Charles Dickens’s *Oliver Twist* and *Dombey and Son*, Gustave Flaubert’s *Madame Bovary*, George Eliot’s *Adam Bede* and *Middlemarch*, Joseph Conrad’s “The Secret Sharer,” Virginia Woolf’s *Mrs. Dalloway*, and Samuel Beckett’s *Waiting for Godot*.

One literary example surveyed by Cunningham that illustrates the intricate relationship between identity and dress is particularly striking. In 1978 the Czechoslovakian writer Milan Kundera finished his work *Kniha smíchu a zapomnění*, and after a French translation in 1979, it was translated into English (*The Book of Laughter and Forgetting*) in 1980 and again in 1996. Kundera begins this work with

---

7Ibid., 52.

8Ibid., 49-57.

what Cunningham aptly calls “the little parable”: 10

In February 1948, the Communist leader Klement Gottwald stepped out on the balcony of a Baroque palace in Prague to harangue hundreds of thousands of citizens massed in Old Town Square. That was a great turning point in the history of Bohemia. A fateful moment of the kind that occurs only once or twice a millennium.

Gottwald was flanked by his comrades, with [Vladimir] Clementis standing close to him. It was snowing and cold, and Gottwald was bareheaded. Bursting with solicitude, Clementis took off his fur hat and set it on Gottwald’s head.

The propaganda section made hundreds of thousands of copies of the photograph taken on the balcony where Gottwald, in a fur hat and surrounded by his comrades, spoke to the people. On that balcony the history of Communist Bohemia began. Every child knew that photograph, from seeing it on posters and in schoolbooks and museums.

Four years later, Clementis was charged with treason and hanged. The propaganda section immediately made him vanish from history and, of course, from all photographs. Ever since, Gottwald has been alone on the balcony. Where Clementis stood, there is only the bare palace wall. Nothing remains of Clementis but the fur hat on Gottwald’s head. 11

Cunningham emphasizes the ability of the hat in Kundera’s story to be an extension of Clementis himself, but ironically not to be able to transform Gottwald into a new Clementis:

This material object (the fur cap), transformed into text (the photograph), marks the place, the site, figures the space, of the actual person whom time and history have conspired to remove. “He, being dead, yet speaketh”: the hat, the sign, the mark, of Clementis’s absence is also, and most irkingly for all regimes whether political or merely critical and theoretical, the awkward sign of an awkwardly persistent presence. And there’s more, much more, that’s pertinent here. For instance, the hat fits its new owner, more or less. But it does not turn Gottwald into Clementis. That’s a great part of the story’s ironic point. 12

Cunningham’s analysis is just a brief indication of the power of literature over more

10 Cunningham, “If the Cap Fits,” 47.

11 Kundera, Laughter and Forgetting, 3. Cunningham wrongly quotes the date of the event in Kundera’s story as taking place in 1949.

12 Cunningham, “If the Cap Fits,” 48.
than a millennium to convey the intriguing and complex relationship between dress and identity.

The Rise of the Academic Study of Dress

In comparison to literature, the modern academic study of dress is relatively recent. French cultural critic Roland Barthes lamented in 1959 that bibliographic indicators alone led one to the conclusion that the study of dress was a disappointing subject and that it had been “never truly an object of sociological inquiry.”¹³ In 1969 Herbert Blumer, having concluded that only a handful of sociologists had studied fashion with anything more than cursory concern, urged sociologists to study it more earnestly.¹⁴ In discussing the impact Blumer’s essay made, Kimberly A. Miller and Scott A. Hunt indicated that his call to action suggested that one of the misperceptions that perhaps impeded the study of fashion was that it was “trivial both substantively and theoretically.”¹⁵

The sociological landscape has changed since Blumer raised his concerns. Now

---


no one needs to urge sociologists to study dress, and dress studies have rightfully taken
their place within academia. Miller and Hunt, for example, admit that “the sociology of
dress is a vibrant field, exploring intriguing theoretical, methodological, and empirical
domains.”

Definition, Nomenclature, and Taxonomy

Although social scientists and historians of clothing have refined their
understanding of the definition, nomenclature, and taxonomy of clothing and related
terms over the last few decades, significant differences still exist. Nevertheless, the
work that has become foundational on this subject was written by Mary Ellen Roach-
Higgins and Joanne B. Eicher in 1992. They differentiated between dress, appearance,

---

16Ibid., 321. Nevertheless, Miller and Hunt, in reaction to a series of recent
articles on dress and appearance, suggest that dress “could be incorporated into a variety
of sociological subfields, such as the sociology of culture, gender, deviance and crime,
social problems, identity, collective behavior, race and ethnicity, social movements,
formal organizations, body, and sexuality” (ibid., 322).

17So Kim K. P. Johnson, Nancy A. Schofield, and Jennifer Yurchisin,
“Appearance and Dress as a Source of Information: A Qualitative Approach to Data
discussion of the difficulty in providing a “final or rigid definition” of these and related
terms, see Malcolm Barnard, Fashion as Communication, 2nd ed. (London: Routledge,
2002), 10-11.

18See Roach-Higgins and Eicher, “Dress and Identity,” 7-18, particularly 7-10 on
the taxonomy of dress (originally published in Clothing and Textiles Research Journal
10 [1992]: 1-8). I refer to the reprinted essay.

Many scholars have accepted this research as the standard in the field. See, e.g.,
Mary Lynn Damhorst, “In Search of a Common Thread: Classification of Information
Communicated Through Dress,” Clothing and Textiles Research Journal 8, no. 2
(Winter 1990): 1; Joanne B. Eicher, Sandra Lee Evenson, and Hazel A. Lutz, The
Visible Self: Global Perspectives on Dress, Culture, and Society, 3rd ed. (New York:
Fairchild, 2008), 5-6; Kim K. P. Johnson and Sharron J. Lennon, “Introduction:
Appearance and Social Power,” in Appearance and Power, ed. Kim K. P. Johnson and
adornment or ornament, clothing, apparel, costume, and fashion, and they favored the
term “dress” over all other related terms because they believed that none of the other
terms was as accurate or as comprehensive in nature.19

As for their definition of dress, Roach-Higgins and Eicher favored a definition
that was “unambiguous, free of personal or social valuing or bias, usable in descriptions
across national and cultural boundaries, and inclusive of all phenomena that can

Sharron J. Lennon, DBC (Oxford: Berg, 1999), 1; Nancy Lindisfarne-Tapper and Bruce
Ingham, “Approaches to the Study of Dress in the Middle East,” in Languages of Dress
in the Middle East, ed. Nancy Lindisfarne-Tapper and Bruce Ingham (Surrey, UK:
1; George B. Sproles and Leslie Davis Burns, Changing Appearances: Understanding
Dress in Contemporary Society (New York: Fairchild, 1994), 7; and Mai Yamani,
“Changing the Habits of a Lifetime: The Adaptation of Hejazi Dress to the New Social
Order,” in Languages of Dress, 55.

Their work, however, is not without criticism. Barnard critiques Roach-Higgins
and Eicher’s influential study because of its lack of any stand-alone definition, for their
definitions must be distinguished from a host of other related words (Fashion as
Communication, 11). He suggests that these terms may well be both resistant to
singular definition and difficult to clearly separate from one another (ibid., 11-12).

For other definitions of clothing, dress, and related terms, see Barnard’s brief
summary (ibid.), as well as: Fred Davis, Fashion, Culture, and Identity (Chicago:
University of Chicago Press, 1992), 25, n. 4, who distinguishes between clothing (the
garments themselves) and dress (“the distinctive properties of particular assemblages
of garments, i.e., the practices and expectations regarding their combination and wearing
venues”); Robert Hillestad, who subsumes dress and the body under the overarching
concept of appearance and further divides dress into articles of clothing and articles of
adornment (“The Underlying Structure of Appearance,” Dress 6 [1980]: 117-25);
Rebecca H. Holman, “Apparel as Communication,” in Symbolic Consumer Behavior:
Proceedings of the Conference on Consumer Esthetics and Symbolic Consumption, ed.
Elizabeth C.Hirschman and Morris B. Holbrook (Ann Arbor, MI: Association for
Consumer Research, 1980), 7-9; and Kaiser, Social Psychology of Clothing, 3-11.

19Roach-Higgins and Eicher, “Dress and Identity,” 9. See their comparison and
contrast of the term “dress” with “adornment” or “ornament,” “apparel,” “appearance,”
“clothing,” “costume,” and “fashion” in ibid., 9-10.
accurately be designated as dress.”20 Their resultant definition, while simple, was yet broad in what it included: “an assemblage of modifications of the body and/or supplements to the body.”21 This definition consequently included not only garments, jewelry, and accessories, but also such body modifications as hair treatments, colored skin, body piercings, and fragrances and scents applied to the body.22

A few years before Roach-Higgins and Eicher set forth what came to be their foundational understanding of dress, Grace Q. Vicary wrote that

the term “clothing” includes any artefactual addition to the body which changes its appearance. These additions can be garments (dress, costume, apparel, including headwear, footwear, underwear, designed for work, play, or formal occasions in a variety of environments); ornaments (beads, gems, chains, straps, buttons, metal bands, buckles, feathers, ribbons, laces, furs); cosmetics (dyes, paints, powders, oils, perfumes); devices (wigs, corsets, braces, padding, dentures, plastic fingernails); treatments (mutilations, massage, tattoos, hair dyeing, thinning, removing, straightening, curling); equipment (eyeglasses, watches, ice skates, pocketbooks, cameras, pipes, backpacks, masks, handkerchiefs, gloves, crutches); and tools (knives, combs, mirrors, scissors, pens, toothpicks, fans).23

Though there were differences in nomenclature and a different bias in foundational definitions, Roach-Higgins and Eicher remained generally in line with Vicary’s overall, expansive approach. What constitutes “dress” is thus very broad, much more

20Ibid., 7.


22Roach-Higgins and Eicher, “Dress and Identity,” 7. Kuper, in the introduction to her research article on Swazi dress in Swaziland, observes that clothing “can be described as part of the total structure of personal appearance which includes hairstyles, ornaments, masks, decorations and mutilations” (“Costume and Identity,” 348). For a full discussion of Roach-Higgins and Eicher’s categorization of dress, see Eicher, Evenson, and Lutz, Visible Self, 3-29.

comprehensive than what one typically thinks of when one views a coat, dress, hat, pair of pants, pair of shoes, or shirt that another is wearing.  

Dress Communicates

Academicians of dress frequently stress that dress communicates.  First impressions of people, for instance, typically include the “reading” of dress.  Vicary notes that “in random public encounters, clothing is usually perceived before voice can be heard or gestures and facial expressions seen.  Thus clothing and adornment, as they modify appearance, become a universal, primary, nonverbal communication system.”

24 For an excellent discussion of the problems one encounters in attempting to formally study dress, see ibid., 294-305.


26 Vicary, “Signs of Clothing.” 292.  Vicary further notes that such communication is not typically ambiguous, since dress communication is “as complex, and precise, as most verbal language” (ibid., 293).

Not all agree, however, that dress should be compared to a language.  For a study that discusses the problems with comparing dress to language, see Grant McCracken, “Clothing as Language: An Object Lesson in the Study of the Expressive Properties of Material Culture,” in Material Anthropology: Contemporary Approaches to Material Culture, ed. Barrie Reynolds and Margaret A. Stott (Lanham, MD: University Press of America, 1987), 103-28, particularly 113-14 and 117.  McCracken
Novelist Alison Lurie also highlighted the priority of dress over verbal language:

For thousands of years human beings have communicated with one another first in the language of dress. Long before I am near enough to talk to you on the street, in a meeting, or at a party, you announce your sex, age and class to me through what you are wearing—and very possibly give me important information (or misinformation) as to your occupation, origin, personality, opinions, tastes, sexual desires and current mood. I may not be able to put what I observe into words, but I register the information unconsciously; and you simultaneously do the same for me. By the time we meet and converse we have already spoken to each other in an older and more universal tongue.27

In Nathan Joseph’s work Uniforms and Nonuniforms,28 he contends that dress communicates through signs—things that stand for something else. He further distinguishes between two types of signs: signals (“a simple cognitive link between things”)29 and symbols (“a more complex and abstract sign that conveys information about values, beliefs, and emotions”).30 He notes that while a red light orders us to stop and is thus a signal, a swastika is a symbol, since it conjures up not only emotions but is based on certain understandings of values derived from past history. Dress thus communicates via signals and symbols, and elements of dress can incorporate one or

does state, however, that dress “is apparently possessed of semiotic advantages that make it more appropriate than language for certain communicative purposes” (ibid., 122). While declaring that “it is inappropriate or misleading to speak of ‘clothing as language,'” Kaiser nevertheless notes that “it is useful to compare clothing and appearance to language” (Social Psychology of Clothing, 239).

27Lurie, Language of Clothes, 3.


29Ibid., 9.

30Ibid.
both of them, or it may shift from one to another.\textsuperscript{31}

While some assert that dress cannot “say” much,\textsuperscript{32} most agree that the quantity of information conveyed nonverbally\textsuperscript{33} by dress is impressive. Notice Stephanie Paulsell’s personal observations on the communicative power of dress in her high school:

Clothing can yield up a surprising amount of information; ask any teenager. In my high school, brand names, style of clothes and certain color combinations distinguished preppies from potheads from jocks. How important it was to us all to dress in a way that identified us with the security of a particular group, even those who considered themselves least bound by the requirements of fashion. Preppies dressed in relentlessly cheerful pastel pinks and greens that spoke of satisfaction with the way things were. Potheads (and other kids on the margins) wore flannel shirts and jeans, dark colors and dark makeup.\textsuperscript{34}

Neufeld, in his social-scientific discussion of clothing in the book of Revelation, is even more specific and detailed regarding the expansive scope of information that can be transmitted:

Attire and adornment have a vocabulary because of their inherent symbolism. Consider the scope of information possible: one’s sex, age, group, nationality, religious affiliation, means of livelihood, social, economic, and marital status, political or military rank, personal achievements, loyalties, beliefs, and values, family connections, and trade or profession (red fingernails, rompers, lederhosen, etc.).

\textsuperscript{31}\textsuperscript{Ibid.}, 10.

\textsuperscript{32}\textsuperscript{See, e.g., Ross, Clothing: A Global History, 6: “It forms a language, if a restricted one. There are relatively few things that can be ‘said’ through clothes, but they are very important things.”

\textsuperscript{33}\textsuperscript{Other nonverbal forms of communication include: facial expressions, kinetics (physical movement and actions), proxemics (the physical distance people keep away from others), paralinguistics (how the voice sounds during verbal communication), and hand gestures (Mary Lynn Damhorst, “Dress as Nonverbal Communication,” in Meanings of Dress, 79). Cf. Vicary, “Signs of Clothing,” 292-93.

\textsuperscript{34}Stephanie Paulsell, Honoring the Body (San Francisco: Jossey-Bass, 2004), 61-62.
Despite the “phenomenal amount of information” that dress communicates, Mary Lynn Damhorst affirms that information overload is not necessarily a danger, since “human beings have an amazing capacity to make sense of a substantial amount of detail in a very short time.”

**Dress Communicates Identity**

While dress communicates specific pieces of information, what is important for this study is that dress can communicate identity. Diana Crane, for instance, begins

---


---
her work on fashion by declaring that clothing “performs a major role in the social
construction of identity.”

And Phyllis Culham, in her discussion of ancient dress,
concluded: “There is surely no other item which identifies a person so immediately in so
many ways as clothing.”

More specifically, Peter Corrigan, in describing the primary
nature of the sense of sight in making distinctions and providing meaning with regard to
clothing, observed: “The social order is a dressed order: occupation, class, age group,
sexuality, gender, region, religious affiliation, activity, sub-group membership and so
forth are all announceable and readable through appearance.”

What one wears can thus very well identify who one is. One can often identify,
for instance, whether or not two people are twins simply by the identical dress they
wear. And over forty years ago Gregory P. Stone mused about how the names of

---

38 Diana Crane, *Fashion and Its Social Agendas: Class, Gender, and Identity in
Clothing* (Chicago: University of Chicago Press, 2000), 1 (see also pp. 1-4). Notice also
the relationship between clothing and identity in Stella Bruzzi, *Undressing Cinema:
Clothing and Identity in the Movies* (London: Routledge, 1997), 14, 69-70, 102-103,
142-43, and 199.

Papyrologie und Epigraphik* 64 (1986): 244. Roach-Higgins and Eicher also note that
dress has “a certain priority over discourse in the establishing of identity” because it can
be seen before one says (or, writes) anything (“Dress and Identity,” 12 [see also p. 13]).
Cf. Gregory P. Stone, who writes about the different kinds of responses that clothing
mobilizes: “identities are placed, values appraised, moods appreciated, and attitudes
anticipated” (“Appearance and the Self,” in *Human Behavior and Social Processes: An
Interactionist Approach*, ed. Arnold M. Rose, International Library of Sociology and

40 Peter Corrigan, *The Dressed Society: Clothing, the Body and Some Meanings

41 Paulsell, *Honoring the Body*, 62. Paulsell observes that “not only do we have
clothes, we are, in some sense, defined by our clothes” (ibid., 60).

famous politicians had been established by—and consequently associated with—various articles of dress: Teddy Roosevelt and his pince-nez, Franklin Delano Roosevelt and his cigarette holder, and Thomas Dewey and his moustache. And thus Hilda Kuper concludes that “it is no wonder that persons should view their clothing almost as an extension of themselves.”

Dress has such a powerful communicative effect that it can alter or completely change the observer’s perception of another’s identity from what it really is. People can change their perceived personal identity by cloaking or disguising themselves. People can also alter their perceived social identity by changing their dress.

One of the more glaring cases of the consequences that develop when one attempts to change one’s social identity via clothing took place in 1999, when vice president (and then presidential candidate) Al Gore tried to offer his “authentic identity” to the American public “by throwing off drab Washington duds for snazzier suits (if sans Mylar) as well as chinos and polo shirts.” Gore’s adoption of various “costumes” in his attempt to “buff his image” met with widespread derision and political sneering. His ill-fated attempt at identity transformation ended up being perceived by many


44 Kuper, “Costume and Identity,” 366.


observers as a bald attempt at identity fabrication.\textsuperscript{47}

Another case of an attempt to use dress to promote a certain social identity involved the brouhaha over presidential candidate John McCain’s selection of Sarah Palin as his running mate in 2008. The revelation that the Republicans had spent about $150,000 on a dress makeover for Palin generated a flurry of comment. For instance, Eric Wilson noted that her look “has not changed dramatically from a ‘Working Girl’ formula of authoritative jackets paired with feminine skirts that seem calculated to suggest that she is ready to go to work on Day 1.”\textsuperscript{48} While Wilson indicated that it was not clear at that point in the campaign “what message her clothes were meant to broadcast,” he later revealed what he had already read about her identity from her “awkward-yet-efficient, zip-close jackets”: “nothing says maverick like red leather.”\textsuperscript{49} Nevertheless, Cathy Horyn observed that Palin was “whacked for being a pretender in plushy clothes, and for not having the presence of mind to tell the McCain campaign handlers to buzz off. She may have needed some new clothes, and an update to her beehive, but Ms. Palin already looked great—a babe in jeans, a pro in a suit.”\textsuperscript{50} As

\textsuperscript{47}On the phenomena of identity fabrication via dress, in particular, with occupational identity (e.g., with physicians, police officers, and the clergy), see Rubinstein, \textit{Dress Codes}, 57-59. On the omnipresence of image-makers in public life, see Calefato, \textit{Clothed Body}, 23.


\textsuperscript{49}Ibid.

Horyn concluded in her comparison of the fashion sense of Palin and First Lady Michelle Obama, dress communicates powerful social cues: “Fashion is message. Do I look rich? Do I look available? Do I look like I get it?”

Another more recent example of the power of dress to communicate social identity was the reaction among some observers to the sweater vests worn by presidential candidate Rick Santorum during the 2012 Republican primaries. In an article in *The Washington Times*, Samantha Sault commented that “Rick Santorum is known primarily for two things: his social conservatism and his sweater vests.” Julia Felsenthal observed in the online magazine *Slate*, however, that the sweater vest “seems riddled with contradiction” since the look it produces “is both boyish and grandfatherly, sporty and fusty, conservative and eccentric, old-fashioned and hip.” She suggested that its use by Santorum appeared to be sending mixed signals since “the range of responses to Santorum’s knitwear has been wide.” Sault, noting that dress communicates such things as confidence and power, warned that the sweater-vest sends the wrong message for a presidential candidate, since it is, among other things, “the

51 Ibid.


54 Ibid.
dress-up attire of little boys and the uniform of the consummate preppy. It's the choice of football coaches and golfers, who seem to think it hides the middle-age gut but really emphasizes it.”

Sault ultimately concluded that “the sweater vest evokes a number of images, but ‘president’ is not one of them.”

As the preceding brief discussion makes apparent, the ability of dress to communicate identity is thus a double-edged sword: it can inform, but it can also misinform. Furthermore, it can even deceive, as noted by Vicary, who strikingly observed that it is our primary means of lying about ourselves. Nevertheless, its power to communicate is fundamental and does not take place on the periphery. No wonder one is apt to say, as another tries on an article of dress, “It’s you!”

**Dress Communicates Role-Related Identity**

But beyond dress indicating one’s personal identity (i.e., “That silhouette belongs to none other than Sherlock Holmes!”), or one’s social identity (i.e., “Only a wealthy person can wear clothes like that!”), dress can communicate information about other identities (e.g., one’s ethnic, national, and political identity).

Of interest here is

---

55 Sault, “Seriously, Santorum.”

56 Ibid.


58 Cf. Cunningham, “If the Cap Fits,” 51.

59 On dress in regard to ethnic and national identity, see Taylor (*Study of Dress History*, 209-28). On political identity, see Roach-Higgins and Eicher (“Dress and Identity,” 14), who observed that the ritual wearing of robes, crowns, and scepters by modern monarchical figures reveals their public identities as political representatives of
role-related identity. Robert Ross simplified the matter this way: “Essentially, people use clothes to make two basic statements: first, this is the sort of person I am; and secondly, this is what I am doing.” Illustrative of this is the comment made by a painter to Gregory P. Stone during an interview: “I dress the same as anybody does in their profession. People see me, and they know I’m a painter.” Similarly, it is improbable that at first glance one would doubt that an individual wearing the dress of an astronaut or a police officer truly was an astronaut or a police officer. As Richard Wentz observes, “The little boy is given toy soldiers and astronauts for his birthday. He knows those persons by their clothing. The professor wears a shapeless herringbone jacket with tan cotton twill pants, shoes with thick rubber soles—for comfort, he tells us. He looks like a professor.”

Their countries and has a similar function to the public dress of those in the judiciary and military, in that the latter also assert their political identity as representatives of the state.


Stone, “Clothing and Social Relations,” 292.


Ibid.
The use of dress by the Ottoman Turks is a classic example of the ability of dress to distinguish an immense assortment of role-related identities. Not too long after the capture of Constantinople in 1453, Sultan Mehmed II decreed that the civil and military hierarchies were to be distinguished by their dress. According to Raphaela Lewis, these sumptuary laws were closely followed—with only minimal variation—until 1826.  

She describes the kaleidoscope of color and style that signified not only role-related identity but also social class in this way:

Thus, the upper ranks had turbans of various colours wound round tall felt caps; members of the ulema had lengths of dazzling white muslim \[sic\] bound round gold-embroidered skull-caps, which gave the completed turban a much flatter shape. These snowy turbans and the sombre black gowns of the religious dignitaries and medrese students, the rich caftans and head-dresses of the aghas, the naval officers and Arsenal guards with knives in their belts, the dervishes in homespun, the street scavengers in red leather smocks, with brooms and wooden shovels, the gipsies with their dancing bears, all contributed to the vivid scene.  

The variegated types of headgear worn (including turban, skull-cap, busby, helmet, and fez) numbered more than one hundred, causing one observer to rhapsodize that this exotic plumage looked “like so many parrots of Nepal, Bengalees, the blue magpies of the Himalayas, birds of paradise, blue-headed parakeets, pennant parakeets of Australia. The whole of Turkey seemed an ornithological department spread over this immense zoological garden of the world.”

John Norton observes that this complex spectrum of

---


66 Ibid.

dress distinctions nevertheless provided “instant identification” of civil, religious, and military roles and occupations, sometimes striking fear and terror among the common citizens, and unfortunately leading too often to violent clashes between various social groups.\textsuperscript{68}

But it was not only the Ottoman Empire in which headgear communicated critical information. Notice Cunningham’s trenchant observation on the ability of hats as dress items to communicate status and identity:

Of course, class, profession, social role, religion, gender are all of them distinctly markable and remarkable by this or that hat. Soldiers, kings, queens, chieftains, maids, railway porters, postmen, policemen, dons, cardinals, Quakers, members of the Salvation Army, horse-riders, American Football players, boxers’ sparring partners, archbishops, rabbis, and so on and on: their hats do indeed place, categorize, rank them.\textsuperscript{69}

At times dress has become unusually successful at providing an indication of one’s role-related identity. As a result, the name of a piece of dress has evolved into the name of a person’s role or occupation. And as such, the particular feature of dress becomes a synecdoche, describing not just that particular article of dress but the whole person in order to convey identity: “bobby-soxer, zoot-suiter, redcoat, brown shirt, hard hat, blue-collar worker, blue stocking, man of the cloth, sans-culotte.”\textsuperscript{70}

In another vein, a particular sartorial element may stand for the entire set in the

\textsuperscript{68}Norton, “Faith and Fashion,” 150. See also his description of how identification of dress and appearance with regard to various political and religious affiliations and convictions also later contributed to violent reactions in the latter part of the twentieth century (ibid., 165-66).

\textsuperscript{69}Cunningham, “If the Cap Fits,” 56.

construction of one’s role-related identity. For instance, a crown may symbolize the king and even the whole institution of the monarchy. This rhetorical use of metonymy consequently organizes the remaining elements of the sartorial set into foreground and background, “thereby obviating the need to examine every item of an individual’s attire in minute detail to place him socially.” In the illustration just mentioned, the crown is usually enough to provide identification of the whole, while a scepter and other sartorial elements of royalty fade into the background. Here the crown as a “working symbol” in the foreground becomes what is known as a key or salient symbol.

The use of salient symbols is important to this study, since dress tools and equipment are frequently working symbols in the foreground and thus salient symbols. A medical intern’s prominently displayed stethoscope is both a tool and a working symbol in the sartorial foreground which greatly helps one decode and interpret her or his role-related identity. Tools and equipment, however, are not always thought of as being part of one’s dress. Nevertheless, Vicary’s categorization of dress into garments, ornaments, cosmetics, devices, treatments, equipment, and tools is critical to keep in mind here.

---


72 Ibid., 21. Other salient symbols include a police officer’s badge, a military person’s insignia, or a mace, staff, or wand carried by the faculty marshal at college and university graduation services.

73 For instance, I have never seen tools or equipment referred to as part of the Jewish high priest’s dress—despite the fact that such tools or equipment were used (cf. Lev 16:12; Num 16:37-39, 46).

The transference of salient symbols from one person to another during rites of passage symbolizes changes in upward—or downward—social and role-related mobility. The transference of insignia of status and rank for officers, daggers for SS recruits in Nazi Germany, and bullets for new police force officers are modern examples of upward mobility cited by Joseph.\(^7\) On the other hand, the removal or destruction of parts of a uniform during degradation or demotion ceremonies—such as military cashiering by ripping off epaulettes from one’s shoulders, stripping one of badges or insignia, or breaking one’s sword\(^7\)—is a sure sign of downward mobility.\(^7\)

Joseph divides occupational or role-related dress into two broad categories: uniforms and nonuniforms. According to Joseph, the formal uniform has four characteristics: (1) it is an emblem indicative of membership in a group; (2) it reveals and conceals status position; (3) it is a certificate of legitimacy (typically by a government); and (4) it suppresses individuality.\(^7\) The dress of military and police officers are classic examples of formal uniforms. With regard to nonuniforms, Joseph differentiates between four sub-categories: nonbureaucratic dress, occupational dress, nonuniforms, and nonuniforms.

\(^7\)Joseph, *Uniforms and Nonuniforms*, 24.

\(^7\)See an example of this with regard to François Achille Bazaine, Marshal of France, during the French Third Republic as detailed in Michael Knox Beran, *Forge of Empires: 1861-1871: Three Revolutionary Statesmen and the World They Made* (New York: Free Press, 2007), 365. Marshal Bazaine was tried for treason and sentenced to such military degradation (which also included the firing squad).

\(^7\)See the discussion of salient symbols in rites of passage in Joseph, *Uniforms and Nonuniforms*, 24.

\(^7\)Ibid., 66-68.
leisure dress, and costumes. Since the topic of my research, the dress of the high priest, appears closest to a kind of uniform, and since Joseph observes that uniforms are easily confused with the nonuniform sub-category of occupational/role-related dress,\textsuperscript{79} I will ignore his discussion of nonbureaucratic dress, leisure dress, and costumes.

Joseph categorizes the nonuniform sub-category of occupational dress into four further sub-categories:\textsuperscript{80} quasi-uniforms, standardized dress, career apparel, and dress codes. With regard to the first sub-category, Joseph states that quasi-uniforms are similar to uniforms, except that they do not have the legitimating emblemization of a government authority but instead are typically associated with private bureaucracies; Joseph suggests that examples here include nurses, nuns,\textsuperscript{81} merchant marine officers, and airline and railroad personnel.\textsuperscript{82}

Joseph’s second nonuniform sub-category of occupational dress is “a pattern of dress arising among members of an organization, or family of occupations, partly

\textsuperscript{79}Ibid., 144: “Occupational clothing is dress that indicates participation in a specific type or general category of jobs.” Cf. the summary of organization dress, differentiated between uniforms and occupational dress, in Sproles and Burns (Changing Appearances, 156-57), who appear to do exactly what Joseph warns against: confusing the uniform with the nonuniform of occupational dress.

\textsuperscript{80}Joseph, Uniforms and Nonuniforms, 143-44. Other schematizations have been suggested. Cf., e.g., the discussion in Craik, Uniforms Exposed, 17, 104, and 126-28.

\textsuperscript{81}Craik deems ecclesiastical garb, “not usually defined as uniforms,” as a uniform: “It is clear that the precise codification and elaboration of types of garments, choice of fabric, ornamentation, colour and difference from lay dress means that ecclesiastical dress conforms to the definition of uniforms—albeit ones concerned with spiritual well-being” (ibid., 16; cf. 106-108).

\textsuperscript{82}Joseph, Uniforms and Nonuniforms, 143, 149.
because they share similar social and physical conditions.”

Examples here would include the dress of bakers and chefs, cowboys, firefighters, and mechanics.

His third sub-category, career apparel, “is an adaptation of sports or informal clothing, often designer made, for corporate use.” Joseph notes that within this category companies “furnish clothing similar in color, fabric, or style to white-collar employees, especially those in contact with the public,” and the allowance for mixing and matching dress elements retains freedom of choice and some individuality.

Finally, Joseph’s last nonuniform sub-category of occupational dress comprises “the most unstructured form” of role-related dress in that such dress codes set generalized limits of acceptable dress that are comprised of “ordinary or conventional clothing.” As we will see, while the role-related dress of a Jewish priest would be considered a uniform in Joseph’s classification scheme (despite it being ecclesiastical), the role-related dress of the Jewish high priest fits completely into none of Joseph’s categories, while it mirrors elements of some of them.

Uniform or not, ecclesiastical dress typically provides an adept way of communicating role-related identity. Roach-Higgins and Eicher note that “religious

---

83 Ibid., 144.
84 Ibid.
85 Ibid.
86 Ibid.
87 Cf. Craik’s contrary contention that ecclesiastical dress is a uniform (Uniforms Exposed, 16).
groups may include requirements for dress that clearly distinguish religious leaders from followers."\textsuperscript{88} As we will see, the religious leaders in Judaism associated with the Mosaic tabernacle and the Solomonic temple and its successors certainly had religious dress—including robes and a crown—that differentiated them from the average adherent of Judaism.\textsuperscript{89}

**Obstacles to the Perception of Identity via Dress**

The relationship between dress and identity is neither automatic nor always correct. Despite blanket assertions that identifying people’s role-related identity via dress can be “easily made,”\textsuperscript{90} or that dress items communicate “a clear message,”\textsuperscript{91} the potential for one to misread the “text” of dress is real and all too common: identification via dress is not always a “slam dunk.” In the understated yet stark words of Joseph, “Complications ensue.”\textsuperscript{92} There are numerous obstacles that impede the decoding of


\textsuperscript{89}On the importance of dress in the identification of religious or ecclesiastical specialists, see Eicher, Evenson, and Lutz, Visible Self, 250-52.

\textsuperscript{90}McKay, “Gendering the Body, 91: “The identification of people’s roles, functions and activities is easily made from the observer’s perspective.” This is not always the case, and so this generalization is faulty.


\textsuperscript{92}Joseph, Uniforms and Nonuniforms, 152. Note his observation with regard to occupational dress: “Clothing as a means of communication works only when the
dress indicators, but here I will touch on only eight in order to illustrate both the potential problems facing the interpreter of dress and possible ways of overcoming these obstacles.\textsuperscript{93}

**Dress Ambiguity**

One source of interpretive distortion is the complex nature of dress itself. Both the individual elements of dress as well as the overall combination of the various components of dress may not automatically or through labored effort yield an overall clear identity.\textsuperscript{94} Damhorst cautions that because of the nonsequentiality and nonlinearity of dress messages, they resist precise cataloging and identification of single cues which trigger the inferences. In other words the whole of a message sent through dress is greater than the simple sum of the physical, visible parts of dress.

The intricate structure or form of dress makes the study of dress meanings a complex endeavor. Simply adding up the messages transmitted by separate components presented in a single appearance does not always yield the overall meaning. The interaction of component parts is crucial to determination of the message.\textsuperscript{95}

This particular problem is compounded because of the multivocality of public can recognize occupational dress and the wearer can predict the response of the public. When one or the other of these conditions is not met, sartorial communication breaks down” (ibid., 163). Cf. Ross, *Clothing: A Global History*, 7.

\textsuperscript{93} The obstacles selected overlap in places, illustrating again the complexity and multifaceted nature of dress analysis.

\textsuperscript{94} Cf. McCracken (“Clothing as Language,” 116-17) and Schneider (“Anthropology of Cloth,” 414).

dress—the multiple meanings different articles of dress may have. Thus Susan B. Kaiser asserts that “seldom is only one meaning associated with an appearance message.” She suggests that the recognition by one of another’s role-related identity as a police officer via dress indicators occurs not because any one of the components of the police officer’s uniform (e.g., hat, shirt, badge, belt, pants, shoes, tools, weapons) is overwhelmingly distinctive as to the police officer’s role and occupation; rather, “the effect [the police officer’s uniform] has on our perception is derived from the whole ensemble.” Kaiser consequently concludes that in order to understand what one’s appearance means, one must do three things: (1) take apart the appearance into its constituent parts and analyze the meaning of each one; (2) identify how different elements associate (e.g., compare and contrast) with each other; and (3) compare the meaning of the resultant “whole” appearance with other “whole” appearances.

In his reflections on Sir Arthur Conan Doyle’s literary creation Sherlock

---

96 At the same time, other studies have shown that while most people link one dress cue with one item of information, there are fewer instances when one dress cue was linked with numerous items of information (Johnson, Schofield, and Yurchisin, “Appearance and Dress,” 133). Cf. Craik (Uniforms Exposed, 136-38) and Sproles and Burns (Changing Appearances, 223-24). With regard to literary criticism, cf. Cunningham, “If the Cap Fits,” 52, 58-62.

97 Kaiser, Social Psychology of Clothing, 238; see also p. 241. Furthermore, because of its polysemic nature, the wearer and the observer may not agree as to all of the meanings that are possibly included in one appearance (Damhorst, “Dress as Nonverbal Communication,” 69).

98 Kaiser, Social Psychology of Clothing, 217. Here Kaiser apparently sees less value in the concepts of foregrounding/backgrounding and saliency than others do (e.g., Joseph, Uniforms and Nonuniforms, 20-21).

Holmes, George Fletcher observed that it is only “the symbols of the world’s great
religions [that] are more widely known than Sherlock Holmes’s deerstalker cap, caped
traveling coat, and smoking pipe.”\(^{100}\) In this particular case, none of the three items
would necessarily or clearly identify the character of Holmes by itself. Rather, it is their
combination in an overall dress ensemble—the clothing of both the deerstalker’s cap
and the traveling coat, and the accessory of the smoking pipe—that communicates
Holmes’s personal identity to the reader.\(^{101}\)

**Contextual Disintegration**

A second potential obstacle in the way of successfully interpreting dress relates
to the context or contexts of dress.\(^{102}\) Possible contexts include appearance, cultural,
gender, historical, locative, social, spatial, and temporal contexts.\(^{103}\) Viewing items of
dress—both salient and non-salient—in isolation from their context(s) may well distort
one’s understanding of the information dress is conveying.

One can illustrate the critical nature of the need for contextual integration in
several ways. The age of the wearer, for instance, may have a decisive role in one’s

\(^{100}\)George Fletcher, afterword to Sir Arthur Conan Doyle, *The Memoirs of

\(^{101}\)This observation on the collaborative or holistic nature of dress must be
tempered, however, with the understanding that some elements of dress are more salient

\(^{102}\)Cf. Damhorst (“Dress as Nonverbal Communication,” 72-75) and Kaiser

positive or negative evaluation of dress, even though it technically has nothing to do with dress per se. Damhorst nevertheless points out the crucial nature of the temporal context when she observes, for instance, that an ice cream stain on an infant or toddler is certainly more cute than an ice cream stain on a forty-two-year-old. Consequently, an ice cream stain in isolation, hampered by contextual disintegration, can well lead to distortion in one’s overall analysis. Or notice how the calendar could obscure the role-related interpretation of dress if the day in which one observed such dress were on “casual” or “dress down” day (often Friday). Moreover, contextualization takes on added importance when nonuniform role-related dress comes into play. Whereas the uniform of the police officer can be decoded in virtually any context, Joseph notes that a white jacket worn in a hospital has a very different connotation than a white jacket worn in a beauty parlor.

One must consequently be cognizant of a variety of contextual indicators in relation to the observed dress, such as the occasion and place of the dress appearance and the wearer’s age, culture, gender, spatial surroundings, and even moods, else one risks contextual disintegration and resultant sartorial misunderstanding. An awareness and integration of contextual information into one’s overall dress analysis

104 Damhorst, “Dress as Nonverbal Communication,” 73.
105 As another example, Davis observes that a piece of black gauze in a funeral veil does not convey the same message as an identical piece of black gauze sewn into a nightgown (Fashion, Culture, and Identity, 8).
106 Joseph, Uniforms and Nonuniforms, 147.
107 Cf. Davis, Fashion, Culture, and Identity, 8.
can consequently limit such overall interpretive distortion.

**Foreground / Background Confusion**

While Kaiser’s observation mentioned earlier\(^{108}\) has merit in that one must analyze the “total package” of dress in order to correctly reach identity perception, individual dress elements may at times actually trump the composite picture. Patrizia Calefato relates a bizarre example of this one-trumps-all dynamic:

In the summer of 1994 the Italian Foreign Office refused to issue a diplomatic passport to a newly elected Euro-MP because it was thought that the photograph on it didn’t correspond to the actual person. An incredible decision, since what made the photo an inadequate representation of the politician was the fact that he wasn’t wearing a tie! The civil servants working in the diplomatic passports office maintained that the absence of a tie was sufficient to call the MP’s personal identity into question. The tie thus assumed the role of a distinctive feature on the body, with the same status as a beard, hair colour, age, weight, glasses or plastic surgery.\(^{109}\)

Here, while Calefato stated that the (missing) tie took on the “same status” as other aspects of the MP’s dress, in fact it trumped them all in the minds of the civil servants.

Roach-Higgins and Eicher emphasized that “meanings communicated by dress may emanate from its basic type, one of its properties (e.g., color, shape), or a composite of its component types and/or properties.”\(^{110}\) They illustrated this by observing that “the color (a single property) of a businessman’s tie may be a more important indicator of his identity than is his total ensemble of suit, shirt, tie, socks, and shoes.”\(^{111}\) Thus, while the

---


\(^{109}\) Calefato, *Clothed Body*, 23.


possibility exists that a composite dress ensemble may in its entirety be the key to decoding dress messages, on the other hand it may indeed send mixed and confusing signals; one salient element may well be the key to identity, instead of the other dress components combined.

At the same time, when dress components communicate inconsistent meaning or do not seem to “go together,” observers may be tempted to explain away the apparent inconsistencies and then focus on the most salient component of the remaining items of dress.\textsuperscript{112} This indicates that salience may be the result of the process of deduction, potentially brought on by ambiguity or misunderstanding. While there is a need for balance in weighing both the dress ensemble as a unit and the individual elements themselves, this dynamic indicates that there may be no clear-cut and certain way to decode some forms of dress.

\textbf{Incorrect Expectations}

Misleading, unrealistic, or quixotic expectations can precipitate dress identity misperceptions. Who has not met someone and—because that person was wearing different dress than expected—been unable to recognize that person?\textsuperscript{113} Moreover, Joseph notes that when background signs clash with one’s expectations, they can usurp the proper role and function of foreground signs.\textsuperscript{114} This can lead not to non-recognition

\textsuperscript{112} McCracken, “Clothing as Language,” 115-16.

\textsuperscript{113} Cf. Calefato, \textit{Clothed Body}, 23.

\textsuperscript{114} Joseph, \textit{Uniforms and Nonuniforms}, 20.
but to identity misinterpretation. Joseph illustrates this by relating the story of how an enrolled Marine wore a nonregulation pistol, custom-made boots, an ivory swagger stick, and binoculars—all background signs of an officer’s role-related dress—without the explicit foreground element of an officer’s insignia. In due course the unexpected background elements, overwhelming the observers’ ability to detect the absence of an officer’s salient foreground insignia, resulted in other enlisted men erroneously saluting him as an officer.\textsuperscript{115}

Expectations by observers that workers should “look the part” are normal. But when expectations do not match reality, negative interrelational issues swiftly rise to the fore. Jennifer Craik observes that “we would not trust the dentist with grubby overalls and dirty nails; we would be sceptical of a legal defender in a hot pink mini and low-cut top; and we would wonder if the plumber in a polo shirt and chinos could really unblock the drains.”\textsuperscript{116} And Paul Fussell writes about his shock and dismay when he came into contact with a doctor dressed not in the traditional uniform but rather in a tweed jacket and khakis: “I felt both uncertain of the roles we were playing and a bit annoyed at being cheated.”\textsuperscript{117}

\textbf{Stereotypical Understandings}

Stereotypical or idealized understandings of dress present another obstacle to the

\textsuperscript{115}Ibid.

\textsuperscript{116}Craik, \textit{Uniforms Exposed}, 120.

\textsuperscript{117}Paul Fussell, \textit{Uniforms: Why We Are What We Wear} (Boston: Houghton Mifflin, 2002), 158.
interpretation of dress. Stereotyping is highly selective and favors one role over another
and, according to Joseph, results from “the homogenization of symbols which uses a
single image to describe a range of uniforms and ignores the variation due to
chronological change, unit distinctions, or individual nonconformity.”¹¹⁸ When the
historic dress of an American Indian, for example, focuses on the Indian as a warrior in
his warrior regalia, other necessary roles are not only overshadowed but in danger of
being ignored entirely.

**Temporal and Locative Instability**

Another potential source of distortion is the temporal and locative instability of
dress perception. Linda Baumgarten observes: “Most scholars agree that, although it
can and does say things, clothing’s message is more subtle and unclear; it shifts with
time and place and is without fixed rules of grammar like a true language.”¹¹⁹ Thus
Davis notes that “the very same apparel ensemble that ‘said’ one thing last year will
‘say’ something quite different today and yet another thing next year.”¹²⁰

Since it is often difficult to recapture dress perceptions from centuries ago, the


Baumgarten surprisingly concludes: “The uncodified rules that dictated what to wear for
various occasions in the past, or that govern what people wear today, are almost as rigid
as grammatical rules” (*What Clothes Reveal*, 54).

(“Apparel as Communication,” 9) note that translators of dress from varying social
systems and/or differing time periods may not agree on the meaning of the dress code.
continuing passage of time consequently makes the process of unraveling the meanings of dress in such cultures more difficult. Nevertheless, Damhorst acknowledges that “dress in traditional cultures tends to change slowly over time and may incorporate long-used symbols that are steeped with meanings.” This helps explain why, on the one hand, those who understand the centuries-long code of the Japanese kimono readily understand its meaning, while on the other hand, the occupational role of police and military uniforms of the United States are similarly clear in meaning, though less longstanding in usage.

**Anachronistic Misinterpretations**

Anachronistic interpretations of dress and its symbols may also impede meaningful dress analysis. One way this occurs is by assuming that current social dynamics, standards, and practices existed in the past. Joseph points to the fact that some have interpreted the amount of gold lace or braid on the uniforms of seventeenth century British generals as indicative of a higher rank in the military hierarchy. The reality, however, was that there were no dress regulations at that point in time, and more

---


gold lace/braid instead indicated greater social affluence, based on greater power and wealth. The contemporary perspective thus becomes anachronistic when it attempts to impose upon the past a bureaucratized system of precise insignia for each rank.  

In another illustration, Joseph writes that observers at the first mass celebrated by a newly ordained priest interpreted the vestments of around a dozen other celebrant priests—the same except for slight differences in embroidery—as demonstrative of the celebrant priests’ membership in several clerical orders. The truth, however, was that the vestments had accumulated over time, and the differing embroidery simply stemmed from the tastes of the original owners. The anachronistic, bureaucratic outlook—natural for a contemporary group of observers—had misinterpreted the “uniform” differences as indicative of institutional membership in various components of the organization.  

Another type of anachronistic misinterpretation is roughly the reverse of the former dynamic: assuming what was true in the past should match present reality. Fussell writes about the “strange” experience he had when his understanding of the proper dress of nurses—correct at one time in history—was not realized:

In a hospital recently, I was struck by a memorable oddity. The nurses appeared not in their traditional uniform (white shoes and hose, white dress, all-important starched white cap, and navy blue cape for outdoors), but dressed any old way, including blue jeans, as if they were ashamed of any sign of education or distinction let alone simple identification. The impulse may have been a desire to fit in with the floor moppers and trash collectors and not be recognized as trained professionals, members of a formerly proud sorority. This novel phenomenon struck me as misguided, when, as a bed patient, I wanted to see a nurse now and then and the only


125 Ibid., 113. Cf. ibid., 114-16.
caregivers I could raise looked like charladies.\textsuperscript{126} Fussell’s anachronistic expectation no longer matched current reality, and this clearly upset him, since, as he noted, patients “feel cheated when assigned a nurse visibly not qualified.”\textsuperscript{127} The nurse was qualified, though; the styles of nursing dress, however, had radically changed.

**Duodirectional Communicative Purposes**

Finally, while dress reveals through its communicative properties, it may also conceal.\textsuperscript{128} What is the communicative purpose of one or more articles of dress? Does an article of dress—or the composite dress ensemble as a whole—reveal the identity of the one so dressed? Or does it mask and camouflage the identity of the one wearing it? While misreading a masking purpose for a revelatory one will not distort the intended message(s) being sent, it will nevertheless bring one to a mistaken understanding of the real identity of the one so dressed.

**Summary and Conclusions**

While literature over the millennia has repeatedly conveyed and discovered meaning in dress, the academic study of dress is scarcely more than a century old. Despite the popular understanding of dress, scholars in the human sciences have repeatedly concluded that dress includes more than what one wears; it can include

\textsuperscript{126} Fussell, *Uniforms*, 156.

\textsuperscript{127} Ibid., 157.

\textsuperscript{128} Schneider and Weiner, “Introduction,” 1, 3.
garments, ornaments, cosmetics, devices, treatments, equipment, and tools.

Furthermore, dress communicates. One of the many sociological indicators that dress communicates is identity. And while dress can communicate age, ethnic, gender, political, socioeconomic, and other identities, it can also communicate a role-related identity.

At the same time, in the perception of identity via dress, there are a number of obstacles that can potentially prevent one from a correct interpretation, including dress ambiguity, contextual disintegration, foreground and background confusion, stereotypical or idealized understandings of dress by observers, temporal and locative instability of dress, incorrect expectations on the part of dress observers, anachronistic misinterpretations by those who analyze dress, and the duodirectional communication purposes of dress. These potential obstacles underscore the need for caution and balance in the formal interpretation of dress.

Contemporary scholars of dress understand that the ability of dress to communicate is neither trivial nor insignificant. As Culham astutely notes, “It may look suspicious at first glance to attribute so much significance to mere matters of clothing and color, but, as symbols, these are really quite potent.” Consequently, applying some of these conclusions of social scientists regarding dress to texts in Revelation describing dress will be potentially useful in determining whether or not high priestly imagery is present or not.

\[\text{\textsuperscript{129}}\text{Culham, “What Meaning.” 244.}\]
CHAPTER 3

DRESS AND IDENTITY IN THE BIBLICAL WORLD

Introduction

What do the modern cities of Milan, New York, Paris, Rome, London, Los Angeles, and Hong Kong have to do with ancient Jerusalem? In terms of dress, plenty.

In a fascinating discussion of the sartorial sacred and profane, Crispin H. T. Fletcher-Louis describes his perspective on how this comparison works:

For Second Temple Jews the temple offered the nearest equivalent to the modern fashion industry. At the risk of being judged irreverent, we should compare the inner precincts of the temple to the catwalks of Paris and Milan. The awe and otherworldly regard in which our own “supermodels” are held has a socio-religious parallel in ancient Judaism. The high priest’s garments were reserved for use within the temple precincts, and the laity, women and gentiles are carefully cordoned off from the priesthood, the “fashion elite,” in much the same way that our fashion industry separates its stars physically and economically from the rest of us. Of course, the ideological superstructure of the two worlds—the ancient Jewish priesthood and the modern fashion industry—is different, but there are unmistakable commonalities between their respective social structures.²

¹For the purposes of this paper, I define the “biblical world” to include cultural artifacts and literary texts that impacted or were produced by Jewish and Judeo-Christian people up until ca. 100 CE. It would thus encompass the ANE (primarily in the Mediterranean and Mesopotamian areas), the OT (including both the MT and the LXX, and thus the Apocrypha), extrabiblical Jewish literature of the Second Temple period, the Roman world and the NT.

While these modern cities are hundreds—if not thousands—of miles away from Jerusalem, and while they are certainly centuries beyond ancient Jerusalem, they do share some fundamental sartorial dynamics, perceptions, and reflexes.

The ability to better understand and appreciate texts containing dress imagery in Revelation via the lens of contemporary discussions on dress, communication, and role-related identity is not anomalous but rather is part of a widespread and long-standing means of communication. Consequently, in this chapter I will demonstrate how contemporary scholarly discussion regarding the relation between dress and identity provides an interpretive framework for examining and understanding dress and identity issues in the biblical world in general and, in particular, the book of Revelation. I will first survey examples from the biblical world exclusive of the book of Revelation in order to demonstrate the resonance between it and contemporary discussion regarding the interrelationship of dress and identity. I will then briefly survey the repeated references to dress in Revelation in order to verify its import in terms of identity issues. I will illustrate how John’s rhetoric in Revelation utilizes dress imagery as one means of communicating the identity of various characters inhabiting his text.

**Dress and Identity in the Biblical World**

Observers today give less attention to how dress communicates—not to mention 3,18-23 in the Light of Contemporary Sources,” in *Die Septuaginta*, ed. Karrer and Kraus, 596.

Since the purpose of this chapter is to survey the connection between dress and identity in the ancient world, the contemporary interpretations of biblical passages that I refer to here should be seen as possible interpretations illustrating such a connection and not the final word on the texts under discussion; other interpretations exist.
how it communicates identity—than those who lived in the ancient world.⁴ In contrasting ancient and contemporary society, Klaus Berger asserts that “one can certainly say that, at the time of the New Testament, clothing played an indispensable sociopsychological function, little of which remains among us today.”⁵ Part of the reason for this is that the significance and value of dress has changed so drastically over time. While two of the primary purposes of dress are to protect from the inclement elements of nature and to provide some means of personal privacy,⁶ there were many other dimensions to the purpose of dress that humans in the biblical world found to be just as important.⁷

### Importance of Dress

Dress is a fundamental image in the biblical world. Sebastian Brock asserts that “the entire span of salvation history can be expressed in terms of clothing imagery.”⁸

---

⁴Klaus Berger observes that this function of dress to provide crucial information regarding, for example, social status, has been largely superceded by other means in contemporary society and is thus easily overlooked (Identity and Experience in the New Testament, trans. Charles Meunchow [Minneapolis: Fortress, 2003], 40-42).

⁵Ibid., 41.

⁶See Roy R. Jeal, “Clothes Make the (Wo)man,” Scriptura 90 (2005): 685, where he asserts that these two purposes are at “the most obvious level.”


⁸Brock, “Clothing Metaphors,” 11. His sweeping conclusion is made in light of Syriac interpretation of biblical and extrabiblical texts, such as Gen 3:7, 21; Sir 50:11; 1 Enoch 62:15; Matt 22:12; Rom 13:14; and Gal 3:27 (ibid., 12-15). Brock notes in particular clothing language used in this tradition with reference to Adam, Christ as the second Adam, individual Christians, and the eschatological kingdom (ibid., 22). For an illustrative synopsis of Syriac interpretations, see ibid., 23-28.
Focusing dress imagery further, with reference to the critical nature of dress as an indicator of identity, Thomas A. J. McGinn succinctly writes: “In classical antiquity, you were what you wore.” The Hebrew sage Ben Sira aphoristically noted the decisive identity-communicating properties of dress in Sir 19:30 (NRSV): “A person’s attire and hearty laughter, and the way he walks, show what he is.” This particular work illustrates the proverbial and well-known ability of dress to communicate definitive information about a person. Ben Sira later stated that there were four necessities in life: water, bread, clothing, and a house (Sir 29:21). Thus, in these two brief texts, Ben Sira epitomized the pervasive importance of dress that has continued through time and across borders.

ANE dress, which frequently communicated metaphoric meaning and/or

---


10 Cf. Kelly Olson, who forcefully observes that Roman fashion (in the sense of dress) shaped its wearer and actually established one’s identity (*Dress and the Roman Woman: Self-Presentation and Society* [London: Routledge, 2008], 1).

11 Metaphoric dress occurs when subjects are described as dressed in essentially non-dress items or concepts (i.e., a god dressed in light or glory). Ancient expressions of metaphorical dress included such concepts as Mesopotamian *melammu* (a crown-like radiance portrayed as head-gear) and *pullhu* (a supernatural radiance portrayed as a garment), both of which could describe the dress of gods, kings, and priests. On this and other metaphorical dress, cf., e.g., H. A. Brongers, “Die metaphorische Verwendung von Termini für die Kleidung von Göttern und Menschen in der Bibel und im Alten Orient,” in *Von Kanaan bis Kerala: Festschrift für Prof. Mag. Dr. Dr. J. P. M. van der Ploeg O. P. zur Vollendung des siebzigsten Lebensjahres am 4. Juli 1979: Überreicht von Kollegen, Freunden und Schülern*, ed. W. C. Delsman et al., Alter Orient und Altes Testament 211 (Kevelaer: Butzon & Bercker; Neukirchen-Vluyn: Neukirchener, 1982), 61-74; Elena Cassin, *La splendeur divine: Introduction à l’étude de la mentalité mésopotamienne*, Civilisations et Sociétés 8 (Paris: Mouton, 1968), 118; Menahem Haran, “The Shining of Moses’ Face: A Case Study in Biblical and Ancient Near
symbolic meaning,\textsuperscript{12} had a distinctive significance. Dressing statues of the gods correctly, for instance, was of such paramount importance that ancient rulers were given that critical responsibility.\textsuperscript{13} But in comparing the communicative role of dress in


society in general with its communicative role in ANE and OT literary texts, Jopie Siebert-Hommes suggests that “the impact of clothing objects and other insignia [in literary texts] may be even more crucial [than in society in general], because authors and writers often intentionally make use of special details about dress and garments to convey certain information about the main characters.”¹⁴ The significant role of investiture in both the Epic of Gilgamesh and the Tale of Adapa,¹⁵ as well as the jewel-encrusted garments taken off and then put back on at the beginning and end of Ištar’s Descent to the Netherworld,¹⁶ provides famous examples of the crucial and powerful

---

¹⁴Siebert-Hommes, “‘On the Third Day,’” par. 1.


¹⁶See, e.g., Simo Parpola’s discussion of the dress imagery in this ancient myth in the context of the so-called Hymn of the Pearl (the latter embedded in the much later Acts of Thomas) in his “Mesopotamian Precursors of the Hymn of the Pearl,” in Mythology and Mythologies: Methodological Approaches to Intercultural Influences: Proceedings of the Second Annual Symposium of the Assyrian and Babylonian Intellectual Heritage Project Held in Paris, France, October 4-7, 1999, ed. R. M. Whiting, Melammu Symposia 2 (Helsinki: The Neo-Assyrian Text Corpus Project, 2001), 181-93, particularly pp. 182, 185, 190, and 192. For Parpola’s discussion of Ištar’s Descent to the Netherworld, in terms of its stripping metaphor, see his Assyrian Prophecies, State Archives of Assyria 9 (Helsinki: Helsinki University Press, 1997), xxxii-xxxiii, and xci, n. 112.
importance of dress motifs in the ANE literary texts.

In the OT the extensive vocabulary for dress\(^{17}\) and the frequent references to dress\(^{18}\) —both literal as well as metaphoric\(^{19}\) and symbolic\(^{20}\)—illustrate its critical nature.

\(^{17}\) OT dress terms have been translated into the English equivalents of armlet, armor, band, belt, bracelet, breeches, chain, cloak, crescent, crown, diadem, earring, embroidery, fringes, garment, girdle, handkerchief, insignia, leather, mantle, necklace, nose ring, ornament, pendant, (finger) ring, robe, sandal, sash, seal, signet ring, tassel, tunic, turban, various precious stones, veil, etc. See Running (“Garments,” 401-407) for a detailed summary of the Hebrew and Greek terminology.


\(^{19}\) For a brief yet detailed synopsis of the metaphorical understanding of dress in the OT, see Neufeld, “Under the Cover,” 69.

\(^{20}\) For the symbolic nature of dress, particularly in the Joseph cycle of stories in Genesis, see Nelly Furman, “His Story Versus Her Story: Male Genealogy and Female Strategy in the Jacob Cycle,” Semèia 46 (1989): 144, 146; and Mois A. Navon, “Beged or Simlah—Is There a Difference?” JBQ 32 (2004): 266-69. Victor H. Matthews and Don C. Benjamin suggest that the message King Josiah communicated in 2 Kgs 22:11...
in the more focused arena of Israelite society. Because dress communicated such
important information as association with the sacred, commerce and finance, economic
and political status, emotion, and honor or shame, one must not ignore or automatically
downplay the numerous identity issues being communicated via various dress codes.

At the same time, the polysemous and potentially ambiguous reality of such dress
information provides a cautionary note for interpreters.

Examples from the writings of Luke and Josephus demonstrate the powerful and
evocative nature of dress even after centuries of Israelite history. Of the writers of the

when he tore his clothes in response to Shaphan’s reading of the book of the law
symbolized independence from Assyrian suzerainty (Social World of Ancient Israel: 1250-587 BCE [Peabody, MA: Hendrickson, 1993], 243), but this could more easily be
seen as one of mourning, particularly in light of 22:19 (cf., e.g., Gen 37:34; 2 Sam 1:11-12; 14:2; Esth 4:1).


23 For example, the barefoot portrayal of a person could indicate such things as captivity or slavery (e.g., Isa 20:2-4), a state of mourning (cf. 2 Sam 15:30; Ezek 24:17, 23), or proximity to holy ground (cf. Exod 3:5; Josh 5:15). While priests wore a כָּפַת (tunic: cf. Exod 28:4; Ezra 2:69), so did such non-priestly people as Joseph (Gen 37:3), David’s daughter Tamar (2 Sam 13:18-19), and Hushai the Archite (2 Sam 15:32).

24 For a compact survey of dress and its meaning during the Second Temple period, see Maier, “Kleidung II (Bedeutung),” 21:27-31. Joseph and Aseneth is one work during this period in which dress plays a critical role (e.g., 2:4; 3:6; 4:1; 5:5; 10:8-11, 14; 13:2-5; 14:9—15:2; 15:10; 16:18; 18:5-6; 20:6; 21:5; textual references are based on the longer group of mss., and on this see the discussion in C. Burchard, “Joseph and Aseneth: A New Translation and Introduction,” in OTP, 2:178, 180-81;
NT Gospels, Luke exhibits a particularly strong interest in dress. Luke’s association of
dress with Jesus is so strong that Robert J. Karris has suggested that “in a sense Luke
describes Jesus’ life from beginning to end by means of the theme of clothing.”

Furthermore, James L. Resseguie proposes that even Jesus’ own dress—whether it is the
clothes with which he was wrapped at birth (2:7), the clothes which gleamed white like
a lightning flash at his transfiguration (9:29), the radiant robes placed on him during his
mocking by the Romans (23:11), or the linen cloths cast off and left behind at his
resurrection (24:12)—was fundamental to understanding him, since it disclosed his
social status and/or inner nature or character during critical, transitional moments in his
earthly life.

the dating of this work before 100 CE, cf. George J. Brooke, “Men and Women as

The NT documents written during the first century CE intersected not only with
Judaism but also with the Roman world, with its particular perspectives on and
understandings of dress, and thus one cannot look simply to Judaism as the background
for understanding NT statements on and references to dress. Cf. Edwards, “Dress and
Ornamentation,” 2:235; and Lucille A. Roussin, “Costume in Roman Palestine:
Archaeological Remains and the Evidence from the Mishnah,” in The World of Roman
Costume, ed. Judith Lynn Sebesta and Larissa Bonfante, Wisconsin Studies in Classics
(Madison: University of Wisconsin Press, 1994), 182-90, in which she makes the
following baffling assertion: “Early Christian written sources contain only two
references [Mark 9:3; 2 Tim 4:13] to Jewish costume” (p. 182). Jeri DeBrohun
concludes that Roman dress was more symbolically loaded than Greek dress (“Power

Literature, Theological Inquiries: Studies in Contemporary Biblical and Theological
Problems (New York: Paulist, 1985), 86.

Landscape: Images of the Spiritual Life in the Gospel of Luke (Peabody, MA:
Hendrickson, 2004), 91-94.
For Josephus dress also carried much weight, not only with regard to Jewish societal sensibilities but also within the broader Roman world.\(^{27}\) Josephus indicates that dress could be used in an attempt to powerfully control the reactions of people. For example, in his brief narrative account about Herod Agrippa I’s last speech and shocking death (also found in Acts 12:19-23),\(^ {28}\) he describes in much more detail than Luke the clothing that Agrippa wore—that it was woven completely out of silver, and that it was radiant and glittering—and that its resultant effect on Agrippa’s audience was to create a sense of fear and awe in them (\textit{A.J.} 19.344). Here one finds a case of dress-related impression management: Agrippa attempted to control the effect on and response of his audience via the dress he wore so that they would realize that he was not one to be treated lightly or flippantly.\(^ {29}\)

Josephus’s writings also give evidence that dress not only conveyed signs of

\(^{27}\)Douglas R. Edwards notes that “Josephus’ literary uses of dress or costume reflect his involvement in the status-conscious, symbol-laden world of first-century Roman society and the tradition-laden Jewish world from which he came” (\textit{“The Social, Religious, and Political Aspects of Costume in Josephus,”} in \textit{World of Roman Costume}, 153). Dress in the Roman world went beyond clothing to encompass “beards, hairstyles, and wigs, perfumes and cosmetics, jewellery and accessories, and colour, whether of clothing, hair dye, or skin treatments (tattoos, for example)” (DeBrohun, \textit{“Power Dressing,”} 18-19). Those who lived within the wider world of the NT consequently did not utilize dress merely for warmth or protection but also for making statements and affirming their identity, status, and role in society.

\(^{28}\)When the people of Tyre and Sidon made a trip to Herod’s residence in Caesarea in order to ask for peace, he “put on his royal robes” (\textit{ἔφοδος ἠμένος ἐσθῆτα βασιλικήν} [12:21]) and delivered an oration to them. But his audience shouted out that they had heard the voice of a god and not a man. Luke narrates that because Agrippa did not give God the glory, he died a horrible death (12:22-23).

\(^{29}\)So Neufeld, \textit{“Sumptuous Clothing,”} 669. Cf. also ibid., p. 670 and idem, \textit{“Under the Cover,”} 70.
prestige and status but also political, cosmic, and spiritual gravity. A revealing example occurs in his discussion of the attempt by the Levites to appropriate the linen robes worn by the priests and Herod Agrippa II’s subsequent granting of their request. Josephus indicated that this violation of the traditional dress code was a major cause for the defeat of the Jewish nation in its conflict with Rome (A.J. 20.216-18). And in terms of cosmic and spiritual meaning, Josephus concludes, for example, that while the high priest’s clothing symbolized the intersection of heaven and earth (cf. A.J. 3.181-86), it also provided an ongoing, chastening reminder of the apostasy of the nation, since for over two hundred years the providential flash of light from the high priest’s ephod had not occurred (A.J. 3:215-17).

Dress in the biblical world is thus a goldmine of crucial information for understanding human customs and practices, aspirations and hopes, and concerns and worries. Furthermore, one cannot completely understand the character, status, and overall identity of an ancient individual if one purposefully downplays or excludes references to that individual’s dress. While this is not necessarily the case today, with our global fashions, consumer orientation, “mix and match” desires, transitory fads, and so on, it was certainly much more the case in the ancient world.

30 It was particularly during Second Temple Judaism that the dress of the high priest was explicitly understood to have cosmic and other meanings. See Edwards’s discussion in “Costume in Josephus,” 155-57.

31 Cf. also, for example, the cosmic description of the high priest’s garments in Wis 18:24-25.
Dress Communicates Identity

As contemporary academicians have noted, dress not only communicates, but it communicates identity. In fact, it communicates many types of identity. This was also true of the biblical world. Some of the types of identity that dress signaled include personal, status, group, ethnic, and gender identities.

Dress and Personal Identity

As in contemporary society, in the ancient world one’s perception of dress—even the negation of dress—had an extraordinary ability to help one decode the identity of another person. This could occur because dress was frequently an extension


of one’s personhood or personal identity. For instance, in the ANE not only were various types of garments utilized exclusively for some of the gods and others for some of the goddesses, but certain garments were restricted to a particular god or goddess. Dress also plays a striking role as a synecdochical extension or revealer of personal identity in the OT stories about Joseph, King Saul and the future King David, and


the prophet Elijah.\textsuperscript{38} The same is true for Luke’s stories about both Jesus\textsuperscript{39} and the apostle Paul.\textsuperscript{40}

Dress could, however, provide miscues and thus frustrate the decoding process. One finds an example of this in Gen 38, where Judah (mis)read the dress of his (unrecognized) daughter-in-law, Tamar.\textsuperscript{41} Here it is not her revealed identity but her

\begin{quote}
\textsuperscript{38}See 2 Kgs 1:1-8, in which King Ahaziah is able to identify Elijah by his description as a hairy man with a leather belt around his waist.
\end{quote}

\begin{quote}
\textsuperscript{39}The relationship between person and dress is explicit in the story of the woman with the flow of blood and her encounter with Jesus (Luke 8:43-48). Luke records that the woman touched the fringe of his garment, but immediately Jesus asked “Who touched me?” (τίς ὁ ὄψάμενος μου; [8:45; cf. 8:46]). Touching the fringe of Jesus’ garment was equivalent to touching him. See, e.g., the discussion in Reid, “Transfiguration,” 191-92. The fringe (κράσπεδον) that the woman touched (Luke 8:44; see also Matt 9:20; cf. Matt 14:36; 23:5; Mark 6:56) was the same as the “fringe” (e.g., KJV, NRSV) or “tassel” (e.g., NASB, NIV) mentioned in LXX Num 15:38-39 and Deut 22:12 (κράσπεδον).
\end{quote}

\begin{quote}
\textsuperscript{40}According to Acts 19:12, handkerchiefs or aprons (σουδάρια ἢ σιμικίνθω) that had touched Paul’s skin (χρωτός) were taken to the sick and, as extensions of Paul’s personal identity, were instrumental in their healing from disease and deliverance from evil spirits. Richard Strelan discusses these terms and concludes that the sudarium, worn around the neck, “was part of the uniform of an orator and was worn and used for effect as much as it was for practical purposes” of mopping up the sweat from one’s brow (“Acts 19:12: Paul’s ‘Aprons’ Again,” \textit{JTS}, n.s., 51 [2003]: 155). The semicinctium was apparently a girdle or belt worn around the area of the stomach and the genitals (ibid., 155-156). Paul, debating in the lecture hall of Tyrannus in Ephesus (Acts 19:9), had worn these clothes because they were the accepted dress of an orator (Strelan, “Acts 19:12,” 156-57). Cf. idem, \textit{Strange Acts: Studies in the Cultural World of the Acts of the Apostles}, Beiheft zur Zeitschrift für die neutestamentliche Wissenschaft und die Kunde der älteren Kirche 126 (Berlin: Walter de Gruyter, 2004), 195-98.
\end{quote}

\begin{quote}
\textsuperscript{41}Note that she puts on her different wardrobe after she has removed her “garments of widowhood” (θυραμίστημι [Gen 38:14]).
\end{quote}
veiled identity that is crucial to the narrative plot. While some scholars assert that the
dress associated with Tamar clearly identified her as a prostitute, others disagree and
compellingly argue that the issue is not really one of identification but rather
concealment or disguise, the flip side of identification. Thus Tamar’s dress in this
story concealed her personal identity, a necessary component of her strategy of
deception.

Phyllis A. Bird is one who notes that the narrator does not state that she was
dressed as a harlot, prostitute, or whore, instead leaving the inference up to Judah (“The
Harlot as Heroine: Narrative Art and Social Presupposition in Three Old Testament
Texts,” Semeia 46 [1989]: 123). On Tamar’s disguise and the difference between a
courtesan, a harlot, a whore, one who engages in illicit sex, and/or a ritual prostitute in
this story, cf. ibid., 124-25; Mieke Bal, Lethal Love: Feminist Literary Readings of
Biblical Love Stories, Indiana Studies in Biblical Literature (Bloomington, IN: Indiana
University Press, 1987); Furman, “His Story,” 144-45; and Huddleston, “Divestiture,”
47-62.

See, e.g., Carmichael, who observed that Tamar’s dress was “no minor element
in the story” and continued by suggesting that “any reader, ancient or modern, is aware
that a prostitute’s clothing declares who she is. As an anonymous person she is known
by her garb; it is the means by which she communicates her [role-related] identity”
(“Forbidden Mixtures,” 409). For more advocates of this position, see the list in John
R. Huddleston, “Unveiling the Versions: The Tactics of Tamar in Genesis 38:15,”

Huddleston asserts, however, that “the veil was not part of a prostitute’s
costume.” Instead, he notes that “the ancient view [was] that the veil was intended only
to hide her identity” (“Divestiture,” 58). Huddleston suggests that it was her clothing
(that is, her veil) that concealed her identity, while her location at Enaim “conveyed her
harlot status” (“Unveiling the Versions,” par. 2). On the veil as an indicator of social
standing in Assyria, see Toorn, “Significance of the Veil,” 338.

Here personal identity issues revolve not only around Tamar but also around
Judah, for it is his signet, cord, and staff that Tamar asked for as a pledge and then
publically revealed as his (38:18, 25). See Elizabeth E. Platt, “Jewelry, Ancient
Israelite,” ABD, 3:829: “In both instances they are definite signs of Judah’s identity.”
Dress and Social Identity

Dress was an important means of one person interpreting another’s social identity and status in the ancient world. This was not only true for the ANE in general, but it can also be amply illustrated from biblical literature well into the time of the Roman Empire. Dress was thus so communicatively powerful that one could often determine another’s social status by either observing it (decoding the signals) or by


46On the social identity role resulting from the importation of foreign fashions into Athens, for example, see Margaret C. Miller, Athens and Persia in the Fifth Century BC: A Study in Cultural Receptivity (Cambridge: Cambridge University Press, 1997), 153-55. On the importance of dress codes in the Roman world in the context of the NT, see the extensive discussion in Bruce W. Winter, Roman Wives, Roman Widows: The Appearance of New Women and the Pauline Communities (Grand Rapids: Eerdmans, 2003).

47With regard to group identification, the dress code of the Essenes, for instance, allowed them to identify themselves not only to the world but to each other (A. I. Baumgarten, “He Knew That He Knew That He Knew That He Was an Essene,” JJS 48 [1997]: 57-58; cf. Jodi Magness, The Archaeology of Qumran and the Dead Sea Scrolls [Grand Rapids: Eerdmans, 2002], 195-206; and Reid, “Transfiguration,” 190). While the wearing of phylacteries by pious Jews signaled that they were persons observant of the covenant (so Malina and Neyrey, “Honor and Shame,” 55; and Neyrey, “The Symbolic Universe of Luke-Acts: ‘They Turn the World Upside Down,’” in Social World of Luke-Acts, 283), Baumgarten also suggests that the broad phylacteries and
simply referring to it (sending the coded signals).

Resseguie, discussing the meaning of dress in the Gospel of Luke, observes how pervasive and crucial dress was for decoding social and socioeconomic status:

In the ancient world, the quality of the fabric (wool, linen, cotton, or silk), the condition and length of the garment, the color of the dyes, and the type of ornamentation indicated social status. Linen and fine silk were expensive fabrics available only to those of high social status. Umblemished garments were essential for social and religious duties. The color and quality of dyes testified to social status; purple dye was very expensive and available only to the wealthy. A “fulled” garment was thoroughly washed and bleached in a special clay to make it as white as possible. This was a costly process and thus available only to a very few persons of means. On the other hand, unbleached garments—dark brown and gray—were the standard of the poor and hoi polloi. The length of the garment was also an important indicator of social status. The poor and slaves dressed with short tunics and cloaks, while long cloaks and tunics were common among the rich and dignitaries. Footwear and ornamentation also signaled social status. Long fringes, ornate hems, rings and headgear, for instance, were common among the wealthy and those of high status, while slaves not only lacked all ornamentation but also went barefoot.48

For example, one could identify the Jewish heroine Judith by “the garments of her widowhood” (τὰ ἱμάτια τῆς χηρεύσεως αὐτῆς [Jdt 8:5; cf. 10:3]). In another passage describing the fear, perplexities, and worry that characterize human life, Sir fringes of the Pharisees apparently were part of their own dress code criteria for identification (A. I. Baumgarten, “He Knew,” 58, n. 19; cf. Matt 23:5).

40:4 spans the socioeconomic spectrum by describing those who wore either a turban and the golden head ornament (MT\textsuperscript{49})—or, hyacinth (bluish purple\textsuperscript{50}) and a crown (LXX\textsuperscript{51})—to those who were wrapped in or who otherwise wore coarse linen.\textsuperscript{52} And in Jas 2:2, James, in a denunciation of the practice of Christians in favoring the rich over the poor, does not identify the rich as rich per se but rather points to their dress as their

\textsuperscript{49}The turban (חֵפֶצ) and golden head ornament (כִּפּוֹן) were worn only by the high priest (cf. Zech 3:5 and Exod 28:36; 39:30; Lev 8:9).


\textsuperscript{51}With reference to the Greek version, the high priest wore this color of hyacinth (bluish purple) on his robe (Exod 28:31; 39:22) and a wreath or crown (στέφανος: Sir 45:12).

\textsuperscript{52}In this verse Ben Sira does not identify their socioeconomic status except by noting their customary garb, but it appears that he is comparing the high priest to those lower on the sociological scale, since in the previous verse he has already mentioned the one who sits on the throne—the king.
distinguishing mark of socioeconomic identity, comparing the reception of “a gold-ringed man [dressed] in a bright/shining garment” (ἀνήρ χρυσοδακτύλιος ἐν ἐσθήτῃ λαμπρῷ) with that of “a poor man [dressed] in a filthy garment” (πτωχὸς ἐν ῥυπαρᾷ ἐσθήτῃ).

53

Dress and Status Transitions

Dress also marked transitions from one social or spiritual identity to another. The more important the goddess or god in the ANE, the higher the quality of the dress s/he wore, and one can probably deduce changes in her/his relative status in the local pantheon in part from the type of dress supplied to that particular goddess or god. Changes in dress critically marked Joseph’s changes in both personal and social identity during his transitions from being in his father’s care, to slavery in Egypt, and to the status of an Egyptian courtier (Gen 37:3; 39:12-18; 41:42). At one point in his life, 

53The explicit mention of the rich appears later, where James reminds his audience that the rich (οἱ πλούσιοι [2:6]) are their oppressors and the ones who drag them into court.

For an ancient non-biblical reference to those who attempted to disguise their social identity and worth by adorning themselves with various fashionable types of clothing, see Aristotle Eth. nic. 1125a 27-33.

54See Resseguie, “Clothing,” 89-94. Social and spiritual identities frequently overlap. Wilder agrees (“Illumination and Investiture,” 67-68) with Oden (“Grace or Status?” 101) that God clothing Adam and Eve in Gen 3:21 indicated God’s gracious act of raising their status from that of the level of vegetative life (fig leaves) to that of animal life (garments of skin), a status investiture.


56Matthews discusses this in his “Anthropology of Clothing,” 28-36. See also Carmichael (“Forbidden Mixtures,” 408, 413), Furman (“His Story,” 143-44),
King Jehoiachin was identified by his distinctive prison dress or “clothes of imprisonment” (מֵיהוּא צַעַדָּא לְכָל [2 Kgs 25:29; Jer 52:33]), and changing his clothes indicated a radical change in social status. In the Roman world, the wearing of the toga virilis indicated the transition from youth to manhood as well as full Roman citizenship.  

In the NT Luke is particularly interested in utilizing dress imagery to convey this transitional aspect of identity, using it to narrate, for example, the transition of the demoniac from spiritual abasement to spiritual regeneration (8:26-39) as well as the generous status enhancement the younger son received when he returned home in the parable of the Prodigal Son (15:11-32). The transformation of spiritual identity via dress occurs in a significant manner as well in the Pauline corpus.

Huddleston (“Divestiture,” 60), and McKay (“Gendering the Body,” 94). McKay observes that “it will come as no surprise to discover that changes of dress often accompany, or even determine, changes of societal role or gender role” (ibid.).


Luke highlights this through his narration of the demoniac’s transition from being naked to being “clothed and in his right mind” (ἵματιμένον καὶ σωφρονόντα [8:35]). Cf. Hamel, who suggests that the reference to his initial lack of clothing may have been a respectful way of indicating that he was mentally ill (“Poverty in Clothing,” 74).

For instance, in 1 Cor 15:51-52 Paul describes the Christian’s future transformation from mortality to immortality by twice utilizing the verb ἀλλάσσω, which can refer to both a generic change or to a change of dress (BDAG, s.v.).
Such actions as ripping, stripping, and branding—along with their consequent visual appearance—were also highly capable of communicating identity transitions. The tearing of the Babylonian dress item known as a *sisiktu* is a classic example of an action directed at one’s dress, changing that one’s positional status in society.\(^6^1\) Within the HB an unusual levirate law came into play when a man refused to marry his brother’s widow: The widow would publicly spit on that man and remove his sandal (Deut 25:5-9), and his household would forever be socially degraded and known as the “house of the pulled-off sandal” (בָּ֣מֶשׁ הַשִּׂמְעִית [25:10]).\(^6^2\) And branding by fire “with the ivy-leaf symbol of Dionysus” those who refused to participate in the cult of Dionysus being propagated by Ptolemy IV Philopator indicated that those so branded on

\[\text{“\(\alpha\lambda\lambda\alpha\sigma\omega\)” [cf. secs. 1 and 2].}\]


their bodies had received a status reduction and did not have equal citizenship with the
Alexandrians (3 Macc 2:29-30).63

**Dress and Gender Identity**

Within Israelite society dress could communicate gender identity, and on some
occasions certain dress was forbidden to certain genders when it communicated a gender
different from that of the person wearing it. The clearest evidence for this is the
sartorial legislation that prohibited men and women from wearing each other’s dress
(Deut 22:5).64 At the same time, certain articles of dress were not gender-specific and
could be worn by both women and men.65 In such situations the dress by itself would
not communicate gender identity.66

63Cf. the discussion in Shaye J. D. Cohen, “‘Those Who Say They Are Jews and
Are Not’: How Do You Know a Jew in Antiquity When You See One?” in Diasporas
in Antiquity, ed. Shaye J. D. Cohen and Ernest S. Frerichs, Brown Judaic Studies 288

64See, e.g., P. J. Harland, “Menswear and Womenswear: A Study of
interpretation—that this was based on a “rejection of actions which might confuse or
mix sexual identity” (ibid., 76).

65E.g., both Adam and Eve wore “tunics of skin” (ךְִתָּנָה נָרָא [Gen 3:21]; cf. the
woman in Song 5:3); and Tamar wore a certain type of robe (מִנְעֵיס [2 Sam 13:18])
frequently associated with men (e.g., Exod 28:4; 1 Sam 18:4; Job 1:20; Ezek 26:16).

66Cf. Furman, who notes the differing messages dress could communicate for
men and women in Genesis (“His Story,” 147). Here she summarizes the use of dress in
the stories of Isaac, Jacob, Joseph, and Judah, as well as Rebeckah, Tamar, and
Potiphar’s wife. Notice also the dress catalog in Isa 3:18-23, which contains only a few
items that were exclusively associated with women’s dress, but many of the articles
were associated only with men and were the insignia of official positions and roles they
played in society. See Platt, “Jewelry, Ancient Israeliite,” 3:830-32; idem, “Jewelry of
Bible Times and the Catalog of Isa 3:18-23,” Parts I and II, *AUSS* 17 (1979): 71-84,
More specifically, hairstyles, and in particular, the length of one’s hair, could
socially communicate one’s gender in the ancient world.\textsuperscript{67} The Jewish author who
wrote what is known as \textit{The Sentences of Pseudo-Phocylides},\textsuperscript{68} who “was not a
philosopher, but a purveyor of conventional ideals,”\textsuperscript{69} remarked about the gender
identity that one’s hair length could communicate, and the moral dangers it could
produce (lines 210-214).\textsuperscript{70}

\begin{quote}
Do not grow locks in the hair of a male child.
Braid not his crown or the cross-knots on the top of his head.
\end{quote}

189-201. Cf. Pilch, “Cosmetics and Jewelry,” \textit{Cultural Dictionary}, 31; and Running,

\textsuperscript{67}Cf., e.g., 1 Cor 11:14-15; 1 Tim 2:9; 1 Pet 3:1-3; David E. Blattenberger III,
\textit{Rethinking 1 Corinthians 11:2-16 Through Archaeological and Moral-Rhetorical
Analysis}, Studies in the Bible and Early Christianity 36 (Lewiston, NY: Mellen, 1997),
52-53; and Loren T. Stuckenbruck, “Why Should Women Cover Their Heads Because
(particularly 210-12, 227-30).

\textsuperscript{68}For an overview of the issues surrounding its Jewish authorship, see P. W. van
Jewish Literature [Berlin: Walter de Gruyter, 2005], 3-8). On its date cf. P. W. van der
Horst, \textit{The Sentences of Pseudo-Phocylides: With Introduction and Commentary}, Studia
in Veteris Testamenti pseudepigraphica 4 (Leiden: Brill, 1978), 82; idem, “Pseudo-
Phocylides,” 2:568, where he repeats his belief stated earlier (\textit{Sentences of Pseudo-
Phocylides}, 82) that it is best dated between 30 BCE and 40 CE; and Wilson, \textit{Sentences
of Pseudo-Phocylides}, 7, where he suggests that the evidence points to a time
somewhere between 100 BCE and 100 CE.

\textsuperscript{69}John J. Collins, “Life After Death in Pseudo-Phocylides,” in \textit{Jerusalem,
García Martínez and Gerhard P. Luttikhuizen, JSJSup 82 (Leiden: Brill, 2003), 85.

\textsuperscript{70}English translation quoted from Wilson, \textit{Sentences of Pseudo-Phocylides}, 200.
See the discussion of this text in ibid. (pp. 208-209), Blattenberger (\textit{Rethinking 1
Corinthians 11:2-16}, 52-53), and Cohen (“‘Those Who Say,’” 6).
For men to wear long hair is not seemly, just for sensual women.
Protect the youthful beauty of a handsome boy;
For many rage with lust for sex with a male.

Hair was not simply a style, or part of one’s body, but an element of one’s overall dress
and a tightly constructed and guarded sign that was supposed to communicate the social
identity of gender to observers.\(^{71}\)

**Dress and Ethnic Identity**

Was one an Israelite? An Egyptian? A Persian? An “Oriental”?\(^{72}\) A human?\(^{73}\)

Dress could frequently enable one to decode such ethnic identities.\(^{74}\)

Joseph, for

\(^{71}\)Cf. comparisons to the “loose” or “spread out” hair of women in *Apoc. Zeph.*
4:4 and 6:9 (O. S. Wintermute, “Apocalypse of Zephaniah: A New Translation and
Introduction,” in *OTP*, 1:511 and 512, n. 6b). Wintermute suggests that this apocalypse
was written after 100 BCE and before 70 CE (ibid., 1:500-501). See also the
comparison of the hair of the locusts in Rev 9:8 to women’s hair (τρίχας γυναικῶν).

\(^{72}\)The Athenians, for example, emphasized “Orientals” having sleeves, since
sleeves were not characteristic of other cultures with which they interacted (Miller,
*Athens and Persia*, 156).

\(^{73}\)In terms of the former, in Heb 5:2 the author unexpectedly and strikingly writes
that the earthly high priest can deal gently with those who are ignorant and have gone
astray since he is “clothed with weakness” (περίκειμαι ἄθετόνα; cf. this meaning for
περίκειμαι in BDAG and LSJ, s.v. “περίκειμαι,” and Attridge, *Hebrews*, 144). The
author has no interest in the magnificent dress of the high priest (see the next chapter for
one possible exception to this conclusion; Jewish sources [e.g., Sir 45:7-8; 50:5-11]
rhapsodized about the glorious and stunning vestments of the earthly high priest).
Rather, the author’s focus is in the high priest’s metaphorical dress—being clothed with
the weakness that is a function as well as an indicator of his social identity as a member
and Vanhoye (*Old Testament Priests*, 139).

\(^{74}\)Kenneth E. Bailey stated that “Jewish and non-Jewish costumes could be
differentiated by sight in Palestine in the first century” (*Through Peasant Eyes: More
Lucan Parables, Their Culture and Style* [Grand Rapids: Eerdmans, 1980], 42-43).
Cohen, however, asserted that one could not distinguish between the dress of Jews and
instance, not only acted but also dressed as an Egyptian (Gen 41:14, 42; 43:31-32); the result was that even his own brothers had a difficult time perceiving his true identity (cf. 42:7-8). Similarly, the “code of clothing” at work in the book of Esther helps explain why Queen Esther did not wear the more culturally appropriate dress of sackcloth (as her relative Mordecai had done [4:1]) when faced with a fullblown crisis for her people, the Jews: She needed to maintain her “Persian” identity by wearing her royal robes (5:1). In addition, when the Persian king honored Mordecai, Mordecai wore a royal robe that the king had worn (6:7-11); but as David J. A. Clines notes, this dress announced “his identity as Persian—as Persian as it is possible for a Jew to be.”


On this verse see also Siebert-Hommes, “‘On the Third Day.’” In this article Siebert-Hommes discusses the role of dress communication with regard to the characters of Ahasuerus, Vashti, Mordecai, Esther, and Haman. With regard to this verse (5:1), she suggests that the Hebrew terminology אֶסְתֵּר אֵלֶּה מִלְתוֹת, which is frequently translated as “Esther put on her royal robes” (e.g., NIV, NRSV), should really be translated as “Esther put on [or, clothed herself with] kingship” (ibid., under “Queen Esther: Dressed With Her Kingship”). This would highlight Esther’s role-related identity instead of her social identity as a Persian.

The lack of dress could cause a rupture in the decoding process of the ethnic identity of another—with devastating results. For instance, in the parable of the Good Samaritan (Luke 10:30-36), thieves beat a man and stripped him (ἐκδύσασαντες αὐτὸν [10:30]) of his dress.⁷⁸ While neither the priest nor the Levite may have wanted to have become ritually impure by coming into contact with an apparent corpse,⁷⁹ one possibility is that because they were unable to ethnically or socially identify the man, their consequent actions were predicated on this decoding problem.⁸⁰ According to Michael P. Knowles,⁸¹ the actions of the Samaritan contrast “with the ironic inability of priest or


Cf. the Jewish romance Artapanus, in which the author writes that the fictional Egyptian king Chenephres died of elephantiasis as a result of forcing the Jews to wear linen clothing and not put on any woolen clothing, his purpose in this sumptuary law being to make them ethnically conspicuous so he could punish them (fragment preserved in Eusebius PE 9.27.20; see John J. Collins, “Artapanus: A New Translation and Introduction,” in OTP, 2:901). On its third-century BCE date, see ibid., p. 891. A more recent version of this type of sumptuary law took place during the 1930s and 1940s when the Nazis forced European Jews to wear armbands with the star of David in order to target their ethnicity.

⁷⁸Since they were thieves, they wanted to steal something. But the narrative describes nothing stolen. One could deduce that they stole his clothes and that this is why they stripped him of them.


⁸⁰To ask what the victim had been wearing turns out to be not only the wrong question, but one that leads—against all expectation—to unrighteous conduct” (Knowles, “Victim,” 171). Cf. Pilch, “Clothes,” 19.

Levite to see beyond external appearances: with no social cues to guide them, they do nothing to help.”

Dress Communicates Role-Related Identity

It is clear that dress can reveal various social identities, such as socioeconomic status, gender, and ethnicity. But as contemporary scholars have demonstrated, dress can also communicate role-related identity. While the contexts, expressions, and details are in many ways different, in general it was as true thousands of years ago as it is today. Again, there are many ways to illustrate this.

The early usage of the kusîtu garment shifted from secular to ceremonial towards the end of the first millennium BCE, becoming the dress of gods, kings, and priests. While Neo-Babylonian texts restricted its use to female deities, Neo-Assyrian texts understood it differently: It identified the wearer as king. Another ANE dress item, a piece of jewelry known as a “city of gold” or mural crown, was a crown in the shape of a turreted city, and it was worn by or associated primarily with female deities. But

82 Oppenheim, “Golden Garments,” 179. On the different renderings of this word, see ibid, n. 20, and cf. the usage in Matsushima, “Some Remarks.”


84 E.g., the Hittite goddess Katahha, the Assyrian goddess Nikkal, the Anatolian goddess Cybele, and the Roman goddess Roma. For its use with male deities, see H. A. Hoffner, Jr., “The ‘City of Gold’ and the ‘City of Silver,’” *IEJ* 19 (1969): 179. For further support, see the next note.
sometimes it was worn by females of royal or high and wealthy rank,\(^8^5\) even within later rabbinic Judaism.\(^8^6\) Here both socioeconomic and role-related identities come into play.

The dress of the priesthood in the OT, whether the high priest or the common priests, was particularly revelatory with regard to role-related identity.\(^8^7\) With regard to the role-related identity of the high priest, Lev 21:10 underscores a particular legal statute for the high priest by designating him in three ways, the third of which states that he has been consecrated “to put on the garments” (כָּלַבְשׁ הַחַשַּׁמְאִים). This accentuates the point that the dress of the high priest was indicative of his role-related identity.

But priestly dress imagery also extended to those who were not priests from the

\(^8^5\)E.g., the Ugaritic queen Ahatmilku; an Elamite, Naqia-Zakūti (wife of Assyrian king Sennacherib and mother of the future king Ešarhaddon), and Libbališarrat (wife of Assyrian king Aššurbanipal). See the discussion on this dress item in Hoffner, “‘City of Gold,’” 178-80; S. M. Paul, “Jerusalem—A City of Gold,” \textit{IEJ} 17 (1967): 259-63; idem, “Jerusalem of Gold—Revisited,” in “‘I Will Speak the Riddles of Ancient Times’: Archaeological and Historical Studies in Honor of Amihai Mazar on the Occasion of His Sixtieth Birthday,” ed. Aren M. Maeir and Pierre de Miroschedji (Winona Lake, IN: Eisenbrauns, 2006), 2:787-94; and Hayim Tawil, “Two Biblical Architectural Images in Light of Cuneiform Sources (Lexicographical Note X),” \textit{BASOR} 341 (February 2006): 42-43. I have followed Tawil’s more recent transliteration and nomenclature with regard to the listed names when he has differed from Paul.


\(^8^7\)For dress communicating role-related identity in the OT, cf. McKay, “Gendering the Body,” 94; and idem, “Gendering the Discourse,” 182. With regard to priestly dress, Kim asserts that its ability to distinguish those who wore it as priests was one of its “most obvious features” (\textit{Significance of Clothing Imagery}, 18). Cf. Knowles, “Victim, 162. An example of this is when King Saul told Doeg the Edomite to kill eighty-five priests at Nob, but these priests are significantly described solely in terms of their dress: they were the ones who wore the linen ephod (1 Sam 22:18). On this point, see Prouser, “Suited to the Throne,” 33.
priestly tribe of Levi. The blue “cords” (NASB, NIV, NRSV) which the Israelites were commanded to wear on their clothing (Num 15:37-41), for example, were extensions of the fringe or hem and indicated both a national and spiritual application of role-related identity. Despite the visual boundaries between the priests and the rest of the nation with regard to the dress one could wear, Jacob Milgrom concluded that “by using the combination of [the otherwise forbidden combination of] wool and linen in the tassel, the ordinary Israelite was, . . . in a small way, wearing a priestly garment.” This is noteworthy, since it indicates that one element of priestly dress could communicate role-related identity. Thus, the wearing of the blue cord indicated that while most Israelites did not have an official priestly occupation, they had a priestly role and truly were a kingdom of priests (Exod 19:6).

This ability of dress to communicate role-related identity continued into and

88. The language here is confusing among the translations. On the לְבָנָה (“border” [e.g., KJV] or “corner” [e.g., NASB, NIV, NRSV]) of their clothing was to be a לְבָנָה (“fringe” [e.g., KJV, NRSV] or “tassel” [e.g., NASB, NIV]). Upon or attached to that was a blue לְבָנָה (“cord” [e.g., NASB, NIV, NRSV] or “ribband” [e.g., KJV]). Levine explains the syntax of the Hebrew: “a cord of blue was to be added to or included among the ordinary tassels. Its striking color would make it stand out from the other fringes” (Numbers I-20, 401).


91. Ibid. Cf. Neufeld, who suggests that these cords were to communicate not only status but also piety (“Sumptuous Clothing,” 669), and the discussion in Cohen, “Those Who Say,” 6-8.
beyond the time of the Exile. Maccabean literature indicates that the diadem (διάδημα) was one of the salient indicators of kingship and political rule (cf. Sir 11:5).

And there were numerous ways in which this role-related status via dress was formulated and recognized in the Roman world. Both Caligula and Nero, for example, restricted the use of hues of purple to the emperor and his family. Moreover, Miriam

92 For another example before the Second Temple period, see the story of Jehu, who after he became king of Israel deviously gathered the worshipers of Baal together in the house of Baal in Samaria (2 Kgs 10:17-21). These Baal worshippers were able to recognize that there were no worshipers of YHWH in attendance because the keeper of the wardrobe had provided vestments for the Baal worshipers (2 Kgs 10:22-23). It is probable that this distinctive dress was also the way in which the executioners of these worshipers were able to identify them and not allow any to escape (cf. 2 Kgs 10:24-25). On the terminology for the “keeper of the wardrobe,” see the discussion in Mordechai Cogan and Hayim Tadmor, II Kings: A New Translation with Introduction and Commentary, AB 11 (New York: Doubleday, 1988), 115; and John Gray, I & II Kings: A Commentary, 2nd ed., OTL (Philadelphia: Westminster, 1970), 561.

93 Notice in 1 Macc 6:15 that Antiochus IV Epiphanes gave Philip, the newly appointed regent for Antiochus IV’s son Antiochus, the diadem (τὸ διάδημα), the robe (τὴν στολὴν), and the signet ring (τὸν δακτύλιον). See also 1 Macc 8:14, where it is putting on the diadem or dressing oneself with purple which indicated kingship (“not one of them has put on a crown or worn purple” (NRSV)).

94 The use of the toga praetexta was reserved for magistrates and high priests (Croom, Roman Clothing, 41; cf. Bonfante and Jaunzems, “Clothing and Ornament,” 3:1406; Lloyd Jensen, “Royal Purple of Tyre,” JNES 22 [1963]: 115; Kim, Significance of Clothing Imagery, 94). Three forms of shoe could only be worn by patricians, senators, and equestrians (Croom, Roman Clothing, 61). As in the time of Tamar, wearing certain types of dress could brand a woman as a prostitute (McGinn, Prostitution, 334; cf. Shelley Stone, “The Toga: From National to Ceremonial Costume,” in World of Roman Costume, 13). Another example is the fillet, or cloth headband, the use of which could indicate one’s athletic status (Cynthia L. Thompson, “Hairstyles, Head-coverings, and St. Paul: Portraits from Roman Corinth,” Biblical Archaeologist 51 [June 1988]: 102). One could list a number of other examples of this.

T. Griffin asserts that “the most tangible indication of the way the Emperor and his subjects regarded his role was his dress.”\(^96\) Such an expansive understanding of dress in both the Second Temple and Roman orbits could hardly have had a negligible effect on the writers of the NT.

One of the classic examples of NT dress disclosing role-related identity is the brief description of John the Baptist: “And John was clothed with camel’s hair and a leather belt around his waist [καὶ ἦν ὁ Ἰωάννης ἐνδεδυμένος τρίχας καμήλου καὶ ζώνην δερματίνην περι τὴν ὀσφὺν αὐτοῦ] and was eating locusts and wild honey” (Mark 1:6; cf. Matt 3:4). While Mark does not say anything about what the dress of John means, this succinct description still communicates the role-related identity John was attempting to disclose:

The skin garments of John the Baptist create an appearance-related impression by which he communicates something about his perceived role and identity within a community. The leather garments do not just fall on the Baptist involuntarily but involve a deliberate choice in which his perceived identification with the classical prophets determines the selection of what he wears—an appearance-related impression that communicates his role as a prophet.\(^97\)

While John’s dress conveyed to observers his prophetic role in society, Mark’s brief literary description, implicitly alluding to the dress of Elijah (cf. 2 Kgs 1:8), similarly


\(^{97}\) Neufeld, “Under the Cover,” 70-71.
conveyed to his audience John’s Elijah-like role.98

The trials of Jesus also include dress imagery that communicates role-related identity. The robe(s) put on Jesus at the time of his trial(s) and scourging are variously described as a scarlet cloak (χαμάδα κοκκίνην [Matt 27:28; cf. 27:31]), purple (that is, a purple robe or garment: πορφύραν [Mark 15:17, 20]; ἰμάτιον πορφυροῦν [John 19:2; cf. 19:5]), or a bright/shining robe (ἐσθήτα λαμπρὰν [Luke 23:11]).99 Despite these varied descriptions, they point to role-related identity issues at play, whether indicative of Jesus being perceived by the Roman forces as royal, insane, or innocent.100

98Knowles, “Victim,” 170. In the time of the prophet Zechariah, prophets were known to wear hairy dress (MT: שֶׁרֶשׁ תִּכְנָה; LXX: δέρμα τρίχην [Zech 13:4]).


100On the possibility of the perception of insanity via his dress, see Justin J. Meggitt, “The Madness of King Jesus: Why Was Jesus Put to Death, But His Followers Were Not?” JSNT 29 (2007): 379-413. This is not that much different from the royal imagery, in that several “delusional,” “insane,” or “mad” people were garbed in faux royal or imperial dress. See the discussion of Philo’s account of Carabas (Flacc. 36-41) in Meggitt, “Madness of King Jesus,” 397-98, 404.

With regard to the dress indicating innocence, see, e.g., Karris (Luke: Artist and Theologian, 87) and Reid (“Transfiguration,” 192). Reid’s suggestion that it may also infer heavenly status appears to contradict the data: Why would Herod dress him in heavenly dress after ridiculing him and mocking him? Or is it an ironic reference by Luke?
Role-Related Dress Investiture

Clothing one in fine dress during a formal ritual—investiture—frequently accompanied a change in one’s role, and it often involved issues of inheritance and rulership. The transfer of the high priestly dress from Aaron to his son Eleazar (Num 20:25-28) indicated the transfer of the role and office of high priest from Aaron to Eleazar. When Jonathan Maccabeus put on the “the sacred vestments” (τὴν ἅγιαν στολὴν [1 Macc 10:21]), he effectively became the nation’s high priest (10:20). And the removal of Enoch’s earthly dress and his investiture in glorious dress in 2

101 Palmer, “Clothes,” 417. See also the discussion in Wilder, “Illumination and Investiture,” 60, particularly n. 23.

102 On the dress of the high priest as a way of distinguishing the role the high priest played, see, e.g., Kim, Significance of Clothing Imagery, 19.

103 While the terminology (τὴν ἅγιαν στολὴν) is singular, it refers to the distinctive wardrobe of the high priest (cf., e.g., LXX Exod 28:2-4).

104 It is unlikely that the high priestly vestments had been kept by King Alexander I Balas (cf. 1 Macc 3:49) and so the purple (πορφύραν) and the golden crown (στεφάνων χρυσοῦ) given by him to Jonathan in this verse must refer to another mark of honor. Cf. 1 Macc 10:62. 1 Macc 14:41-47 refers to the largely tripartite role of Simon Thassi (see 2:3) as high priest (ἀρχιερεύς or ἱερεύς, and related verbs; cf. 14:38, 41, 47; 15:1-2), military leader (στρατηγός; cf. 14:42, 47), and ethnarch (ἐθνάρχης; cf. 14:47, 15:1-2) of the Jews. In 14:43-44, Simon was to be dressed in purple (πορφύραν) and to wear gold (χρυσόφιτη), but none of the people (τοῦ λαοῦ) or priests (τῶν ἱερεῶν) were to be dressed in purple (πορφύραν) or to wear a golden brooch (πόρφυραν χρυσήν). Reference to the purple and gold does not indicate the dress of the high priest, but rather it points to role-related dress denoting the ruling authority during this era in Jewish history (cf. 8:14; 10:20, 62, 64), similar to that of Simon’s brother Jonathan, who earlier in Maccabean history also was dressed in purple and wore a golden brooch (11:57-58).
(Slavonic) Enoch 22:8-10 became “the outward expression of a transformed identity,” one Fletcher-Louis suggests is not only angelomorphic but also high priestly in nature.

The transfer of the prophet Elijah’s mantle to Elisha indicated the transference of Elijah’s status and role as prophet to Elisha (1 Kgs 19:19; 2 Kgs 2:8-15). The robe and sash of the King Hezekiah’s official Shebna were to be transferred to Eliakim, thus

---


106 Fletcher-Louis, Glory of Adam, 59. He suggests that his investiture is indebted in part to anointing rituals for the priesthood in Exodus and the divestiture and investiture of the high priest Joshua’s dress in Zech 3 (ibid., 20-24).

2 (Slavonic) Enoch, in an apparent anti-Noah polemic, also describes the critical investiture of Enoch’s descendant Methuselah (69:8; I follow Orlov’s translation of names in “Noah’s Younger Brother Revisited”), the latter’s fictitious grandson Nir (and Noah’s purported younger brother [70:4, 13]), and Melchizedek, the miraculously born son of Nir’s wife Sothonim (71:19-20). They are invested with priestly garments—garments which not only initiated them into the priesthood but identified them as priests. On the importance of these acts of investiture, see Orlov, “Noah’s Younger Brother Revisited,” 382; idem, “‘Noah’s Younger Brother’: The Anti-Noachic Polemics in 2 (Slavonic) Enoch,” in From Apocalypticism, 361-78, particularly 369-72 (essay reprinted from Henoch 22 [2000]: 259-73); and idem, “The Heir of Righteousness and the King of Righteousness: The Priestly Noachic Polemics in 2 Enoch and the Epistle to the Hebrews,” JTS, n.s., 58 (2007): 52, n. 12. For a discussion of the possibility of priestly dress being associated with Noah in 1QapGen 6:4 and 1Q19 13 2, see Fletcher-Louis, Glory of Adam, 44-45.

107 On the mantle as representing the status and identity of the one wearing it, see Viberg, Symbols of Law, 134. Cf. also Rubin and Kosman, “Primordial Adam,” 164.
indicating a transfer of authority as well as role (Isa 22:15-21). On the other hand, investing one with the king’s signet or seal indicated a transfer of authority and royal power from the king to the one so invested, but not a transfer of royal identity. Examples here include not only Joseph (Gen 41:39-42) but also Haman (Esth 3:10) and Mordecai (Esth 8:2, 8-10).

With regard to the transfer of authentic royal identity, investiture with the “upright tiara” of the Achaemenid kings in Persia “was to declare oneself king—and there is no suggestion in literature that a woman, even a queen, could wear it.” Alexander the Great’s generals began their dynasties by putting on or investing themselves with diadems (διαδήματα) after his death (1 Macc 1:9). The inauguration of Ptolemy VI Philometer’s rule over Asia began when he “put on the diadem of Asia” (περιέθετο τὸ διαδήμα τῆς Ἀσίας [1 Macc 11:13]). Finally, the relationship of

108 In the case of Shebna, it was not investiture but divestiture—removal from office—signified by his loss of official dress (Palmer, “Clothes,” 417).

109 See also King Jehoiachin (Jer 22:24) and Zerubbabel (Hag 2:23), but these are called (or, compared to) the seal or signet ring of YHWH.


111 As mentioned earlier, Mordecai was also invested with the king’s robes (Esth 6:7-11). Cf. Fletcher-Louis (Luke-Acts, 219) and Platt (“Jewelry, Ancient Israelite,” 3:830).


dress to role-related identity (and even morality) was so intertwined for the Roman emperor that Shelley Hales astutely observes:

The rise of would-be emperors is marked by a sequence of telling costume changes as they change from usurpers into emperors (Tacitus *Hist.* 2.89). Challengers who forget to make the change, or who fail to assume the right clothes, lose (Tacitus *Hist.* 2.20). Even if they make the costume, failure to live up to the actions prescribed for that outfit marks imposters (Tacitus *Hist.* 4.59; Dio 73.6; Suet. *Aug.* 10 cf. *Caesar* 64). It is at these moments that such men show their clothes to be nothing but costume and disguise.\(^{114}\)

**Role-Related Dress Disguise**

Disguising one’s role via dress appears as a crucial motif several times in the OT narratives of the kings of Israel and Judah.\(^{115}\) Saul disguised his role-related royal identity by putting on “other clothes” (ָּדָּג יָדַיְוֹת), that is, non-royal garments, when he met with the Witch of Endor (1 Sam 28:8).\(^{116}\) King Jeroboam’s wife disguised herself when she met with the blind prophet Ahijah (1 Kgs 14:1-6). King Ahab was

---


\(^{116}\)On the disguise of Saul, see Coggins, “On Kings and Disguises,” 56-57; and Pamela Tamarkin Reis, “Eating the Blood: Saul and the Witch of Endor,” *JSOT* 73 (1997): 6-9, 15-16. Reis suggests that the reference to Saul putting on other garments after the note about him disguising himself implies that he has clothed himself with treachery (ָּדָּג), since both that verb and the word used here for clothing (ָּדָּג) have the same root (ibid., 6-7). Here the dress disguise not only indicates role-related identity but also implies spiritual identity, that is, treachery against YHWH. Reis reiterates this point when she further suggests that parallels between Saul’s daughter Michal disguising a teraphim as David and Saul’s self-disguise imply that Saul has become “a hollow man, a fake, an abomination” (ibid., 16).
unable to recognize one of the “sons of the prophets” because he had disguised himself with a bandage over his eyes (1 Kgs 20:35-41). Ahab later disguised his own royal identity in battle but urged his ally, King Jehoshaphat, to not disguise himself but continue wearing his royal robes (1 Kgs 22:30; 2 Chr 18:29).  Nevertheless, it was Ahab who was struck by an arrow from an archer and died. Similarly, King Josiah’s attempt to disguise his royal identity during battle with Neco II of Egypt did not prevent him from being killed (2 Chr 35:22-24). In all of these cases, disguise of role-related dress was associated with or led to disaster. 

Role-Related Dress Miscues

It is one thing to disguise one’s real role via dress, but it is another to wear dress that inadvertently communicates the wrong role. A classic example is illustrated in 1 Tim 2:9-10. Here Christian women are urged to “dress themselves in a respectable manner with modesty and propriety, not with braided hair or gold or pearls or expensive clothes, but through good deeds, which is appropriate for women who profess to being religious.” This text does not rail against women wearing gold or pearls or expensive clothes in general, as some have interpreted it, nor does it deny the feminine gender the

---

117 While the MT of both of these texts indicates that these are Jehoshaphat’s robes (יִשְׂרָאֵלָהוּ, לְבָנָיו) [“you put on your robes”]), the LXX indicates that what Jehoshaphat is to wear is Ahab’s clothing (σὺ ἔνδυσα τὸν ἴματισμὸν μου [“you put on my clothing”]).


119 ἐν καταστολῇ κοσμίῳ μετὰ αίδοις καὶ σωφροσύνης κοσμεῖν ἑαυτὰς, μὴ ἐν πλέγμασι καὶ χρυσῷ ἢ μαργαρίταις ἢ ἰματισμῷ πολυτελεῖ, ἀλλ’ ὁ πρέπει γυναιξι ἐπαγγελλομέναις θεοσέβειαν, δι’ ἔργων ἄγαθων.
right to braid their hair. Rather, working from the standpoint of the Roman world, it urges women to dress in a morally acceptable way and not as the Roman “new women.” It was these “new women” whose relatively new financial freedom had caused them to defy social customs of feminine and marital decorum by claiming the right to sexually indulge themselves as “women of pleasure.” And it was the latter, the *hetairai*, who were known for wearing brazen and indecent dress, extravagant and outrageous hairstyles, and excessive and luxurious jewelry (including gold and pearls).

Christians who wore this type of dress, at this time in history and in this geographic and cultural context, brought upon the Christian community a public relations disaster, resulting from the role-related identification of the one so dressed as sexually immoral.

**Role-Related Dress Caution**

Although one can discover numerous examples of dress communicating various role-related identities, at the same time caution is necessary. Two examples from the

---

120 See the lengthy discussion in Winter, *Roman Wives, Roman Widows* (here, pp. 21-22).

121 Ibid., 100 (cf. his discussion on this text in ibid., 97-109). For documentation, see McGinn, *Prostitution*, 154-70.

122 In noting the ability of dress to communicate morality in the Roman world, Hales observes: “The way in which an emperor dressed was an obvious starting point for determining whether he was a ‘good’ or ‘bad’ emperor” (“Men Are Mars,” 131-42 [here, 132]). Similarly, a Vestal Virgin’s departure from her standard dress “suggested a departure from her sacred, virginal status into the domain of sexual misconduct regularly associated, in moralising discourse, with Roman women’s close attention to their physical appearance” (Wyke, “Woman in the Mirror,” 143). Cf. DeBrohun, “Power Dressing,” 22.
NT will suffice to illustrate this point. First, Luke’s story of the woman who was a “sinner” (7:37; cf. 7:39)\(^{123}\) brings up the issue of this intriguing woman’s occupation or role in life. Standing behind Jesus at a banquet and weeping, she began to wash his feet with her tears, “and she was wiping them with the hair of her head” (καὶ ἀιτίς θρεῖν τὴς κεφαλῆς αὐτῆς ἔξεμασεν [7:38]), kissing his feet, and anointing them with the perfume from her alabaster jar.

As we have seen, hair (including its length, color, adornment, and overall style) is one of the elements of dress. This Lukan narrative thus raises a number of questions relative to dress and role-related identity, including: (1) was her hair initially unbound, or did she unbind it during this narrative; and (2) what did her obviously loose hair symbolize in that society?\(^{124}\) Since Luke’s narrative classifies her as a “sinner,” did her already unbound hair—or, her act of unbinding her hair—broadcast that she was a prostitute? Charles H. Cosgrove summarizes his investigation of Greco-Roman societal data on the subject by noting that the communicative meaning of unbound hair or the unbinding of hair was not uniform and could indicate a number of things:

\(^{123}\) Of the biblical stories of a woman anointing Jesus (Matt 26:6-13; Mark 14:3-9; Luke 7:36-50; John 12:1-8), only Luke and John refer to the woman’s hair (Luke 7:38, 44; John 12:3), used to wipe his feet (Luke 7:38, 44-46; John 12:3).

This can be a sexually suggestive act, an expression of religious devotion, a hairstyle for unmarried girls, a sign of mourning, a symbolic expression of distress or proleptic grief in the face of impending danger (and a way of pleading with or currying the favor of those in power, whether gods or men), a hairstyle associated with conjury, a means of presenting oneself in a natural state in religious initiations, and a precaution against carrying demons or foreign objects into the waters of baptism.\(^\text{125}\)

Cosgrove’s conclusion is that her action was “not sexually provocative, indecent, or even a breach of etiquette.”\(^\text{126}\) Nevertheless, this particular narrative element of the woman’s hair accentuates the role-related identity issues involved in correctly and sensitively exegeting the passage.

Second, when Jesus warned his disciples to “Beware of the scribes, who like to walk around in long robes” (βλέπετε ἀπὸ τῶν γραμματέων τῶν θελόντων ἐν στολαῖς περιπατεῖν \cite{Mark 12:38; cf. Luke 20:46}), he was not indicating that this particular type of dress was worn exclusively by scribes. The NT indicates that στολαί were worn not only by scribes but by angelic messengers (Mark 16:5), the Prodigal Son upon his return (Luke 15:22), and the saints in the book of Revelation (6:11; 7:9, 13, 14; 22:14).\(^\text{128}\) In her monograph on scribes, Christine Schams concludes that this dress reference is more generic than exclusive: “The reference to the ‘robes of scribes’ should

\(^{125}\)Cosgrove, “A Woman’s Unbound Hair,” 691.

\(^{126}\)Ibid.

\(^{127}\)In his comments on this version of Jesus’ saying in Luke, Resseguie declares that the strutting rich found their identity in their dress (“Clothing,” 94; cf. p. 89).

\(^{128}\)“The term can designate any luxury garments, the garments of soldiers, Levites, priests, or kings, but also garments of women” (Christine Schams, Jewsch Scribes in the Second-Temple Period, JSOTSUp 291 [Sheffield: Sheffield Academic, 1998], 156).
therefore be understood as distinguished garments of men of eminence and standing and/or wealth, rather than a specifically scribal robe.”129 This article of dress thus points more to a socioeconomic status rather than a role-related one. This again points out the need for sartorial awareness and the avoidance of exegetical overreach in making exclusive identifications.

Summary of Dress and Identity in the Biblical World

Ancient literature, including that from the ANE, the OT, extrabiblical Jewish literature, the Roman world, and the NT, provide numerous examples of the importance of dress in society and its powerful ability to provide keys to identity. Dress was considered one of the basic necessities of life.130 Repeated usage of dress terminology and dress motifs underscores the importance of dress in communicating. As McKay succinctly observed, “The garments speak silently, but speak they do.”131

Dress communicated diverse kinds of personal, social, and role-related identity to in-text observers as well as to the readers and auditors of those texts. On occasion only one salient piece of the overall dress ensemble provided the key to identity. Dress could also disguise one’s identity; here dress meanings communicated correctly, but they were coded for the purpose of deception and thus false identification. At the same time, dress decoding was not fail-proof, for it was possible to misread intentional dress

129 Ibid.

130 Cf. Exod 21:10: “If he takes another wife to himself, he shall not diminish the food, clothing, or marital rights of the first wife” (NRSV).

131 McKay, “Gendering the Body,” 93.
The multivalent nature of dress in the biblical world thus provides one with both opportunity and caution in the interpretation of sartorial messages.

**Dress and Identity in the Book of Revelation**

In line with what we have seen in the ANE, the OT, Jewish extrabiblical writings up to the time of Revelation, the Roman world, and the rest of the NT, it should not be unexpected that dress imagery plays an important role in the book of Revelation. Indeed, in Revelation it proves provocative, rich, and compelling. Neufeld, who has written the seminal studies on dress imagery in Revelation,\(^{132}\) agrees with social scientists and cultural historians that dress reveals “philosophical, civil, national, and religious identity. Dress and ornamentation provides important social, cultural, and religious information concerning power, status, group identity, manufacture, and trade.”\(^{133}\) Thus one should not be surprised to see Revelation utilizing dress to communicate identity.


Importance of Dress

Neufeld notes that “a predominate feature of the New Testament are [sic] the references to clothing and adornment in an apocalyptic and eschatological context.”\(^{134}\) Compared to the rest of the NT, both dress terminology and dress imagery are unusually pervasive throughout Revelation.\(^{135}\) The basic reason for this is that Revelation is clearly a visionary work.\(^{136}\) Near the very beginning of Revelation, reference is made to the fact that John testified to all that he saw (ὅσα εἶδεν [1:2]). Not much later a loud, trumpet-like voice orders John to write down what he sees and send it to the seven churches (1:11). Throughout the work numerous references to what John sees or views in vision occur.\(^{137}\) Since John repeatedly sees various characters in his visions, and since dress is a powerful communicator of meaning, values, and identity, it is no wonder that John describes dress so frequently.

Revelation’s numerous references to dress encompass not only the presence of

---

\(^{134}\) Neufeld, “Sumptuous Clothing,” 676.

\(^{135}\) Cf. ibid., 677.

\(^{136}\) This does not deny other aspects of Revelation, such as its auditory characteristics. On the auditory and oral nature of Revelation, see Harry O. Maier’s extensive discussion in his *Apocalypse Recalled: The Book of Revelation after Christendom* (Minneapolis: Fortress, 2002), 91-122. Maier describes the overall book of Revelation as “the New Testament’s noisiest book” (ibid., 91).

Neither does this observation assert that all dress imagery is related to John’s visionary experiences. See, e.g., 16:15 and 22:14.

\(^{137}\) With regard to βλέπω, see 1:11, 12 and 22:8 (2x). With regard to ὄραω, see 1:2, 12, 17, 19, 20; 4:1; 5:1, 2, 6, 11; 6:1, 2, 5, 8, 9, 12; 7:1, 2, 9; 8:2, 13; 9:1, 17; 10:1, 5; 13:1, 2, 11; 14:1, 6, 14; 15:1, 2, 5; 16:13; 17:3, 6 (2x); 8, 12, 15, 16, 18; 18:1; 19:11, 17, 19; 20:1, 4 (2x), 11, 12; 21:1, 2, 22; 22:4.
such dress terminology and imagery but also the absence or negation of the same conceptual motifs. With regard to the latter, it is the absence of dress\textsuperscript{138} that four times constitutes the basis of either a condemnation or judgment (3:17; 17:16) or a warning (3:18; 16:15).\textsuperscript{139} Nakedness is shameful (\textit{αίσχυνη} [3:18]; \textit{ἀσχημοσύνη} [16:15]) and can be rectified by being dressed in white garments (\textit{ιμάτια λευκά} [3:18]);\textsuperscript{140} the implied contrast to the shamefulness of nakedness is that dress is understood to be accompanied not only with propriety but with honor. These explicit and repeated warnings against the absence of dress thus draw attention to the import of the presence of dress within the overall rhetoric of Revelation.\textsuperscript{141}

Revelation also contains numerous descriptive references to the presence of dress with regard to the various beings that populate Revelation’s narratives, visions, and exhortations. In more than eighty different verses, Revelation refers to the explicit or implied dress of a cast of generalized as well as specific characters.\textsuperscript{142} A number of

\textsuperscript{138}See the use of \textit{γυμνός} (“naked” [3:17, 16:15, 17:16]) and \textit{γυμνότης} (“nakedness” [3:18]).

\textsuperscript{139}Notice also the use of the verb \textit{ποιέω} in 17:16 to describe the stripping off of clothes.

\textsuperscript{140}Gieschen suggests that “it is very probable that the clothing with white also has its roots in priestly clothing” (“Baptismal Praxis,” 350).

\textsuperscript{141}Neufeld notes that priests were particularly singled out in the requirement to cover up one’s nakedness (“Sumptuous Clothing,” 675; cf. Exod 20:26); this is intriguing within the light of Revelation’s identification of God’s people as priests (1:6; 5:10; 20:6).

\textsuperscript{142}This dress imagery includes garments, ornaments, treatments, equipment, and tools (on which, see Vicary, “Signs of Clothing,” 293-94.). See, e.g., Rev 1:13, 14, 15, 16, 18, 20; 2:1, 10, 12, 16, 18, 27; 3:1, 4, 5, 7, 11, 12, 17, 18; 4:4, 10; 5:8; 6:2, 4, 5, 11; 119
nouns and adjectives describe articles of dress such as cloth and clothing, crowns and victory wreaths, and jewelry and precious stones. Metaphorical dress includes a

7:2, 3, 9, 13, 14; 8:3, 5; 9:1, 4, 7, 8, 9, 17; 10:1, 2; 11:1, 3; 12:1, 3; 13:1, 16, 17; 14:1, 9, 11, 14, 15, 16, 17, 18, 19; 15:2, 6; 16:2, 15; 17:1, 3, 4, 5, 16; 18:12, 16; 19:8, 12, 13, 14, 15, 16, 20, 21; 20:1, 4; 21:2, 9, 11, 15, 19, 20, 21; 22:14. Cf. Neufeld, who counted only sixteen of these occasions (“Sumptuous Clothing,” 677-78). It is probable that part of the reason for this discrepancy is because of the narrower dress definitions Neufeld utilized.

143I.e., βύσσινος (“fine linen”: 18:12, 16; 19:8, 14), κόκκινος (“scarlet”: 17:4; 18:12, 16 [in 17:3 the word refers to the color of the beast upon which the prostitute rides, not to dress]), λευκός (“white”: 3:4), λίνον (“linen”: 15:6; the textual variants here [λινοῦν (“made of linen”) or λίθου (“stone”)] do not change the imagery of something that is worn; see the discussion in Beale, Revelation, 804-805), ποδήρης (“foot-length robe”: 1:13), πορφυρά (“purple [cloth/garment]”: 18:12), πορφυροῦς (“purple” or “purple [clothing]”: 17:4; 18:16), σάκκος (“sackcloth”: 11:3), σιρίκον (“silk/silken”: 18:12), and στολή (“robe”: 6:11; 7:9, 13, 14; 22:14).


145I.e., ἀργυρός (“silver”: 18:12), λίθος τίμιος (“precious stone”: 17:4; 18:12, 16; 21:11, 19), μαργαρίτης (“pearl”: 17:4; 18:12, 16; 21:21), χρυσόν (“gold” or “gold ornaments/jewelry”: 17:4; 18:12, 16), and χρυσός (“gold”: 18:12; cf. 9:7). With regard to the syntax of 18:12, one could argue that all eight of the first articles of cargo mentioned refer to articles understood primarily in terms of dress and personal adornment (“cargo of gold, and silver, and precious stone, and pearls, and fine linen, and purple, and silk, and scarlet” [γόμων χρυσοῦ καὶ ἀργυροῦ καὶ λίθου τίμιου καὶ μαργαρίτων καὶ βουσίνου καὶ πορφυρῶς καὶ σιρίκου καὶ κοκκίνου]). In this verse the syntax combines them all in a group (two more phrases in this verse begin with καὶ τάν), and the last four are certainly articles of dress.

The precious stone (λίθος τίμιος) imagery in 21:11 and 19 refer to the adornment and appearance of the New Jerusalem, but the language comes from that of dress. The same is true for the pearls in 21:21, which are part of the “necklace” of the
Moreover, the frequency of various verbs of dress is not less than conspicuous, appearing twenty-one times. The cumulative weight of these scattered, repeated, and sometimes striking references to dress in the book of Revelation indicates that dress must carry significant

bride, the New Jerusalem. Cf. 21:2, where the New Jerusalem is adorned (κεκοσμημένην) like a bride, while the foundations of the city are adorned (κεκοσμημένοι) with precious stones.

146 In 10:1 the Mighty Angel is “clothed with a cloud” (περιβεβλημένην νεφέλην), while in 12:1 the Woman is “clothed with the sun” (περιβεβλημένη τὸν ἅλλον). Royalty observes that “clothing functions as a metaphor in Revelation for moral condition” (Streets of Heaven, 173), but here he refers to texts like Rev 3:4, 5, 18.


At least three other verbs are not typically dress verbs, but in Revelation (as in some other NT texts) they carry this meaning. The first one, ποιέω (“I make, do”) is used in 17:16 to describe the stripping off of clothes.

The second one, ζηχώ (“I have”), has a dress meaning in 9:9, 17. In those texts it respectively describes locusts and mounted troops wearing protective breastplates (cf. BDAG, s.v. “ζηχώ,” sec. 4). Revelation also utilizes the verb to describe those who have hand-held items which could be classified as accessories or, according to Vicary’s classification scheme (“Signs of Clothing,” 293-94), dress treatments, equipment, or tools, e.g., 1:16 (stars [cf. 3:1]; sharp, two-edged sword [cf. 2:12]), 18 (keys; cf. 3:7 and 20:1); 5:8 (harps and bowls of incense); 6:2 (bow), 5 (scales); 8:2 (censer), 13:17 (mark); 14:1 (name), 14 (crown and sickle), 17-18 (sickle); 15:2 (harps); 17:4 (golden cup); 19:12 (name), 16 (name); 20:1 (key and chain); 21:9 15 (measuring rod).

The third verb, λαμβάνω (“I take, receive”), is also not typically a dress verb, but in John 13:12 it has the meaning of “put on” with reference to Jesus putting on his garments after washing his disciples’ feet. In several texts in Revelation λαμβάνω also works as a dress verb (14:9, 11; 19:20; 20:4; cf. 2:17). Most of these texts refer to the reception of the mark of the beast, and in these cases the verb works as a periphrasis for the passive form “be marked” (cf. BDAG, s.v. “λαμβάνω,” sec. 10, part C). Consequently, since the mark of the beast is similar to a brand or tatoo (cf. Aune, Revelation 6-16, 455 [on 7:3], 456-59, and 766-68 [on 13:16b]), this verbal usage would indicate verbal dress imagery.
communicative weight within its overall rhetoric.

It is even more remarkable that on two occasions the primary identification or characterization of various figures in Revelation occurs via dress imagery alone. First, in 7:13 one of the heavenly elders asks John who “the ones clothed in white robes” (οἱ περιβεβλημένοι τὰς στολὰς τὰς λευκὰς) were and where they had come from. In 7:9-10 John had previously seen and described this large company of people in five different ways: (1) they were a large group that no one could number; (2) they came from every nation, tongue, language, and people; (3) they stood before the throne (of God) and before the Lamb; (4) they were clothed in white robes; and (5) palm branches were in their hands. Nevertheless, in 7:13 the description of white robes is the only identifying characteristic that the elder mentions in asking John his question(s) about this group.\(^{148}\) Apparently the white robes had become part of the sartorial foreground, while the palm branches in their hands had receded to the background. As such, it was the white robes that were the salient sartorial symbol.

And second, in 19:14 the only characterization of the armies of heaven that follow the Rider on the White Horse is that they are “dressed in fine linen, white [and] clean” (ἐνδεδυμένοι βύσσινον λευκὸν καθαρόν). This is a surprisingly brief description. The first army described in Revelation, mentioned in John’s description of the terrors of the sixth trumpet, was dressed in breastplates of “fiery red, and hyacinth

\(^{148}\)The ones so clothed are “those who have emerged [see Aune, *Revelation 6-16*, 430, on the tense of the present participle] from the great tribulation” (οἱ ἐρχόμενοι ἐκ τῆς θλίψεως τῆς μεγάλης [7:14]), and John climactically describes this group as before God’s throne, sheltered by him, and serving him constantly (7:9, 15-17).
[or, bluish purple], and sulfury yellow” (πυρίνους καὶ ὑακινθίνους καὶ θειώδεις [9:17]). The picture of the heavenly armies in 19:14, in contrast, is sublimely monochromatic, made more noticeable by its simplicity in comparison to the complex dress description of their leader, the Rider on the White Horse (19:12-16).

The former example demonstrates that it was possible for one to identify characters in a mixed group based on their dress alone. The latter one, however, indicates that dress as the sole description of some of the beings John saw in vision was apparently adequate for descriptive purposes. Moreover, the revelation of identity via dress alone certainly underscores its importance in the book of Revelation.

**Dress Communicates Identity**

Resseguie emphasizes the importance of dress in Revelation, since both the type and condition of it “highlights the character, status, or moral qualities of a person.”

---

149 Whether this description refers to both the horses and the riders (cf., e.g., Beale, *Revelation*, 510; Beckworth, *Apocalypse*, 568; Osborne, *Revelation*, 382) or just the riders (e.g., Boxall, *Revelation of Saint John*, 148; Gordon D. Fee, *Revelation*, New Covenant Commentary Series [Eugene, OR: Cascade Books, 2011], 135; Robert Mounce, *Revelation*, 196; Smalley, *The Revelation to John*, 239; Henry Barclay Swete, *The Apocalypse of St John: The Greek Text with Introduction Notes and Indices*, 3d ed. [1909; repr., *Commentary on Revelation: The Greek Text with Introduction Notes and Indices*, Grand Rapids: Kregel, 1977], 123; Trafton, *Reading Revelation*, 98) is a point of dispute. The description of the breastplates is also under discussion among commentators: (1) Does it describe color, or material? (2) If colored, are the breastplates multicolored, or singularly-colored (i.e., some are one color, others are another color)? On these questions, cf., e.g., Robert Mounce (*Revelation*, 196) and Swete (*Apocalypse of St John*, 123).

150 Cf. 7:11-12: The scene also includes angels, elders, and the four living creatures.

151 Resseguie, *Revelation of John*, 75.
And Neufeld notes that in Revelation “clothes and jewelry are a part of each character’s identity kit that aids in playing out assigned social roles.”\(^{152}\) Furthermore, Neufeld believes that dress in some texts in Revelation, such as the first part of John’s inaugural vision in 1:13, provides “clues” to the identity of the one so dressed.\(^ {153}\) For him, Revelation’s pervasive dress signifiers also present an “ever present semiotic for expressing identity and intention, for upholding the status quo or subverting it.”\(^{154}\)

Dress works as a means of revealing identity numerous times in Revelation. This is particularly true, for example, with reference to the color white (λευκός). Those who are worthy in the church of Sardis will walk with Jesus “in white” (ἐν λευκοῖς [3:4]), and whoever overcomes “will be dressed in white clothes” (περιβαλέται ἐν ἱματίοις λευκοῖς [3:5]). The twenty-four elders are dressed “in white clothes” (ἐν ἱματίοις λευκοῖς [4:4]). Each of the martyrs under the fifth seal is given a “white robe” (στολή λευκή [6:11]). The huge, uncountable multitude is clothed with “white robes” (στολὰς λευκὰς [7:9; cf. 7:13-14]). And, as mentioned earlier, the armies of heaven are “dressed in fine linen, white (and) clean” (ἐνδεδυμένοι βύσσινοι λευκόν καθαρόν [19:14]). In discussing these visible white garments in relation to purity, K. C. Hanson concludes that they “symbolize group membership as well as status and honor, \(^{152}\)Neufeld, “Sumptuous Clothing,” 679 (see also 678, 686). Cf. Resseguie, Revelation of John, 38.


\(^{154}\)Ibid., 678. Cf. Resseguie, Revelation of John, 36-37.
and therefore, purity is expressed as ‘in-group’ and social hierarchy.”

Dress Communicates Role-Related Identity

In line with other ancient understandings, dress in Revelation also reveals role-related identity. Two examples will suffice to illustrate this. First, John describes two witnesses who prophesy for 1,260 days “dressed in sackcloth” (περιβεβλημένοι σάκκους [11:3]). Sackcloth was a coarse cloth typically made out of goat or camel hair. As indicated earlier, John the Baptist wore clothes made from camel’s hair (Matt 3:4; Mark 1:6), and he himself followed the example of Elijah in wearing hairy garments (cf. 2 Kgs 1:8; Zech 13:4). As such, the dress of these witnesses indicates in part that their role is that of prophesying a message of repentance, in line with similar messages given by Elijah (1 Kgs 18:21, 37, 39) and John the Baptist (cf. Matt 3:1-2, 8, 11; Mark 1:4).

Second, a classic example of role-related identity concerns the Great Prostitute (17:1). John describes her as “clothed in purple and scarlet, and adorned with gold and precious stone and pearls” (περιβεβλημένη πορφυρῶν καὶ κόκκινων καὶ κεχρυσωμένη χρυσίω καὶ λίθῳ τιμίῳ καὶ μαργαρίταις [17:4]). Here is an example of dress that is multivalent in meaning, since it connotes not only socioeconomic status


156 BDAG, s.v. “σάκκος, ου, ὁ.”

157 See, e.g., Beale (Revelation, 576) and Osborne (Revelation, 420).
but also royal and even high priestly imagery.  

But in 17:4 John also describes her as holding a golden cup “filled with the abominations and unclean things of her sexual immorality [γέμων βδελυγμάτων καὶ τὰ ἀκάθαρτα τῆς πορνείας αὐτῆς]” and mentions in 17:5 that her title reveals her to be the “mother of prostitutes [ἡ μητὴρ τῶν πορνῶν].” Ultimately, the revelatory angel defines her as “the prostitute [ἡ πόρνη]” in 17:16. True to this designation, the woman’s ornate dress imagery also symbolizes sexual immorality and compounds her verbal description as a prostitute. In Jer 4:30 the prophet similarly portrayed Israel as a wanton nymphomaniac, a sexually immoral woman who wore scarlet clothes and golden ornaments and painted her eyes for her multiple lovers. As Stephen S. Smalley concisely concludes with regard to the Great Prostitute’s dress in Rev 17, “the woman looks the part.”

---

158 On the socioeconomic aspect, cf. Rev 18:16-17, a reference to the wealth of Babylon. For other connotations, cf., e.g., Beale (Revelation, 854-57), Ford (Revelation, 278-79), Lupieri (Commentary on the Apocalypse, 254-55), Malina and Pilch (Social Science Commentary, 204-205), Osborne (Revelation, 610-14), and Smalley (The Revelation to John, 430).

159 Scarlet and golden ornaments are not exclusively the dress of sexually immoral women (see 2 Sam 1:24). Nevertheless, cf. Isa 1:15-22, where scarlet and red are associated with a Jerusalem described as sexually immoral (1:21). With regard to painting one’s eyes, two other references to such a practice (2 Kgs 9:30; Ezek 23:40) refer to one who is sinful and ultimately doomed. Finally, the word for “lovers” here (עֱלָבָרִים) occurs elsewhere in the HB only in Ezek 23:5, 7, 9, 12, 16 (2x), and 20, where the cities of Jerusalem and Samaria are characterized as adulterous.

160 Smalley, The Revelation to John, 430. Cf., e.g., Aune (Revelation 17-22, 935) and Boxall (Revelation of Saint John, 242). On the meaning of Babylon’s sexual immorality here, see, e.g., Osborne, Revelation, 608, 613.

With regard to the Greco-Roman world, Eibert J. C. Tigchelaar notes that
Summary of Dress and Identity in Revelation

Neufeld observes that the narrative of Revelation “is liberally strewn with clothes.”\textsuperscript{161} What is important for this study is not only that Revelation exhibits an interest in dress that fits in well with what one finds in literature centuries earlier than it, but that Revelation also utilizes dress in order to communicate identity, supporting the well-known maxim that “you are what you wear.” In his discussion of dress in Revelation, Neufeld concludes, in part, that “clothing and ornamentation serve an important function in the Apocalypse. They make vivid through items of covering and decoration not only identity but also the loyalty of those who are followers of either Satan or the lamb.”\textsuperscript{162} Such being the case, one should expect that dress in Revelation may provide numerous clues about the various identities of the wearer(s).

Summary and Conclusions

From the ANE to the Roman world, and from the HB to the NT, abundant according to neo-Pythagorean dress codes “especially the colours red and purple, as well as dresses streaked with gold, are frowned upon, since that kind of dress was regarded as the dress of the hetaerae” (“The White Dress of the Essenes and the Pythagoreans,” in Jerusalem, Alexandria, Rome, ed. Florentino García Martínez and Gerard P. Luttikhuizen, JSJSup 82 [Leiden: Brill, 2003], 305). Cf. Winter, Roman Wives, Roman Widows, 103-108. Similarly, the Greek historian Diodorus Siculus (fl. ca. 60-30 BCE) recorded a legend about the lawgiver Zaleucus, who stopped licentious behavior at Locri by enacting a law forbidding, in part, women from wearing gold jewelry or a garment with a purple border—unless they were courtesans (Diodorus Siculus 12.21.1); see the brief discussion in Winter, Roman Wives, Roman Widows, 100.

\textsuperscript{161} Neufeld, “Under the Cover,” 71.

\textsuperscript{162} Ibid., “Sumptuous Clothing,” 686.
evidence exists that dress was understood to be an important necessity. While people utilized it for warmth and protection, evidence also demonstrates that people across numerous cultural, geographical, and religious settings understood dress to communicate much critical information. Dress conveyed decisive information that could help one formulate a number of identity constructions. For example, one could identify various individuals based on their dress, and dress frequently worked as an extension of one’s personality. Dress also revealed one’s socioeconomic status of poverty or wealth. Ethnic identities could be ascertained via dress decoding. Certain dress was restricted to men or women, and hair length signified gender in some cultures. Various societal roles and functions also came to light through dress interpretation. Furthermore, dress could communicate transitions from one social, political, or religious status to another. As such, dress in the biblical world functioned in similar ways to that of the contemporary world; in fact, it functioned even more directly and efficiently than it does in today’s society because of such modern realities as globalization, mass advertising, “mix and match,” etc.

While dress interpretation was a complex endeavor during this ancient swath of history, people were able to decode and make sense of dress messages and construct meaningful identities as a result. Nevertheless, dress interpretation did not necessarily lead to foregone or even automatic conclusions. Dress could send the wrong signals, for instance, and disguises could thwart dress decoding.

In light of the repeated use of dress language and imagery in the ANE, the OT, extrabiblical Jewish literature, the Roman world, and the NT—in particular, the book of
Revelation—the pursuit of possible evidence for Baigent’s criteria with regard to distinctive clothing or dress as an indicator of high priestly identity appears fruitful for research. Based on his readings of Mark 9:1-12 and Rev 1:13-16, Fletcher-Louis has suggested that one can associate some descriptions of Jesus’ dress with priestly concerns: “In early Christology, passages which show any interest in Jesus’ glorious attire also reflect a priestly background.” Texts in Revelation that consequently evince interest in the dress of Jesus are potentially significant as high priestly identity markers.

CHAPTER 4

THE RITUAL DRESS OF THE HIGH PRIEST

Introduction

Biblical and extrabiblical texts do not hesitate to describe in some detail the dress of the high priest.\footnote{Ben Sira, Philo, and Josephus are three who write significantly on the dress of the high priest. An in-depth study of this topic in any of these works would be beyond the bounds of this study; nevertheless, I will discuss salient points from them. For the Hebrew text of Ben Sira, I have utilized Pancratius C. Beentjes, *The Book of Ben Sira in Hebrew: A Text Edition of All Extant Hebrew Manuscripts and a Synopsis of All Parallel Hebrew Ben Sira Texts*, VTSup 68 (Leiden: Brill, 1997); cf. Israel Lévi, ed., *The Hebrew Text of the Book of Ecclesiasticus*, 3d ed., Semitic Study Series 3 (Leiden: Brill, 1969). Furthermore, I refer to “Ben Sira” when addressing the Hebrew text and “Sirach” when addressing the Greek text; when addressing the book as a whole, I default to “Ben Sira.” For Philo and Josephus I use the following Greek texts: *Philo*, trans. F. H. Colson, G. H. Whitaker, and Ralph Marcus, LCL; and *Josephus*, trans. H. St. J. Thackeray, Ralph Marcus, and L. H. Feldman, LCL. Other later significant treatments of the high priest’s vestments by early Christians—beyond the scope of this research—were written by Justin, Tertullian, Clement of Alexandria, Origen, Epiphanius, and Jerome (see Robert Hayward, “St Jerome and the Meaning of the High-Priestly Vestments,” in *Hebrew Study: From Ezra to Ben-Yehuda*, ed. William Horbury [Edinburgh: T & T Clark, 1999], 91, n. 5).} In the culture of the time, such a description carried significant weight, since it communicated a tremendous amount of information, including status and identity.\footnote{Cf. Edwards, “Dress and Ornamentation,” 2:233; Michael D. Swartz, “The Semiotics of the Priestly Vestments in Ancient Judaism,” in *Sacrifice in Religious Experience*, ed. Albert I. Baumgarten, Studies in the History of Religions (*Numen* Book Series) 93 (Leiden: Brill, 2002), 59-60. Note, e.g., the implied change in the status of Aaron’s son Eleazar when Aaron died and Moses placed Aaron’s garments on him.} As one can clearly see by comparing Lev 16:32 and 21:10, to be high

1Ben Sira, Philo, and Josephus are three who write significantly on the dress of the high priest. An in-depth study of this topic in any of these works would be beyond the bounds of this study; nevertheless, I will discuss salient points from them. For the Hebrew text of Ben Sira, I have utilized Pancratius C. Beentjes, *The Book of Ben Sira in Hebrew: A Text Edition of All Extant Hebrew Manuscripts and a Synopsis of All Parallel Hebrew Ben Sira Texts*, VTSup 68 (Leiden: Brill, 1997); cf. Israel Lévi, ed., *The Hebrew Text of the Book of Ecclesiasticus*, 3d ed., Semitic Study Series 3 (Leiden: Brill, 1969). Furthermore, I refer to “Ben Sira” when addressing the Hebrew text and “Sirach” when addressing the Greek text; when addressing the book as a whole, I default to “Ben Sira.” For Philo and Josephus I use the following Greek texts: *Philo*, trans. F. H. Colson, G. H. Whitaker, and Ralph Marcus, LCL; and *Josephus*, trans. H. St. J. Thackeray, Ralph Marcus, and L. H. Feldman, LCL. Other later significant treatments of the high priest’s vestments by early Christians—beyond the scope of this research—were written by Justin, Tertullian, Clement of Alexandria, Origen, Epiphanius, and Jerome (see Robert Hayward, “St Jerome and the Meaning of the High-Priestly Vestments,” in *Hebrew Study: From Ezra to Ben-Yehuda*, ed. William Horbury [Edinburgh: T & T Clark, 1999], 91, n. 5).
priest was to wear dress appropriate to and communicative of that role; consequently, to wear the garments was to be high priest. But only some of the elements of the high priest’s dress ensemble were unique to him, clearly setting him apart from the other priests. These unique dress elements of the high priest were immediately recognizable.

From a sartorial standpoint, the high priest thus belonged to two overlapping (Num 20:26-28; cf. Jub. 32:3-9, where Levi’s priestly appointment is partly mediated by receiving the dress of priesthood).


3Lev 16:32 shows that the person was ordained in order to: (1) serve as high priest (instead of his father); and (2) to wear the high priestly garments. Lev 21:10 shows that the ordination was for the purpose of wearing the high priestly dress—synonymous with serving in the role of high priest (cf. Exod 28:41; 29:9, 29; Lev 8:33; *Jub.* 32:3; 4Q213b 6 [4QLevι ar 6]; *T. Levi* 8:10). See also *T. Levi* 8:2, where the patriarch Levi is clothed in the dress of the high priest, indicative of his status as high priest (on this, see, e.g., Jordi Latorre i Castillo, “Leví sacerdote en los Testamentos de los Doce patriarcas,” *Estudios bíblicos* 62 [2004]: 70).

4Compare texts focusing on the dress of the high priest (e.g., Exod 28:4-39, 42-43; 39:2-31; Lev 8:6-9; 16:4) with texts focusing on the dress of the common priests (e.g., Exod 28:40-43; 39:27-29; Lev 6:10; 8:13).
classifications: on the one hand he wore some dress items that identified him as a priest, while on the other hand he wore some dress items that distinguished him from all other priests.

In 1992 E. P. Sanders noted that “the dress of the priests, like everything else if one tries to describe it in detail, presents difficulties.” Despite this informed warning, a textual catalogue and discussion of the various elements of the high priest’s dress ensemble remains necessary for this study. Such a survey will provide a foundation for

5 Sanders, Judaism: Practice and Belief, 92.

6 Some discussions include important archaeological and iconographic information relative to priestly and high priestly dress. See, e.g., Christine Elizabeth Palmer, “Garments of Glory: The High Priestly Reflection of Yahweh” (M.A. thesis, Gordon-Conwell Theological Seminary, 1997). In this current study, however, I will focus primarily on textual data.


8 A number of texts describe characters not clearly designated as high priests with what appears to be high priestly dress imagery, but I will not examine these texts in this chapter. For instance, in the Apocalypse of Abraham, the author describes the angel Yaoel as wearing a kidaris or turban on his head (11:3). While the high priest wore the kidaris (cf. LXX Exod 28:4; 28:39; Lev 16:4; Jdt 4:15; Sir 45:12; Zech 3:5), the author of this apocalypse does not clearly designate Yaoel as a high priest. Characters not designated as high priests—but with apparently high priestly dress imagery—may not
investigating possible high priestly dress imagery relative to Jesus Christ and/or angelomorphic figures in the book of Revelation.

In this chapter I will survey data primarily from the HB about the daily and the yearly ritual dress of the high priest, with no attempt to either provide a comprehensive, in-depth study of each element of his dress or focus on their theological meaning. Nevertheless, I will focus on some elements of the high priest’s ritual dress, particularly those elements that: (1) have been understood in different ways; (2) have undergone development over time; and (3) are potentially significant in view of the overall purpose of this study with regard to the book of Revelation. I will also explore some overlooked or ignored elements of the high priest’s ritual dress in both ancient and contemporary discussions. Finally, I will summarize this chapter’s exploration of the ritual dress of the high priest and provide some conclusions.

**Daily Ritual Dress of the High Priest**

From a temporal standpoint, the ritual dress of the high priest was of two basic kinds: (1) dress that he wore on a daily basis during the course of the year;⁹ and (2) necessarily be being portrayed as high priests. Note, e.g., that Bohak compares the purple, violet, scarlet, and linen coloring of the wings of certain bees in *Jos. Asen*. 16:18 to the dress of the high priest (*Jewish Temple in Heliopolis*, 11), but Brooke denies that the text can bear the weight of such an identification (“Men and Women as Angels,” *JSP* 14 [2005]: 170-71).

⁹Within the corpus of the HB, one finds the clearest descriptions of the high priest’s daily dress in the books of Exodus and Leviticus (cf. sporadic descriptions in 1 Samuel, Ezra, Nehemiah, Ezekiel, and Zechariah), with the most detailed description of the high priest’s dress found in Exodus.

Menahem Haran asserts that the high priest wore the same clothing as the common priests when ministering at the sacrifices offered on the altar of burnt offering, with only his special sash and turban distinguishing him from them, while the other,
dress worn specifically for the once-a-year observance of the Day of Atonement, Yom Kippur (Lev 16:4). Ancient through modern analyses have traditionally broken down the daily ritual dress of the high priest into eight “garments” or “vestments,” with four other garments used only on the annual Yom Kippur (Lev 16:4). The HB does not, however, enumerate in any one place the complete dress catalog of the high priest.

The breakdown of the high priest’s regular dress into eight garments frequently stems from rabbinic discussions such as are found in m. Yoma 7:5, which indicated that the high priest “serves in eight garments.” According to this traditional perspective, additional garments were added and worn on only two occasions each day, in the morning and the evening (“The Complex of Ritual Acts Inside the Tabernacle,” in Studies in the Bible, ed. Chaim Rabin, Scripta hierosolymitana 8 [Jerusalem: Magnes, 1961], 279). The reasons he gives for this distinction are that: (1) the additional garments generally matched the interior workmanship of the sanctuary in terms of their use of gold and mixed fabrics; that (2) it would be difficult to wear the heavy additional garments at the altar of burnt offering; and that (3) these additional dress items were ritual objects in their own right, even as the altar, the lampstand, and the table (ibid., 279-83).

Cf., e.g., Menahem Haran, “Priestly Vestments,” Encyclopaedia Judaica, 2nd ed. (2007), 16:512; idem, “Complex of Ritual Acts,” 279; idem, Temples and Temple-Service, 166. A distinction was made between the anointed high priest and the high priest of many garments (m. Hor. 3.4). Margaret Barker suggests that the tradition of anointing the high priest in the Second Temple period must have not been observed, since other statements (b. Hor. 12a; b. Ker. 5b) indicate that the anointing oil had been hidden away during the reign of Josiah (Barker, “The Temple Roots of the Christian Liturgy,” in Christian Origins: Worship, Belief and Society: The Milltown Institute and the Irish Biblical Association Millennium Conference, ed. by Kieran J. O’Mahony, JSNTSS 241 [Sheffield: Sheffield Academic, 2003], 33).

the first four were worn by both the common priest and the high priest:  
(1) undergarments; (2) tunic; (3) sash or waistband; and (4) turban. Furthermore, according to the traditional interpretation, the high priest alone wore the last four of these eight garments, which were sometimes designated as the “golden garments”:  
(5) robe; (6) ephod; (7) breastpiece; and (8) head ornament.

Though this summary of eight garments is still standard and typical, it is neither original nor universal. The first mention of the dress of Aaron as (high) priest in the HB (Exod 28:4), for example, lists only six items to be made. On the other hand, the more condensed narrative in Lev 8:7-9 lists nine actions of Moses in putting, girding, clothing, and placing nine items of dress on Aaron during Aaron’s vesting at his

12 For reference to martial dress worn by the seven Aaronic priests—dress that specifically was to be brought into the sanctuary—see 1QM 7 9-11.

13 Cf. Josephus, who asserts that the high priest is dressed in the same way as the common priest—though with other items of dress (A.J. 3.159).


15 Terminology for priestly dress is not uniform in contemporary discussion. Cf. the dress terminology, e.g., in Neusner (The Mishnah, 277) and in William H. C. Propp (Exodus 19-40: A New Translation with Introduction and Commentary, AB 2A [New York: Doubleday, 2006], 522 (Propp’s terms are listed second): (1) tunic = shift; (2) underpants = [same]; (3) head covering = hat; (4) girdle = sash; (5) breastplate = “pectoral pouch called hōsen”; (6) apron = Ephod; (7) upper garment = Robe; and (8) frontlet = Blossom. With regard to these dress items, I shall use the following nomenclature and order in this study: (1) undergarments; (2) tunic; (3) sash; (4) robe; (5) ephod; (6) breastpiece; (7) headgear; and (8) head ornament.

inauguration as high priest. In this latter list the undergarments are missing, while the “decorated band of the ephod (NRSV)” and the Urim and Thummim are listed. Table 1 sets forth this particular listing of ritual dress elements.

The HB utilizes the phrase יְדֵי חַלֹּלָה (finely worked vestments,” NRSV) three times to categorize both the high priest’s and the common priest’s garments (Exod 31:10, 35:19; 39:41). Nevertheless, from a linguistic standpoint, the HB frequently differentiates the dress of the high priest from that of the regular priesthood. Aaron’s garments are called “holy garments” or “sacred vestments” in numerous texts in Exodus.

While some items are placed or put on top of other items, as opposed to being just “put on,” the effect is the same in terms of the enumeration. For more on the English translations of the dress items, see the discussion below.

These latter elements do not appear in the summary list in Exod 28:4, but they do appear later in that same chapter (Exod 28:27, 28, and 30). Some other lists are dissimilar as well. T. Levi 8:2-10 and L.A.B. 13:1 list seven and five items, respectively. In the two accounts of Levi’s visionary investiture by seven (angelic) men in white, T. Levi 8:2 lists “the robe of priesthood, and the crown of righteousness, and the breastplate of understanding, and the garment of truth, and the turban of (giving) a sign, and the ephod of prophecy,” while 8:4-10 lists “a staff of judgment,” “a holy and glorious robe,” “a linen vestment like an ephod,” “a girdle like (a) purple (robe),” “a branch of rich olive,” “a crown,” and “a diadem of the priesthood” (translation from Harm W. Hollander and M. de Jonge, The Testaments of the Twelve Patriarchs: A Commentary, Studia in Veteris Testamenti Pseudepigrapha 8 [Leiden: Brill, 1985], 149). L.A.B. 13:1 refers to Moses arranging “all the vestments of the priests, the belt and the robe and the headdress and the golden plate and the holy crown” (D. J. Harrington, “Pseudo-Philo: A New Translation and Introduction,” in OTP, 2:321). The ephod, breastpiece, and precious stones are also mentioned earlier in this verse—but they appear between mention of the altar of incense and the laver. Even if this text were listing the unique high priestly dress items, it would not match the fuller lists in the HB.

The last word in this phrase is difficult to translate (cf. Haran, “Priestly Image,” 213-15). For an excellent summary of the discussion, see Propp, Exodus 19-40, 490-91. Propp favors translating the phrase as “Textile Garments” (ibid.).
<table>
<thead>
<tr>
<th>Dress Action</th>
<th>Dress Item</th>
<th></th>
<th>MT</th>
<th>LXX</th>
<th>English</th>
<th>MT</th>
<th>LXX</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>v. 7</td>
<td></td>
<td></td>
<td>enumerated</td>
<td>ένέδωσεν</td>
<td>he put / he dressed</td>
<td>έπεσον</td>
<td>he girded</td>
<td>Γυμνήσαν</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>enumerated</td>
<td>έξωσεν</td>
<td>he girded</td>
<td>ζώνην</td>
<td>with the sash / the sash</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>enumerated</td>
<td>ένέδωσεν</td>
<td>he dressed</td>
<td>ὑποδύσην</td>
<td>the robe / the undergarment</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>enumerated</td>
<td>έπέθηκεν</td>
<td>he put / he put on</td>
<td>ἑπόμενα</td>
<td>the ephod</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>enumerated</td>
<td>συνέξωσεν</td>
<td>he girded / he girded together</td>
<td>ἑπόμενα</td>
<td>with the decorated band of the ephod / the work [or] doing of the ephod</td>
<td></td>
</tr>
<tr>
<td>v. 8</td>
<td></td>
<td></td>
<td>enumerated</td>
<td>έπέθηκεν</td>
<td>he put / he put on</td>
<td>λογεῖον</td>
<td>the breastpiece / the oracle</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>enumerated</td>
<td>έπέθηκεν</td>
<td>he put / he put on</td>
<td>δῆλωσιν καὶ τὴν ἀλήθειαν</td>
<td>the Urim and the Thummim / the Manifestation and the Truth</td>
<td></td>
</tr>
<tr>
<td>v. 9</td>
<td></td>
<td></td>
<td>enumerated</td>
<td>έπέθηκεν</td>
<td>he put / he put on</td>
<td>μίτραν</td>
<td>the turban / the mitre</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>enumerated</td>
<td>έπέθηκεν</td>
<td>he put / he put on</td>
<td>πέταλον τοῦ χρυσοῦν</td>
<td>the golden blossom / the golden leaf</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>enumerated</td>
<td>καθηγιασμέν</td>
<td>(the) holy dedication</td>
<td>ἀγαλμαν</td>
<td>(the) holy crown / the holy dedication [or] consecration</td>
<td></td>
</tr>
</tbody>
</table>

*Note:* For the English translations, if there is a slash (“/”), the MT is indicated first and the Greek is after the slash. If there is no slash, the translation works for both MT and LXX.
and Leviticus, while the dress of the common priests is not so described.\(^{20}\)

The varying enumerations of the specific dress items of the high priest in the HB are paralleled by the varying enumerations of the high priest’s dress found in scholarly analyses of the biblical and extrabiblical data.\(^{21}\) This is also true with regard to the categorization of the more generalized dress forms as shared with the common priests or unique to the high priest. When scholarly treatments of the dress of the high priest

\(^{20}\)The terms for “holy garments” or “sacred vestments” are: כֹּהֵןָ-גָּדוֹל (Exod 28:2, 4; Lev 16:4); and כֹּהֵןָ (Exod 29:29; 31:10; 35:19, 21; 39:1, 41; 40:13; Lev 16:32).

\(^{21}\)Bond suggests that Exod 28 lists nine high priestly garments, but the “outer chequered coat” disappeared “in later literature” and possibly was not in use in the Second Temple period (“Discarding the Seamless Robe,” 416, n. 30). Rachel Elior asserts that there were not eight but seven high priestly garments in *The Three Temples: On the Emergence of Jewish Mysticism* (Oxford: Littman Library of Jewish Civilization, 2004), 41, 243. In Podella’s analysis of Lev 8:7-9, he lists only seven instead of nine dress items (see *Das Lichtkleid JHWHs*, 60-64 [list on p. 63]). Stephen D. Ricks incorrectly notes that Exod 29:5-6 contains reference to “eight sacred garments” when it instead lists seven (“The Garment of Adam in Jewish, Muslim, and Christian Tradition,” in *Temples*, 715).

Furthermore, Louis H. Feldman, in discussing Josephus’s arrangement of the biblical material on the high priest’s dress according to the order in which the high priest would put them on, strangely classifies biblical references in Exod 28:39-42 of “the tunic, the sash, the headdress, and the breeches” as “undergarments” (“Rearrangement of Pentateuchal Material in Josephus’ *Antiquities*, Books 1-4,” in *Judaism and Hellenism Reconsidered*, JSJSup 107 [Leiden: Brill, 2006], 384 [essay originally published in *HUCA* 70-71 (1999-2000): 129-51]). And Sanders’s discussion is confusing, since he ends up designating five items of the high priest’s ensemble as tunics: As undergarments he lists “breeches, full-length linen tunic, full-length blue tunic”; on top of those he lists “linen tunic, blue tunic, ephod (a very abbreviated tunic),” and then he adds the breastpiece and headgear, the latter including the turban, covering cloth, and three-tiered crown (*Judaism: Practice and Belief*, 100). This does not agree with his summary of Josephus’s description (ibid., 93), nor his later discussion. Since he does not include the sash (in actuality he lists a “second sash” [ibid., 99]) or the head ornament in this catalog, his number of dress items significantly exceeds the proverbial “golden eight.”
follow the standard enumeration of eight “golden garments,” they frequently make a
clear demarcation between the four dress items worn with all the priesthood and the four
dress items worn solely by the high priest among the priesthood. But while this typical
differentiation remains generally descriptive of the data (i.e., the high priest wore at
least some dress items different from the common priests), not only is the general
enumeration problematic, but the categorical enumeration is clearly incorrect. All of
this is an indication that—at a bare minimum—traditional catalogs of the high priest’s
dress are not necessarily obvious from a textual standpoint. Furthermore, as I will
demonstrate, such a breakdown into eight “garments” or “vestments” is thus not only
stereotypical but also artificial and incongruent with contemporary analyses of dress.

In the Pentateuch three of the eight traditional dress item forms that the high
priest wore on a daily, ritual basis were common to each priest of the tribe of Levi:
undergarments, tunic, and sash. But as I will demonstrate below, even though some of

See, e.g., Haran, *Temples and Temple-Service*, 169-71. Swartz suggests that
one can also divide the garments according to materials and functions, but he objects
that it is “unwise to divide too sharply between utilitarian objects, such as the robe, and
ornamental objects, such as the breastpiece” (“Semiotics,” 62).

E.g., the head ornament, typically considered a plate or rosette of gold, would
not be considered a “garment” or “vestment” any more than a bracelet or set of earrings.
All of the aforementioned articles, however, would be considered dress elements.

See also discussion about the high priest’s garments in Second Temple sources
(e.g., Josephus *A.J.* 3.151-78 and *B.J.* 5.228-36; *Let. Aris.* 96-99; Philo *Mos.* 2.109-35
and *Spec.* 1.82-97). Primary consideration in this study, however, will be given to
sources from the HB, with reference to other sources when significant to issues
regarding the development of—or interpretational difficulties about—such ritual dress.

Not all discussions on the high priest’s ritual dress clearly categorize his dress
ensemble. For instance, in Haran’s analysis, the “turban” is considered one of the four
“undergarments” common to all the priests: “There is an all-important difference in
quality between the four undergarments [of the high priest] common to all the priests

139
these same articles of dress were worn by both the common priests and the high priest, those belonging to or worn by the high priest are described differently: They have a different texture or weave, or they contain other specified or unique elements. In this sense, then, the daily dress of the high priest contains no dress items that precisely match those of the regular priests.

The second category of the daily ritual dress worn by the high priest includes five traditionally recognized items of dress: (1) the robe; (2) the ephod; (3) the breastpiece; (4) the headgear; and (5) and the head ornament. From the standpoint of linguistics and craftsmanship, these five traditional dress items ascribed to the high priest were exclusive to him. Nevertheless, in their basic form the evidence presented will substantiate that some of these were not necessarily worn by the high priest alone but by other dignitaries.

It was particularly these latter garments that became politicized during the Roman occupation, becoming part of a power-play dynamic. For significant portions of the time when Judea was under Roman domination, the high priest’s garments were kept under lock and key, the exceptions being the three yearly festivals (Passover, and Aaron’s four overgarments” (Temples and Temple-Service, 171; cf. 169-70). Treier’s analysis is similarly confused: He also classifies the high priest’s mitre or tiara as one of the four “undergarments commons [sic] to every priest,” though with a footnote attempting to implicitly clarify how it can be classified as a common undergarment and yet be a completely different Hebrew word from that for the common priests (Day of Atonement, 78).

Texts outside of the Pentateuch (e.g., 1 Sam 2:18; 2 Sam 6:14; 1 Chr 15:27) indicate the ephod was utilized by others than the high priest. Some texts indicate that it was carried rather than worn (cf. Judg 17:5; 18:14, 17-20; 1 Sam 23:6, 9; 30:7).
Weeks/Pentecost, Booths/Tabernacles) and the fast day (Yom Kippur).\textsuperscript{27} This use of the high priest’s garments for political purposes underscores the role of his garments as a substitute for his social identity.

**The Undergarments**

The first article of ritual dress common to both the high priest and the common priests was comprised of the undergarments (םלכון).\textsuperscript{28} These are typically described

\textsuperscript{27}See 1 Macc 10:20-21; Josephus A.J. 15.403-409, 18.90-95, 20.6-16. Other than general references to the priestly garments that were kept under these conditions, Josephus mentions “all his [the high priest’s] ornaments” (τὸν πᾶντα αὐτοῦ κόσμον [18.90]), the “foot-length tunic” (τὸν ποδήρη χιτώνα [20.6]; cf. τὸν χιτώνα τὸν ποδήρη [Exod 29:5]) known elsewhere as the robe or the robe of the ephod, “the priestly garments” (τὴν ἑρέμων στολήν [20.6]; cf. the same terminology understood as a collective in 20.7 and 9), and “the crown” (τὸν στέφανον [20.12]). See Bruttii, Development, 273, n. 18; Fletcher-Louis, “Messiah: Part I,” 169; Lupieri, *Commentary on the Apocalypse*, 254; Pucci Ben Zeev, “La sovranità,” 99-112; Sanders, *Judaism: Practice and Belief*, 326; Smallwood, “Date of the Dismissal,” 12-21; idem, *Jews Under Roman Rule*, 74, 149, 172-73, and 260-61; Swartz, “Semiotics,” 60; VanderKam, *From Joshua to Caiaphas*, 432-434; and Paul Winter, *On the Trial of Jesus*, 2nd ed., ed. T. A. Burkill and Geza Vermes, *Studia Judaica* 1 (Berlin: Walter de Gruyter, 1974), 21-26.


\textsuperscript{28}Exod 28:42 (cf. v. 43); 39:28; Lev 6:3; 16:4; Ezek 44:18. N. L. Tidwell conjectures that these undergarments “are the direct descendant of the old בְּ לָנִי and represent a relic of the older form of priestly dress” (“The Linen Ephod: 1 Sam. II 18 and 2 Sam. VI 14,” *VT* 24 [1974]: 507). On the opaque etymology of this Hebrew term, see S. David Sperling, “Pants, Persians, and the Priestly Source,” in *Ki Baruch Hu: 141*
as being made out of linen (כֹּל).\(^{29}\) The purpose of these garments was to cover the (bare) flesh or nakedness of the priests (cf. Exod 20:26),\(^{30}\) and they consequently reached from the loins or waist to the thigh area of the body (28:42).

The textual data, however, indicate that while the undergarments were common to both the high priest and the common priests, those of the high priest were distinguished from those of the other priests. Exodus 39:28 describes the undergarments as being made out of a specific type of linen, כַּפַּרְפָּר (“fine, twisted linen”). But in the next verse this same descriptor defines “the sash / waistband

---

\(\text{Ancient Near Eastern, Biblical, and Judaic Studies in Honor of Baruch A. Levine, ed.}\)
\(\text{Robert Chazan, William W. Hallo, and Lawrence H. Schiffman (Winona Lake, IN:}\)
\(\text{Eisenbrauns, 1999), 381-82.}\)

The terminology Josephus uses (τὸν μαναχάσην [“the undergarment”]; see A.J. 3.152) is not that of the LXX but is a somewhat modified transliteration of the Hebrew terminology (טֵלְפִּיקָה). As to why Josephus utilized such transliterations rather than LXX terminology for this and other high priestly dress items, see Stuart Dunbar Robertson, “The Account of the Ancient Israelite Tabernacle and First Priesthood in the ‘Jewish Antiquities’ of Flavius Josephus” (PhD diss., Annenberg Research Institute, 1991), 204-206.

The term “breeches” typically refers to 17\(^{th}\)-19\(^{th}\)-century knee-length trousers and is thus anachronistic. Contra Sperling (“Pants,” 373-82), while the term used by Josephus (ἀναξυρίας [“trousers”]) to describe this priestly dress item is the same as one used by Herodotus to describe one element of Persian military dress, one would not today designate a garment that extends from the waist to the thighs (Exod 28:42; cf. Josephus A.J. 3.152 and B.J. 5.231) as “trousers.” Cf. Robertson, “Account,” 206, n. 47.

\(^{29}\)Exod 28:42; 39:28; Lev 6:10; 16:4. On the ancient appreciation of (white) linen, see John E. Farrell, “The Garment of Immortality: A Concept and Symbol in Christian Baptism” (PhD diss., Catholic University of America, 1974), 227-57, particularly 231-35 and 249-60. The color of linen has been described in terms as “off-white, bone-white, or slightly yellowish” (Sanders, Judaism: Practice and Belief, 96-98, here 97), as well as silver (Knowles, “What Was the Victim Wearing?” 162).

\(^{30}\)For a brief discussion on the role of the priestly undergarments in controlling their sexuality, see McKay, “Gendering the Body,” 99.
Despite the contention of Menachem Haran that the undergarments (Haran’s “breeches”) were an exception to the rule that the linen garments of the high priest were “somewhat different and more elaborate . . . than those of ordinary priests,” the description here of the undergarments being made out of fine, twisted linen would naturally be understood to belong solely to the high priest because of other high priestly dress items like the ephod and sash being made out of the same type of fabric.

The Tunic

Another article of dress that the high priest wore was the tunic (ךתנה). This was not a rare or unusual dress item, since, as D. N. Freedman and M. P. O’Connor

31This same terminology appears both in descriptions of the tabernacle and court curtains (Exod 26:1; 27:9, 18; 36:8, 9; 38:16, 18) and in descriptions of other high priestly dress items (Exod 28:6, 8, 15; 39:2, 5, 8).


33This is apparently how Sir 45:8 understands it, since it lumps the linen undergarments (περικελήθι), the robe, and the ephod together as objects or instruments of strength or authority (σκεῦες ἵππος Ἰσραήλ); since only the latter two dress elements are unique to the high priest, the undergarments must have been differentiated from that of the common priests as well for the argument to work. Notice the comment of Jacob Milgrom that the undergarments of the common priests may indicate that they were not considered an article of their sacred dress (Leviticus 1-16: A New Translation with Introduction and Commentary, AB3 [New York: Doubleday, 1991], 1017).

34The basic term is used for the high priest’s tunic in Exod 29:5 as well as in Lev 8:7 (in the latter text it is called “the tunic” [ךתנה] and 16:4 (where it is called a “sacred/holy linen tunic” [ךתנה]. As for the non-priestly, archaic (“coat of many colours” [KJV]; “long robe with sleeves” [NRSV]) form (Gen 37:3, 23, 32; 2 Sam 13:18-19; cf. Gen 37:31, 33), see the discussion in D. M. Freedman and M. P. O’Connor, “ךתנה,” TDOT (1995), 7:384-86. There they discuss how the one worn by David’s daughter Tamar (2 Sam 13:18) may be related to the נְעָלָי (ibid., 7:385).
have noted, the word אֶפֶסֶן “is the Hebrew equivalent of one of the most common terms in the civilized world.”

Tunics were also worn by the common priests, and all of the priestly tunics were fabricated with תְּנָק (“woven”) craftsmanship from חֹל (“fine linen” [Exod 28:39; 39:27]). Tunics were not, however, restricted to the priesthood alone; one finds clear evidence that the Hebrew term was used in describing the dress of Adam and Eve (Gen 3:21), Hushai the Archite (2 Sam 15:32), Job (Job 30:18), the woman in Song 5:3, and King Hezekiah’s royal steward (Isa 22:21; cf. 2 Kgs 19:1-2).

While the other priests also wore tunics, the textual data indicate that the high priest’s tunic was of a clearly different construction. In Exod 28:4 it is first expressly described as being uniquely “checkered” or “interwoven” (§בֶּן). Second, Exodus


36 Exod 28:40; 29:8; 40:14; Lev 8:13; 10:5; Ezra 2:69; Neh 7:70, 72.

37 In 39:27 the definite Hebrew article is associated with tunics for both the high priest and the common priests; but the LXX here (36:34) is anarthrous (χτυπωνας βουστίνως [“fine linen tunics”]).

38 See Freedman and O’Connor (“Ephesn,” 7:384-85) on this tunic’s nature.

39 The typical Greek equivalent to the Hebrew אֶפֶסֶן or חֹל (χτυπόν; cf. the pluralized transliteration χοθωνωθ in Neh 7:70, 72) also appears in descriptions of the dress of King Ahab (1 Kgs 20:27 [MT 21:27]), the “daughters of Zion” (Isa 3:16, 24), high court officials in the time of King Hezekiah (Isa 36:22), pagan priests (Ep Jer 1:29), Andronicus (2 Macc 4:38), Jewish warriors (2 Macc 12:40), and others (4 Macc 9:11).

40 The word אֶפֶסֶן is a hapax legomenon in the HB. Cf. the discussion in Freedman and O’Connor, “Ephesn,” 7:386, where they suggest that it had blue, purple, scarlet, and gold threads running through it; the HB does not, however, mention this.
later describes the high priest’s tunic as being embroidered or woven \(\text{תֶּפֶתָה} \text{כְּתָנָה} [28:39]\).\(^{41}\) Nothing comparable is stated with regard to the tunics of the common priests. And third, the high priest’s tunic is singled out from all similar tunics belonging to the common priests, labeling it as “the tunic” \(\text{תֶּפֶתָה} \text{כְּתָנָה} [\text{Exod 28:39; cf. 29:5; Lev 8:7}]\).\(^{42}\) Every indication thus demonstrates that while the tunic was not exclusive to the priesthood, the high priest’s tunic was differentiated from those of the common priests through a unique description and fabrication.

**Excursus: The High Priest Tearing His Clothes**

The most familiar NT reference to the dress of the high priest is that of the high priest tearing his robes (or, clothes) during the interrogation of Jesus.\(^{43}\) In fact, this is

\(^{41}\)The NIV translates this as “weave the tunic,” while the NRSV translates it as “you shall make the checkered tunic.” The rare verb \(\text{שֶׁבֶּפֶת} \) occurs only twice in this chapter with regard to the dress of the high priest. Notice that earlier in v. 20 the verb is used participially of the precious stones of the high priest’s breastpiece: They are “woven,” or, in this case, “set” or “mounted” with gold \(\text{מְשָׁבָטֵים חֲבֵד} \). Cornelis Houtman believes that the basic meaning of the verb does not deal with a certain kind of weaving but rather has the sense that “the tunic is to be shaped by sewing, it is to have folds or creases, so that it will fit tightly around the body” \(\text{Exodus, Historical Commentary on the Old Testament, trans. Sierd Woudstra [Kampen, The Netherlands: Kok; and Leuven: Peeters, 1993-2002], 3:475}\). He believes that its basic meaning relates well to the idea of “setting” or “mount” as found in \(\text{טֶפֶתָה} \) \(\text{(ibid.)}\).

\(^{42}\)The LXX of Exod 28:39 pluralizes the reference to the tunic, interpreting it to refer to the fringes / tassels of the tunics \(\text{ὅι Κοσμηματα τῶν χορτών} \) of all the priests. The difference between the singular and the plural in the Hebrew, however, is simply one of vocalization: \(\text{תְּפֶתָה} \) (singular) vs. \(\text{תְּפֶתָה} \) (plural). On the anomalous text of LXX Exod 29:5, see the discussion below.

the most explicit reference in the entire NT to the dress of the high priest. The reason for this item’s discussion here is that Mark narrates that the high priest tore “his clothes (τοὺς χιτώνας αὐτοῦ [14:63].” Mark’s use of the plural45 of the Greek term for the tunic of the high priest indicates that no one particular garment is meant;46 reference to one tunic would refer to the high priest’s inner clothing, but here the plural probably refers to his clothing in general.47

Matthew’s narrative of the same event48 describes the high priest tearing not τοὺς χιτώνας αὐτοῦ but τὰ ἱμάτια αὐτοῦ (26:65). This terminological difference


45 Typically only one tunic was worn by a person; Matt 10:10, Mark 6:9, and Luke 3:11 and 9:3 refer to two tunics, but these probably refer to the use of a spare and not two at once (John Nolland, The Gospel of Matthew, NIGTC [Grand Rapids: Eerdmans; Bletchley, UK: Paternoster, 2005], 1132). Cf. Josephus, who refers to some who wore two of these articles of dress (A.J. 17.136).

46 Josephus (A.J. 3.153, 159) indicates that the high priest wore two tunics (using the term χιτών for both of them)—one like the common priests, and a hyacinth-colored one.

47 Cf. Brown, Death of the Messiah, 1:519; Robert H. Gundry, Mark: A Commentary on His Apology for the Cross (Grand Rapids: Eerdmans, 1993), 914; idem, Matthew: A Commentary on His Handbook for a Mixed Church under Persecution, 2nd ed. (Grand Rapids: Eerdmans, 1994), 546; and Nolland, Gospel of Matthew, 1132. It is possible that the high priest could have opened up his outer garments and torn his inner garments; according to Josephus (J.W. 2.322), on one particular occasion the chief priests tore their garments (τῶν ἐσθήτων) and consequently had bare chests (τὰ στέρνα). Cf. Ep Jer 1:30 (Eng. 1:31), where the priests of pagan temples sit in their temples “having [their] clothes torn” (ἔχοντες τοὺς χιτώνας διερρωγότας).

48 Luke’s parallel narrative does not refer to the high priest’s dress at all.
suggests that Matthew utilized a more familiar generic term for clothing and similarly was not referring to a particular dress item. Matthew may have changed Mark’s account to refer to the clothes the high priest would more naturally tear—his outer clothing, rather than his inner clothing.

In any case, some have set forth theological reasons for concluding that the high priest was wearing his ritual dress when he tore his clothes; this would supposedly demonstrate that the high priest broke the Torah (despite the fact that Lev 10:6 and 21:10 are not parallel). Nevertheless, it does not appear that ritual dress was involved here, since the Sanhedrin was meeting at the high priest’s house (Mark 14:53-54; cf. Matt 26:3-4, 57-58; Luke 22:55), where such garments would not normally be worn.

—

49Nolland, Gospel of Matthew, 1132. Ulrich Luz concludes that Matthew’s usage does not indicate that the high priest was wearing official robes (Matthew 21-28: A Commentary, trans. James E. Crouch, ed. Helmut Koester, HCHCB [Minneapolis: Fortress, 2005], 430, n. 45). In Lev 16:4 the four high priestly dress items reserved for Yom Kippur were called holy garments (iμάτια αυτία). Use of such plural terminology appears to confirm that no particular dress item is in view in Matthew.

50Markan priority is assumed.

51Gundry, Matthew, 546. Notice the use of both terms in Matt 5:40, and cf. Luke 6:29 (on these two verses, see Gundry, Matthew, 67) as well as LXX Lev 16:4 and Isa 61:10. See also John 19:23, where the soldiers at Jesus’ crucifixion divide Jesus’ clothing (ταίματα αὐτοῦ) into four parts, while they cast lots to see who gets his tunic (τὸν χιτῶνα). It does not appear likely that Matthew is alluding to the decrees (LXX Lev 10:6; 21:10) forbidding the priests or the “anointed” priest (the one who has been consecrated to wear the garments) from tearing their garments (ταίματα), since such tearing was forbidden specifically with regard to mourning for the dead.

52Luz, Matthew 21-28, 434.

53So Gundry, Mark, 914. On possible locales for the high priest’s residence, see Brown, Death of the Messiah, 1:349-50. Josephus indicates (A.J. 18.91-92) that when the high priest went out into the city, he did not wear his official robe but instead wore ordinary or “private” garments (την ἰδιωτάκην); he uses this terminology in reference to the practice of Hyrcanus (ibid.). For other corroborative accounts, see m. Hor. 3:5
The Sash

The third article of ritual dress common to the regular priests but also worn by the high priest on a daily basis was the sash or waistband (נְבֶן), an article of dress that occurs nine times in the OT, with only one of those occurrences referencing dress of someone other than the high priest or a common priest. The נְבֶן was an item of dress that was girded or wrapped around the hips, groin, and lower abdomen and over


Nolland agrees that it is unlikely that the high priest was wearing ritual dress; he argues that because of the Roman control of the vestments they would not be used at his house even if they were in his possession at this time (*Gospel of Matthew*, 1132); for a similar argument, cf. R. T. France, *The Gospel of Matthew*, NICNT (Grand Rapids: Eerdmans, 2007), 1029, n. 44. Josephus notes (*A.J.* 18.94) that the vestments were put back in Roman control “after the first day of the feast” (μετὰ μίαν τὴν ἔορτὴν)—the feast here being Passover (the other great feasts in which this took place were Pentecost and Tabernacles). The two Gospels that indicate that the high priest tore his robes—Matthew and Mark—are the same two that note that Jesus ate the Last Supper on the first (πρῶτη) day of the feast of Unleavened Bread, which was identified in the Gospels with Passover (Mark 14:12, 14, 16; Matt 26:17-18; cf. Luke 22:1, 7-8, 13, 15). Thus, while the high priest had previously had access to his robe on the day that Jesus celebrated the Last Supper, by the time Jesus was later questioned, it is likely that he did not have access to this robe, and it was back under lock and key.

Robert H. Stein agrees that the tearing would not have involved the ritual clothes of the high priest, but then he suggests that they could have been “the inner tunics lying under the liturgical garments” (*Mark*, Baker Exegetical Commentary on the New Testament [Grand Rapids: Baker, 2008], 685). This latter suggestion, however, does not make sense, since the priests did not mix liturgical and non-liturgical garments. Cf. the restriction in Ezek 42:14 and 44:19 prohibiting priests from wearing their vestments even as close as the outer court of the temple.

the tunic. Heike Omerzu notes that “gender-specific systems of symbolization”
contributed to the meaning of sashes: For women, different types of girdles/sashes
reflected virginity, marriage, and birth, while for men, the belt/sash was frequently
associated with bearing arms and indicated the “ability and readiness to fight as well as
power in general.” Irrespective of gender, sashes communicated status and power: for
example, the more prominent a person’s social status, the more elaborately was the
related sash ornamented.

With regard to the texts that describe priestly dress, on three occasions the sash
clearly describes a dress item of the common priests—either separate from or along with
that of the high priest (Exod 28:40; 29:9; Lev 8:13). In the five remaining references

55 While frequently described as a “girdle,” modern readers would possibly
confuse this term with a woman’s garment, and thus I do not utilize it here. Cf. also Sir
45:10 (MT), where the term רַפָּה (“belt; waistcloth, loincloth”) occurs after reference to
the breastpiece of judgment and the ephod; רַפָּה appears to be a synonym for the high
priest’s sash, and it refers to the leather belt Elijah wore (2 Kgs 1:8; cf. its related use
around one’s loins or waist in Job 12:18; Isa 5:27; 11:5; Jer 13:1, 2, 4, 6, 7, 10, 11; Ezek
New Translation with Notes, Introduction and Commentary, AB 39 (New York:

56 Heike Omerzu, “Women, Magic and Angels: On the Emancipation of Job’s
Daughters in the Apocryphal Testament of Job,” in Bodies in Question: Gender,
Religion, Text, ed. Darlene Bird and Yvonne Sherwood (Aldershot, UK: Ashgate,
2005), 91 (an earlier version of this is “Das bessere Erbe: Die privilegierte Stellung der
Töchter Hiobs im Testament Hiobs,” in Körper und Kommunikation: Beiträge aus der
theologischen Genderforschung, ed. Katharina Greschat and Heike Omerzu [Leipzig:
Evangelische Verlagsanstalt, 2003], 57-93).


58 Notice the use of the singular term for sash in the MT, in contradistinction to
the plural in the LXX, Syriac, and targumim. Because the preceding verse refers to
Aaron’s sons alone, the mention of Aaron here (“Aaron and his sons”) is, according to
Propp, “slightly odd” (Exodus 19-40, 350). Furthermore, reference to “Aaron and his
sons” is missing from the LXX.
to the sash, it occurs as either: (1) a singular article of dress in a catalog of dress items
belonging to the high priest (Exod 28:4, 39; Lev 8:7; 16:4); or (2) a particular item of
dress in a catalog of both singular and plural dress items belonging to the priesthood,
whether the high priest or the common priests (Exod 39:29; cf. vss. 27-31).

At least three pieces of textual data further indicate that the high priest’s sash
was distinguished from that of the common priests in the HB.\(^{59}\) First, Exod 28:39
indicates that the Israelites fabricated the sash from woven or embroidered
craftsmanship (תֶּפֶשׁ הַפֶּשֶׁנֶּה [“the work of an embroider”]), a type of craftsmanship not
utilized elsewhere for the common priests.\(^{60}\) The same terminology is also utilized more
elaborately in the 39:29: Embroidered craftsmanship (תֶּפֶשׁ הַפֶּשֶׁנֶּה) was utilized in
fabricating the high priest’s sash out of fine, twisted linen (כּוֹסֵר וַיָּבוֹשׁ), along with blue,
purple, and crimson yarn made out of wool.\(^{61}\) And finally, 39:29 specifically designates

\(^{59}\)Cf. Josephus A.J. 3.154-55 and 159 and the discussion in b. Yoma 5b-6a (on
whose girding with the sash came first, and subsequently, whether the high priest’s sash
was the same material as the sash of the common priests) and both b. Yoma 12a (on
whether the sash of the high priest was the same as that of the common priest) and b.
Yoma 12b (on whether the sash of the high priest was the only garment different from
that of the common priests).

Milgrom (Leviticus 1-16, 519 and 548-49) and Propp (Exodus 19-40, 669)
believe that the sashes of the high priest and the common priests were the same.

\(^{60}\)This type of craftsmanship was also utilized with reference to both the
tabernacle’s outer veil, situated in front of the Holy Place (26:36; 36:37), and the screen
of the courtyard enclosure (27:16 and 38:18). Cf. 28:40 and 29:9 for the lack of such
craftsmanship in the fabrication of the sashes of Aaron’s sons.

\(^{61}\)1QM 7 9-10 describes the battle dress of the priests, and there their sashes are
embroidered with threads of these colors; but note that these vestments were not to be
taken into the sanctuary. Cf. Emil Schürer, who asserts that the sashes of the common
priests were “interwoven with purple, scarlet and blue ornaments” (The History of the
Jewish People in the Age of Jesus Christ [175 B.C.—A.D. 135], rev. ed., ed. Geza
Vermes et al. [Edinburgh: T & T Clark, 1979], 2:293).
the sash as “the sash” (חֵרֶן הַמַּכָּבִים). 62 The same is true for Lev 8:7: “and he girded him with the sash” (נַעֲרֵה אָתָר בַּמַּכָּבִים).” These three texts demonstrate that in the HB the high priest’s sash was differentiated from that of the common priests, even though the basic dress form for both high priest and common priest was the same. 63

Sanders, following Josephus’s description of the sash in the Second Temple period, concludes that the high priest wore not only the four dress items worn by the

Sanders asserts that “the precise description of colours is very difficult—in fact, impossible” (Judaism: Practice and Belief, 95). The colored yarns would be made out of wool, since linen is not readily capable of being dyed (ibid., 95-96). While the mixture of linen and wool was forbidden to the Israelites (Lev 19:19; Deut 22:11), Josephus (A.J. 4.208) and the Mishnah (m. Kil. 9:1) indicate that priests were able to wear these two fabrics (cf. Schürer, History, 2:293-94, n. 7). According to Ziderman, the three colors typically described as blue, purple, and crimson, could have been blue-purple (hyacinth), red-purple (Tyrian purple), and bluish red (crimson) (“Seashells,” 98-101). Cf. Sanders, Judaism: Practice and Belief, 505-506, n. 10. On the symbolic meaning of sacral colors, see Brenner, “On Color,” 200-207.

62 The LXX translates the Hebrew as referring to all the priests: τὰς ζωνας αὐτῶν (“their sashes”). But note that in the list of dress items in MT Exod 39:27-29, the LXX has pluralized another singular element: in MT 39:28 “the turban, fine linen” (θυρήματα τὸς ἄγαθος) = “the turbans of fine linen” (τὰς κιδωρεῖς ἐκ βύσσου) in LXX 36:35.

63 Josephus states that the common priest’s sash had the breadth of about four fingers, that while it was situated at the breast it was wound a bit above the armpits, and that it had the appearance of a serpent’s skin. Furthermore, it was interwoven with multicolored flowers and embroidered with hyacinth, Tyrian purple, and crimson (A.J. 3.154; cf. 3.158-59). For a discussion of this particular passage, see Andrew R. Angel, Chaos and the Son of Man: The Hebrew Chaoskampf Tradition in the Period 515 BCE to 200 CE, Library of Second Temple Studies 60 (London: T & T Clark, 2006), 183-84. According to Sanders, the warp threads were of fine linen, while the weft threads provided the decorations (Judaism: Practice and Belief, 95; cf. ibid., 99).

Based on later descriptions of the sash in Second Temple sources like Josephus, Alfred Edersheim concluded that this item of the high priest’s dress “may be regarded as the most distinctive priestly vestment, since it was only put on during actual ministration, and put off immediately afterwards” (The Temple: Its Ministry and Services as They Were at the Time of Jesus Christ [1874; repr., Grand Rapids: Kregel, 1997], 72).
common priests (i.e., undergarments, tunic, sash, and headgear [a “simple cloth cap over a linen turban”]), but also “a second sash,” colored like the sash of the common priests, but including gold thread in its decoration (cf. A.J. 3.153-54, 158-59). If Josephus is correctly describing what he has actually seen—and there are no strong indications here that he is distorting the record, particularly since he himself was a priest—then this appears to be another development over what is described in the HB.

The Robe

The first traditionally understood article of dress worn only by the high priest in the Israelite cult that I will explore is the . Second Temple Jewish authors sometimes described with rapturous tones the resplendent sight of the high priest, and it was this robe that often captivated their attention and caused them to marvel with delight at the sheer beauty of it. In the HB this dress item is typically referred to either

64 Sanders, Judaism: Practice and Belief, 93.
65 Ibid., 99.
66 Sanders supports the account of Josephus for these reasons: (1) Josephus described the dress elements in the order a priest would dress; (2) he is not dependent on the LXX but typically has the Hebrew in mind, with some differences indicating that he is not simply listing what is in that text; and (3) his description is detailed, indicative of a close-up examination of the dress items themselves (ibid., 93).
67 See the next chapter for a more detailed description of the perspective of Josephus regarding the sash(es).
68 Cf., e.g., Sir 45:6-13; 50:5-11; Let. Aris. 96-99. With regard to priestly figures in general, Alicia J. Batten remarks that “if their garments were made according to the biblical instructions, they must have been spectacular” (“Clothing and Adornment,” Biblical Theology Bulletin 40 [2010]: 151).
69 Cf. Philo Ebr. 85-86; QE 2.107; Spec. 1.95 (the latter text refers in its wider context not only to the foot-length robe but also to the ephod, the breastpiece with its
simply as the robe ("robe") or more specifically as the robe of the ephod". Neither of these two linguistic designations appears in descriptions of the dress of the common priests within the Pentateuch.

The term was not exclusive to the high priest. Those who wore it included Samuel (1 Sam 2:19; 15:27; 28:14), Saul (1 Sam 24:4,11), Jonathan (1 Sam 18:4), David (1 Chr 15:27), the Levites and levitical singers who accompanied David leading the ark into Jerusalem (1 Chr 15:27), David’s daughter Tamar (2 Sam 13:18), Ezra (Ezra 9:3, 5), Job and his friends (Job 1:20; 2:12; 29:14 [here, metaphorical]), and the "princes of the sea" (Ezek 26:16). Since the Hebrew word itself would thus not

stones, and the Urim and Thummim [translated as the δηλωσεὶς and the ἀληθεία].

Exod 28:4, 34; 39:23, 24, 25, 26; Lev 8:7; Sir 45:8. The term also occurs in Sir 45:12: ("golden crown, robe, and turban"). The LXX of this text, however, does not refer to a robe of any kind. It is also possible to understand here in terms of "to clothe" or "to wrap," thus yielding the translation "a crown wrapped with gold" (see Otto Mulder, Simon the High Priest in Sirach 50: An Exegetical Study of the Significance of Simon the High Priest as Climax to the Praise of the Fathers in Ben Sira’s Concept of the History of Israel, JSJ 78 [Leiden: Brill, 2003], 156-57, n. 220).

Exod 28:31; 29:5; 39:22. With regard to 28:31, Propp suggests that if the LXX Vorlage had only (which he assumes is probable), it would be the preferred reading (Exodus 19-40, 347). He also notes that in 39:22, the MT—supported by the Syriac—has , while Q17 (4QExod-Lev) and the Samaritan text witness , the latter of which he concludes is the more difficult reading because it is different from the parallel in 28:31 (Exodus 19-40, 655).

This text provides the sartorial description of the spirit called up by the necromancer of Endor (and understood by her and Saul to be Samuel).

For a summary of arguments supportive and opposing the thesis that Ezra was a high priest, see VanderKam, From Joshua to Caiaphas, 45-47.

See also its metaphorical use (Ps 109:29; Isa 59:17; 61:10).
designate a high priestly garment, I would suggest that it was sometimes augmented and associated with the ephod in order to clearly emphasize the uniqueness of this garment vis-à-vis other non-high priestly occurrences of this dress item.

The כֹּסֶס first appears in the Pentateuch without specific reference to the ephod but immediately after that dress item: “a breastpiece and an ephod and a robe and a woven tunic” (Exod 28:4). These first four items in the larger six-item catalog list are listed in the reverse order of how the high priest would put them on. On the other hand, the last reference to the singular term כֹּסֶס in the Pentateuch is part of a narrative that details the high priest’s dress ensemble at his ordination in the logical order that it would be put on, and in this last reference the כֹּסֶס consequently appears before the ephod: “and he clothed him with the robe, and he put the ephod on him” (Lev 8:7; cf. 8:8-9).

Fuller, augmented references to the כֹּסֶס as the “robe of the ephod” in the HB occur in three texts: (1) Exod 28:31 (דָּפֵן כֹּסֶס הֲצָפָר); 29:5 (דָּפֵן כֹּסֶס הֲצָפָר); 75

—and

But the LXX of this text separates the robe from the ephod (τὸν ποδήρη καὶ τὴν ἐπωμίδα [literally, “the foot-length robe and the shoulder strap”]). On the ephod’s suspension from the shoulders, see Exod 28:7, 12, 25, 27; 39:4, 7, 18, 20. In the LXX the term typically used for the high priest’s ephod is ἐπωμίς (Exod 25:7; 28:4, 6, 7, 8, 12, 15, 29; 29:5; 35:9, 27; 36:9, 11, 14, 15, 25, 26, 27, 28, 29; Lev 8:7; Sir 45:8), a term which, when used extrabiblically with a sartorial sense, referred to the upper part of a woman’s tunic that was fastened on the shoulder by either brooches or shoulder-straps, or the tunic of a rower (LSJ, s.v. “ἐπωμίς”). In Ezekiel it refers to the “shoulders” of the temple doors and gates (40:48; 41:2, 3).

Propp hypothesizes about the purported LXX Vorlage of the list in Exod 29:5 (including a somewhat larger textual context: καὶ τὸν χτώνα τὸν ποδήρη καὶ τὴν ἐπωμίδα [“both the foot-length tunic and the ephod”]). He initially suggests that the initial Greek καὶ is unexpected and may have reflected רָאָת in the LXX Vorlage. But without dwelling on that suggestion, he finally conjectures that the LXX Vorlage

154
The first and third texts begin detailed descriptions of this dress item (28:31-35; 39:22-26). All of the rest of the references in the HB to the high priest’s robe using only the term מִשְׁלָלָה occur within these two detailed descriptions (28:34; 39:23, 24, 25, 26).

The high priest’s robe was dyed “entirely in blue” (םִשְׁלָלָה תַּל), and it was appears instead to have approximated אֵהָדָהָה תַּל אֵהָדָהָה אֵהָדָהָה אֵהָדָהָה ("the tunic and the robe and the ephod"), concluding that “compared to the MT, [this latter reconstruction would be] a shorter, more ambiguous and arguably superior reading” (Propp, Exodus 19-40, 350).

Propp supports the reading of 4Q17 (4QExod-Lev') 1 II and the Samaritan text (םִשְׁלָלָה) over the longer MT (the Syriac is the same) because it is shorter and, in his judgment, the more difficult reading (Exodus 19-40, 655).

James C. VanderKam suggests that since the robe is mentioned in Exod 28 only in vss. 31-35, whereas the ephod and breastpiece are described more extensively in vss 5-30, it “seems to be regarded as part of the ephod, since it is termed ‘the robe of the ephod’” (“Joshua the High Priest and the Interpretation of Zechariah 3,” in From Revelation to Canon: Studies in the Hebrew Bible and Second Temple Literature, JSTSup 62 [Leiden: Brill, 2000], 173; essay originally published in CBQ 53 [1991]: 553-70). I am not entirely convinced that the paucity of textual content is determinate here, since: (1) the robe is listed separately in 28:4; and (2) the turban is described in even fewer verses in this chapter (28:37, 39). Nevertheless, this dress item is clearly described as the “robe of the ephod,” and as discussion below will demonstrate, this terminology indicates an unusually close relationship between the two items.

Exod 28:31 and 39:22. Articles of dress could be understood by simply referring to their color. Sir 40:4 (MT), for example, refers to the one who wears a turban (םֵית) and a golden “head ornament” (תְּנֵין), two dress items worn by the high priest (cf. Exod 28:36; 39:30; Lev 8:9; Zech 3:5). In the LXX, however, the reference is to one who wears two different items: the bluish-purple (α&acirc;ka&icirc;v&tau;&omicron;) and a crown (στέφανος). While both of these latter items could refer to royal emblems (cf. LXX Ezek 23:6 on the color and 2 Sam 12:30 and Ps 121:1-3 for the crown), they are also high priestly dress items (cf. LXX Exod 28:31 and 36:29 on the color and Sir 45:12 on the crown). On the basis of the high priestly imagery in the MT, I would conclude that the one who wears the α&acirc;ka&icirc;v&tau;&omicron; here would likely be the one who wears the hyacinth-colored high priestly robe, and thus the LXX would be using the color term to refer to this robe via synecdoche. Cf. Skehan and Di Lella, Wisdom of Ben Sira, 470.
constructed in an אֵין style of craftsmanship, woven presumably with woolen threads (Exod 28:32; 39:22). Unlike the tunic, it is described (28:32) as having a “mouth” or collar (ֵינֵים), woven (ֵינֵים הָאָדָם) apparently with some kind of border so that it would not be torn (רֶנֶן). It had no sleeves but rather had slits at the side for one’s arms to go through. At the bottom hem of the robe and encircling it were bulb-shaped ornaments with the appearance of pomegranates, made out of blue, purple and crimson-colored woolen thread (28:33) along with twisted [linen (39:24)], while golden bells interspersed the pomegranates (28:33-34; 39:25-26). The purpose of the golden

See also Josephus’s reference to ὁ ἀκτίνθος—that is, the high priest’s hyacinth-colored robe—in A.J. 3.184; the translation by Thackery in LCL (Josephus, 3:405) is incorrect, since it identifies the hyacinth as the color of the high priest’s linen tunic (cf. Louis H. Feldman, Judean Antiquities 1-4: Translation and Commentary, vol. 3 of Flavius Josephus: Translation and Commentary, ed. Steve Mason [Leiden: Brill, 2000], 281, n. 482).

80 Sanders describes this מִלְּטֶל as the “second tunic” worn by the high priest (Judaism: Practice and Belief, 99), creating a linguistic confusion of dress terms from the standpoint of the Hebrew. From the standpoint of the Greek (i.e., Exod 29:5: τὸν χιτῶνα τὸν ποδῆρη), however, his terminology is accurate.


82 Ps 133:2 appears to refer to the “mouth” or collar of the high priest’s robe. The oil from Aaron’s anointing would pour down his beard to this opening (Exod 29:7; Lev 8:12; 21:10). Cf. Sanders, Judaism: Practice and Belief, 99.

83 On the missing “linen,” see Propp on this verse and 28:33 (Exodus 19-40, 655, 347).

bells was to protect the high priest from death when he entered and exited the holy place before YHWH (28:35).

The high priest’s robe, with its golden pomegranates and multi-colored pomegranates, was also described in Exod 28:35 as the robe he wore when he ministered (𐤁𐤅𐤉) in the sanctuary. This is the only single, specific garment of his dress ensemble so designated, even though there are references to both the holy garments (𐤁𐤅𐤉) of Aaron and the garments of Aaron’s sons—not specified as holy, yet designed “for ministering in the holy place” (𐤁𐤅𐤉). These “garments for ministering in the holy place” were necessary so that Aaron and his sons could “minister as priests” (𐤁𐤅𐤉). Without these robes of office, the high priest and the common priests could not fulfill their priestly roles. This indicates that the high priest’s robe, with its multicolored pomegranates and golden bells encircling its hem, is singled out as the robe that enables the high priest to officiate as high priest and to perform his sacred ministry in the sanctuary.

seventy-one, seventy-two, or 360 bells (cf. ibid., 224; Robert Hayward, “St Jerome,” 97-98). The LXX indicates that there were not only multicolored pomegranates but also golden ones (ῥούσκους χρυσοὺς [LXX Exod 28:33]). It also describes (LXX Exod 28:34) floral decorations encircling the lower hem (καὶ ἀνθίζουν ἐπὶ τοῦ λῶματος τοῦ ὑποδύτου κυκλῳ [“and floral work on the fringe of the undergarment all around”]); cf. Let. Aris. 96; Philo Migr. 103, Mos. 2.110 and 119-121, QE 2.120, Spec. 1.93-94).

85 Exod 35:19; 39:1, 41.

86 Exod 31:10; 35:19; 39:41.

87 Cf. Exod 29:1, 5-9 and Lev 16:32, where the ministry of Aaron and/or his sons is contingent upon being anointed, consecrated, and vested in the garments of ministry.
The Robe as (the) ποδήρης

Several terms were used to either translate into Greek or describe the high priestly ἱματία, including ὑποδύτης (“undergarment”), ὑποδύτης ποδήρης (“foot-length undergarment”), χιτών ποδήρης or ποδήρης χιτών, ποδήρης ἐνδύμα (“foot-length garment or robe”), ποδήρης (substantive adjective), στολή, and ύακίνθος. In the LXX the most common Greek term for this high priestly dress item is ὑποδύτης, occurring nine times in eight texts. Since this term carries the meaning of an undergarment, in regard to the high priest, it would refer to a garment worn under the

88 LXX Exod 28:33 (2x), 34; 36:29, 30, 31, 32, 33; Lev 8:7. For ὑποδύτης as an undergarment (i.e., a garment under something else), cf. LSJ (s.v. “ὑποδύτης”), Propp (Exodus 19-40, 347), and John William Wevers (Notes on the Greek Text of Exodus, SBLSCSS 30 [Atlanta: Scholars, 1990], 458-59).

89 LXX Exod 28:31.

90 E.g., LXX Exod 29:5; Josephus A.J. 20.6.

91 E.g., LXX Wis 18:24.

92 E.g., LXX Exod 25:7; 28:4, 31; 29:5; 35:9; Ezek 9:2, 3, 11; Zech 3:4; Sir 27:8; 45:8; Philo Fug. 185; Her. 176; Leg. 1.81; 2.56; Mos. 2.117, 118, 120, 121, 133, 143; Mut. 43; Somn. 1.214; Spec. 1.85 (2x), 93, 94; Frg. 117 on LXX Exod 28:27 (latter text in Philo, LCL, 12:257); Josephus A.J. 3.159; 8.93; B.J. 5.231.

93 E.g., Philo QE 2.107 and Ebr. 85-87.

94 E.g., Josephus A.J. 3.184. As indicated earlier, and contrary to Thackeray’s translation in LCL, this is not describing the high priest’s linen tunic as made out of hyacinth; rather, it speaks of the linen tunic and then the hyacinth (robe): ἀποσπασμαίνει δὲ καὶ ὁ τοῦ ἀρχιερέως χιτῶν τὴν γῆν λίνεος ὧν, ὁ δὲ ύακίνθος τῶν πόλων (“And the high priest’s tunic likewise represents the earth, being [made out] of linen, and the hyacinthine [robe symbolizes] the firmament”). Cf. Philo Mos. 2.118.

95 LXX Exod 28:33 (2x), 34; 36:29, 30, 31, 32, 33; Lev 8:7.
ephod. Consequently, it is significant to note that in translating the בֵּין לִי, the translators of the LXX typically used a word that was characterized by its relationship to another article of dress that the high priest wore.

The other term used in Greek translations of Hebrew texts containing בֵּין לִי is the term ποδήρης. Typically adjectival in the LXX, its substantival use in translating בֵּין לִי in extant Hebrew texts occurs only once (Exod 28:4). Despite this singular fact, its usage in reference to the high priest is much more substantial and—in some cases—disputed.

The word ποδήρης is the adjectival cognate to the word for foot, πούς, and thus it typically describes or refers to a robe that is foot-length. This term serves in

96 Cf. LXX Exod 36:29 and Philo’s discussion in QE 2.117 and Spec. 1.94. In Josephus B.J. 5.231 it apparently describes the linen tunic under the robe of the ephod.

97 While ποδήρης in general occurs more frequently than ύποδύτης in the LXX (Exod 25:7; 28:4; 31:29; 31:5; 35:9; Ezek 9:2, 3, 11; Zech 3:4; Wis 18:24; Sir 27:8; 45:8), the former term translates בֵּין לִי only twice (Exod 28:4, 31).

98 LXX Exod 28:31 translates the high priestly בֵּין לִי using both Greek words (ύποδύτης ποδήρης), thus specifying that the robe (underneath the ephod) is foot-length (i.e., reaching down to the feet). And in LXX Exod 29:5 the phrase καὶ τὸν χιτῶνα τὸν ποδήρης καὶ τὴν ἐπωμίδα can hardly be said to be an exact translation of the Hebrew אֲחָרָם יִתְהַט הֲיוֹתְוַי יָכֵּן “the tunic and the robe of the ephod”.

99 BDAG, s.v. “ποδήρης, ες”; cf. LSJ, s.v. “ποδήρης.” Besides the LXX, see Rev 1:13; Let. Aris. 96; Philo Fug. 185, Her. 176, Leg. 1.81 and 2.56, Mos. 2.117, 118, 120, 121, 133, and 143, Mut. 43, Somn. 1.214, Spec. 1.85 (2x), 93, 94, and Frg. 117 on LXX Exod 28.27 (text in Philo, LCL, 12:257); Josephus A.J. 3.153 and 159, 8.93, 20.6, and B.J. 5.231; Barn. 7:9; T. Levi 8:2. Cf., e.g., Aeschylus Ag. 898 (Herbert Weir Smyth ed. ref. = 887), 1594 (Herbert Weir Smyth ed. ref. = 1577); Appian B civ. 4.6.47 and Pun. 9.66; Euripides Bacch. 833; Pausanias Descr. 1.19.1, 1.24.7, 5.19.6; Xenophon An. 1.8.9, and Cyr. 6.2.9 and 6.4.2. For these latter Greek texts (except for Plutarch Mor. 2.52c), see the Perseus Digital Library, http://www.perseus.tufts.edu/hopper/ (accessed March 8, 2012).
generally two basic ways in ancient Greek literature: (1) adjectivally modifying the dress term χιτών ("tunic," "shirt") or other words, or (2) standing alone as an articular or anarthrous substantive. What this indicates for this study is that the LXX translator(s) understood the לְּעִיל to be characterized as a foot-length robe—despite the fact that the Hebrew term does not clearly include this idea.

The term ποδήρης occurs once in the NT, and there it occurs in the book of Revelation in the dress description of the one like a son of man (1:13). But the actual

---

100See, e.g., Exod 29:5 (and the discussion below); Philo Somn. 214 and Spec. 1.85; Josephus A.J. 3.153, 3.159, 20.6. Cf. Pausanias Descr. 1.24.7 and Descr. 5.19.6 [= Elis 1]; Xenophon Cyr. 6.4.2. On χιτών, see BDAG, s.v. "χιτών, ώνος, ὁ.”

101See, e.g., Exod 28:31 (ὑποδύτην ποδήρην); Wis 18:24 (ποδήρους ἑνδύματος); Philo Fug. 185 (τοῦ ποδήρου ἑνδύματος). In Appian B civ. 4.6.47 it modifies fine linen, from which a priestly robe of Isis is woven, while in Euripides Bacch. 833 it modifies πέρλοι (garments, mantles, or robes). It modifies a pillar in Aeschylus Ag. 887, apparently emphasizing its stability. As an adjective modifying huge shields, cf. Xenophon An. 1.8.9 and Cyr. 6.2.10.

102For ποδήρης as an articular substantive, see, e.g., LXX Exod 25:7; 28:4; 35:9; Ezek 9:3, 11; Let. Aris. 96; Philo Her. 176, Leg. 1.81 and 2.56, Mos. 2.117, 120, 121, 133, and 143, Mut. 43, Spec. 1.93 and 94, and Frg. 117 on LXX Exod 28.27 (text in Philo, LCL, 12:257); Barn. 7:9; T. Levi 8:2.

For the word as an anarthrous substantive, see, e.g., Ezek 9:2; Zech 3:4; Sir 27:8; 45:8; Philo Mos. 2.118 and Spec. 1.85; Josephus A.J. 8.93; Rev 1:13. BDAG (s.v. "ποδήρης, ές") suggests that one could supply χιτών with it because it occurs in association with the latter term on a number of occasions in classical, biblical, and Second Temple literature (e.g., Exod 29:5; Josephus A.J. 3.153). Cf. Appian Pun. 9.66 and Pausanias Descr. 1.19.1.

103Notice the careful reference by Kruger: “Seemingly the garment extended to the feet (LXX ad Exod. 28.4, 31) with a skirt (kānāf) at the lower end” (“Symbolic Significance,” 116, n. 42). It is possible that the Hebrew term for the high priest’s robe (Malā‘īm) was more specific than we understand now and referred to a certain type of robe that descended to the feet.
meaning of this term has been sharply disputed. Consequently, since podh,rhj is vital in ascertaining whether or not high priestly imagery is evident in Rev 1:13, a more detailed investigation of this term’s meaning and usage in the LXX and other post-Septuagintal literature into the second century CE is necessary.

The term podh,rhj in the LXX

Lexical data about the podh,rhj within the LXX provide a mine of information that remains essential in determining the semantic range and contextual meaning of the word. It is these lexical data from the LXX, however, that have become a tangled web of confusion in various scholarly analyses. Table 2 lists the textual references where the word podh,rhj occurs in the LXX, the specific Greek terminology used in the relevant portions of those texts, and the Hebrew text assumed—correctly or incorrectly—to be associated with the LXX translation.

Of the twelve textual references to podh,rhj in the LXX, eight clearly refer to some dress aspect of the high priest. Of the remaining four, three refer to Ezekiel’s mysterious “man clothed in linen” centrally involved in the judgment of the city of

---


105 My phrasing here is necessarily ambiguous, since the Greek does not necessarily translate the Hebrew.

<table>
<thead>
<tr>
<th>Reference</th>
<th>LXX</th>
<th>MT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exod 25:7</td>
<td>καὶ λίθους σαρδίου καὶ λίθους ἐκ τῆς γλυφῆς εἰς τὴν ἑπωμίδα καὶ τὸν ποδήρην (&quot;the foot-length robe&quot;)</td>
<td>אֵלֶּבֶּשׁ מִפְּרַחֵי בָּשָׂם לַאֲבָר (&quot;and for the breastpiece&quot;)</td>
</tr>
<tr>
<td>Exod 28:4</td>
<td>καὶ αὕτη αἱ στολαὶ ὑπὸ παιδίου καὶ τὴν ἑπωμίδα καὶ τὸν ποδήρην καὶ χιτώνα κοσμήματος καὶ κίδαριν καὶ ζώνην (&quot;and a robe&quot;)</td>
<td>מַגָּנֶת [אָבָנֵן]</td>
</tr>
<tr>
<td>Exod 28:31</td>
<td>καὶ ποιήσεις ὑπὸ ποδύτην ποδήρην (&quot;a foot-length undergarment&quot;)</td>
<td>ἁλεχαίοι κασπάρ (&quot;the robe of the ephod&quot;)</td>
</tr>
<tr>
<td>Exod 29:5</td>
<td>ἐνδύσεις Αραων τὸν ἀδέλφόν σου καὶ τὸν χιτώνα τὸν ποδήρην (&quot;the foot-length tunic&quot;) καὶ τὴν ἑπωμίδα καὶ τὸ λογείον (&quot;the tunic&quot;)</td>
<td>ἀνθρώπου ἐφοδιασμένων καὶ ἡμών (&quot;and the robe of the ephod&quot;)</td>
</tr>
<tr>
<td>Exod 35:9</td>
<td>καὶ λίθους σαρδίου καὶ λίθους ἐκ τῆς γλυφῆς εἰς τὴν ἑπωμίδα καὶ τὸν ποδήρην (&quot;and for the breastpiece&quot;)</td>
<td>אֵלֶּבֶּשׁ מִפְּרַחֵי בָּשָׂם לַאֲבָר</td>
</tr>
<tr>
<td>Ezek 9:2</td>
<td>καὶ εἰς ἄνθρωπον μέσῳ αὐτῶν ἐνδυδύκως ποδήρην (&quot;in linen&quot;)</td>
<td>Αἰσθήτορας κοχύκις λεπτά (&quot;in/with a foot-length robe&quot;)</td>
</tr>
<tr>
<td>Ezek 9:3</td>
<td>καὶ ἐκάλεσαν τὸν ἄνθρωπον ἐνδυδύκωτα τὸν ποδήρην (&quot;in linen&quot;)</td>
<td>Νικήτης Αλέας λεπτής λεπτά (&quot;in/with a foot-length robe&quot;)</td>
</tr>
<tr>
<td>Ezek 9:11</td>
<td>ὁ ἄνθρωπος ἐνδυδύκωτος τὸν ποδήρην</td>
<td>Αἰσθήτορας κοχύκις λεπτά</td>
</tr>
<tr>
<td>Zech 3:4</td>
<td>καὶ ἐνδύσατε αὐτὸν ποδήρην (&quot;festa robes, apparel; rich garments&quot;)</td>
<td>(&quot;festal robes, apparel; rich garments&quot;)</td>
</tr>
<tr>
<td>Wis 18:24</td>
<td>ἐπὶ γὰρ ποδήρους ἐνδύματος (&quot;a foot-length garment or robe&quot;)</td>
<td>[no Hebrew text for Wisdom]</td>
</tr>
<tr>
<td>Sir 27:8</td>
<td>καὶ ἐνδύση αὐτὸ ὡς ποδήρη δόξης (&quot;robe of glory&quot;)</td>
<td>[no text in extant Hebrew mss.]</td>
</tr>
</tbody>
</table>
Jerusalem (9:2, 3, 11), while one appears in a wisdom saying in Sirach (27:8). I will examine not only these four latter occurrences of podhërēz in order to determine whether they refer to high priestly dress but also examine the remaining texts to further determine what particular dress item of the high priest they are referring to.

**Exodus 28:4 and 31.** Of the twelve texts in the LXX in which the noun podhërēz occurs, it clearly translates or describes the κέπλα in only two of them: Exod 28:4 and 31.107 This is a rather surprising conclusion, considering the number of times podhërēz appears. Some have consequently asserted that the remaining LXX texts in which podhërēz occurs indicate that the term actually translates several other, distinct Hebrew

107 With regard to the phrase καὶ τὸν ποδήρη καὶ χιτώνα κοσμημένον (“and the robe and the fringed tunic”) in 28:4, MS B (Codex Vaticanus) has a minus for the καὶ. Robertson incorrectly concludes that the LXX appears to take the Hebrew term for “checker-work” (שִׁפֶּד) here to mean “‘ankle-length, fringed,’” i.e., podhērē χιτώνα κοσμημένον, but his supposed reading of the LXX is actually that of MS B (“Account,” 209; cf. p. 212).

Aune’s assertion (Revelation 1-5, 93) that in the LXX podhērēz translates ἀμών in 28:31 is groundless. The Hebrew phrase is אַשָּׁר מֵנִים (the robe of the ephod”), while the corresponding LXX phrase is ὑποδύσαν podhērē (see table 2).
terms that do not refer to the robe; \( \rho\sigma\delta\iota\rho\eta\zeta \) can thus hardly be a *terminus technicus*.\(^{108}\)

While \( \rho\sigma\delta\iota\rho\eta\zeta \) does appear, at first glance, to translate not only the high priestly robe but also the high priestly breastpiece (Exod 25:7; 35:9), a linen robe (Ezek 9:2, 3, 11), another type of robe that the high priest wears (Zech 3:4), and the high priestly tunic (Sir 45:8), I will demonstrate that such an assertion is at best overstated.

**Exodus 25:7 and 35:9.** With regard to Exod 25:7 and 35:9, the overall sartorial sequence refers first to the two stones on the shoulders of the high priest, then to the stones to be set in the ephod, and finally to the dress item under discussion here. The LXX translator at first glance appears to translate \( \gamma\nu\chi\omega \) ("breastpiece")—the last item in the list of three sartorial elements—by \( \rho\sigma\delta\iota\rho\eta\zeta \). But this translation appears problematic: How could the translator consider the breastpiece to be foot-length?

Another interpretation of the data, however, suggests a better solution: The LXX’s version is not a word-for-word translation at all.\(^{109}\) The term \( \gamma\nu\chi\omega \) is frequently


\(^{109}\)Contra W. Dommershausen, “\( \gamma\nu\chi\omega \),” *TDOT* (1986), 5:261.
translated in the LXX with the noun \(\lambda\-\gamma\-\epsilon\-\iota\-\omicron\) (“oracle or speaking-place”).\(^{110}\) In Exod 25:7 and 35:9, however, the usage of \(\pi\-\omicron\-\delta\-\omicron\-\eta\-\omicron\) is clearly anomalous, and consequently it appears that it is not intended as a translation of the Hebrew term for the breastpiece.

John William Wevers has noted that it is more likely that the LXX translator saw the breastpiece as part of the ephod;\(^{111}\) since the ephod had already been mentioned, the reference to the breastpiece was thus deemed redundant in these verses.\(^{112}\) According to this argument, the LXX translator consequently excised the supposedly glaring redundancy (i.e., reference to the ephod via the breastpiece) and purposefully added another sartorial element not mentioned in the Hebrew—the robe.

But this potential solution appears to open up another of the proverbial cans of worms: It would indicate that the stones were not only on the shoulder-pieces of the ephod, but also on the foot-length robe. From a technical standpoint, however, there were no precious stones on the foot-length robe; the stones were attached to the

\(^{110}\) The term \(\text{ποδήρης}\) occurs in Exod 28:4, 15, 22, 23 (no corollary in the LXX), 24 (no corolla in the LXX), 25 (no corollary in the LXX), 26 (no corollary in the LXX), 28 (no corollary in the LXX), 29, 30; 29:5; 35:9, 27; 39:8 (LXX 36:15), 9 (LXX 36:16), 15 (LXX 36:22), 16 (LXX 36:23), 17 (LXX 36:24), 19 (LXX 36:26), 21 (LXX 36:28); Lev 8:8. Other than 28:4, only in 25:7 and 35:9—two passages identical in the LXX and virtually identical in the MT (25:7 does not begin with \(\text{w}\) and \(\text{dpoael}^\prime\) is written defectively)—does the term \(\text{ποδήρης}\) appear instead of \(\lambda\-\gamma\-\epsilon\-\iota\-\omicron\). In Exod 28:4 the LXX translates \(\text{ποδήρης}\) with the \(\text{hapax legomenon}\) \(\pi\-\omicron\-\rho\-\iota\-\omicron\-\tau\-\theta\-\omicron\-\iota\-\omicron\) (“breastband”: LSJ, s.v. “\(\pi\-\omicron\-\rho\-\iota\-\omicron\-\tau\-\theta\-\omicron\-\iota\-\omicron\)”), indicative of where the \(\lambda\-\gamma\-\iota\-\omicron\) / \(\lambda\-\gamma\-\epsilon\-\iota\-\omicron\) was situated (Wevers, Greek Text of Exodus, 445).

Aquila’s version corrected this back to the standard translation (ibid.). Thus, the LXX typically translates \(\text{ποδήρης}\) as \(\lambda\-\gamma\-\iota\-\omicron\) / \(\lambda\-\gamma\-\epsilon\-\iota\-\omicron\). Wevers states that \(\lambda\-\gamma\-\epsilon\-\iota\-\omicron\) is “an itacistic spelling [for \(\lambda\-\gamma\-\iota\-\omicron\)] which really means ‘a speaking-place,’ and can hardly have been intended” (Greek Text of Exodus, 451).

\(^{111}\) After all, from a visual standpoint precious stones in the breastpiece could be perceived to be those attached to the ephod.

\(^{112}\) Ibid., 394-95.
shoulder-pieces of the ephod and to the breastpiece. Does the proposed solution actually make this textual conundrum more intractable?

In moving towards a conclusion here, there appear to be four basic possibilities. First, the LXX translator never had the term אֵפֹד in his Hebrew text and translated what he read (אֵפֹד) reasonably well as ποδήρης. Second, the translator incorrectly translated the אֵפֹד that he saw in his Hebrew text as the ποδήρης. Third, the translator, recognizing that the breastpiece was closely attached to the ephod, and realizing that the ephod had just been mentioned, simply determined to avoid redundancy by substituting another dress item for the breastpiece—the robe. Here the translator possibly did not recognize that the list was not a list of dress items but instead stones attached to various dress items, and following this possibility to its logical conclusion, he was wrong. Finally, another possible solution to the problem is to conjecture that the LXX translator could have understood that the breastpiece, the ephod, and the robe were all associated via close proximity and could be described interchangeably via metonymy.

Any proposed solution remains a conjecture. While there is no textual evidence for the first option, it is true that the precious stone סְדָד—which is the first dress item in the lists in Exod 25:7 and 35:9—finds its corollary in LXX Exodus as σαρδίον (“carnelion, sard[ius]” [25:7; 35:9]), σμάραγδος (“emerald”114 [28:9; 35:27; 36:13]), and βηρύλλιον (“beryl” [28:20; 36:20])—not to mention elsewhere as ὁ λίθος ὁ πράσινος (“the light green [or, leek-green] stone” [Gen 2:12]), λίθος σομμ (“stones of

113 Cf. Wevers, Greek Text of Exodus, 394.

114 The Greek term can also refer to other green stones (LSJ, s.v., “σμαραγδός”).
Certainly the ancients had immense difficulty interpreting precious stones, but the variety just within Exodus is startling with regard to this stone; perhaps the Hebrew Vorlage of LXX Exod 25:7 and 35:9 was radically different from our current MT. Nevertheless, this option is not as likely as others. Of the remaining possibilities, the theory that the LXX translator did not technically translate the ἅπαξ as ποδήρης because of concern about redundancy is the most persuasive, largely because such a supposed translation is not congruent with the use of ποδήρης elsewhere in LXX Exodus. Assuming such conjecture to be the case, one could posit that the stones were considered to be on the robe via a metonymous understanding of the robe and the ephod.

**Exodus 29:5.** Exodus 29:5 presents another problem, since the MT and the LXX do not agree on how many high priestly dress items are listed. The MT refers to four high priestly dress items that the high priest would wear: “the tunic” (הֹלְךָ), “the robe of the ephod” (דּוֹקְלָה וַעֲלֵיהֶם), “the ephod” (דּוֹקְלָה), and “the breastpiece” (אֵשֶׁת הַדְּבָרִים). The LXX, however, describes him being clothed with not four but three dress items: “the foot-length tunic” (τῶν χυτῶνας τῶν ποδήρης), “the ephod” (literally, “the shoulder strap”): τὴν ἐπωμιδὰς), and “the breastpiece” (literally, “the

115 The word σοομ is an attempt at transliterating בְּשֵׁם.

116 On the lexical definitions, cf. LSJ and BDAG. A broader issue with this latter LXX text is that it is much more expansive than the Hebrew.

117 On the ephod’s suspension from the shoulders, see Exod 28:7, 12, 25, 27; 39:4, 7, 18, 20. In the LXX the term typically used for the high priest’s ephod is ἐπωμιδὰς (Exod 25:7; 28:4, 6, 7, 8, 12, 15, 29; 29:5; 35:9, 27; 36:9, 11, 14, 15, 25, 26, 27, 28, 29;
Whether or not the LXX Vorlage here was different from the MT, it remains clear that it was not unknown for some later Jewish authors on occasion to describe the high priest’s robe as a foot-length tunic.\(^{119}\)

**Ezekiel 9:2, 3, 11.** Was the one Ezekiel referred to in 9:11 as “the man dressed in linen” (יוֹבֵל צְפֵרִים) understood as a high priestly character?\(^{120}\) From the Lev 8:7; Sir 45:8), a term which, when used extrabiblically with a sartorial sense, referred to the upper part of a woman’s tunic that was fastened on the shoulder by either brooches or shoulder-straps, or the tunic of a rower (LSJ, s.v. “ἐπομίδα”). In Ezekiel it refers to the “shoulders” of the temple doors and gates (40:48; 41:2, 3).

Propp considers his suggested reconstruction of the Hebrew Vorlage behind the LXX’s καὶ τὸν χιτώνα τὸν ποδήρη καὶ τὴν ἐπωμίδα to be a potentially superior reading (אֲרָכָהְתָהוָא בָּאָמָר תַּאֹרָא) compared to the MT (Propp, Exodus 19-40, 350). Notice the repetition of יָעְר in the MT. If such were the case, this text would be one more to add to Exod 28:4 and 31, in which ποδήρης translates מַעַל.

But even if one deemed such a reconstruction not compelling and much too hypothetical, the fact is that The Three (Aquila, Symmachus, and Theodotion [hereafter Θ]) revised this Greek text so that it referred to something like “garment of the upper garment [or ephod]”: Aquila has τὸ ἐνδύμα τοῦ ἐπενδύματος (“the garment of the upper garment”); Symmachus has τὸ ἐπένυμα τοῦ ἐπενδύματος (“the upper garment of the upper garment”); and Θ has τὸν ἐπενυτήτων τῆς ἐπωμίδος (“the outer garment of the ephod”); on this, see Wevers, Greek Text of Exodus, 468, n. 7; cf. ibid., 459, n. 34.

\(^{119}\) Notice Philo’s reference to τὸν ποδήρη χιτώνα of the high priest in Somn. 1.214. Cf. also his use of ποδήρης χιτώνιν in Spec. 1.85 and Josephus’s reference in A.J. 3.159 to the hyacinth-colored, foot-length tunic: ἐπενυσάμενος δ’ ἐξ ἴακίνθου πεποιήμενον χιτώνα, ποδήρης δ’ ἐστί καὶ οὐτος (“but he puts on a tunic made of blue material. And this too reaches to the feet” [or, “and this is also a foot-length garment”]).

standpoint of the Hebrew text, one of the most striking aspects of this being’s description is his portrayal as one clothed in linen, differentiating him from the other six beings in the text.\textsuperscript{121} As an article or textual type of clothing, בּ הַלְבָּשׁ frequently refers to sacral—but not necessarily high priestly—fabric and attire.\textsuperscript{122} Excluding texts in which this term explicitly defines an article of dress,\textsuperscript{123} comparable texts utilizing this noun executioners of Ezek 9 in high priestly terms; see, e.g., the remarks of James R. Davila, who suggests that the reference to the seven chief angelic princes (or, angelic high priests) in the Qumran liturgical work Songs of the Sabbath Sacrifice (e.g., 4Q403 1 I, 1-29) was inspired by “the seven angels in Ezek 9:1-2” (Liturgical Works [Eerdmans Commentaries on the Dead Sea Scrolls 6; Grand Rapids: Eerdmans, 2000], 120).


Others see the figure as a priestly angel. Cf., e.g., Lamar Eugene Cooper, Sr., Ezekiel, The New American Commentary 17 (N.p.: Broadman & Holman, 1994), 131; and Iain M. Duguid, Ezekiel, NIVAC (Grand Rapids: Zondervan, 1999), 146.

An “agnostic” perspective is exemplified by Daniel I. Block, who, while recognizing that linen dress was utilized for both priestly and angelic beings, concludes that it cannot be determined from the text whether the Man in Linen in Ezek 9-10 is priestly or angelic, though he thinks the evidence of the following events in 10:1-8 supports the latter (The Book of Ezekiel: Chapters 1-24, New International Commentary on the Old Testament [Grand Rapids: Zondervan, 1997], 304-305).

\textsuperscript{121} Cf. Lev 6:10; 16:4, 23, 32; 1 Sam 2:18; 22:18; 2 Sam 6:14 (despite it being on David; cf. the next text); 1 Chr 15:27.

\textsuperscript{122} Exod 28:42; 39:28; Lev 6:10; 16:4, 23, 32; 1 Sam 2:18; 22:18; 2 Sam 6:14 (despite it being on David; cf. the next text); 1 Chr 15:27.

\textsuperscript{123} It describes the ephod’s fabric in 1 Sam 2:18; 22:18; 2 Sam 6:14; 1 Chr 15:27.
describe either: (1) the sacral dress of the high priest and other priests (Exod 28:42; 39:28; Lev 6:10; 16:4, 23, 32); or (2) the dress of visionary beings or heavenly messengers (Ezek 9:2, 3, 11; 10:2, 6, 7; Dan 10:5; 12:6, 7). 124 Thus, while a high priestly or priestly interpretation is within the semantic range of μπζ, the terminology alone does not clearly point in this direction in Ezekiel.

But it appears that this is not the case with the LXX. The cumulative weight of at least three lines of reasoning support a high priestly understanding in LXX Ezek 9-10. First, the way in which the LXX of Ezekiel uses ποδήρης to replace the sartorial μπζ in 9:2, 3, and 11 is highly suggestive. When one excludes Ezek 9 from consideration, ποδήρης in the LXX clearly describes one of the components of dress worn not by the common priests but by the high priest in at least eight out of the remaining nine occurrences. 125 One can thus tentatively conclude that within the Ezekielian context, the LXX viewed μβζ in high priestly terms. 126

124 If one takes these texts in which μβζ is used to describe the dress of visionary beings or heavenly messengers and excludes the texts in Ezekiel, the Greek translations in Daniel (OG and Θ) utilize a term frequently associated with priestly vestments. The OG translates μβζ with the adjective βύσσινος (“made of fine linen”), which emphasizes the linen aspect of a dress element, while Θ translates the Hebrew with βαδδυν—a rough transliteration of the Hebrew. The adjective and its cognate noun form (βύσσος [“fine linen”]) are frequently used of priestly dress (for βύσσινος, see Exod 28:39; 36:34 [MT 39:27]; for βύσσος, see Exod 28:5, 6, 15, 33, 39, etc.).

125 Exod 25:7; 28:4, 31; 29:5; 35:9; Zech 3:4; Wis 18:24; Sir 45:8. See the discussion below on the remaining occurrence in Sir 27:8.

126 Cf. the use of this dress element particularly in Lev 16:4, 23, 32. Zimmerli (Ezekiel 1, 226, n. 6a) agrees that the LXX is utilizing the term from a priestly standpoint in accordance with Exod 28:4 (where it is high priestly). Osborne is one who avers, however, that Ezek 9:2 is “without priestly imagery” (Revelation, 89).
A second line of reasoning supporting a high priestly interpretation of the ποδήρης in Ezekiel relates to another item of the Man in Linen’s dress in chap. 9. One of the unusual elements of the LXX version in 9:2 is its alternative description of the Man in Linen as compared to the MT text. In this particular text, the MT’s Man in Linen has “a writing case [רְפֵּשׁ תְּשֵׁלֶךְ; literally, “and a scribe’s writing case/palette”] at his side.” The LXX, however, is radically different.

In the LXX that figure becomes a man clothed in a foot-length robe καὶ ζώνη σαπφείρον ἐπὶ τῆς ὁσιφύος αὐτοῦ (“and a lapis lazuli sash on his waist”). Rather than assume that the LXX “succeeds in making nonsense of the [Hebrew] phrase,”128 I would suggest instead that it was attempting a reasonable contextual translation of its Hebrew Vorlage.129 The only place outside of Ezekiel in which ζώνη occurs in close proximity to a lapis lazuli sash is in the LXX Ezekiel.127

---


association with the already-utilized ποδήρης is in Exod 28:4, and there it clearly describes an element of the dress of the high priest. Once the LXX had utilized ποδήρης in Ezek 9:2, it is possible that the difficult and potentially confusing Hebrew term (ποδήρης) was understood in light of the preceding high priestly interpretation to refer to the polychromatic or rainbow-like (τοξόν [“bow, rainbow”]) belt or sash of the high priest.

Finally, while a number of scholars have viewed the Man in Linen in Ezek 9-10 as a priestly figure, LXX terminology regarding this figure in Ezek 10 is linguistically precise, clearly showing that it views this figure as not merely a priestly but a high priestly one. In 10:2 the LXX uses the phrase τὸν ἄνδρα τὸν ἐνδεικτικὸν τὴν στολὴν (“the man clothed with the garments/apparel”) instead of referring to the

---

130 See also Exod 28:31 (ποδήρης), 39 (ζώνη); and 29:5 (ποδήρης), 9 (ζώνη).

131 This word occurs only in Ezek 9:2, 3, 11.


133 The evidence for more than one translator of the LXX of Ezekiel is not too strong, and thus I agree with those who posit a single translator for chaps. 9-10 (see, e.g., Arie van der Kooij, “The Septuagint of Ezekiel and the Profane Leader,” in The Book of Ezekiel and Its Influence, ed. Henk Jan de Jonge and Johannes Tromp [Aldershot, UK: Ashgate, 2007], 43). Cf. Lust, “Multiple Translators,” 654-69, where he cautiously suggests one or two translators of LXX Ezekiel.

134 A few manuscripts have a textual variant that reads τὸν ποδήρη here in 10:2 (but not in 10:6, 7); see Joseph Ziegler, ed., Ezechiel, 2nd ed., with an appendix by Detlef Fraenkel, Septuaginta: Vetus Testamentum Graecum 16.1 (Göttingen:
characteristic linen of the MT’s so-called Man in Linen (ἐνδύκτωτι τὴν σταλὴν τὴν ἁγίαν). The LXX translation in 10:6 is somewhat different, but with the same overall meaning: τῷ ἐνδύκτωτι τὴν σταλὴν τὴν ἁγίαν (“to the one clothed with the sacred garments/apparel”). Here, however, it further intensifies the sartorial description by highlighting the sacrality of the high priest’s garments. The third and final reference to this being in 10:7 contains only a case variation from 10:6: τοῦ ἐνδύκτος τὴν σταλὴν τὴν ἁγίαν (“of the one clothed with the sacred garments/apparel”).

The explicitly stated emphasis on the sacrality of this designated dress in Ezek 10:6 and 7 (τὴν σταλὴν τὴν ἁγίαν) is exactly the same as that found in only one other place in the LXX—Exod 28:3—but there it describes the overall dress ensemble of the high priest Aaron. Furthermore, all other references in the LXX to a singular form of

Vandenhoek & Ruprecht, 1977), 124.

135 The conclusion by John William Wevers that the LXX “failed to identify the man clothed in linen [10:2] as the one in 9.11, simply calling him ‘a man dressed in a robe’” does not take into consideration the intertextual contact between these two dress terms as found not only in 9:11 and 10:2 but also 10:6-7 (Ezekiel, The Century Bible: New Series [London: Nelson, 1969], 87).

combined with a singular form of ἀγίος, refer to either an element of the high priest’s dress or his overall dress. Consequently, I would conclude that in Ezek 10 the LXX understood the Man in Linen as not simply a priestly figure but rather a high priestly figure.

But I must note two caveats in this exploration of the ποδήρης in Ezek 9. First, this conclusion does not indicate that the LXX translation was one of exact linguistic equivalence, since the Greek term occurs nowhere else in the LXX as an equivalent for τὰ ἄμμον. The high priestly dress items made out of τὰ ἄμμον were the undergarments worn on a daily basis (Exod 28:42; 39:28) and the undergarments, tunic, sash, and turban worn on Yom Kippur (Lev 16:4, 23, 32). If the LXX did not follow a different Hebrew text from

The plural of στολή, referring to the high priest’s overall dress, occurs in LXX Exod 28:4; 35:19, 21; 36:8; 39:18; 40:13.

See LXX Exod 28:2 (στολήν ἄγίαν), 4 (στολᾶς ἄγίας); 29:29 (ἡ στολή τοῦ ἄγίου); Lev 16:32 (στολήν ἄγίαν); 1 Macc 10:21 (τὴν ἄγιαν στολήν); Sir 45:10 (στολῆ ἄγίας). It is probable that some of these singular references refer synecdochically to the high priest’s overall “apparel” instead of a single dress item, since the MT refers to the plural of ἄμμον (“garment”) in Exod 28:2; 29:29; Lev 16:32. If that were the case, the Greek terminology is still singular, but the meaning moves from the part to the whole. Cf. Philo Ebr. 85 on the high priest’s two robes (στολάς).

Even though Ezek 10:2 has only the singular τὴν στολήν instead of combining it with the adjective defining its sacrality, this shorter terminology was still used for Aaron’s high priestly dress (Exod 29:21; Lev 16:24). On collective singulars of στολή, cf. LEH, s.v. “στολή, -ῆς,”; Sanders, Judaism: Practice and Belief, 527, n. 14 (referring to this term in Josephus A.J. 20.6); and Wevers, Greek Text of Exodus, 444.

While each reference to the “holy garment” in the LXX does not necessarily refer to the same dress element, the point here is not to assert that only one dress element is in view (e.g., Lev 16:32 refers to linen dress worn only on Yom Kippur, while Sir 45:10 apparently refers to the ephod). Rather, the terminology typically refers to high priestly dress, and any dress element worn by the high priest was considered holy. Notice, e.g., the differentiation between Aaron’s holy garments and the garments for the rest of the priests in Exod 35:19 and 40:13-14 (the reference to Aaron’s sons in Exod 28:4 may well refer to his high priestly successors; however, cf. 28:40-43).
the MT here, it is possible that the LXX dynamically translated the understood, basic dress form (יָֽרֶן), meaning, “robe-made-out-of-the-fabric-of-linen,” into the foot-length robe known as the high priestly ποδήρης. As such, it would have transformed the high priestly tunic of Yom Kippur into the high priestly robe worn not only on Yom Kippur but also in the daily rituals.

Also, it is possible that all three thematic elements (i.e., visionary beings, heavenly messengers, and high priestly figures) coalesce in the LXX. Because angels were seen as heavenly analogues to earthly priests, it is not necessary to strictly differentiate between the two in a visionary context. At the same time, there is no evidence that high priestly imagery here should be suppressed in favor of a strictly angelic interpretation.

Consequently, with regard to the sartorial specificity of ποδήρης in Ezek 9, I would propose that—assuming the LXX’s Vorlage had יָֽרֶן in these texts—ποδήρης does not translate יָֽרֶן in an equivalent manner. The Greek term never translates יָֽרֶן anywhere else in the LXX. Furthermore, the latter term refers primarily to fabric, while the former refers to length. The LXX translation here would appear, at best, to be a free

140 However, Anneli Aejmelaeus cautions that “it is possible to have both free translation and a different Vorlage in the same text” (“Septuagintal Translation Techniques—A Solution to the Problem of the Tabernacle Account?” in On the Trail of the Septuagint Translators: Collected Essays, rev. ed. (Leuven: Peeters, 2007), 121 (originally published in 1990).

141 See, e.g., Barker, Great High Priest, 103-45; and A. J. McNicol, “The Relationship of the Image of the Highest Angel to the High Priest Concept in Hebrews” (PhD diss., Vanderbilt University, 1974).

loose one. In any case, while ambiguity may exist concerning the specific garment the MT was referring to, the LXX points in the direction of the high priest’s dress.

Zechariah 3:4. Zechariah 3:4 indicates that the high priest Joshua is to have his “filthy garments” taken from him and instead clothed with מִקְרָצָה. This word is a feminine plural, and it occurs only here and in Isa 3:22. In the latter text it refers to one of the fine garments worn by the wealthy “daughters of Zion” whom YHWH condemns for their proud attitudes (3:16-24, particularly vs. 16).

There are two basic approaches to understanding מִקְרָצָה in Zech 3:4. One approach is to suggest that it has the same root consonants as another word, attested in Akkadian and Arabic, which conveys the meaning of purification. Thus, according to this perspective, the term would refer to pure clothes that replace the filthy ones Joshua is wearing.

A different approach argues that since this term derives from the stem קֶלֶךְ (meaning “to draw off” and used for both women’s dress and the dress of the high priest), “it is apparently a generic term that can be applied generally to such an outer


144 Notice the plural dress (יְדָיָה; יִמָּאֵתָה) with which Joshua is clothed in 3:5.

garment”—such as a generic robe of state or the high priestly tunic or the robe. 146

It is not the concern here to make any determination about whichever approach to understanding the plural Hebrew terminology is best; rather, it is the LXX translation that is at issue. Intriguingly, the LXX translation uses the singular word ποδήρης.

Nevertheless, six considerations lead one to the conclusion that the LXX potentially viewed the term ἄλλα θυσίαι as referring to a particular high priestly item of dress. First, in this passage Joshua is clearly identified as a high priest (3:1). Second, ποδήρης typically refers to the dress of the high priest. 147 Third, the turban which is placed on Joshua’s head (3:5), while not the same Hebrew term as in the catalogs of high priestly dress, 148 is translated by the LXX with a Greek term (κίδαρις) used for both priests and high priests in the priestly dress catalogs. 149 Fourth, certain Greek mss. transposed the order of Joshua’s transformation in Zech 3:5 so that it mirrored the ordination of Aaron.

146 Ibid. Cf., e.g., David L. Petersen, Haggai and Zechariah 1-8, OTL (Philadelphia: Westminster, 1984), 196. Sweeney concludes that it appears to refer to the latter dress item, since the robe covered the high priestly tunic, and the term in Zech 3:4 is referring to an outer garment (Micah, Nahum, Habakkuk, 597).

147 On the attempt by the Nahal Hever fragments to reconcile the Greek and Hebrew texts via another Greek dress term (μετεκδύσας), see Ahearne-Kroll, “LXX/OG Zechariah 1-6,” 181. Even if one could demonstrate that Exod 29:5 refers to a foot-length tunic (as opposed to the robe), the Greek reference in Zech 3:4 would in the very least imply a high priestly garment.

148 Cf. הָרִית in Zech 3:5 and מַלְפָּתָת in, e.g., Exod 28:4; 29:6; 39:28; Lev 8:9. For a cogent argument as to why the difference does not indicate a different article of dress, see Petersen, Haggai, 196-99.

in the Pentateuch, thus emphasizing high priestly sartorial elements much more than the MT of Zechariah. Fifth, as indicated above, the Hebrew term מַעֲלָן occurs elsewhere in the HB only in Isa 3:22. Michaël van der Meer notes that the Greek Tabernacle narrative in Exodus reveals “practically all of the luxury items that are mentioned in LXX-Isa 3,18-23,” and thus one should not be surprised to see מַעֲלָן translated by another term significant in the Tabernacle narrative—ποδήρης. Finally, the combination of ποδήρης and κίδαρις in the LXX occurs only in Zech 3:4 and Exod 28:4—the latter a high priestly dress catalog verse. The cumulative weight of these six considerations thus clearly indicates that while the LXX considered the ποδήρης as a high priestly garment, only one fits the criteria—the robe.

Wisdom 18:24. There is no Hebrew text undergirding Wis 18:24 since the latter text was originally written in Greek. Referring to the rebellion of Korah, Dathan, and Abiram in Num 16, the text narrates the intercessory ministry of Aaron and reads as follows: “For on his long robe [ποδήρους ἐνθύματος] the whole world [or, the whole universe: ὅλος ὁ κόσμος] was depicted, and the glories of the ancestors were engraved

150 See Ahearne-Kroll, “LXX/OG Zechariah 1-6,” 182-83. These mss. transpose the verse so that Joshua is clothed with garments first, and then a clean turban is placed on his head. The robe is placed on Aaron in Exod 29:5 and Lev 8:7, and only afterward is the turban placed on his head (Exod 29:6; Lev 8:9). While the LXX does use the term μύτρα instead of κίδαρις for the turban (Exod 29:5-6; Lev 8:7, 9), the two terms appear to be synonymous (see Ahearne-Kroll, “LXX/OG Zechariah 1-6,” 182).


152 Cf. Meer’s discussion in ibid., 587-88.

153 Ahearne-Kroll agrees that the LXX associates Joshua’s robe with the robe of the high priest (“LXX/OG Zechariah 1-6,” 181 and 191).
on the four rows of stones, and your majesty was on the diadem upon his head” (NRSV). 154 Clearly, 18:24b refers to the ephod with the twelve jewels, while 18:24c refers to Aaron’s headgear. So what does the ποδήρης in 18:24a refer to? It must be a reference to the high priestly ἱλιανή of the HB, since the understanding that the whole world (or, universe) was depicted on the garment—absent from either the HB or LXX—appears almost identical to interpretive depictions of the equivalent to the high priestly ἱλιανή in Philo. 155 Furthermore, is it possible that the textual coup de grâce is a Philonic reference in Fug. 185, in which the same, exact two Greek words (ποδήρους ἐνδύματος) indisputably refer to the robe? 156

154 The LXX reads: ἐπὶ γὰρ ποδήρους ἐνδύματος ἦν ὄλος ὁ κόσμος καὶ πατέρων ὀδόξαι ἐπὶ τετραστίχου λίθων γλυφῆς καὶ μεγαλωσύνη σου ἐπὶ διαδήματος κεφαλῆς αὐτοῦ (“For on [his] foot-length robe the whole world was portrayed, and the glories of the fathers on the four rows of engraved stones, and your majesty on the diadem of his head”).

155 See Philo Somn. 1.214-15 (in which τὸν ποδήρη χιτώνα “is a close imitation of the whole heaven” [τοῦ παντὸς ἀντίμιμον ὄντα οὐρανοί], since it also includes or is closely associated with the breastpiece, which itself is a reflection [or, representation] and copy [ἀπεικόνισμα καὶ μίμημα] of the shining constellations [φωσφόρων ἀστρῶν]); and Spec. 1.84-85 (where Philo suggests that the high priestly ποδήρης is like a reflection [or, representation] and copy of the universe [ἀπεικόνισμα καὶ μίμημα τοῦ κόσμου] and 1.94-96 (where it is a μίμημα τοῦ παντός [“copy of the All”] and is indicative of πᾶς ὁ κόσμος ministering with him). Cf. Philo Mos. 2.117 (where he compares the larger high priestly dress ensemble [ἑσθῆς] as a whole and in its parts to the ἀπεικόνισμα καὶ μίμημα τοῦ κόσμου [cf. 2.118-21 and 135]); and Josephus A.J. 3.184-87. See the discussion in Jean Laporte (“The High Priest in Philo of Alexandria,” SPhilo 3 [1991]: 74-77, 80) and Winston (Wisdom of Solomon, 321-22).

156 The text in Fug. 185 refers to the twelve jewels being placed on the breastpiece “in the sacred vestment of the full-length garment” (τῇ ἱερῇ ἐσθῆτι τοῦ ποδήρους ἐνδύματος).
Sirach 27:8. The Hebrew text for this proverbial verse is unfortunately not extant, and this handicaps our investigation to some degree. Nevertheless, the LXX reads ἐὰν διώκης τὸ δίκαιον καταλήμψῃ καὶ ἐνδύσῃ αὐτὸ ὡς ποδήρη δόξης (“if you pursue justice you will attain and wear it as a foot-length robe of glory [or, glorious foot-length robe]”). While any possible high priestly meaning is not obvious here, several lines of argumentation point in the direction of high priestly dress.

First, linguistic statistics relating to the primary term suggest high priestly dress. Since every other reference to ποδήρης in the LXX thus far discussed carries high priestly sartorial meaning, one would assume that this text carries the same meaning unless clearly shown otherwise.

Second, the term glory appears several times in relation to the high priest in Sirach. In particular, LXX Sir 45:7 refers to Aaron’s glorious robe (περιστολήν δόξης), and 50:11 clearly refers to the high priest’s robe(s) of glory (στολήν δόξης). Assuming the latter reference to be a singular collective, one could view ποδήρη δόξης in 27:8 as a reference to a specific dress item of the high priest.


159 See the singular use of στολή referring to the entire dress ensemble of Aaron (Exod 28:2, 3; Lev 16:23, 24, 32; cf. this use in Lev 6:11 for the common priest).
Third, the comparison of this sartorial item with judgment in Sir 27:8 is also suggestive of high priestly dress. Exodus clearly states that the breastpiece of the high priest was characterized by judgment (28:15, 29, 30; cf. Num 27:21). The foot-length robe of the high priest was metonymically associated with the breastpiece, apparently because of their close association both in terms of placement and viewing from a distance. Consequently, when Sirach compares the pursuit of judgment to wearing a foot-length robe, it is not without meaning in terms of high priestly dress.

Despite the saying in Sirach being proverbial, there is no clear evidence that forces one to conclude that it cannot refer to high priestly dress. Consequently, Alexander A. Di Lella suggests that “the image here calls to mind the splendid robes of the high priest described in 45:7-13,” and he refers one’s attention also to the high priestly dress imagery of this term in Wis 18:24. Such an interpretation is eminently reasonable.

Sirach 45:8. In this text the term ποδήρης unquestionably appears as part of a catalog of ritual dress elements for Aaron. This text nevertheless presents another problem: the Hebrew text reads מַעֲנֵס סֵפְרֵיהָ וָנִיטְיָא (“undergarments, tunic, and robe”), but the Greek text refers to the high priest being clothed with περισκελή καὶ ποδήρη καὶ ἐπώμιδα (“undergarments and a foot-length robe and an ephod”). Both the

\[160\] Notice the apparent use of metonymy to describe the foot-length robe of the high priest in terms of other high priestly dress items in LXX Exod 25:7; 35:9; and Philo Fug. 185; Her. 176; Leg. 1.81; Mut. 43; QE 2.108; Somn. 1.214-15. See the discussion on these texts below.

Hebrew and the Greek list high priestly dress elements in logical order, with each successive one being one that would be placed over the previous one. But while ποδήρης thus clearly refers to high priestly dress here, which dress item is it?

Despite the appearance that ποδήρης here translates ἑλεφθερα, one cannot conclude that it stands for any high priestly dress item other than μειλ. To assume the former forces one to conclude that the translator compounded his unusual translation by translating the third element, μειλ, as ἐπωμῖς. But this simply makes even more questionable the dubious nature of the original hypothesis, since ἐπωμῖς never translates μειλ anywhere else in the LXX. The ποδήρης in Sir 45:8 was thus likely either a translation for μειλ that the LXX translator saw in his now non-extant Hebrew text where the dress items are somewhat different and in a different order, or it is an anomalous and perhaps simply incorrect translation.

162 Contra Hollander and Jonge, Testaments, 152. Freedman and O’Connor contend that the LXX sometimes translated חוגה with ποδήρης, but they provide no examples (“חוגה,” 7:384). Sir 45:8 appears to be one potential case, but my discussion above argues against this (despite the assertion that it occurs in this verse by Hollander and Jonge, Testaments, 151). For the possibility that during the intertestamental period חוגה became an inclusive term for any kind of outer garment (including the μειλ), see (Freedman and O’Connor and) Fabry, “חוגה,” 7:387; in my estimation, however, this evidence is not only sparse but ineffective.

While it does not appear likely that ἐπωμῖς ever translates μειλ, see my discussion below on Philo Her. 176, where it appears that he uses ποδήρης metonymically for the shoulder-straps of the high priest’s ephod. Even if this latter usage were considered legitimate and applied to Sir 45:8, compounding it by assuming another unusual translation in this same verse (i.e., the prior ποδήρης translating חוגה) violates Occam’s razor and becomes ludicrous.

163 Assuming ποδήρης in Sir 45:8 translates μειλ, it may be synonymous with the στολὴν δόξης (“robe of glory,” or, “glorious robe”) that the high priest Simon wears in 50:11, since the Greek term there is also singular (cf. the glorious tunic τὸν τῆς δόξης.
The ποδήρης in post-Septuagintal literature to ca. 150 CE

But what about the use of ποδήρης in post-Septuagintal literature up until ca. 150 CE? Does it point to the dress of the high priest, or does it point to other types of . . .

. . . χιτώνα ἐν Φίλῳ. Wisdom’s collar is like a “robe of glory” (στολήν δόξης) in 6:29 and is further worn like a “robe of glory” (στολήν δόξης) and put on like a “crown of joy” (στέφανον ἀγαλλίαματος) in 6:31. A specifically priestly adorning or garment “of glory” (δόξης) appears also in 45:7 (περιστολήν δόξης). This cognate term refers to a covering, cloak, or robe (cf. LSJ, s.v. “περιστολή,” [suppl.]; LEH, s.v. “περιστολή, -ής”). Exodus 33:5-6 indicates that it is synonymous to the στολή. Cf. Aitken, “Semantics of ‘Glory,’” 7.

On the other hand, στολή in Sir 50:11 may be either a collective singular, or it may stand synecdochically for the overall apparel of the high priest, since in Exod 28:2 Aaron’s overall dress (MT: plural ידגב ראש; LXX: singular στολήν) was to be fabricated for glory (MT: δόξαν, LXX: δόξαν). Cf. LEH, s.v. “στολή, -ής.” The same LXX translation of the plural Hebrew noun into a singular Greek noun occurs in Lev 16:23, 24, 32; Num 20:26; Sir 45:10. If στολή stood for the overall apparel of the high priest, however, the term itself would still initially refer to a single dress item, but its meaning would extend to the entire dress ensemble of the high priest.

role-related dress? Also, where it does point to the dress of the high priest, does it point to one element of his dress, or does the term refer to other elements of his dress as well?

**Letter of Aristeas. Let. Aris. 96** is the only place within that work in which the term ποδήρης occurs. In the first part of this verse, the author expresses his great astonishment when he and the others with him saw the high priest Eliezar employed in liturgical ritual, not only with regard to the elements of his dress but also with regard to his glory, which was seen through the clothing of the tunic which he wore, as well as the stones surrounding (or, in association with) it. The high priestly tunic itself, however, did not have any precious stones associated with it. On the other hand, the robe, described as the foot-length tunic in Exod 29:5 and Philo Somn. 1.214, did have stones associated with it, but they were more precisely located on the shoulder-pieces of the ephod and on the breastpiece attached to the ephod, the ephod itself being placed over the foot-length robe. From a distance, however, one could reasonably conclude that the stones were associated with this particular foot-length tunic.

Following this note, the author then uses ποδήρης as a substantive in a compact description: χρυσοὶ γὰρ κῶδωνες περὶ τὸν ποδήρην εἰσὶν αὐτοῦ (“for golden bells are around the hem of it”). This description—detailing the golden bells hung around or surrounding it—reveals that it is not the entire foot-length tunic that was in view here (since it had already been mentioned) but only the hem of that tunic at the level of the high priest’s feet. What this indicates is: (1) ancient descriptions of the high priest’s

dress were fluid and consequently not necessarily as precise as one might wish; and (2) ποδήρης sometimes referred to the entire high priestly robe and sometimes to that robe’s hem.

The author of *Aristeas* also knows that persons other than the high priest wore a long garment. *Let. Aris.* 87 indicates that the common priests wore tunics of fine linen reaching down to the ankles (μέχρι τῶν ὁφυρῶν βυσσίνων χιτώσιν). A comparison with Exod 28:40, however, does not yield this particular information with regard to the common priests’ tunics. It remains significant, however, that the author does not utilize the term ποδήρης in his description of these tunics of the common priests. Though the linguistic evidence in *Aristeas* is indeed meager, this nevertheless may suggest that the substantival use of ποδήρης by *Aristeas* with reference to the high priest’s robe substantiates the more restrictive and technical nature of this term for him.

**Philo.** To complicate matters further, Philo contradicts *Aristeas* in regard to the ankle- or foot-length tunics worn by the common priests. In *Spec.* 1.83 Philo states


166Cf. Philo *Mos.* 2.118-119, 121; the ποδήρης extends ἄχρι ποσῶν (“down to the feet”), while the pomegranates, floral imagery, and bells are “at the ankles” (κατὰ τὰ ὁφυρὰ).

167Furthermore, as I will demonstrate below, Philo has a different understanding of these tunics than Josephus exhibits later.
that the common priests wore not long but short tunics (χιτώνισκοι) so that their ministry could be expedited (thus allowing for their undergarments to be seen).  

Sanders opines that though this description appears “eminently reasonable,” it is apparently wrong.  Philo not much later (Spec. 1.85) describes the ποδήρης of the high priest in the HB as a ποδήρης χιτών.  It is clear in this text that Philo is speaking of this particular dress element and not the high priest’s ἱματις, since he describes it in the same text as entirely bluish-purple or hyacinthine (ὠλων ὑακίνθινου) in color.

Second, Philo—unlike the LXX—favors usage of the term ποδήρης over ὑποδύτης in describing what the Hebrew text calls the ἱματις.  In all, he utilizes the former term seventeen times in works, whereas ὑποδύτης appears but three times.

---

168 Philo calls this a state of ἀνείμμον—equivalent to being undressed or naked. See LSJ, s.v. “ἀνείμμον” and its use in Philo Somn. 1.99. For more discussion by Philo on the undergarments (not the tunics) of the common priests being necessary to protect against accidental nakedness during their quick movements, see Mos. 2.144-45.

169 Sanders, Judaism: Practice and Belief, 94. His argument here is largely based on the description of Josephus in A.J. 3.153, in which the priest wears a foot-length tunic (ibid., 93). Sanders believes that the extensive description by Josephus of priestly dress “is a convincing description” and one “best explained as the memories of a man who wore the clothes” (ibid., 94). On the other hand, Sanders believes that it is possible that Philo “had forgotten precisely what he had seen [on a pilgrimage to Jerusalem] and unconsciously ‘dressed’ the priests in costumes that he thought were reasonable; perhaps his view of priestly garments was shaped by having seen pagan priests in short tunics” (ibid.).


171 Philo uses ποδήρης in Fug. 185; Her. 176; Leg. 1.81; 2.56; Mos. 2.117, 118, 120, 121, 133, 143; Mut. 43; Somn. 1.214; Spec. 1.85 (2x), 93, 94; Frg. 117 on LXX Exod 28:27 (text in Philo, LCL, 12:257). In QE 2.107 it appears (despite the Greek being no longer extant) that the term might have occurred four or more times. For Philo’s use of ὑποδύτης, see Migr. 103; Mos. 2.109, 110.
What is intriguing about Philo is that he sometimes defines the ποδήρης in terms of other dress elements closely associated with it: the shoulder-pieces of the ephod, the ephod itself, or the breastpiece.

This brings up the probable use of metonymy again. In Leg. 1.81 Philo provides an intriguing reference to the ποδήρης in a discussion of Gen 2, and he begins by stating “when he [Moses] speaks about the foot-length robe” (ὅταν ἐπὶ τοῦ ποδήρους φη). In what immediately follows, Philo apparently quotes from Exod 28:17, where one finds the description of the stones that adorned the high priest’s breastpiece. At first glance it appears that Philo is substituting the term ποδήρης for reference to the breastpiece or—less likely—the ephod, since both dress items occur just a couple of verses earlier (28:15). But it is highly unlikely that he is equating the ποδήρης here with the breastpiece. Rather, his use of ποδήρης appears similar to the decision made by the LXX translator in Exod 25:7 and 35:9, namely, that the stones were considered to be on the robe via a metonymous understanding of the robe and the breastpiece.\(^{172}\)

\(^{172}\)On these verses, see the discussion above. The similarity between Philo and the LXX of these two verses may be a result of the Alexandrian location of both Philo and the LXX translation. His differences from Josephus may be partly explained by Josephus writing from a Judean perspective and following a tradition that understood the dress terminology differently.

The text Philo seems to quote from in Exodus is not exactly the same as the LXX (28:17); whether or not this is a free paraphrase or not is unknown. The differences between the unpunctuated texts are as follows (the LXX first, then Philo):

καὶ καθύφασιν ἐν αὐτῷ ἧφασιν κατάλιθον τετράστικον στίχος λίθων ἐσται σάρδιον τοπάζιον καὶ σμάραγδος ὁ στίχος ὁ ἐς (LXX)

“And you shall interweave in/with it a web/texture set with stones in four rows; the first row of stones will comprise a sardius, a topaz, and an emerald.”
In *Somn.* 1.214-15 Philo comments that τὸν ποδήρη χιτῶνα is a close imitation of the whole heaven (τοῦ παντὸς ἀντίμιμον ὄντα οὐρανοῦ). But his real reason for this interpretative conclusion is that this dress item is associated with the breastpiece, which itself is a reflection (or, representation) and copy (ἀπεικόνισμα καὶ μίμημα) of the shining constellations (φωσφόρων ἀστρων).  

One finds a clearer example of probable metonymy in *Her.* 176. There Philo states: “You also see the two emerald stones on the foot-length robe” (ὁρᾷς καὶ τοὺς ἐπὶ τοῦ ποδήρους δύο λίθους τῆς σμαράγδου). The foot-length robe technically did not have two emerald jewels attached to it, a fact that Philo was well aware of (cf. *Mos.* 2.109-112). I would assert that it is incorrect to postulate that Philo is here defining the ποδήρης as the (shoulder-pieces of) the ephod. Rather, in *Mos.* 2.109 Philo understood that the sacred dress (ἱερὰν εὔσχημα) of the high priest was twofold (διττὰ) 

καὶ συνυφανεῖς ἐν αὐτῷ λίθου τετράστιχον στίχος λίθων ἔσται σάρδιον τοπάζιον [__] σμάραγδος ὁ στίχος ὁ ἐίς (Philo)

“And you shall weave together in/with it [sets of] stone in four rows; the first row of stones will comprise a sardius, a topaz, an emerald.”

Philo also comments on the shoulder-pieces of the ephod in *QE* 2.108, but here he designates them as part of the sacred garment. While this work is extant only in Armenian, one can make assumptions on the underlying Greek. Philo is—at first glance—apparently speaking here of the ephod proper (cf. Exod 28:6-7). But he has just finished commenting on the sacred garment (*QE* 2.107), the hyacinthine robe (as opposed to the linen robe worn on Yom Kippur)—what he elsewhere calls the ὑποδύτης (e.g., *Mos.* 2.109), ποδήρης χιτῶν (Spec. 1.85) or ποδήρης (e.g., *Mos.* 2.121). This association would not, however, be out of line with his association of the shoulder-pieces with the ποδήρης in *Her.* 176 (see discussion below).


174 Cf. LXX Exod 28:9, where the two stones are located “on the shoulders of the ephod” (ἐπὶ τῶν ὄμων τῆς ἐπωμίδος).
in nature, comprised of both the ὑποδύτης and the ἐπωμίς. It was on the latter dress element that the two emerald stones were situated (Mos. 2.112). But note that in Mos. 2.109 Philo describes the foot-length robe and the ephod as two closely related parts of one sacred vestment. Thus, it is not necessary for one to resort to the conclusion that Philo was either mistaken or redefining terms in Her. 176; from a visual standpoint, the precious stones were on (what looked like) the foot-length robe, and Philo described it in such a manner via the use of metonymy.176

In another comment related to this topic in Mut. 43, Philo mentions that Moses gave the great priest two (δίττας) robes (στολάς): One was a linen one to be worn “within ἐνδόν” (i.e., within the Most Holy Place), while the other was the polychromatically embroidered one (τῇ...ποικίλην) “with the foot-length [μετά τοῦ ποδήρους]” (i.e., a hem or skirt down to the feet) to be worn “outside ἐξω” (i.e., outside the Most Holy Place).177 But there was no polychromatic robe of the high priest, since the robe of the high priest was monochromatically hyacinthine in color.

Consequently, one may reasonably deduce from this that Philo is in actuality describing

175. The rare use of the term ὑφος here (τὰ δ’ ὑφη δίττα ἤν [“but the web was twofold”]) would suggest such, since its primary meaning is “web,” but it can metaphorically refer to a “series” of numbers or an author’s “text” (LSJ, s.v. “ὑφος”). Philo does not use this term elsewhere in his corpus.

176. See also QE 2.108, where the two shoulder-pieces are part of the sacred garment, which he has just defined in 2.107 as the foot-length robe. Cf. Fug. 185, where the twelve jewels, engraved with inscriptions, are woven together on the breastpiece “in the sacred dress of the foot-length garment” (τῇ ἱερῇ ἑσθήτᾳ τοῦ ποδήρους ἐνδύματος).

177. Cf. Somn. 1.216, where Philo similarly notes that the High Priest divests himself of the polychromatic robe (ποικίλην ἑσθήτα) when he enters the Most Holy Place.
the latter robe as a combination of the polychromatic ephod along with what would look like a foot-long skirt but which technically was a separate garment under the ephod—the foot-length robe.

Thus, in all of Philo’s corpus, all but two of his references to the ποδήρης refer to some element of the high priest’s dress, the two exceptions being Mos. 2.118 and Spec. 1.85b. In both of these two texts he is comparing the “foot-length” characteristic of the air to the “foot-length” aspect of the high priest’s robe that he has just mentioned. In all of the other references in his corpus, he uses ποδήρης to clearly point to the foot-length robe of the high priest, to metonymically associate it with other elements of the high priest’s dress, or to refer to the skirt of the high priest’s long robe and not the robe itself.

**Josephus.** An anomalous and surprising use of ποδήρης occurs in Josephus. In A.J. 3.153 Josephus describes the common priest’s tunic as a foot-length tunic (ἐστὶ δὲ τὸ ἐνδυμα ποδήρης χιτών [“now this garment is a foot-length tunic”]). A bit later (A.J. 3.159) Josephus uses ποδήρης again and says the high priest puts on a “tunic made from hyacinth, and this also is foot-length” (ἐξ οὐακύνθου πεποιημένου χιτώνα, ποδήρης δ’ ἐστὶ καὶ οὕτως.” That this latter tunic is clearly the כָּפָה of the HB and not the כִּפָּה is obvious for two reasons: (1) it is bluish-purple or hyacinth in color; and (2) Josephus clearly identifies it as such in this same reference by transliterating the Hebrew term כָּפָה in order to show how it is spoken in their language (μεληρ καλεῖται).
κατὰ τὴν ἡμετέραν γλώσσαν ["it is called ‘meeir’ in our language"]).

On the basis of this latter statement by Josephus, Jean-Noël Guinot concludes that both the high priest’s tunic and robe are foot-length. Thus, according to Josephus the high priest would be wearing two separate robes that reached to the feet. This is a striking conclusion, first, since Josephus is the only one who provides this information, and second, because in doing so Josephus contradicts what Philo has stated concerning the length of the common priest’s tunics.

As I have indicated earlier, there appears to be nothing in the HB that clearly indicates that the garments of the high priest or the common priests were foot-length. This characteristic appears instead in Greek translations and literature. In fact, Exod 28:42-43 indicates that priestly undergarments were necessary to prevent indecency and thus incur guilt (πένθος) leading to death. It does not appear that this latter statement in the HB implies that the other garments were necessarily short—though that is possible.

---

178 Josephus appears to be tracking LXX Exod 29:5, which speaks of the τὸν χιτώνα τὸν ποδήρα. Cf. MS B (Codex Vaticanus) of the Old Greek, which in Exod 28:4 witnesses τὸν ποδήρα χιτώνα instead of τὸν ποδήρα καὶ χιτώνα in translating the Hebrew כַּפָּל.


181 Again, it is possible that the Hebrew term for the high priest’s robe (כַּפָּל) was more specific than we understand now and referred to a specific type of robe that descended to the feet. But then it may well have been necessary, in a different sartorial culture, for the Greeks to be more specific in order to differentiate such foot-length garments from other types of garments.

Certainly it states that areas of the priests’ flesh could otherwise be seen.\textsuperscript{183}

In any case, it is possible that sartorial development took place over the centuries, so that the common priests as well as the high priest were clothed with foot-length tunics. Many elements of Josephus’s description of priestly dress are clear (and sometimes extensive) additions to the HB,\textsuperscript{184} and one would be hard-pressed to conclude that Josephus, a priest himself, was fabricating descriptions wholesale. At the same time, it is important to note that Josephus may well have creatively adapted aspects of the high priest’s garments to his description of the dress of the common priests.\textsuperscript{185}

Despite Josephus’s referring to the \textit{ποδήρης} only five times,\textsuperscript{186} one should note that the singular usage of \textit{ποδήρης} in reference to the common priests is not substantival but attributive. In at least two of the other four references to \textit{ποδήρης}, the term is used substantivally.\textsuperscript{187} This suggests that \textit{ποδήρης}—when used substantivally—refers to high

\textsuperscript{183}Cf. Propp, \textit{Exodus 19-40}, 433 and figure 16 on p. 434.

\textsuperscript{184}See Feldman’s many references to Josephus’s “additions” to the text of the HB in \textit{Judean Antiquities 1-4}, 272-79.

\textsuperscript{185}For example, Josephus’s description (\textit{A.J.} 3.156) of the neck opening of the common priest’s tunic appears to track that of the LXX in its description of the high priest’s long robe, particularly since he uses the word \textit{δακ} (“border, collar”) only here for the dress of the common priests when, in contrast, this same word occurs only in LXX Exod 28:32, 36:30, and Ps 132:2—all in relation to the dress of the high priest. Cf. the discussion in Feldman, \textit{Judean Antiquities 1-4}, 273, and Robertson, “Account,” 214-15. Is it possible that Josephus was confused?

\textsuperscript{186}Josephus \textit{A.J.} 3.153, 159; 8.93; 20.6; \textit{B.J.} 5.231.

\textsuperscript{187}Josephus \textit{A.J.} 8.93 and \textit{B.J.} 5.231. \textit{A.J.} 3.159 (\textit{ποδήρης} \textit{δ’ ἐστὶ καὶ οὕτως}) could also reflect a substantival usage (as opposed to a predicate usage). \textit{A.J.} 8.93 is highly unusual in that Josephus describes King Solomon as fabricating priestly garments for the high priests, including foot-length robes (\textit{ποδήρεσιν}), shoulder-pieces / ephodim (\textit{ἐπωμιῶ}), a singular breastpiece (\textit{λογίω}), and 1,000 precious stones (\textit{λίθοις χιλίας}). Is he here describing foot-length ephodim, merging the two dress elements like Philo
priestly garments, whereas an attributive usage infers length\textsuperscript{188} and could refer to the
dress of the common priests as well, as it does in A.J. 3.153.

\textit{Epistle of Barnabas 7:9}. The singular use of the term ποδήρης by the \textit{Epistle of}
Barnabas (early second century CE\textsuperscript{189}) alludes to LXX Zech 3:5, thus supporting a high
priestly understanding of the term. Placed between the book of Revelation and the
Shepherd of Hermas in Codex Sinaiticus, Barnabas was apparently popular, respected,
and influential in certain centers of Christianity.\textsuperscript{190} Barn. 7:6-11 typologically interprets
the ritual involving the two goats on Yom Kippur as pointing to both Jesus Christ’s
death on the cross and his second coming. In this passage Barnabas parallels traditions
about the two goats not only in Rabbinic sources but also in Justin Martyr and
Tertullian.\textsuperscript{191}

More specifically, according to Barnabas’s understanding of the real, evident
did? In any case, the plural references to foot-length robes—in contrast to the singular
breastpiece—are striking.

\textsuperscript{188}Cf. LXX Exod 28:31; 29:5; Wis 18:24; Philo Fug. 1.85, Somn. 1.214,

\textsuperscript{189}According to a recent summary of scholarship with regard to this work, when
one considers the issue of its date, “the developing consensus would seem to be for a
Hadrianic date some time in the 130s” (James Carleton Paget, “The \textit{Epistle of}

\textsuperscript{190}Ibid., 441.

\textsuperscript{191}Cf. Helmut Koester, \textit{Ancient Christian Gospels: Their History and
224-25; James Carleton Paget, \textit{The Epistle of Barnabas: Outlook and Background},
WUNT 64 (Tübingen: Mohr Siebeck, 1994), 137-139; and Oskar Skarsaune, \textit{The Proof
from Prophecy: A Study in Justin Martyr’s Proof-Text Tradition: Text-Type,
meaning of the OT,\footnote{192} when Jesus returns from heaven he will be “wearing the scarlet foot-length robe” (τὸν ποδήρη ἔχοντα τὸν κόκκινον). This interpretation typologically derives from the ritual of the goat sent into the wilderness on Yom Kippur (Lev 16:10, 20-22), which extrabiblical sources indicate had scarlet wool bound about its head.\footnote{193} According to Barnabas, when those who despised, abused, and crucified Jesus see this long, scarlet robe on the returning Jesus, they will recognize him as the one they were violently opposed to on Earth. The reason they recognize him is because—according to Matt 27:28 (cf. v. 31)—Jesus was made to wear a crimson\footnote{194} cloak (χλαμύδα κοκκίνην) during his Passion: “It is precisely because Christ looks as he did when he was put to death that he will be recognised (7:10).”\footnote{195} While Matthew’s account—the only Gospel account that mentions κόκκινος—may be later than the

\footnote{192}On Barnabas’s assertion of the importance of interpreting the OT correctly in 7:6—8:7, see Reidar Hvalvik, The Struggle for Scripture and Covenant: The Purpose of the Epistle of Barnabas and Jewish-Christian Competition in the Second Century, WUNT 82 (Tübingen: Mohr Siebeck, 1996), 183-84.


\footnote{194}With regard to Matthew’s account, Paget describes this robe as purple (Épistle of Barnabas, 139), but that is clearly incorrect. Jesus’ robe is purple not in Matthew but elsewhere: Mark 15:17, 20 (πορφυρά), John 19:2, 5 (πορφυροῖς), and Gosp. Pet. 3:7 (πορφύρα). For the Greek text of the Gospel of Peter, see Aurelio de Santos Otero, Los Evangelios Apócrifos: Colección de textos griegos y latinos, versión crítica, estudios introductórios y comentarios, 10th ed. (Madrid: Biblioteca de Autores Cristianos, 1999).

\footnote{195}Paget, Epistle of Barnabas, 139. Cf. Skarsaune, Proof from Prophecy, 309.
interpretation or tradition referred to in *Barn. 7:9*, when κόκκινος itself describes fabric it typically carries priestly and/or royal connotations, and thus *Barn. 7:9’s* reference to τὸν ποδήρη τὸν κόκκινον could still indicate both royal and high priestly imagery for the returning Christ.

While this may well explain the reference in *Barnabas* to Jesus’ robe being scarlet, from where did the reference to him wearing the ποδήρης derive? The consensus is that it derives from the use of ποδήρης for the high priest Joshua (LXX Ἡσοῦς) in Zech 3:4. It is this text from Zechariah that implicitly provides the strongest evidence for a high priestly perspective for Jesus Christ in *Barn. 7:9*.

**Testament of Levi 8:2.** Finally, the term ποδήρης also occurs in *T. Levi 8:2*, likely the work of Christian authorship or redaction, probably in the late second century

---


199 Stökl Ben Ezra asserts that there is no support for the assumption that Jesus Christ and the high priest Joshua/Jesus of Zech 3 were first associated in Greek literature (*Impact of Yom Kippur*, 196, n. 257).

200 Cf. Cross (*The Cross That Spoke*, 120, 128), Paget (*Epistle of Barnabas*, 140), Prostmeier (*Der Barnabasbrief*, 310-11), Skarsaune (*Proof from Prophecy*, 309-10), and Stökl Ben Ezra (*Impact of Yom Kippur*, 160, 163, 165 [n. 95], 196). This is how Tertullian understood it in *Adv. Marc. 3.7.6* (so Crossan [*The Cross That Spoke*, 132] and Skarsaune [*Proof from Prophecy*, 310, n. 155]).

It uses ποδήρης as an articular substantive in its discussion of the priestly investiture of the patriarch Levi. The usage of the term in this verse occurs as the central item in a catalog of seven dress items, several of which were uniquely associated with the high priest: the robe (or, garments: τῆν στολὴν) of the priesthood, the crown (τῶν στέφανων) of righteousness, the breastpiece (τὸ λόγιον) of understanding, the foot-length robe (τῶν ποδήρης) of truth, the head ornament (τὸ πέταλον) of faith, the turban (τὴν μύτραν) of the sign, and the ephod (τὸ ἐφούδ) of prophecy.

The reference to the foot-length garment in T. Levi 8:2 indicates a priestly investiture, but, as Stökl Ben Ezra indicates regarding the wider context of 8:1-18, “this investiture deviates widely from the biblical prescriptions for priestly vestments.”

But while the investiture itself is problematic, the elements of dress in 8:2 are not as obtuse. Consequently, one cannot deny that the reference to the ποδήρης here must be understood as high priestly in nature. Furthermore, the most natural understanding of the ποδήρης in this work would be to see it as equivalent to the יניעל of the HB.

---


204 Hollander and Jonge, Testaments, 150-55.
Summary of ποδήρης

The term ποδήρης—typically used in the LXX and other extrabiblical Jewish and Christian literature for the foot-length robe of the high priest—appears but once in the NT in a text that describes the visionary appearance of Jesus Christ (Rev 1:13). Despite its critical appearance there, it has not received the sustained discussion and analysis that it deserves in terms of its usage elsewhere.

In light of the preceding, detailed survey of each of the occurrences of ποδήρης in the LXX, the lexical data thus demonstrate that ποδήρης apparently translates not five but two Hebrew terms, מִלְכוֹת מַלְכִּים and מִילָּלוֹת מַלְכִּים, the former being the closest technical equivalency and the latter being the closest approximation. Other apparent translations of different Hebrew words are either attempts to approximate high priestly dress or possibly are incorrect translations. To assert that the term ποδήρης in the LXX does not have a specific or technical meaning because it translates so many concepts widely ignores the data that demonstrate that it translates either typical terms indicative of ritual high priestly dress or unusual dress terms nevertheless associated with high priestly dress. Furthermore, I would assert that when ποδήρης is used substantively, it describes high priestly dress, whereas when it is is used in an attributive sense, it describes dress length and thus could refer to either priestly or high priestly dress.

Consequently, all LXX references to the ποδήρης point to high priestly dress or assume high priestly imagery on the basis of the metonymous use of this high priestly dress term. Putting it another way, using a static understanding of the ποδήρης as a high priestly dress item in all its occurrences in the LXX does not necessarily distort or
destroy the interpretation of any of the texts in which it occurs.

The situation is overwhelmingly similar in other post-Septuagintal writings, yet at the same time it is not unanimous that ποδήρης refers to high priestly dress. All of the references to the ποδήρης in the Letter of Aristeas, Philo, the Epistle of Barnabas, and the Testament of Levi refer directly or via a figure of speech to the dress of the high priest. All but one of the references in Josephus indicate that a ποδήρης was part of the daily ritual clothing of the High Priest.\(^\text{205}\) What this demonstrates is that an examination of the use of ποδήρης indicates that it nearly unanimously points to the actual dress—or the sartorial imagery—of the high priest.

The Ephod

Haran asserts that another high priestly dress item, the ἗φιδ,\(^\text{206}\) was “the most distinctive of the high priest’s exclusive garments.”\(^\text{207}\) Propp similarly agrees that the “ephod” was “the priestly vestment par excellence.”\(^\text{208}\) Ironically, it remains unclear as to just what exactly the ephod was.\(^\text{209}\) Biblical references to ephodim are not uniform,

\(^{205}\) Consequently, the assertion that ποδήρης “always means the high priestly robe of Yom Kippur” (Stökl, “Yom Kippur,” 365, n. 61) is demonstrably false by its apparent restriction of the robe to usage on Yom Kippur.

\(^{206}\) Various attempts at transliterating the term ephod occur in the LXX. Cf., e.g., ἑφώδ (Judg 17:5; 18:14, 18, 20), ἑφωθ (Judg 8:27), and ἑφωδ (1 Sam 2:18, 28; 14:3, 18; 22:18; 23:6, 9; 30:7)—all without breathers or accents.

\(^{207}\) Haran, “Priestly Image,” 208.

\(^{208}\) Propp, Exodus 19-40, 432.

\(^{209}\) Ibid., 431. The literature on the problematic nature of the ephod is extensive. See, e.g., George Dahl, “The Problem of the Ephod,” Anglican Theological Review 34 (1952): 206-10; Philip R. Davies, “Ark or Ephod in 1 Sam. XIV.18?” JTS 26 (1975):
and it appears that they occur in at least three basic contexts.\textsuperscript{210}

**The Contexts of the Ephod**

In the first context it appears primarily as a sacral garment. A number of texts describe it as part of the dress of the high priest, other priests, and non-Levitical personnel associated with the tabernacle and its rituals.\textsuperscript{211} These texts sometimes indicate that the ephod was made out of linen (1 Sam 2:18; 22:18; 2 Sam 6:14; 1 Chr 15:27) and on a few occasions specifically indicate that it was worn (יָּלַּחֲךָ, “to gird”: 1 Sam 2:18; 2 Sam 6:14; cf. Lev 8:7).\textsuperscript{212}

\textsuperscript{210}The following summary generally follows Propp, *Exodus 19-40*, 432 (cf. Morgenstern, “The Ark, the Ephod,” 2-3). Cf. Davies, who believes that there are four different objects being referred to (“Ark or Ephod,” 84-87).

\textsuperscript{211}Cf. Exod 25:7; 28:4, 6, 12, 15, 25, 26, 27, 28, 31; 29:5; 35:9, 27; 39:2, 7, 8, 18, 19, 20, 21, 22; Lev 8:7; 1 Sam 2:28; 14:3; 21:10; 22:18; 23:6, 9; 30:7; 1 Chr 15:27. Samuel, born as an Ephraimite and not a Levite (1 Sam 1:1), ministered as a priest in the tabernacle and wore—girded, fastened, or bound (יָּלַּחֲךָ) on himself—a linen ephod (1 Sam 2:18), even as King David when he danced before YHWH (2 Sam 6:14)

\textsuperscript{212}It is unlikely that the ephod worn by David in 2 Sam 6:14 was the same dress item associated with the high priest, since the ephod of the high priest was worn over
In a second context, the ephod appears to be referred to in terms of it being a divinatory or oracular object.\(^{213}\) The specific emphasis is that it is borne or carried in one’s hand (כְּפַרְיוֹת) instead of being worn as an article of dress (1 Sam 23:6). Orders to bring the ephod to a particular locale support such a contextual interpretation (1 Sam 14:18-19; 23:9; 30:7)\(^ {214}\) without denying or negating its sartorial nature seen elsewhere, since such a sacred garment would not be worn but rather carried through non-sacred space. Reference to the sword of Goliath, wrapped in a cloth and kept “behind the other garments (cf. Exod 29:5; Lev 8:7); why would David’s wife Michal have been scandalized by him uncovering himself while wearing that type of ephod (2 Sam 6:20)? See Phillips, “David’s Linen Ephod,” 486. Phillips suggests that the basic meaning of the ephod is “covering” (cf. Isa 30:22); it could then be used to describe a garment to cover one’s loins, or “an empty case, like a stiffened garment, which could be used for obtaining an oracle by means of inserting one’s hand,” as in 1 Sam 14:19 (ibid.). Since 1 Chr 15:27 insists that David wore both a linen ephod and a linen robe (מזון), he concludes (ibid., n. 1) that the Chronicler probably understood David to have worn the high priest’s “vestment”—an unlikely deduction, particularly since the high priestly áo, being entirely blue in color, was not made out of linen. Cf. Leopold Sabourin, Priesthood: A Comparative Study, Studies in the History of Religion (Supplements to Numen) 25 (Leiden: Brill, 1973), 151-52; and Tidwell, “The Linen Ephod,” 505-507.

\(^{213}\) Propp suggests that in this context the ephod was “an oracular device, probably containing the Urim and Thummim” (Exodus 19-40, 432).

\(^{214}\) The LXX of 1 Sam 14:18 has Saul command Ahijah to “bring the ephod” (προσάγαγε τὸ ἐφοῦδα), while the MT has Saul command Ahijah to “bring the ark of God” (ἀναστάζῃς τὸ ἄρχοντά ὑμῶν ἐκείνην (“he lifted / took up / carried the ephod in that day”). The LXX’s mention that Ahijah ἔπελθε τὸ ἐφοῦδο ἐν τῇ ἡμέρᾳ ἐκείνῃ (“he lifted / took up / carried the ephod in that day”) does not necessarily mean that Ahijah wore the ephod, since in the previous verse Jonathan’s armor-bearer is similarly ὁ ἄξιος τὸ σκεύη αὐτοῦ (“the one who carried his armor”; cf. 14:1, 3, 6, 7, 12, 13, 14). On the intriguing relationship between the ark of the MT and the ephod of the LXX, cf. discussion on the hypothetical development and possible interrelationship and/or substitution of the references to the ephod and the ark in William R. Arnold, Ephod and Ark: A Study in the Records and Religion of the Ancient Hebrews, Harvard Theological Studies 3 (Cambridge: Harvard University Press, 1917); Davies, “Ark or Ephod,” 82-87; Morgenstern, “The Ark, the Ephod,” 1-52; Toorn and Houtman, “David and the Ark,” 209-31; and the literature the preceding authors cite.
ephod” (אֵפְרָד) at the sanctuary of Nob (1 Sam 21:9), also suggests that here the ephod was understood more in terms of it being an oracular object of truly iconic status rather than it having a distinct sartorial focus.\(^{215}\) This does not, however, indicate that the ephod in this context was not a garment but rather that it had a specific cultic status at least apart from it being worn.

Finally, some passages in the HB indicate that ephodim were associated with idolatry outside of the accepted tabernacle complex. These texts indicate that they were golden and appeared in the context of shrines, teraphim, and other carved or cast images. For example, Gideon took gold plunder and made an ephod out of it,\(^{216}\) one that ultimately became an idol (Judg 8:24-27). Micah, a man from Ephraim, placed an

\(^{215}\) Propp allows for the possibility that because the ephod was closely associated with the pouch that contained the Urim and Thummim, there may be an overlap between “carrying” and “wearing” (Exodus 19-40, 432). But cf. Davies, who disagrees and insists that לָכַּנּ in these contexts means “carry” or “bear” and not “wear” (“Ark or Ephod,” 85). Even more strenuous is the assertion of Foote: “carry never means ‘wear’” (“The Ephod,” 13).

In line with the previous observation, in some texts that appear to refer to priestly figures wearing ephodim, it appears likely that they are bearing or carrying (לָכַּנּ) them. Cf. 1 Sam 2:28 (with reference to priests) and 14:3 (with reference to Ahijah, grandson of the priest Eli). A problematic case here is 1 Sam 22:18 (with reference to priests), since it describes the ephod being “carried” yet made out of linen (לָכַּנּ אֵפְרָד פָּרָק [“they carried a linen ephod”]). Intriguingly, the LXX does not mention it as being fabricated from linen (αἱροντας εφοιδο [“carrying an ephod”]). It is possible that the LXX has the correct reading here (Phillips, “David’s Linen Ephod,” 486, and the references he cites there).

\(^{216}\) Cf. the related word פְּסָד in the context of gold-plated idols in Isa 30:22. The term occurs only twice elsewhere (in reference to the high priest’s dress: Exod 28:8; 39:5), and Propp suggests that it refers to the “system for binding on an ephod” (Exodus 19-40, 436).
ephod—along with teraphim and other images—in a shrine (Judg 17:5; 18:14, 17-20; cf. Hos 3:4). While these texts contain no indication that ephodim were worn, one cannot thus conclude that these ephodim never had sartorial significance.

**The Ephod of the High Priest**

While references to the ephod appear diverse, it is within the Pentateuch that the ephod appears only in reference to the high priest’s dress. In this particular corpus, the common priests do not wear ephodim. Thus, while Haran is correct to note that the ephod was exclusive to the high priest—he is correct only if one further specifies that this is the case only within the Pentateuch. Unlike the linen ephodim mentioned outside of the Pentateuch, the high priestly ephod was worn not against the skin but outside of other garments. It was suspended from the shoulders with two precious stones

---


218 Hos 3:4 associates the ephod with sacrifices, sacred pillars (מִשְׁמַר), and teraphim.

219 In the Pentateuch it occurs in Exod 25:7; 28:4, 6, 12, 15, 25, 26, 27, 28, 31; 29:5; 35:9, 27; 39:2, 7, 8, 18, 19, 20, 21, 22; Lev 8:7. The term is also mentioned in the Pentateuch in Num 34:23, but there the Hebrew word is the name of one of the leaders of the tribe of Manasseh. Propp concludes: “Because of its association with idolatry, divination and priestly legitimacy, the ephod was controversial in ancient Israel. The Priestly Writer coopted this symbolic vestment by limiting its use to the Aaronid priesthood and to Yahweh’s cult” (Exodus 19-40, 432).

220 So Propp, Exodus 19-40, 432.

221 While Sanders plays off of this term’s typical non-biblical definition as referring to the upper part of a woman’s tunic and consequently identifies the ephod as the high priest’s “third tunic” (Judaism: Practice and Belief, 99), such an identification unnecessarily furthers a linguistic confusion of dress terms.
engraved with the names of Israel on the shoulder straps. Furthermore, the ephod was made of a combination of dyed wool and twisted linen utilizing the same workmanship (בְּרֶשֶׁת) by which the inner veil was made (Exod 26:31; 28:6). This material of wool and linen was also an artistic mixture deriving from animals and plants and thus forbidden to the rest of the Israelites, “since according to Old Testament tradition the appearance of a heterogenous mixture is taken as a hallmark of holiness.” This distinction underscores the fact that though the HB knows of ephodim worn by the high priest and others, the high priest’s was—by nature of its unique textile makeup forbidden to other Israelites—more sacred than the others.

But there are at least two more reasons why the high priest’s ephod was unique among the Israelite priesthood. The first reason further substantiating its uniqueness is

---

222 On these two stones, see Jeffrey H. Tigay, “The Priestly Reminder Stones and Ancient Near Eastern Votive Practices,” in Shai le-Sara Japhet: Studies in the Bible, Its Exegesis and Its Language (Heb. and Eng.), ed. Moshe Bar-Asher et al. (Jerusalem: Bialik Institute, 2007), 339-55. In Josephus’s discussion of these two stones (A.J. 3.214-218), he mentions that the one clasped to the high priest’s right shoulder shone with a flashing radiance (3.215), unknown to the HB.


225 Haran, Temples and Temple-Service, 160; cf. ibid., 167. Haran notes that in Deut 22:9 the result of a mixing of agricultural produce would become—not “defiled,” “devoted,” or “forfeit,” as in many translations—but “holy” (ibid.). Applying this dictum to priestly fabrics indicates why non-Levitical personnel were not to mingle such material. While Haran attempts to differentiate the ephod from the veil because the ephod lacked ornamented cherubim and contained a large amount of gold (ibid., 167-68), Deborah W. Rooke argues that the “fabric mixture apart from the gold is still the superlatively holy blend of all kinds of wool and linen with general ornamentation” (Zadok’s Heirs: The Role and Development of the High Priesthood in Ancient Israel, Oxford Theological Monographs [Oxford: Oxford University Press, 2000], 17).
the fact that one of the elements of the ephod was gold. 226 This precious element was never used in connection with the dress of the common priests. Furthermore, not only was gold utilized in the ephod, but this gold was the primary ingredient, being listed first. 227 Since the gold was interwoven into the other material of the ephod, it consequently resulted in a garment of considerable weight. 228

Second, the ephod was fabricated with three colors of wool—blue, purple, and crimson, 229 listed in order of preeminence after the gold. 230 Again, in the HB these colors were never used in the dress of the common priests. But well into the Second Temple period, they were being utilized in the dress of the common priests as well. 231

Thus, even if one would suggest that both the high priest and the common priests wore ephodim, the HB is clear that the high priest’s ephod was of a superior quality for five reasons regarding its fabrication and position: (1) the use of a unique material forbidden to other Israelites; (2) the use of gold; (3) its vibrant, polychromatic coloring; (4) it being worn over another dress item; and (5) it being suspended from the shoulders. The high priest’s ephod could not be mistaken for that of an ordinary priest’s (whose ephodim, as mentioned earlier, appear only in non-Pentateuchal sources).

228 For a discussion of the fabrication and weaving of the gold into the garment, see Haran, Temples and Temple-Service, 167-68.
231 See their use in the sash of the common priests in Josephus A.J. 3.154.
Associated with the high priest’s ephod was an article of dress described variously, for example, as the “artistic” (NASB), “decorated” (NRSV), or “skillfully woven” band of the ephod (דָּפָאֵה דַּלֵּד). The term דָּפָאֵה derives from the verb דָּלֵד, which means “to think, plan, reckon, calculate, devise, design, decorate.” One suggestion is that this object was similar to a “woven corset” or “cummerbund.” Indeed, Lev 8:7 indicates that it was tied around Aaron at his ordination after the ephod was placed on him. Since the ephod itself was made of such decorated work (Exod 28:6; 39:3), was the דָּפָאֵה distinctive from it? A realistic solution is that the ephod itself was comprised of both the shoulder-pieces and the band/corset/cummerbund that was bound to the high priest’s body. Consequently, it would not be seen as a separate dress item.

The Breastpiece

The third article of dress exclusive to the high priest was the breastpiece or breastplate (בִּקְשָׁת). Despite the etymological confusion surrounding the Hebrew term,

---


233 The participle דָּלֵד used in reference, for example, to the ephod and the inner veil (see, e.g., Exod 26:31; 28:6), also derives from this verb.

234 Propp, Exod 19-40, 436.

235 “It is also possible, even likely, that the two shoulder-pieces plus the ‘woven band’ simply constitute the Ephod” (ibid.). Cf. Milgrom, Leviticus 1-16, 511.

236 In the HB, see Exod 25:7; 28:4, 15, 22, 23, 24, 26, 28, 29, 30; 29:5; 35:9, 27; 39:8, 9, 15, 16, 17, 19, 21; Lev 8:8. See also Sir 45:10. For references at Qumran, see, e.g., 11Q17 IX, 6. See the summary discussion in Dommershausen, “בִּקְשָׁת,” 5:259-61.

205
Exod 28:16 and 39:9 indicate that it was square-shaped when folded double, perhaps like a pouch, since the “Urim” and “Thummim” were placed inside (28:30; Lev 8:8). \(^{237}\)

The breastpiece was closely associated with the another high priestly dress element, the priestly ephod. The fabrication of the breastpiece, for instance, was compared to that of the ephod, utilizing gold in combination with blue, purple, and scarlet wool and linen, crafted in a סְלָע.style (Exod 28:15; 39:8). The breastpiece was securely attached to the ephod via three pairs of “gold rings” (םְנֵם שִׁלוֹחַ יָדוֹ. [28:23, 26-27]), “twisted chains, corded work of pure gold” (שֵׁשׁ בָּנֶלֶת מִשְׁמֵשׁ יָדוֹב יָדוֹב חֹרֶר [28:22; cf. 28:24]), “two (filigree) settings of gold” (זְכִית יָדוֹב יָדוֹב יָדוֹב [28:13; cf. 28:14, 25; 39:6, 16, 18]), and a “blue cord” (טָלְקֵית חֵלֶל [28:28; 39:21; cf. 28:37; 39:31]). \(^{238}\)

In contradistinction to the two אָרְכֵּי יָדְי (“onyx stones”) that protruded from the shoulder-pieces of the ephod, twelve precious stones and gems were set or sunk into the breastpiece in gold filigree (28:20), their nomenclature consequently being described as “stones for setting” (אָרְכֵּי מִלָּאִים [25:7; 35:9; cf. 35:27]). Whereas each of the two

\(^{237}\) Cf. Dommershausen (“הָלִוי,” 5:259), Haran (Temple and Temple-Service, 168), Houtman (Exodus, 3:492), and Propp (Exodus 19-40, 439). Rooke indicates that this was the first of three dress elements that have been regarded as royal, the other two being the headgear or turban and the head ornament; nevertheless, she denies that such an association is necessary (Zadok’s Heirs, 18-19; cf. idem, “Kingship as Priesthood,” 204-205).

\(^{238}\) Notice Dommershausen’s succinct summary of the complex fabrication: “Four rings were sewn to [the breastpiece], two to the upper corners and two to the lower. From the upper rings, two golden cords led up to the shoulder-pieces of the ephod, where they were attached to rosettes. Through the lower rings, which were fastened to the rear of the הָזֶן, a blue lace was passed; attached to two additional rings on the lower portion of the shoulder-pieces of the ephod, it bound the two vestments tightly together, preventing the הָזֶן from shifting” (“דִּגָּל,” 5:260).
attached to the shoulder-pieces had six tribal names engraved on them, the
twelve precious stones and/or gems had but one name on each (28:21).\(^{239}\)

The actual nature of all of these twelve precious stones and/or gems in Exod 28
remains unclear and—in some cases—impossible to determine today, as table 3 of
sample translations makes clear.\(^{240}\) Wevers speaks for the consensus of those who have
carefully looked into the issue when he concludes that “apparently there was no clear
idea among the ancients as to the names and identification of semi-precious stones.”\(^{241}\)

\(^{239}\) Haran thus suggests that the twelve stones were smaller than the other two
(Temples and Temple-Service, 168).

\(^{240}\) For other references to these precious stones/gems, cf., e.g., L.A.B. 26.10-11;
Philo Leg. 1.81 (whose list ends after five stones/gems); Josephus A.J. 3.168 and B.J.
5.234. On Pseudo-Philos implicit identification of the wearing of the priestly ephod
with its twelve stones as indicative that the priesthood was to the God of Israel as a
pagan idol or statue was to its god, see the provocative essay by Crispin H. T. Fletcher-
Idolatry: False Worship in the Bible, Early Judaism and Christianity, ed. Stephen C.
Barton (London: T & T Clark, 2007), 58-72, particularly 70-71.

\(^{241}\) Wevers, Greek Text of Exodus, 394. On the problems with the color and
overall identification of these gems, cf. also Athalya Brenner, Colour Terms in the Old
Testament, JSOTSup 21 (Sheffield: JSOT, 1982), 165-67; Bullard, “Stones, Precious,”
4:623-30; Louis H. Feldman, “Prolegomenon,” in The Biblical Antiquities of Philo,
trans. M. R. James (1917; repr., The Library of Biblical Studies; New York: KTAV,
1971), cxii-cxiii; E. L. Gilmore, “Which Were the Original Twelve Gemstones of the
First Biblical Breastplate?” Lapidary Journal 22 (1968): 1130-1134; John S. Harris,
“An Introduction to the Study of Personal Ornaments of Precious, Semi-Precious and
Imitation Stones Used Throughout Biblical History,” in The Annual of Leeds University
Lieberman, Greek in Jewish Palestine: Studies in the Life and Manners of Jewish
Palestine in the II-IV Centuries C.E. (New York: Jewish Theological Seminary of
America, 1942), 56-59 (particularly p. 59: “When we compare our list to those of the
Septuagint and the glossaries [which on the whole followed the latter], we see how
greatly it differs from them. The Rabbis drew from an old Greek translation of the
Bible, which widely diverged from the Septuagint”); and Wurzburger, “Precious
Stones,” 16:475-78.
Table 3. Various translations of the precious stones in Exodus 28:17-20

<table>
<thead>
<tr>
<th>MT</th>
<th>LXX</th>
<th>JPSA</th>
<th>NRSV</th>
<th>Harris</th>
<th>Bullard</th>
<th>Propp</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>תבדיעי</td>
<td>סָרַד</td>
<td>carnelian</td>
<td>carnelian</td>
<td>bloodstone</td>
<td>sardius</td>
</tr>
<tr>
<td></td>
<td>תבציו</td>
<td>צְרַד</td>
<td>chrysolite</td>
<td>chrysolite</td>
<td>uncertain</td>
<td>peridot</td>
</tr>
<tr>
<td></td>
<td>נְבֵר</td>
<td>עֵר</td>
<td>emerald</td>
<td>emerald</td>
<td>amazonite</td>
<td>carbuncle</td>
</tr>
<tr>
<td>18</td>
<td>דַבַּר</td>
<td>תּוּדַר</td>
<td>turquoise</td>
<td>turquoise</td>
<td>moonstone</td>
<td>emerald</td>
</tr>
<tr>
<td></td>
<td>רָפֵע</td>
<td>פֶּרֶע</td>
<td>sapphire</td>
<td>sapphire</td>
<td>lapis lazuli</td>
<td>sapphire</td>
</tr>
<tr>
<td></td>
<td>יָפֹר</td>
<td>עֵפֶר</td>
<td>amethyst</td>
<td>moonstone</td>
<td>rock crystal</td>
<td>diamond</td>
</tr>
<tr>
<td>19</td>
<td>לִיפֶנ</td>
<td>אָגָט</td>
<td>agate</td>
<td>agate</td>
<td>agate</td>
<td>agate</td>
</tr>
<tr>
<td></td>
<td>דַלֶה</td>
<td>אָמֶה</td>
<td>crystal</td>
<td>amethyst</td>
<td>garnet</td>
<td>amethyst</td>
</tr>
<tr>
<td>20</td>
<td>חָרוֹלְו</td>
<td>בֵּרֵל</td>
<td>beryl</td>
<td>beryl</td>
<td>yellow</td>
<td>beryl</td>
</tr>
<tr>
<td></td>
<td>בֵּרֵל</td>
<td>לֵיא</td>
<td>lapis lazuli</td>
<td>onyx</td>
<td>onyx</td>
<td>onyx</td>
</tr>
</tbody>
</table>


The order of precious stones and/or gems in the LXX is the same order as found in Ezek 28:13 (even though silver and gold are inserted in the latter list). The MT list there, however, does not include לֵיא, בֵּרֵל, and even the rest of its list is not in the same order as the MT list in Exod 28. It appears that in Ezek 28 the LXX has attempted to replicate the list of the precious stones and/or gems in Exod 28. Hector M. Patmore wagers that the consonantal text of MT Ezek 28:12-19 has been misread and vocalized and accented in an anomalous fashion (“Did the Masoretes Get It Wrong? The Vocalization and Accentuation of Ezekiel xxviii 12-19,” VT 58 [2008]: 245-57).

Notice Propp’s actual translation (Exodus 19-40, 314), where he translates into English only the לֵיא, בֵּרֵל, וְלָשֶׁנ, and סֵפֶר, indicating those gems about which he is most certain.
As mentioned earlier, the LXX apparently used several different terms to translate the obscure Hebrew gem known as אֶתְנָן. Readers should consequently not be surprised, then, when the same term is translated in different ways, even within just one English translation.

The Urim and Thummim

Associated with the breastpiece were the Urim (אֶתְנָן) and Thummim (תִּמְנָמ). Typically understood to be contained within the pouch of the breastpiece, one finds them infrequently mentioned either singularly or in tandem both within the HB and the LXX as well as extrabiblical Jewish literature of the Second Temple period.

242 Cf. LXX Gen 2:12 (ὁ λίθος ὁ πράσινος); Exod 25:7, 35:9 (λίθους σαρδίου); 28:9, 35:27, 36:17 (λίθους τῆς σμαραγδού); 28:20, 39:13 (βηρύλλιου); Job 28:16 (ὄνυχα); and the revealing transliteration found in 1 Chr 29:2 (λίθους σοωμ). Some of these may not be translations at all (owing to the possible transposition or substitution of terms); see Ezek 28:13 for an example of where the Hebrew does not match the expanded and edited LXX.

243 A good example of this is the NLT. It translates וָאֵצָה in Exod 28:20 (LXX: χρυσόλιθος), 39:13 (LXX: χρυσόλιθος), and Ezek 28:13 (the LXX has a radically changed list) as a beryl. But it translates the same Hebrew term in Sol 5:14 (LXX: θάρσις), Ezek 1:16 (LXX: θάρσις), and 10:9 (LXX: οὐράσκος) as a chrysolite, while in Dan 10:6 (θάρσις [OG/Θ]) it translates the term as “a dazzling gem.”

244 Exod 28:30; Lev 8:8; Num 27:21 (no Thummim); Deut 33:8 (Thummim listed first); 1 Sam 28:6 (no Thummim); Ezra 2:63; Neh 7:65. In 1 Sam 14:41 the MT text is pointed instead of the typical נְחָלַת. On the Hebrew punning in this verse, see Propp, Exodus 19-41, 442. For the Urim the LXX uses forms of several terms: δῆλοςις (“Manifestation”) in Exod 28:30, Lev 8:8, 1 Esd 5:40; δῆλος (“Evident”) in Num 27:21, Deut 33:8, 1 Sam 14:41 and 28:6, Sir 45:10 (here the Hebrew has ἐφόδιον [ephod] and ἄμμον [belt, waistband] instead); and the participial form of φωτίζω (“I give light”) in Ezra 2:63, Neh 7:65. For the Thummim the LXX uses: ἀληθέω (“Truth”) in Exod 28:30, Lev 8:8, Deut 33:8, 1 Esd 5:40, Sir 45:10; and τέλειος (“Complete, Perfect”) in Ezra 2:63, Neh 7:65. As for 1 Sam 14:41, the NJB (“if the fault lies with me or with my son Jonathan, give urim: if the fault lies with your people Israel, give
Nevertheless, they were perhaps the most mysterious dress element of the high priest. Anne Marie Kitz notes that “Israelite cultic life has produced no puzzle as intriguing as the Urim and Thummim.” Michael A. Harbin sufficiently summarizes the confusing state of their identity: “Their actual identity has puzzled scholars for centuries. They are not described. Their method of use is not explained. The etymology of the terms is at best uncertain. Even their mention in the OT is somewhat haphazard.”

Even though these objects—whether one, two, or many lots or jewels—were described in the HB both with and without reference to the breastpiece, they appear to have been understood solely as objects bound up with the ministry of the high priest alone, even as the breastpiece was. In some way YHWH communicated thummim”\), the RSV (“If this guilt is in me or in Jonathan my son, O LORD, God of Israel, give Urim; but if this guilt is in thy people Israel, give Thummim\”), and the NRSV (“If this guilt is in me or in my son Jonathan, O LORD God of Israel, give Urim; but if this guilt is in your people Israel, give Thummim\”) are closer to the LXX than the MT, but in the LXX the counterpart to the δῆλος is ὁσιότης (“holiness”).

See, e.g., 1Q291 1 2-4; 1Q29 2 2; 4Q164 4-5; 4Q376 1 I, 3; 11Q19 LVIII, 18-21; Tg. Ps.-J. Exod 28:30; Tg. Ps.-J. Num 31:6; Philo Mos. 2.113, 128-29, QE 2.116, Spec. 1.88-89; L.A.B. 22:8-9, 25:5, 46:1, 47:2; Liv. Pro. 22:2, 23:2.


For example, Draper notes that by the first century BCE, the Urim and Thummim had been “thoroughly confused with the twelve gemstones” (“The Twelve Apostles,” 56 [cf. p. 58]). Cf. Fletcher-Louis, Glory of Adam, 222-51; Mathewson, “Foundation Stones,” 495-96; and Poirier, “Symbols of Wisdom,” 66.

Going in another direction, Philo identifies this dress item as comprised of two pieces of embroidered, woven, or weblike work in Spec. 1.88.

Notice how Ezra 2:63 and Neh 7:65 state that decisions regarding the validity of those of the returned exiles who claimed to be descended from the priests could not
by means of these objects to the Israelites via the high priest. Some OT texts indicate that the Urim and Thummim provided oracular judgments and that two alternatives were indicated through them. How the alternatives were revealed (e.g., casting lots? glowing jewels?) is a point of continuing debate.

Scholars have debated not only this but a number of other aspects of the Urim and Thummim, and even a brief description would go beyond the reasonable bounds of this study. Nevertheless, in terms of dress imagery, even though the Urim and Thummim were made until a priest arose with Urim and Thummim. In Nehemiah the reference is to “the priest” (ękם), whereas in Ezra the reference is grammatically indefinite. Reference to “Eliashib the great priest” in Nehemiah (אלאסייב הכהן הגדול [3:1, 20; 13:28]) is equivalent to his being called “the priest” in 13:4, although the term “the priest” does not necessarily equate to the high priest in all occurrences. On this, see the discussion by VanderKam, *From Joshua to Caiaphas*, 45-48.

Pseudo-Philo is significant in its discussion of the Urim and Thummim, in that it clearly dissociates them from the dress of the high priest and instead associates them with the tabernacle and the ark (Robert Hayward, “Pseudo-Philo and the Priestly Oracle,” *Journal of Jewish Studies* 46 [1995], 44-45, 52-53). Cf. L.A.B. 11:15; 13:1; 22:8; 25:5; 46:1; 47:2; etc. Hayward suggests a reason: “The notion that Urim and Thummim, or jewels of divine origin which gave God’s guidance or light to Israel, might have fallen into the hands of pagan idolaters [i.e., the Romans] was not to be countenanced. Thus Pseudo-Philo adopts a radical approach: Urim and Thummim have nothing to do with the high priests’ robes” (“Pseudo-Philo,” 53).

See 1 Sam 28:6, where no answer came to King Saul via dreams, prophets, or Urim. Aaron’s son Eleazar was to ask or inquire “by the judgment of the Urim before YHWH” (כ المهיה הכהנים לוהי [Num 27:21]). On the aspect of judgment in association with these objects, cf. Exod 28:30.

Cf. Exod 28:30; Num 27:21; 1 Sam 28:6; Sir 45:10.

See 1 Sam 14:41.

For lengthy examinations of these ritual objects, cf. Douglas Dale Bookman, “The Urim and Thummim in Relation to the Old Testament Theocracy” (PhD diss., Dallas Theological Seminary, 2001), and Van Dam, *Urim and Thummim*, 1997 (originally a 1988 dissertation submitted to the Theologische Universiteit at Kampen, the Netherlands). For other relatively recent, shorter studies on the Urim and
Thummim were associated with the breastpiece, texts from the HB appear to indicate they possibly had some kind of quasi-independent status as dress equipment. This raises the question of where one draws the line between independent dress items and quasi-independent ones. When one investigates the occurrences of these items in the HB, one discovers that while they are mentioned without reference to other high priestly dress items in the majority of cases,\textsuperscript{256} when they are clearly mentioned as dress items it is solely in association with the breastpiece.

Nevertheless, while it may seem prudent to consider them here as not fully independent of the breastpiece, it seems more realistic to conclude that they did have an independent status apart from the breastpiece,\textsuperscript{257} thus suggesting that the “eight”

\textsuperscript{256}Num 27:21 (no Thummim); Deut 33:8 (Thummim listed first); 1 Sam 28:6 (no Thummim); Ezra 2:63; Neh 7:65. The only texts in which they are clearly listed along with other dress items are Exod 28:30 and Lev 8:8.

\textsuperscript{257}Cf. 1 Esd 5:40, which describes a future high priest “wearing the Urim and the Thummim” (ἐνδεδυμένος τὴν δήλωσιν καὶ τὴν ἀλήθειαν). The parallels in Ezra 2:63 and Neh 7:65 do not use this dress verb.
garments of the high priest were truly idealistic and stereotypical. A parallel may be
drawn with the breastpiece itself, which was understood to be inseparable from the
ephod\textsuperscript{258} and yet was considered a separate dress item. According to Vicary, the Urim
and Thummim would not be considered dress tools because they are not utilized solely
in the hand.\textsuperscript{259} While they may have been manipulated—they were certainly
observed—they may correlate more closely to dress equipment, such as pocketbooks,
since the latter are kept in one’s pants or purse and then pulled out to be looked at or
manipulated.\textsuperscript{260}

The Headgear

The next article of the high priest’s exclusive ritual dress is that of the high
priest’s headgear. Here I use the term with the meaning of “any covering for the head,”
such as a bonnet, cap, hat, etc., and not with reference to any ornamentation on such
headgear.\textsuperscript{261} Usually described as a turban, the terminology in the HB for this dress item
is not the same as that for the headgear of the common priests.

\textsuperscript{258}Propp, \textit{Exodus 19-41}, 443.

\textsuperscript{259}Vicary includes “tools” in her catalog of “artefactual additions” to the concept
of “clothing” (“Signs of Clothing,” 293-94). Her listed examples for tools (“knives,
combs, mirrors, scissors, pens, toothpicks, fans”) are apparently comprised of what one
typically holds primarily in one’s hand (ibid.).

\textsuperscript{260}Vicary includes “equipment” as another “artefactual addition,” and her list of
such dress equipment includes “eyeglasses, watches, ice skates, pocketbooks, cameras,
pipes, backpacks, masks, handkerchiefs, gloves, crutches” (“Signs of Clothing,” 293-94).

\textsuperscript{261}For that particular article of the high priest’s dress, see the discussion below.
Two Hebrew terms (טְפַנְתָּתָה and פְּנִיָּהוֹ) are used for the high priest’s turban, but neither refers exclusively to high priestly headgear. On the one hand, the high priest daily wore a turban (טְפַנְתָּתָה [Exod 28:4, 37; 29:6; 39:31; Lev 8:9; cf. 16:4]), sometimes described as a fine linen turban (טְפַנְתָּתָה [Exod 28:39; 39:28]). Zechariah 3:5 uses a cognate (פְּנִיָּהוֹ) of the usual term for the high priest’s turban (טְפַנְתָּתָה) to describe his headgear. Because both the terms טְפַנְתָּתָה and פְּנִיָּהוֹ derive from the verb פָּנִיָּהוֹ (“to wrap, wrap or wind up”), one can conclude that the turban was wound snugly around the head of the high priest.

On the other hand, the common priests wore headgear described in three possible ways: (1) a “hat” (טְפַנְתָּתָה [Exod 28:40; 29:9; Lev 8:13]); (2) “splendor-hats” (פָּנִיָּהוֹ [Exod 39:28]); or (3) a

---


263 In Ezek 21:25-26 טְפַנְתָּתָה is used for royalty. Cf. the non-priestly use of פְּנִיָּהוֹ in Job 29:14; Isa 3:23; 62:3. The term פְּנִיָּהוֹ is used in Isa 3:23 for headgear on a woman and in Isa 62:3 for a royal turban.

264 See the discussion in Sweeney, Micah, Nahum, Habakkuk, 597-98.

265 Haran uses the term “caps” for the headgear of the common priests (Temples and Temple-Service, 170). This is the same term used in the NASB, whereas the NIV utilizes “headband” and the NJB and the NRSV use “headdress.”

266 See the discussion of the meaning of this in Propp, Exodus 25-40, 450-51.

267 See the discussion in ibid., 669, where he suggests that such headgear was so designated because it glorified or exalted its wearer.
“splendor-” (בַּרода) made of linen (יָשֶׁן [Ezek 44:18]). With such a clear linguistic distinction between the headgear of the high priest and the common priests, it is impossible from the standpoint of the HB to effectually collapse the high priest’s headgear and the priests’ headgear into one dress item and equate them, anymore than one could linguistically equate a beret, a baseball cap, a hard hat, and a sombrero today. Furthermore, this observation denies the traditional claim that the high priest wore four daily ritual garments that the common priests wore, since one of these—the headgear—was simply not the same.

The high priest’s כְּנָפָן was of a superior nature to the common priest’s כְּנָפָן. The reason for this was that it was linked—unlike the latter item of dress—with royal headgear by means of parallelism between the כְּנָפָן and the royal crown or הָרָגֶה (Ezek 21:26; cf. Isa 62:3; Sir 45:12). Furthermore, Greek texts associate a “crown” with

268 Ezekiel the priest (Ezek 1:3) was to put on his כָּפָן when his wife died (24:17), but it is unlikely that this was dress worn in the role of priest, since he was not serving in the temple; other exiles were to follow his example with their identical headgear (24:23). On the non-priestly use of this term elsewhere, see Isa 3:20; 61:3, 10. Cf. Platt, who mistakenly identifies the כָּפָן in Exod 39:28 of the common priests as that which the high priest also wore (“Jewelry, Ancient Israelite,” 3:831).

269 This word occurs in a number of places in the OT (Lev 13:59; Deut 22:11; Josh 2:6; Judg 15:14; Prov 31:13; Isa 19:9; Jer 13:1; Ezek 40:3; 44:17-18; Hos 2:5, 9), often referring to the flax out of which linen was made.

270 So, e.g., Ahearn-Kroll, “LXX/OG Zechariah 1-6,” 182.

271 VanderKam lists the turban as one of the four unique dress elements of the high priest (“Joshua the High Priest,” 161).

272 So Haran, Temples and Temple-Service, 170.
(στέφανος) with the turban of the high priest.  

By the time of Josephus, the same Greek term came to describe both the headgear of the high priest and the common priests. In *A.J.* 3.157 Josephus transliterates πυτίλος to describe the headgear of the common priests (μασναφθής).  

Furthermore, the description of the high priest’s headgear had become quite elaborate. Josephus provides a lengthy, botanically related description that describes the headgear in relation to a number of plants (*A.J.* 3.172-78), which I will not attempt to discuss at any length in this study. There he states that over the ordinary turban (πιλος) that the common priests wore (cf. *A.J.* 3.157, 172), the high priest wore a second turban, embroidered in hyacinth (i.e., bluish purple). Encircling this second turban of the high priest’s headgear was a third piece of headgear—a golden, three-tiered crown, which itself had a golden calyx on top similar to the petaled crown of a flower known by the


274 The LXX of Sir 45:12, for example, reads στέφανον χρυσοῦν ἐπάνω κιδάρεως, referring to the “golden crown on [the] turban” of the high priest. See Ahearne-Kroll, “LXX/OG Zechariah 1-6,” 191. Cf. also *Let. Aris.* 98, where it is a μίτρα on the turban of the high priest. On the interchangeability of the terms κιδάρας and μίτρα in the LXX to describe the high priest’s turban, see the discussion in Ahearne-Kroll, “LXX/OG Zechariah 1-6,” 182. She suggests that the Greek manuscripts associated the commissioning of Joshua in Zech 3 with the ordination of Aaron in Lev 8 (ibid., 183). While the high priest Jonathan wears a purple robe and a golden crown (στέφανον χρυσοῦν) in 1 Macc 10:20, this apparel appears to be different from his occupational regalia, since King Alexander Balas sent them to him. But cf. Kooij, “The Septuagint of Ezekiel,” 49, who also suggests that LXX Isa 22:17 and Ezek 21:25-27 indicate the use of this Greek term for the high priest (ibid., 46-51).

275 See the discussion in Robert Hayward, “St Jerome,” 92.
Greeks as the deadly “black henbane” (\textit{hyoscyamus niger}).

What does material from Josephus indicate? It first demonstrates that there was a later merging of terminology with regard to the dress items of the common priests and the high priest. Furthermore, there was also an elaborate development in fabrication of high priestly dress items over the centuries since the time described by reference to the high priest’s headgear in the Pentateuch. Not only is the “what” of the high priestly dress important, the “when” is often crucial to determine as well.

The Head Ornament

Finally, the last distinguishable article of ritual dress that was restricted to the use of the high priest was the \textit{\textit{#yci}}. Translators have used a number of other terms in their attempts to find English equivalents for this object: “frontlet,” “plate,” “ornament,” “polished disc,” “rosette,” or “diadem” of either gold (Lev 8:9) or pure gold (Exod 28:36; 39:30). Though the high priest wore it in spatial relationship to his head and headgear, it was clearly differentiated (Exod 28:36-37; 39:30-31; Lev 8:9).

The golden head ornament in the HB was attached to the front of the high priest’s turban via a blue cord or thread (\textit{תל”קית} [Exod 28:37 and 39:31]), just as the breastpiece was attached to the ephod with a blue cord (\textit{תל”קית} [Exod 28:28; 

---


\textsuperscript{277}Exod 28:36; 39:30; Lev 8:9; Sir 40:4; 45:12. See the detailed discussion in G. Steins, “\textit{#yci},” \textit{TDOT} (2003), 12:365-72. Steins believes that the term is alluded to in MT Num 17:16-26 (Eng. 17:1-11) in the discussion of the sprouting of Aaron’s rod (ibid., 12:370). He also suggests that Ps 132:18 uses the verbal form of the word (\textit{#Wc} [“to sprout, bloom”]) and uses wordplay to refer to this dress item of the high priest (ibid., 12:367).
While the Israelites had a blue cord (מְהלֵת) attached to the fringes or corners of their garments (Num 15:38), nothing further associates these two items in terms of their form, and one can conclude that they were not understood as identical dress signifiers. Rather, the high priest’s cord served a utilitarian purpose by tying two objects together, while the Israelite’s blue cord hung loosely from the fringe or corner of their garment, attaching nothing.

The Hebrew term for the head ornament itself (ךָּ֗יֶּהְנָּ֖ן) typically refers to flowers or to their blossoms, and some have consequently suggested that the head ornament was flower-shaped or had flowers engraved on it. The LXX, however, translated it in two ways: (1) as πέταλον (Sir 40:4), which refers to a metal leaf; and (2) as στέφανος.

---

278 See 1 Kgs 6:18, 29, 32, 35; Job 14:2; Ps 103:15; Isa 28:1; 40:6, 7, 8; Jer 48:9. In most of these texts, the extant LXX translates with forms of λυθέω (‘flower’) or πέταλον (‘leaf’); it is missing in 1 Kgs 6:18 and 29, and Jer 48:9 yields σμικρά. Cf. the discussion in James Edward Hogg (“A Note on Two Points in Aaron’s Head-Dress,” JTS 26 [1924]: 72-74) and Steins (“ךָּּיֶּהְנָּ֖ן,” 12:365-72). Cf. Num 17:23 (Eng. 17:8); 1 Kgs 6:18, 29, 32, 35; Job 14:2; Ps 103:15; Isa 28:1; 40:6, 7, 8. In Jer 48:9 the term is variously translated as “salt” (NIV, NRSV) or “wings” (KJV, NASB, NJB, RSV). On the ANE background to the floral symbolism, see A. de Buck, “La fleur au front du grand-prêtre,” Oudtestamentische Studiën 9 (1951): 18-29.

279 Cf. de Vaux (Ancient Israel, 399), Rooke (Zadok’s Heirs, 18), and Steins (ךָּּיֶּהְנָּ֖ן,” 12:367). Attempts to see the head ornament referenced in Zech 3:9, where a stone with seven “eyes” is set before the high priest Joshua, while intriguing, are not compelling. Cf., e.g., Sweeney, Micah, Nahum, Habakkuk, 602-603; VanderKam, “Joshua the High Priest,” 168-76; and Adam S. van der Woude, “Zion as Primeval Stone in Zechariah 3 and 4,” in Text and Context: Old Testament and Semitic Studies for F. C. Fensham, ed. W. Claassen, JSOTSup 48 (Sheffield: JSOT, 1988): 243-45.

280 Exod 28:36; 36:37 (MT 39:30); Lev 8:9. This term also occurs in Exod 29:6, where it translates the לִבְנַי; Exod 36:10 (MT 39:3), where it refers to a thin plate (ץִּשָּׁ) of gold; and 1 Kgs 6:32 and 35, where it refers to floral decorations on the temple doors.

By the time of the Christian era, πέταλον had become recognized as a symbol of high priestly ministry (whether such ministry itself was understood literally or symbolically). Polycrates, Bishop of Ephesus in the late second century, associated this
“wreath” or “crown” (Sir 45:12). Bauckham suggests that during the Second Temple period there appear to have been two perspectives on interpreting the γυναικία: (1) interpreting it in relation to the high priest’s overall crown; and (2) interpreting it more narrowly in terms of the golden plate on which the sacred name was inscribed.

The most extensive ancient description relative to the head ornament occurs in Josephus, who—unlike other Jewish and Christian writers—falls into the former camp. Intriguingly, Josephus is familiar with the term πέταλον but does not use it in his description of the high priest’s dress. He apparently understands this high priestly object with the Beloved Disciple (as quoted by Eusebius of Caesarea in Hist. eccl. 3.31.3; 5.24.3), Epiphanius did so with James the Just (Panarion 29.4; 78.13-14), and a later Christian legend associated Mark with it. See the discussion in J. Vikjær Andersen, “L’apôtre Saint-Jean grand-prêtre,” Studia Theologica 19 (1965): 22-29; Bauckham, Jesus and the Eyewitnesses, 445-51; idem, “Papias and Polycrates,” 33-72, particularly 39-49 (originally published in a slightly different form in JTS, n.s., 44 [1993]: 24-69, particularly 31-42); Bernard, Gospel According to St. John, 2:595-96; Eisenman, James the Brother of Jesus, 256, 310-313, 322-23; 344-47, 478-79, 565-66; Gunther, “The Elder John,” 12; Rigato, “L’«apostolo ed evangelista Giovanni»,” 451-83, particularly 461-64; and Stökl Ben Ezra, Impact of Yom Kippur, 244-50, 256-57. See also the unique reference to the πέταλον’s removal from the high priest’s head at the altar of incense on Yom Kippur in the later Exc. 27:1-2. On the disputed authorship and meaning of this latter reference, see Stökl Ben Ezra, Impact of Yom Kippur, 240-43.

281 LXX; Josephus A.J. 3.172-78; Philo Mos. 2.114-116, 132; T. Levi 8:9-10 (on this latter text, so Bauckham, “Papias and Polycrates, 43).


283 Josephus “provides a detailed description of the high priest’s headdress, with which all other briefer descriptions and allusions are entirely consistent” (Bauckham, “Papias and Polycrates,” 42). In Bauckham’s Jesus and the Eyewitnesses, however, there are slight—but significant—differences: he states that Josephus’s description is “the most detailed we have” and that the other descriptions are “quite consistent” with it (p. 445).

284 Cf. Josephus A.J. 8.136; 12.73, 82.
ornament, however, in floral terms. At the end of his lengthy, floral description (A.J. 3.172-78), he states that the high priest had a τελαμών or “band” over his forehead bearing the tetragrammeton (A.J. 3.178).

In Exod 39:30 and Lev 8:9 one finds יִוכְּי associated with the term יָנִּי (typically translated as “crown/diadem” or “consecration/separation”). While this could refer to

285 Bauckham’s remark that “Josephus seems to have taken it [the יִוכְּי] to refer to the whole of the golden crown, which had the shape of a flower” (Jesus and the Eyewitnesses, 445) does not appear totally correct, since Josephus himself states that only the top part was shaped like a calyx. Bauckham’s earlier statement on this, however (“Josephus, with his elaborate explanation of how the crown has the shape of a flower, seems dependent on a tradition that understood the יִוכְּי to be the whole crown” [“Papias and Polycrates,” 42]), is more cautious and rings truer. Cf. Feldman, Judean Antiquities 1-4, 278, n. 468.

286 Cf. יִוכְּי in Exod 29:6; Lev 21:12; Num 6:7. In Exod 39:30 and Lev 8:9, the two terms are apparently identified. For the term referring to a royal crown, cf. 2 Sam 1:10; 2 Kgs 11:12; 2 Chr 23:11; Pss 89:39; 132:18; Prov 27:24; Zech 9:16. Cf. the discussion in, e.g., Rooke, Zadok’s Heirs, 18, and Steins, “יִוכְּי,” 12:369. De Vaux denies that the term “diadem” is an adequate translation, since the shape of the יִוכְּי dress item is clearly floral (Ancient Israel, 399, 465). Propp indicates that the etymology of יָנִי is still unclear (Exodus 19-40, 456). Notice the use of this term with the shaved hair of “the Nazirite” (יָנִי) in Num 6:13, 18, 19, 20, 21(cf. Jer 7:29).

Ucial M translates the term as στέφανον in Lev 8:9 (see John William Wevers, Leviticus, Septuaginta: Vetus Testamentum Graecum, vol. 2/2 [Göttingen: Vandenhoeck & Ruprecht, 1986], 101). Martha Himmelfarb states that Sirach’s reference to Aaron’s high priestly dress follows that of Exodus, but with reference to the golden crown (στέφανον χρυσοῦ) in Sir 45:12, “the crown is ben Sira’s own contribution” (A Kingdom of Priests: Ancestry and Merit in Ancient Judaism, Jewish Culture and Contexts [Philadelphia: University of Pennsylvania Press, 2006], 35). This is a strange remark, in that the Hebrew uses a word that is translated in some contexts as “crown.” Furthermore, a silver and gold crown is made for the high priest Joshua in Zech 6:11 (in the LXX, two crowns; in the MT, one crown, apparently of both silver and gold; for the interpretation that this crown is symbolic of the temple and its reconstruction and thus not any kind of literal, high priestly dress, see Rooke, Zadok’s Heirs, 146-49). Himmelfarb asserts (Kingdom of Priests, 35) that the “golden crown” imagery is drawn from Ps 21:4, but that text is in error; it should be 21:3 (LXX 20:4). In any case the terminology there (στέφανον ἐκ λίθου τιμίου [“crown of precious stone”]) does not match Sir 45:12.
a “head ornament of the crown,” it could also indicate that the head ornament was considered a holy or sacred sign or emblem of consecration. Leviticus 21:12 suggests that there was no literal or separate crown whatsoever; the reference to the “crown/consecration, oil, anointing of his God on him” instead indicates that the anointing oil was considered a symbol of consecration. Thus, it is likely that the head ornament was also so considered.

The golden head ornament was similar to the two gems of the shoulder-pieces of the ephod and the twelve gems and precious stones of the breastpiece in that it bore seal-like engravings. But rather than being inscribed with tribal names, the golden head ornament was instead engraved with the inscription “Holy to YHWH” (Holy to YHWH). Later Hellenistic writers, however, described it as LXX terminology for in reference to the dress is varied: ἀγάλαια (holiness): Ps 88:40 [MT 89:39]; 131:18 [MT 132:18]); ἀφορίαμα? (“that which is set apart”: Exod 36:37 [MT 39:30]); βασιλείαν (“tiara, crown”: 2 Sam 1:10; 2 Chr 23:11); καθηγαλαιάμενον (“consecrated/dedicated”: Lev 8:9); νεζήρ (transliterated; 2 Kgs 11:12 [parallel to 2 Chr 23:11]); πεταλον (Exod 29:6); no reference (Prov 27:24; Zech 9:16). On these definitions, cf. LEH and LSJ.

Exod 39:30: (“the head ornament of the holy crown [out of] pure gold”); Lev 8:9: (“the golden head ornament, the holy crown”). But the term can also refer to one’s hair (Jer 7:29) or to separation/consecration, and one typically finds this latter meaning in reference to the “Nazirites” (Num 6:4-5, 7-9, 12-13, 18-19, 21), who were not to cut their hair (Num 6:5). Furthermore, the symbol of a Nazirite’s consecration was on his head (Num 6:7).

The holy anointing oil was poured on the high priest’s head after the had been placed on his mitre (Exod 29:6-7 and Lev 8:9, 12; cf. 21:10).

Exod 28:36; 39:30.
being engraved with apparently nothing but the sacred name or tetragrammaton.\(^{290}\)

The golden head ornament was to be always (דמיה) on the high priest’s forehead (Exod 28:38), but he did not wear this when he entered the Most Holy Place on Yom Kippur.\(^{291}\) In this text the purpose of the γάνα is so that “Aaron shall take on himself any guilt incurred in the holy offering that the Israelites consecrate as their sacred donations; it shall always be on his forehead, in order that they may find favor before the LORD” (NRSV).\(^{292}\) Despite the fact that the high priest did not wear it when he entered the Most Holy Place on Yom Kippur, Second Temple writers considered the πέταλον to be the most important item of the high priest’s dress; it climaxed the description of the high priest’s dress in Aristeas, Ben Sira, and Josephus.\(^{293}\) Furthermore, Josephus mentions


\(^{291}\)See Exc. 27:1-2: the πέταλον was removed on Yom Kippur at the altar of incense. Cf. b. Yoma 31b-32b on the stripping of the “golden garments” before entry into the Most Holy Place.

\(^{292}\)Notice its rare use in Prot. Jam. 5:1 as an oracle in determining the presence of sin in Joachim’s life when he goes up to the temple to offer his gifts (versification according to Ronald Hock, The Infancy Gospels of James and Thomas: With Introduction, Notes, and Original Text Featuring the NEW Scholars Version Translation, The Scholars Bible 2 [Santa Rosa, CA: Polebridge, 1995]). See also the story in b. Qidd. 66a, in which King Yannai (Alexander Jannaeus) tests the Pharisees with the γάνα. See the discussion in Bauckham (“Papias and Polycrates,” 44-45) and VanderKam (From Joshua to Caiaphas, 298-301).

\(^{293}\)Sir 45:8-12; Let. Aris. 96-99; Josephus A.J. 3.159-78 and B.J. 5.231-35.
that despite the fact that Solomon had made numerous high priestly garments, the στέφανη (he does not use the word πετάλον) upon which the name of God was written was unique and had survived unto his time (A.J. 8.93). Thus, to wear the head ornament was tantamount to officiating as high priest and indicated the identity function of the sacred object in defining the occupation of its wearer.

Summary of the High Priest’s Daily Ritual Dress

While the basic contours of the high priest’s daily ritual dress are generally understood, the meaning of some dress items are still conjectural (e.g., how many sashes, the actual nature of the ephod and the Urim and the Thummim). Nevertheless, one can make a number of reasonably accurate summary statements about his dress. First, it included the basic forms of the daily dress of the regular priests. Second, it was more complex and weighty than the dress of the regular priests with the addition of the “golden garments.” Third, it included color: the blue, purple, and crimson yarns, not to mention the gold and precious stones, added both visual stimuli, lustre, and a breathtaking aura to the high priest’s overall dress ensemble. Fourth, it frequently included mixed textiles (e.g., linen and wool) forbidden to other Israelites, further setting aside the dress of the high priest as more sacred than other priestly dress linguistically similar to his dress.

The proverbial “eight” daily ritual garments of the high priest cannot be neatly

294 See the discussion of the climactic nature of this dress item in Bauckham, “Papias and Polycrates,” 43-44.

295 Ibid., 44. Cf. modern evaluations of the ephod as noted earlier in this study.
divided into four garments that the common priests wore and four garments that the
high priest uniquely wore. First, each element would not adequately fall under the
definition of a garment (here, the head ornament is a clear example of one that does not
consist of a garment). Second, the high priest did not technically wear four articles of
dress that the common priests wore (e.g., the linguistic and conceptual differences
between his and the common priests’ headgear). And third, even garments that the high
priest wore but the common priests did not wear were not necessarily unique to the high
priest (e.g., the robe).

While the Pentateuch sets out foundational descriptions of the high priest’s
dress, sartorial development clearly took place over time. By the time of the Second
Temple, many dress items were described differently, and some sartorial distinctions
between the common priests and the high priest had been erased. Nevertheless, while
high priestly dress elements were then not necessarily as distinguishable either
sartorially or linguistically from those of the common priests, the one who wore the
daily ritual dress of the high priest was identifiably the high priest.

**Yearly Ritual Dress of the High Priest**

Leviticus 16 is the only place in the HB that provides directions for the annual
rites of the Yom Kippur observances, the most solemn of the sacred calendar in Israel.
These directions in 16:2-34 constitute the central divine speech of Leviticus, with
eighteen divine speeches on either side.\(^{296}\) It is within this central speech of the thirty-

seven divine speeches that one finds in 16:4 directions as to what dress elements the
high priest was to wear on this annual observance. Only four items of dress for the high
priest are listed: (1) the holy linen tunic (כְּנֶפֶשׁ בֹּר); (2) the linen undergarments
(בּוּשָׁמַיִם כֹּסֶד); (3) the linen sash (כְּפָנָה כֹּסֶד); and (4) the linen turban (כְּפֶסֶר כֹּסֶד).
Despite the fact that the first item is clearly described as holy, 16:4 (cf. 16:32) makes it
clear that all of these were considered “sacred garments” (כֹּסֶד כְּנֶפֶשׁ).

Furthermore, these day-specific dress items of the high priest were crucial to the
initiation and completion of the Yom Kippur rituals. Wilfried Warning asserts that “the
high priestly linen vestments—a detailed description of which is given in vs.
4—constitute . . . an important prerequisite for the ritual of Yom Kippur.” In other
words, the successful enactment of the high priestly rituals on Yom Kippur would be
impossible without the use of the high priest’s specified liturgical dress.

Besides their sacred state, the common element in all of these garments worn by
the high priest on Yom Kippur was the utilization of ordinary linen (כֹּסֶד). This is
radically different from the daily ritual dress of the high priest, since that dress included
dyed yarn, gold, and precious stones—none of which are mentioned in this once-a-year
dress ensemble. Furthermore, nowhere in the Pentateuch is the dress of the common
priest described as including a tunic of ordinary linen, although a linen “garment” and

297 Exod 28:38 indicates that the head ornament was to be worn “on his forehead
continually” (כיִימָא יִתָּמָא). While it might appear that it was thus worn on Yom
Kippur, Rooke provides convincing arguments why this should not be considered the
case (“Day of Atonement,” pp. 353-54, n. 35). That “כֹּסֶד” refers to the daily rites
instead of “continually” is one of the key arguments here (ibid.).

298 Warning, Literary Artistry in Leviticus, 87.
linen undergarments (ֶפֶתֶר מְלֶחֶשׁ הַיֶּשֶׁר) are mentioned in Lev 6:3 (Eng. 6:10). Instead, the tunic of the common priest is described as fabricated from “fine linen” (蝲 kisheš [Exod 39:27]). Sanders suggests, however, that “it is doubtful that we can distinguish bad in Leviticus from shesh in Exodus.”

This is a difficult issue, since it could indicate that the high priest wore clothes on Yom Kippur that the common priests either did or did not wear.

Are these four garments the only ones that the high priest wore on Yom Kippur?

No. On Yom Kippur the defining dress of the high priest for a portion of that day’s ritual activities was what is found in Lev 16:4, but it remains clear that he also wore his daily ritual dress for other aspects of that day’s rituals (Lev 16:4, 23-24, 32-33).

While Leviticus indicates that this latter ritual dress was worn on this particular day, ancient sources indicate that these “golden garments” and the other daily dress were not worn in the Most Holy Place.

---

299 Sanders, Judaism: Practice and Belief, 101; cf. pp. 98-99. Rooke, however, makes more of a distinction between the two (“Day of Atonement,” 351).

300 According to the Mishnah, the high priest first wore his ornate regalia, and then he wore Pelusian linen from lower Egypt in the morning and Indian linen in the afternoon (Yoma 3.7; cf. 3.1-6). Cf. Schürer, History, 2:276.


302 Contra Treiyer, Day of Atonement, 79-94. Notice what Philo says in Leg. 2.56 in regard to the high priest’s entry into the Most Holy Place: οὐκ ἐσελεύσεται ἐν τῷ πόρῳ πονηρῷ: Philo is adamant that the high priest “does not enter into [the Most Holy
Overlooked Dress Elements of the High Priest

As I have indicated earlier in this chapter, virtually all scholarly discussions of the daily ritual dress of the high priest focus solely on the “eight garments” of the high priest. I would suggest, however, that not only should some elements of the high priest’s dress be separated from other elements (the Urim and Thummim from the breastpiece), but that there were also other, overlooked dress elements that one should associate with the high priest. These dress elements further demonstrate that the number of dress items was more than the stereotypical eight.

The Feet

The first of these dress elements focuses on the feet of the high priest. The lack

Place] with the foot-length robe.” He then calls this garment “the glorious tunic” (τὸν τῆς δόξης . . . χιτώνα) which is left behind, and he states that without this dress item the high priest is (the same as) naked (γυμνός). See also Philo Mut. 43 (where he states that the linen robe is worn in the inner tabernacle [i.e., the Most Holy Place] while the polychromatic [robe] with the foot-length [skirt] is worn in the outer tabernacle [i.e., the Holy Place]), Somn. 1.216 (where he states that the high priest divests himself of the polychromatic garment or robe [πολύχρωμον ἑσθῆς] when he enters the Most Holy Place), and QE 2.107. Cf. b. Yoma 31b–32b and the removal of the πέταλον in Exc. 27:1–2.

Prot. Jas. 8:6, however, appears to imply that the high priest wore the robe when he entered the Most Holy Place on a certain day other than Yom Kippur; while the specific garment is not mentioned in the Greek, the Greek refers to him “taking the twelve bells into the Most Holy Place” (λαβὼν τῶν δωδεκακώδωνα εἰς τὰ ἀγία τῶν ἀγίων; Greek text from Hock, Infancy Gospels, 46). These would have been the golden bells on the skirt of the high priestly robe. This note lacks credibility, since: (1) the high priest did not enter the Most Holy Place except on Yom Kippur; (2) when the high priest entered, records from Philo and Josephus indicate he did not wear this robe; (3) if the high priest did enter with the bells alone, no other extant source indicates this was a regular practice; and (4) even if the high priest, on the other hand, entered with the bells being attached to the robe, the bells themselves were not considered the most significant part of the garment, and thus it would be unusual to singularly point to them instead of the robe.
of dress on a part of the body where it would normally be expected is paradoxically
dress, but in this sense a form of “negative” dress. As such, lack of clothing on one’s
feet—whether it be socks, shoes, sandals, or other footwear—would be classified by
grammarians of dress as an element of dress.\textsuperscript{303}

In the HB there is no mention of footwear for the high priest—or for any
priest—not that they are to go about barefoot in sacred places. In fact, what remains
particularly important is the absence of any mention of footgear at all in the detailed
description of the high priest’s dress in Exod 28.\textsuperscript{304} This seemingly insignificant
nonappearance nevertheless implies that there is none, since the description of various
other aspects of his dress is quite detailed.

But one is not left to a potential \textit{argumentum ex silencio} regarding this sartorial
element. For one thing, the Holy Place and the Most Holy Place of the tabernacle and
temple were clearly classified as holy spaces, but even the Court was understood in this
basic way (Lev 6:16, 26 [MT: 6:9, 19]).\textsuperscript{305} For those who served in these sacred


\textsuperscript{304} Cf. Tigchelaar, “Bare Feet,” 21. Tigchelaar notes “the paucity of explicit
literary references to ritual barefootedness in Biblical and Jewish texts” (ibid., 36).

\textsuperscript{305} See the discussion in Milgrom, \textit{Leviticus 1-16}, 392-94. Here Milgrom also
notes ancient discussion over which parts of the Court were considered more holy than
other parts. Cf. David P. Wright, \textit{The Disposal of Impurity: Elimination Rites in the
Bible and in Hittite and Mesopotamian Literature}, Society of Biblical Literature
Dissertation Series 101 (Atlanta: Scholars, 1987), 232-35. Nevertheless, there was a
significant distinction: the Court was not anointed with oil like the tabernacle proper,
but its furniture, the laver, and the altar of burnt offering were (Lev 8:10-11; cf. Exod
29:36; 30:25-29; 40:9-11). This is why sprinkling on Yom Kippur took place on the
altar of burnt offering itself (Lev 16:18-19)—not in front of it, on the ground of the
Court (cf. 16:14-15). On this see Milgrom, \textit{Leviticus 1-16}, 513-17, 1036-37. On which
altar is mentioned in 16:18, see Gane, \textit{Cult and Character}, 77; idem, \textit{Leviticus,
precincts, bare feet were required (cf. Exod 3:5; Josh 5:15; Acts 7:33).  

Even today it is not uncommon for many religious groups—such as Karaite Jews and Samaritans in their synagogues, and Muslims when they enter a mosque—to have the custom of removing footwear upon entry into a holy site or place of worship.  Consequently, the high priest ministered barefoot in these sacred arenas.

Furthermore, Eibert Tigchelaar suggests that the approach (from בֵּן־פַּר) of the priests in the sacred places found its theological foundation in the story of Moses. Moses himself was ordered not to further approach the burning bush (again, from בֵּן־פַּר) but instead to remove his sandals when he encountered YHWH there (Exod 3:5). Thus the priesthood approached YHWH in the sanctuary after removing footgear.

---


308 Tigchelaar, “Bare Feet,” 21-22. Tigchelaar suggests that YHWH’s commands in Exod 3:5 “probably mean: ‘do not come closer, before you have first removed your
The barefoot nature of priestly ministry was not exclusive to the high priest; common priests were also barefoot in their ministry.\(^{309}\) This indicates that the barefoot nature of the high priest’s ministry would not in and of itself identify him to others as the high priest. Thus, one could consider this element of the high priest’s dress to be similar to that of wearing a tunic, since both the high priest and the common priests wore such a garment.

The Censer\(^{310}\)

Another element of the high priest’s ritual dress is a dress tool that the high priest would on occasion hold in his hand—the censer.\(^{311}\) While both common priests and the high priest utilized censers at various times in the history of the priesthood, it was the high priest whose ritual role was most memorably attached to the use of the censer as a ritual tool, both in relation to his entrance into the Most Holy Place\(^ {312}\) as well

---

\(^{309}\) Schürer asserts that “it may be regarded as certain that the priests officiated barefoot” (History, 2:294). Cf. Sanders, Judaism: Practice and Belief, 94.

\(^{310}\) In this and the next section my canonical approach does not take into consideration developmental and conjectural reconstructions such as that by Paul Heger (The Development of Incense Cult in Israel, Beihefte zur Zeitschrift für die alttestamentliche Wissenschaft 245 [Berlin: Walter de Gruyter, 1997]).

\(^{311}\) While some translations utilize the term “firepan” (or, “fire pan”) for this object, I prefer the more common term “censer” for the purposes of this study.

\(^{312}\) See Lev 16:12. Cf. Philo Spec. 1.84, where he states the high priest entered the Most Holy Place in order to offer incense.
as his daily ritual ministry at the altar of incense\textsuperscript{313} in the Holy Place.

\textbf{The Ritual Use of the Censer}

What were the ritual parameters of the use of the censer? The HB vocabulary for censers is limited to two terms, לְטַמּוּר and מַכּֽינָה, with the former term predominating\textsuperscript{314} and deriving from the verb לָטַּמְּכַּל (“to convey, take away, or snatch up”).\textsuperscript{315} Haran identifies this censer as a long-handed one, as opposed to the מַכּֽינָה, which he defines as an upright censer.\textsuperscript{316} I will focus on the more prominent לְטַמּוּר, which had more than one ritual usage and more than one ritual locus.

In terms of ritual locus, the material out of which the לְטַמּוּר was made apparently qualified the primary locale in which it was used. In the HB one finds

\textsuperscript{313}This altar is referred to as a golden one (Exod 39:38; 40:5; 1 Chr 28:18; Heb 9:4). In Lev 4:7, however, it is referred to as the altar of sweet or fragrant incense (עֵמֶר הַנְּחַל; reference to the sweet or fragrant incense occurs in Exod 25:6; 30:7; 31:11; 35:8, 15, 28; 39:29, 38; 40:27; Lev 4:7; 16:12; Num 4:16; 2 Chr 2:4; 13:11). The heavenly counterpart of this golden altar of incense appears in Rev 8:3. Texts that simply refer to it as an altar of incense or an altar for burning incense are more frequent; cf. Exod 30:1-9, 27; 31:8; 35:15; 37:25; Lev 4:7; 1 Kgs 9:25; 1 Chr 6:49; 28:18; 2 Chr 26:16, 19; Luke 1:11.

\textsuperscript{314}For לְטַמּוּר, see Exod 25:38; 27:3; 37:23; 38:3; Lev 10:1; 16:12; Num 4:9, 14; 16:6, 17, 18; 17:2, 3, 4, 11 [Eng. 16:37, 38, 39, 46]; 1 Kgs 7:50; 2 Kgs 25:15; 2 Chr 4:22; Jer 52:19. The other term, מַכּֽינָה, occurs in just two texts: (1) 2 Chr 26:19, in which it describes the censer used by King Uzziah in his attempt to burn incense in the temple; and (2) Ezek 8:11, in which YHWH censures the seventy idolatrous elders holding their censers. In both of these latter cases the term is used in a negative, polemical context that conveys the meaning of illegitimacy to the act.


\textsuperscript{316}Haran, \textit{Temples and Temple-Service}, 238.
bronze censers associated with the bronze altar of burnt offering, but these are in
descriptions of the tabernacle.\footnote{Exod 27:3; 38:3; Num 4:14.} On the other hand, while there were bronze items
associated with Solomon’s Temple,\footnote{E.g., 1 Kgs 7:14-16, 27, 30, 38, 45; 2 Kgs 25:13-17; etc.} it is apparent that the censers primarily associated
with the temple proper (i.e., not the Court) were made of gold.\footnote{1 Kgs 7:50; 2 Chr 4:22; cf. 2 Kgs 25:15; Jer 52:19. Victor Avigdor Hurowitz
and Carol Meyers are two who question whether the censers mentioned in Jer 52:19
were used in association with the altar of incense in Solomon’s Temple. See Hurowitz,
“Solomon’s Golden Vessels (1 Kings 7:48-50) and the Cult of the First Temple,” in
Pomegranates and Golden Bells, 151-64; and Meyers, “Realms of Sanctity: The Case of
the ‘Misplaced’ Incense Altar in the Tabernacle Texts of Exodus,” in Texts, Temples,
and Traditions: A Tribute to Menahem Haran, ed. Michael V. Fox et al. (Winona Lake,
IN: Eisenbrauns, 1996), 41 and 42.} Within tabernacle
descriptions one does not find any golden \(\nu\) clearly utilized with incense.\footnote{“The surprising aspect of the firepans is . . . their absence in the tabernacle
description” (Hurowitz, “Solomon’s Golden Vessels,” 158). This conclusion, of course,
does not include reference to the golden \(\nu\) used in association with the lampstand.}

There were two basic ritual usages of the \(\nu\).\footnote{See the discussion in ibid.} First, the term infrequently
describes gold utensils apparently unrelated to incense; these objects are frequently
(mis?)translated as “trays” and were used in association with the lampstand.\footnote{See Exod 25:38; 37:23; Num 4:9. This is how translations such as the NASB,
NIV, NJB, and NRSV translate the term.} But how
were they used with the lampstand? Propp briefly but compellingly suggests that they
were used to convey fiery coals for kindling flames—the flames here being in the lamps
of the lampstands—although he does not absolutely rule out their use with incense.\footnote{Cf. Propp, Exodus 19-40, 404, 514.}
Second, mention of הַתְּרוּםָה more commonly occurs as an instrument for offering incense. Victor Avigdor Hurowitz summarizes: “In the Yom Kippur service (Lev 16:12) they serve as censers, as they do in the Nadab and Abihu story (Lev 10:1), the contest with Korah (Num 16-17), and the plague incident (Num 17).”

Hurowitz is not entirely correct here, however, since the text he adduces for Yom Kippur (Lev 16:12) indicates that the הַתְּרוּםָה initially played the role of the firepan, bringing smoldering coals or embers from the altar of burnt offering into the Holy Place. It subsequently took on the role of the censer once inside the Most Holy Place, since it was there that the incense was poured onto the smoldering coals on the firepan (16:13).

The role of the הַתְּרוּםָה in relation to the ritual use of incense was thus not singular: When the censers were not being used to burn incense, they carried coal and were thus equivalent in function to firepans. As on Yom Kippur, the הַתְּרוּםָה carried out this role in association with no other article of sanctuary furniture. But on most other occasions this role as firepan was accomplished as an accessory to the altar of incense. This understanding is, however, only implicit in the HB, since it never explicitly associates such firepans with the altar of incense. It is extrabiblical texts that indicate

324 Exod 27:3; 38:3; Lev 10:1; 16:12; Num 4:14; 16:6, 17-18; 17:2-4, 11; 1 Kgs 7:50; 2 Kgs 25:15; 2 Chr 4:22; Jer 52:19.

325 Hurowitz, “Solomon’s Golden Vessels,” 158. The censers were not the only implements utilized for burning incense, however, since incense was also burned on the altar of incense (ibid.).

326 Ibid.
that gold firepans brought coal or fire from outside into the temple.\(^{327}\) Hurowitz concludes: “At the very least, the later sources show that in order to offer incense on the inner altar, firepans would have been necessary.”\(^{328}\)

### The Censer as Ritual Dress Tool

At least three texts identify the censer as an element of dress used on important occasions in the ritual life of the Israelites. First, on Yom Kippur the high priest brought a “censer full of burning coals of fire” (\(\text{כְּשָׁבַח} \text{תַּחְנוּנִי} \text{מַּעֲרָב} \text{כִּנּוֹר} \text{מָשָׁא} \text{מַעֲרָב} [\text{Lev 16:12}]\) from the altar of burnt offering into the Most Holy Place of the sanctuary, after which he would place the incense upon the firepan, causing it to billow up in fragrant smoke. The fragrant cloud of smoky incense that arose covered the “golden slab”\(^{329}\) \(\text{הַשָּׁבָת} \text{מְאֹד} \text{מַעֲרָב} [16:13]\) attached to the top of the ark of the covenant, and it ultimately shielded him from the presence of YHWH. The high priest could not enter the Most Holy Place unless he carried the censer along with the incense.

According to Vicary’s analysis, the censer would thus be classified as a dress tool, part of an overall dress ensemble that would help communicate identity along with other elements of the ensemble.\(^{330}\) While the censer was clearly a ritual instrument or

\(^{327}\) Cf. 11QT\(^a\) III, 12-13; \textit{m. Yoma} 4:4; and the discussion in Hurowitz, “Solomon’s Golden Vessels,” 158.

\(^{328}\) Ibid.

\(^{329}\) So Gane, \textit{Leviticus, Numbers}, 272.

\(^{330}\) Vicary’s examples of dress tools (“knives, combs, mirrors, scissors, pens, toothpicks, fans”) are apparently comprised of what one typically holds primarily in one’s hand (“Signs of Clothing,” 293-94). On the difference between dress tools and dress equipment, see ibid.
tool, that fact does not negate the validity of seeing it as a part of the high priest’s dress ensemble on certain occasions. It is true that the high priest did not carry a censer with him at all times, but dress classification does not depend on permanency. And while classification of an object as a dress tool does not indicate that that particular object is required to be carried or held in one’s hand, on Yom Kippur the censer was ritually required to be carried by the high priest in his hand. Thus it is legitimate to view the censer as a crucial dress tool ritually utilized by the high priest on the most solemn observance of the Israelites each year.

Later Jewish traditions also understood the censer as a dress tool, but here in terms of ritual actions not on Yom Kippur. In Wis 18:21-22 the author refers to the dramatic story in which Aaron ran through the camp of the Israelites with a censer and made atonement for them (Num 16:46-47 [MT 17:11-12]). The language is overtly martial, comparing the use of incense with the use of a weapon: Aaron “fought in front with the weapon of his own ministry, prayer and atoning incense” (προεμάχησεν τὸ τῆς ἰδίας λειτουργίας ὀπλὸν προσευχὴν καὶ θυμιάματος ἐξιλασμὸν [18:21]).

331 For instance, one’s eyeglasses may communicate personal or social identity, but this does not imply that one must wear them at all times for this dress classification to be valid.

332 Numerous items of dress are not required to be worn or associated with a person, but they nevertheless communicate identity when seen. For example, there was no requirement for Sherlock Holmes to wear either the deerstalker cap, caped traveling coat, or the smoking pipe, but their combination communicates his personal identity.

333 προμαχέω is a hapax legomenon in the LXX and can be translated as “fighting in front” or “fighting as one’s champion.” See LSJ, s.v. “προμαχέω.”

334 In the LXX ὀπλὸν refers to a weapon that translates the Hebrew terms for a shield (1 Kgs 10:17; 14:26-27; Jer 26:9; Pss 5:13; 90:4) or a spear (Nah 3:3; Hab 3:11). In the plural it is more generic, referring to arms, armor, or weapons (cf. 1 Sam 17:7; 2
Thus, he withstood (or, confronted [ἀντέστη]) the wrath (τῷ θυμῷ), ultimately conquering it not through the use of the typical “weapons of force” (δύναμιν ἐνεργεῖαι) but through the use of the weapon of his word (λόγῳ)—prayer (symbolized by the incense)—comprised of appeals to the oaths and covenants given to his ancestors (18:22). The use of martial imagery here, in particular, weaponry that would have been considered part of one’s dress ensemble, underscores the idea that the incense could be understood as an item of dress as well. While this text in Wis 18 does not refer to the censer per se, that dress tool can be implicitly understood via a metonymic reference to the incense.

What is furthermore significant in this text from Wisdom is that the use of the incense (in the censer) in defeating the enemy is parallel to three dress elements to which the Destroyer (ὁ ὁλεθρεύων) yielded in fear (18:25). These three dress elements (18:24) were: (1) Aaron’s foot-length garment, in which the whole world was depicted

Kgs 10:2; 2 Chr 21:3; 23:9-10; 32:5; Neh 4:11; Jdt 6:12; 14:11; Wis 18:22; 1 Macc 1:35; 5:43; 6:2, etc.; cf. John 18:3; Rom 13:12; 2 Cor 6:7; 10:4). In non-biblical Greek it can also refer to a tool or implement, e.g., rope or cable (Homer Od. 14.346, 21.390), ship’s tackling (Homer Od. 2.430), blacksmith’s tools (Homer Il. 18.409, 412), etc. See LSJ, s.v. “ὀπλον.” Weapons were, of course, tools or implements of warfare.

335 For ἀντέστη in a martial context, see, e.g., the following texts in the LXX: Lev 26:37; Deut 7:24; 9:2; 11:25; 25:18; 28:7; Josh 1:5; 7:13; 23:9; Judg 2:14; 2 Chr 20:6, 12; Esth 9:1; Dan 11:15-16 (OG); Jdt 2:25; 6:4; 11:18; 1 Macc 6:4; 8:11; 11:38; Wis 11:3; Sir 46:6; etc.

336 Cf. Ps 141:2 (LXX 140:2); Jdt 9:1; Rev 5:8; 8:3-5.

337 On weaponry as part of one’s dress ensemble, see 1 Sam 18:4. For instance, one would “gird” (ῥύσῃ) on various types of clothing (e.g., sashes [Exod 29:9; Lev 8:7, 13; 16:4]; a linen ephod [1 Sam 2:18; 2 Sam 6:14]; sackcloth [2 Sam 3:31; 1 Kgs 20:32; Isa 15:3; 22:12; 32:11]) as well as weaponry and armor (Deut 1:41; 1 Sam 17:39; 25:13; 2 Sam 20:8; 21:16; 1 Kgs 20:11; 2 Kgs 3:21).
(ἐπὶ γὰρ ποδόρους ἐνδύματος ἦν ὅλος ὁ κόσμος [“for on the foot-length garment was the whole world”]); (2) the four rows of jewels on the breastpiece, engraved with the glorious names of the tribal patriarchs (πατέρων δόξαι ἐπὶ τετραστίχου λίθων γλυφῆς [“glories of the ancestors on stones of engraving, arranged in four rows”]); and (3) Aaron’s diadem, revealing the majesty of God (μεγαλωσύνη σου ἐπὶ διαδήματος κεφαλῆς αὐτοῦ [“your majesty on a diadem on your head”]). From this perspective, the censer was metonymically recognized in conjunction with the incense rising from it as a dress tool of the high priest, even as a sword would be the dress tool of a warrior.

Finally, in an encomium on the martyr Eliezar in 4 Macc 7:11, the author compares Eliezar’s defeat of his enemies in death (7:4) to this same story of Aaron, whom the author describes as being “armed with the censer” (τῷ θυμιατηρίῳ καθωπλασμένος [7:11]). In this text the emphasis is not—as in Wis 18:24—on the incense but on the censer which held the incense. Yet the martial idea is the same as in the latter text.338 Instead of being armed with a sword or a spear, Eliezar was armed with the censer. According to this text, the censer-as-weapon was crucial enough that Aaron ultimately “conquered the fiery angel” (τὸν ἐμπυριστὴν ἐνύκτησεν ἄγγελον).339 Consequently, in this verse—as well as in the previous two texts mentioned—it remains evident that the censer was understood by the ancients as a dress tool used in spiritual

338 The term καθωπλασμένος in 4 Macc 7:11 is a term frequently found in martial contexts, used to describe a person, group, or animate force armed for battle. Cf. Jer 46:9; 2 Macc 4:40; 15:11 (here, symbolically armed, but described in contrast to military armor); 3 Macc 5:38 (here, elephants); 4 Macc 3:12; 4:10; Luke 11:21. Cf. 4 Macc 11:22 and 13:16, where the martial imagery is primarily symbolic.

339 The implicit story here is presumably the same one connected with the revolt of Korah, Dathan, and Abiram (cf. Num 16:46–47).
battle. In the arena of spiritual conflict, the high priest did not wield the dress tool of a sword but rather that of an incense-bearing censer.

**The Censer’s Association with the High Priest**

But was the censer as a ritual dress tool seen only in association with the high priest? No. The HB tabernacle narratives, however, focus on Aaron, the high priest, as the one who was allowed to minister within the Holy Place. While other priests could serve at the altar of burnt offering and in other areas of the courtyard, the only person these narratives mention who ritually entered the tabernacle proper was the high priest. For instance, in the initial description of the altar of incense in Exod 30:1-10, Aaron was designated as the one who would burn incense on it when he tended the lamps every morning and evening (Exod 30:7-8). On the basis of this, Rooke asserts that

the duties in question are burning incense on the incense altar and trimming the Tabernacle lamps (Exod. 30.1-10); arranging the shewbread each Sabbath (Lev. 24.5-9); atoning for his own sin or for that of the whole community where necessary (Lev. 4.1-21); and officiating on Yom Kippur (Lev. 16). The other priests serve the altar outside in the courtyard, but do not enter the Tabernacle itself.  

But Rooke is not alone in her conclusion that the ministry of offering incense on the golden altar of incense was a rite reserved for the high priest. For instance, Jacob


Milgrom, in comparing the high priest to the common priests, stated that the ordinary priest “may not officiate inside the Tent but only on the altar,” and Sara Japhet asserted that the rite of offering incense on the altar of incense was “the most exclusive priestly function” — one that naturally fell to the high priest.

While the overriding model in the tabernacle narratives for the use of the censer and incense, despite infractions and attempts to change it, revolved around “Aaron, the priest,” one cannot make the case that the censer was uniquely associated with the high priest throughout the history of the priesthood. The possibility of high priestly and the Christian Origin of the Composition,” NovT 46 (2004): 23. For others who disagree with this interpretation, cf., e.g., William Johnstone, 2 Chronicles 10-36: Guilt and Atonement, vol. 2 of 1 and 2 Chronicles, JSOTSup 254 (Sheffield: Sheffield Academic Press, 1997), 167. For those whose argumentation is more nuanced and thus less absolute, see, e.g., Julian Morgenstern, “Amos Studies II: The Sin of Uzziah, the Festival of Jerobeam and the Date of Amos,” HUCA 12 (1937): 4.

342 Milgrom, Leviticus 1-16, 549.


344 This connection between the high priest and the tabernacle proper is also underscored by the fact that two articles exclusive to the high priest’s dress—the ephod and the breastpiece—were made out of the same material (בַּדָּשִׁים) as the veil of the tabernacle (Exod 26:1, 31; 28:6, 15; 36:35; 39:3, 8). Cf. Rooke, “Day of Atonement,” 350; idem, “Kingship as Priesthood,” 200; and Treiyer, Day of Atonement, 86-90.

345 Note the stories of Aaron’s two sons Nadab and Abihu in Lev 10:1-2. Also, after the rebellion of Korah against Aaron (cf. Num 16:3, 5, 7, 11), the role of offering incense was explicitly restricted to the “descendants of Aaron” (ןִּדְנָכֵי אָתִּיר) [Num 16:40]). The two-day, two-part rebellion that began with censers being utilized by many (16:1, 6) approaches its conclusion with the censer being utilized only by Aaron (16:46-48 [MT/LXX 17:11-13]).

346 Aaron is so described in, e.g., Exod 31:10; Lev 7:34; Num 18:28.

347 See, e.g., Schürer, History, 2:302: “It was the daily duty of the priests to attend to the altar of incense and the candelabrum inside the Temple” (cf. ibid., 2:305-306).
impurity and the need for a substitute to perform rituals\textsuperscript{348} and the priestly defense against King Uzziah attempting to burn incense on the altar\textsuperscript{349} certainly raise questions.

\textsuperscript{348}See, e.g., Lev 21.

\textsuperscript{349}In 2 Chr 26:16-18 King Uzziah attempted to burn incense on the altar of incense. But the priest Azariah (“We have no information whatsoever about the chief priest Azariah in 2 Chr 26:17-20” [Beentjes, “His Forehead Was Leprous,”” 65]) and eighty other priests quickly confronted him and insisted that the king could not burn incense. Instead of a royal personage being allowed to take on this responsibility, this role was reserved “for the priests, the sons of Aaron, who are consecrated to burn incense” (לפיים בני אהרן משנים להקריה [2 Chr 26:18]). At first glance this response indicates that the incense ritual was not restricted to the high priesthood but rather available to all priests.

The term “sons of Aaron” (e.g., Exod 28:1; Lev 1:5, 7-8, 11; Num 3:2-3; Josh 21:4, 10, 13, 19; 1 Chr 6:3, 35, 50, 54, 57; 2 Chr 13:9-10; Neh 12:47), however, does not necessarily mean any descendants of Aaron. This terminology sometimes clearly refers only to the high priestly successors of Aaron (cf. Exod 28:4; 29:29; 1 Chr 6:50-53 [MT 6:35-38]). On the interpretation of the phrase “sons of Aaron” in the latter text, see the discussion in James T. Sparks, \textit{The Chronicler’s Genealogies: Towards an Understanding of 1 Chronicles 1-9}, Academia Biblica 28 (Atlanta: Society of Biblical Literature, 2008), 63-83, 107-22. Cf. also Sir 45:13 and 45:24, where reference to descendants means high priestly successors. Notice the similar understanding of sonship referring to royal successors of King David in 2 Chr 13:5.

This demonstrates that when reference is made to the use of a censer by the “sons of Aaron,” one cannot automatically assume that this includes all of the priests. From the standpoint of Exodus and Numbers, it would appear more reasonable to see it instead as a reference to the high priest and his successors (so Haran, “Ritual Acts,” 274-79, 298-99; idem, \textit{Temples and Temple-Service}, 206-21, 226-27; and Rooke, \textit{Zadok’s Heirs}, 21-22). Consequently, one must conclude that 2 Chr 26:18 does not necessarily demand that common priests used the censer.

It is unlikely that King Uzziah was taking on the role of a common priest in his rebellious act (cf. Morgenstern, “Amos Studies II,” 6, n. 8). It would appear, rather, that he was attempting to take on the role of the high priest in offering incense at the altar. On this, cf. Johnstone, \textit{2 Chronicles 10-36}, 168-69. Consequently, Uzziah may have transgressed a high priestly ritual when he attempted to offer incense. Steven James Schweitzer, while noting that Chronicles does not identify offering incense as an explicit high priestly privilege, observes that the same word used in association with the high priest’s engraved golden ornament (i.e., his forehead: יְצִישוּ [Exod 28:38]) is also used in 2 Chr 26:19-20 to locate the leprosy that developed on Uzziah (“The High Priest in Chronicles: An Anomaly in a Detailed Description of the Temple Cult,” \textit{Bib} 84
about the exclusive ministry of the high priest in the Holy Place. But at least two pieces of data explicitly point away from the exclusive ministry of the high priest in the Holy Place before the time of Jesus: (1) in 2 Chr 13:9-11 King Abijah indicated that the priests who are descendants of Aaron (אַרְרוֹן, אֵל יָהֳעַן אַרְרוֹן [13:9]; [13:10]) do ministry in the Holy Place by setting out the bread on the golden table and by caring for the golden lampstand, and (2) Philo noted that the ordinary or common priests had been delegated the responsibility of tending the lampstand because of the indolence and

[2003]: 396). But he indicates that this connection is not absolute since the same word is used in association with non-priestly persons (ibid., n. 22). Cf. Beentjes (“His Forehead Was Leprous,”” 67), Johnstone (2 Chronicles 10-36, 169), and Rooke (“Day of Atonement,” 359). Whether or not the linguistic connection with the term “forehead” is indicative of high priestly motifs, one can still make the argument from a thematic standpoint: “Uzziah is permanently invalidated as the community’s chief mediator, since he has the sign not of holiness but of defilement on his forehead” (ibid.).

Josephus’s version of the story (A.J. 9.222-225a) further muddies the waters. He indicates in 9.223 that the infraction took place “on the occasion of a notable day which was a public festival (ἐνστάσει δ’ ἡμέρας ἐπισήμου καὶ πάνω τούτων ἐορτήν ἔχούσης)” and furthermore that Uzziah “put on the priestly garment (ἐνδύως ἱερατικὴν στολήν).” Christopher T. Begg observes that there are a number of parallels between this story and Josephus’s version of the story of Jeroboam I (“Uzziah [Azariah] of Judah According to Josephus,” Estudios bíblicos 53 [1995]:15-16). For instance, Jeroboam’s sacrifice also took place at a festival (A.J. 8.230), and while Uzziah put on the priestly garment, Jeroboam made himself a high priest (ibid.). While the “priestly garment” Uzziah puts on does not appear to be uniquely high priestly in nature (cf. 1 Esd 4:54 [ἱερατικὴν στολὴν]; 5:44 [στολὰς ἱερατικὰς]; 2 Macc 3:15 [ἱερατικὰς στολὰς]), if it were worn on Yom Kippur, the high priest would be wearing the equivalent of the garment of the common priest. While Yom Kippur was considered a sacred time and a solemn assembly ( 역시), cf. texts in which the LXX writes ἐορτής (“festival/feast”) when the MT reads דָּגַן (“appointed time, fixed day”), e.g., Lev 23:2, 4, 37, 44 and cf. vss. 26-32.

All of the references to the priesthood in Jerusalem in these three verses are plural. Abijah’s statement that King Jeroboam had driven out YHWH’s priests, the “descendants of Aaron” (13:9), indicates this is not speaking of the high priest. The second reference to the descendants or sons of Aaron (13:10) should be understood similarly, and these priests are the ones who do the ministry in the Holy Place (13:11).
negligence of the high priests (QE 2.105).  

The clearest biblical example of ministry in the Holy Place by those other than the high priest remains that told in Luke 1:8-11, where a common priest named Zacharias—the future father of John the Baptist—was “chosen by lot to offer incense” (ἐλαχεῖ τοῦ θυμίασα [Luke 1:9]) on the altar of incense (θυσιαστήριον τοῦ θυμίαματος [1:11]). While Luke does not mention the censer here, the implications of the narrative clearly point to its use by priests other than the high priest. That being the case, can one make a case that the censer was seen to be a dress tool typically associated with the high priest?

I would suggest that while one may not be able to make a compelling case that the censer was typically associated with the high priest, both text and ritual underscored the close association between the high priest and this dress tool. Two pieces of evidence demonstrate this assertion: (1) the iconic story of the wilderness rebellion of

351 One could also mention another text that supposedly indicates that the burning of incense was not restricted to the high priest. In 2 Chr 29:11, King Hezekiah spoke to the Levites (29:5) and stated that they had been chosen to do four things: (1) stand before YHWH; (2) to serve him; (3) to minister before him; and (4) to burn incense ( Haram, Temples and Temple-Service, 233.

Cf. also 2 Macc 10:3, which does not necessarily refer to the common priests offering incense, since the third-person plural forms could well refer to the Jewish people as a whole.

352 Cf. m. Tam. 3 and 5:2, and m. Yoma 2:4. The tradition that Zecharias was a high priest appears as early as mid- to late-second century CE (see Prot. Jas. 8:6-7; 10:2-9 [versification according to Hock, Infancy Gospels; on the dating, see ibid., 11-12]), but the tradition is probably older (Stökl Ben Ezra, Impact of Yom Kippur, 250-51). Could this tradition have arisen from the association of the offering of incense with the role of the high priest? See ibid., 252.
Korah ben-Izhar and his associates, and Aaron’s subsequent atonement for the plague resulting from the grumbling Israelites in the wilderness; and (2) the yearly ritual of the high priest entering the Most Holy Place on Yom Kippur.

The story of the rebellion of Korah ben-Izhar, Dathan ben-Eliab, Abiram ben-Eliab, and On ben-Peleth begins in Num 16:1. The text’s first two words, “And they took” (סָנַן וַיִּקְחוּ), do not have a direct object, and exegetes have supplied numerous interpretations in order to fill this gap.\(^\text{353}\) The verb סנה occurs seven times in this narrative,\(^\text{354}\) and except for the first and last occasions, it always has one or more censers as its object. The last occurrence (17:12 [Eng. 16:47]) clearly refers, in the context of the immediately preceding verse, to the censer as the direct object. Roy Gane concludes that “it appears that the lack [of a direct object] in verse 1 is an intentional literary strategy to get the reader/listener thinking about what Korah wants to take, which we find out later is the censer of Aaron that represents his high priestly function.”\(^\text{355}\)

While the initial description of this rebellion did deal with the priesthood in general,\(^\text{356}\) it specifically revolved around the one who would be considered “the holy one”—that is, the one who is YHWH’s, who is holy, and who has been chosen to be the

---

\(^\text{353}\) See the translations and commentaries.

\(^\text{354}\) Num 16:1, 6, 17, 18; 17:4, 11, 12 (Eng. 16:39, 46, 47). The “conclusion” to the narrative (17:14-15 [Eng. 16:49-50]) details those who died from Korah’s initial rebellion and the subsequent plague.


\(^\text{356}\) See the charge that the Levites wanted the priesthood (יִזְכַּרְו) in 16:10. The term refers to more than Aaron’s priestly role (cf., e.g., Exod 29:9; Num 3:10; 18:1, 7).
(high) priest (16:4-5). Consequently, Moses ordered the rebels to engage in a censer duel\(^{357}\)—their censers vs. the censer of Aaron (16:6-7, 16-17).\(^{358}\) When Aaron “won” the duel, he became understood as “the holy one” and the one who was to be the (high) priest. The censer he consequently utilized would ritually and iconically represent the identity and role of the high priest as mediator and intercessor. Aaron himself used this dress tool—now identified as “the censer” (ה_TRANSLIT{תֵּבָן} [MT 16:46]; τὸ πυρεῖον [LXX 17:11]) instead of “his censer” (ה_TRANSLIT{תֵּבָן} [MT 16:46]; τὸ πυρεῖον αὐτοῦ [16:17, 18])\(^{359}\)—in his atoning work to stop the plague which had broken out because of the grumbling of the Israelites over the death of the rebels (17:11-13 [Eng. 16:46-48]), consequently illustrating that he truly was the chosen (high) priest. Thus, this narrative in Numbers fundamentally shows that the rightful use of the (bronze)\(^{360}\) tabernacle censer was tightly associated with the ministry of Aaron as (high) priest.

The censer adhered to the role of the high priest in another way, this one involving a sanctuary ritual that took place every year. The regulations and rituals for the most sacred day of the Israeliite religious year, Yom Kippur, as found in the HB,

---

\(^{357}\)So Gane, *Leviticus/Numbers*, 635.

\(^{358}\)The indication is that the censers of the rebel crowd were their own censers and were not ones used in the cult, since they were not holy; these censers became holy only when the fire of YHWH consumed the rebels (Num 16:35-38 [LXX 16:35—17:3]).


\(^{360}\)The fact that afterward he returned to the entrance of the tabernacle but did not enter it implies that he took this censer from the bronze altar (ibid., 181); the assumption is that it was a bronze censer.
stipulate that the high priest was to enter from the Holy Place into the Most Holy Place of the sanctuary with the censer, filled with burning coals from the altar (Lev 16:12). He would then place two handfuls of incense on the censer, the billowing clouds of which would protect him from the wrath of YHWH (16:12-13).

The censer was thus the one and only dress tool that the high priest took with him when he entered into the Most Holy Place and encountered the holy presence of YHWH. Since this particular ritual was enacted but once a year during the most sacred 361

The text does not indicate which altar this was. Meyers states that it is “possible” that this altar is the golden altar of incense, while she insists that the altar “before YHWH” six verses later in 16:18 is the golden altar of incense (“Realms of Sanctity,” 42-43). Ranko Stefanovic states that the altar in 16:12 is the altar of burnt offering and agrees that the altar in 16:18 is the golden altar of incense (“The Angel at the Altar [Revelation 8:3-5]: A Case Study on Intercalations in Revelation,” AUSS 44 [2006]: 81, 87). Those who believe the altar in 16:18 is the golden altar of incense are following the general rabbinic viewpoint (cf., e.g., m. Yoma 5:5).

But Gane disagrees and states that the altar in both 16:12 and 18 is the altar of burnt offering (Cult and Character, 77; idem, Leviticus, Numbers, 272). This is also the viewpoint of Milgrom (Leviticus 1-16, 1025 and 1036). See also the discussion by Heger, who indicated in 1997 that Levine’s commentary on Leviticus, in which he identified the altar in 16:18 as the incense altar (Levine, Leviticus, 103-105), was “contrary to all other modern scholars with whose works I am familiar, and contrary to the simple understanding of the text” (Heger, Development of Incense Cult, 232-33, n. 140, and 233-34, n. 141).

It is clear from the use of נָעַרָה (‘to go out’) in both 16:17 and 18 that the high priest is going out of the Holy Place, and thus the altar in 16:18 must be the altar of burnt offering; this is the altar mentioned two verses later in 16:20. See the discussion in Gane, Cult and Character, 76-77.

362 The Sadducees believed the incense was applied to the coals of fire at the altar of burnt offering, while the Pharisees believed that the incense could only be added once inside the Most Holy Place (t. Yoma 1:8; b. Yoma 19b; 53a; y. Yoma 1:5, 39a). See the discussion about this controversy in, e.g., Crispin H. T. Fletcher-Louis (“The High Priest as Divine Mediator in the Hebrew Bible: Dan 7:13 as a Test Case,” in Society of Biblical Literature 1997 Seminar Papers, Society of Biblical Literature Seminar Papers 36 [Atlanta: Scholars, 1998], 181-86) and Jacob Zallel Lauterbach (“A Significant Controversy between the Sadducees and the Pharisees,” HUCA 4 [1927]: 173-205).
observance of the Israelites, on this point alone the נֵחִיתָן as censer and as dress tool would have been inextricably tied to the high priest.

Incense

Another overlooked dress item, closely related to the use of the censer, is the incense itself. With regard to the significance of incense in the temple cult, Susan Ashbrook Harvey observes: “In their representations of the ideal temple and its ideal use, the biblical texts set incense among a complex of fragrances that served to demarcate sacred space, sacred action, and sacred identity.”363 Incense thus played a key role in the formulation of identity.

Incense was closely attached to rituals performed by the high priest. Just as with the censer, the sacred incense used with it remained integral to the high priest’s entrance into—and rituals within—the Most Holy Place on Yom Kippur. Thus the incense was attached to his ritualistic ministry, particularly on this most holy day of the year. Fletcher-Louis consequently concludes that the relationship between the high priesthood and incense was an “enduring association.”364

While on other days of the year censers could be used both within the tabernacle proper and outside in the Court, Haran advanced the idea that two different kinds of


364 Fletcher-Louis, Glory of Adam, 365.
incense were used: one for the Court, and one for within the tabernacle proper.\footnote{Haran, “Complex of Ritual Acts,” 276-77; idem, Temples and Temple-Service, 208, 241-43; idem, “The Uses of Incense in the Ancient Israelite Ritual,” VT 10 (1960): 113-29. Cf. Milgrom, Leviticus I-16, 1025-26. But see Kjeld Nielsen, Incense in Ancient Israel, VTSup 38 (Leiden: Brill, 1986), 52-53, who suggests—on the basis of Exod 35:37—that by itself may indicate this “inside” incense (ibid., 53). Nielsen nevertheless mounts a series of arguments against Haran’s incense thesis (ibid., 69-71), but while I believe several of them insightful, I do not find his arguments ultimately compelling. For a more detailed and sustained critique of Haran’s thesis, see also Heger, Development of Incense Cult, 48-96, whose ultimate judgment is that Haran’s thesis, “without acknowledging a theory of development, is doomed to failure and cannot be sustained” (ibid., 96).} While the outer incense was designated as \(\text{ךָֽאָרָכָּה} \), the inner incense was designated differently, utilizing the additional term \(\text{נָֽרָא} \) (e.g., as in \(\text{ךָֽאָרָכָּה} \ \text{נָֽרָא} \)).\footnote{The two terms occur together in Exod 25:6; 30:7; 31:11; 35:8, 15, 28; 37:29; 39:38; 40:27; Lev 4:7; 16:12; Num 4:16; 2 Chr 2:3 [Eng. 2:4]; 13:11. Exod 30:34-35 indicates that this incense was made by combining “pure frankincense” (\(\text{ךָֽאָרָכָּה} \)) with three other aromatic or pungent substances: stacte or gum resin (\(\text{קָֽרְסָל} \)), onchya (\(\text{קָֽרְסָל} \)), and galbanum (\(\text{קָֽרְסָל} \)); finally, salt was added. On frankincense, see Groom, Frankincense and Myrrh; and Gus W. Van Beek, “Frankincense and Myrrh,” The Biblical Archaeologist 23 (1960): 70-95. Milgrom asserts that frankincense was “the main ingredient burned on the inner altar” (Leviticus I-16, 180). Cf. discussion in Haran, Temples and Temple-Service, 242-43; idem, “Uses of Incense,” 125-126; Nielsen, Incense in Ancient Israel, 65-66; and Propp, Exodus 19-40, 484-86. While English translations frequently translated this inner incense as “sweet” or “fragrant incense,” Nir concludes that it literally means “drug incense,” since it “is not made from materials known for their pleasant fragrance, but rather from strong-smelling medicinal drugs used by the physician or the apothecary (\(\text{כָֽרָכָּה} \)” (Nir, “Aromatic Fragrances,” 23). On this, cf. Yehuda Feliks, “The Incense of the Tabernacle,” in Pomegranates and Golden Bells, 125-49; and Cornelis Houtman, “The Incense Offering in Its Biblical Context,” Mid-America Journal of Theology 7 (1991): 180-82.} According to Haran, the Pentateuch relegates this latter, inner incense specifically to the Holy Place (Exod 31:11), and it was to be offered by “Aaron,” that is, the high priest (Exod 30:7-8).\footnote{Haran insisted that the so-called Priestly Source (“\(\text{P} \)”) indicates that the high priest was the only person who could perform the cultic acts inside the sanctuary (Temples and Temple Service, 181; idem, “Uses of Incense,” 127). Cf. Heger,}
Nevertheless, this was also the only incense that the high priest carried with him when he went into the Most Holy Place and into the presence of YHWH on Yom Kippur (Lev 16:12-13). For that occasion it was not offered on the altar of incense but burned in his censer once he entered the Most Holy Place in order to shield against YHWH’s glory.

Pentateuchal legislation assigns Aaron the role of performing ritual ministry in the tabernacle. As such, any incense would cling to his dress. Furthermore, the high priest could not enter the Most Holy Place simply on the basis of the dress mentioned in Lev 16:4. His dress ensemble included more than garments, headgear, and having bare feet. Not only the censer—but also the incense—must go with him into the presence of YHWH. I have already shown how the censer could be considered a dress tool. But in what way would incense be considered a part of the high priest’s dress?

Cornelis Houtman has indicated that the function of the holy incense was part of a wider understanding of “the Israelite conception of odours, exhalations and vapors, and emanations in general.” Each person’s personal odor classified him, allowed him

---


368 Milgrom refers to a “tripartite gradation” with regard to incense: (1) ordinary incense offered on the altar of burnt offering (cf. Lev 2:2, 15-16); (2) perfumed incense offered on the golden altar of incense (Exod 30:7; cf. Exod 30:36); and (3) perfumed incense ground “extra fine” (Lev 16:12) offered in the Most Holy Place (*Leviticus 1-16*, 1025-26). All of the incense used within the sanctuary is “sweet,” “fragrant,” or “perfumed” incense and has frankincense as its main ingredient (ibid., 180), but that of the Most Holy Place is the most refined.


to be identified, and indicated his social status and well-being.\textsuperscript{371} Such odiferous emanations pervaded one’s clothing and could indicate life or death, purity or impurity. Accordingly, cultic vestments were purposefully made out of material that inhibited or prevented sweating (cf. Ezek 44:18).\textsuperscript{372}

All of this is socially significant for the high priest. The holy incense was exclusive to YHWH and became an expression of his personality, being pure, exquisite, and unique.\textsuperscript{373} Not only did it fill the sanctuary, it must have permeated the dress of the high priest and became identified with him.\textsuperscript{374} Houtman suggests that in order for the high priest to survive the presence of YHWH in the Most Holy Place, his dress purity was “not sufficient. He has to be enveloped in a protecting and screening cloud of incense (Lev. xvi 13), to prevent a collision between holiness and unholiness in case, unfortunately, any impurity still adheres to him at his meeting with YHWH.”\textsuperscript{375}

Consequently, the incense emanating from the censer that the high priest utilized as a dress tool can also be understood as a (sacred) odor or fragrance. Within the

\textsuperscript{371}Ibid., 459. Cf. Propp, \textit{Exodus 19-40}, 514. See also Dominika A. Kurek-Chomycz, “The Fragrance of Her Perfume: The Significance of Sense Imagery in John’s Account of the Anointing in Bethany,” \textit{NovT} 52 (2010): 344: “In the ancient world there was a clear relationship between one’s social status and scent, hence between power and scent.”


\textsuperscript{373}Ibid., 462-63.

\textsuperscript{374}The biblical accounts do not mention this, but that does not negate the reasonable hypothesis. Cf. Fletcher-Louis, \textit{Glory of Adam}, 364: “A building which is constantly filled with clouds of incense does become, over time, infused with its odour. The same goes for garments whose use is reserved for ceremonies where the wearer is surrounded by incense.”

classification scheme of Vicary, this would probably best be understood as a cosmetic.\footnote{Vicary, “Signs of Clothing, 294.} Such a dress cosmetic was comprised of a powder, oil, or perfume that produced a fragrance and adhered to one’s body or dress.\footnote{For the use of various types of incense used as cosmetics in ancient Israel, see Nielsen, \textit{Incense in Ancient Israel}, 89-94. Notice the warning attached to the directions about making the specially compounded tabernacle incense: One was not to use a similar kind of incense for one’s personal use (Exod 30:34-38).} While the high priest did not use the incense for the purpose of it being a cosmetic, it effectively became one in a secondary sense.

As I have indicated above, at various times in the history of Israel and Judah, the high priest was the focus of legislation regarding ritual ministry in the Holy Place. During such high priestly ministry this cosmetic of inner incense thus implicitly constituted a dress item for the high priest. This helps explain the close affiliation between the incense and the high priest in LXX Sir 50:9, where the high priest emerges from the “house of the curtain” (οἶκον καταπετάσματος) and is compared to “fire and frankincense in a censer” (πῦρ καὶ λίβανος ἐπὶ πυρείου).\footnote{The Hebrew of Sir 50:9 does not refer to the censer like the LXX does. Cf. the discussion in Heger, \textit{Development of Incense Cult}, 186, n. 32, and Mulder, \textit{Simon the High Priest}, 136-38.} This comparison may

\footnote{376 Vicary, “Signs of Clothing, 294.} \footnote{377 For the use of various types of incense used as cosmetics in ancient Israel, see Nielsen, \textit{Incense in Ancient Israel}, 89-94. Notice the warning attached to the directions about making the specially compounded tabernacle incense: One was not to use a similar kind of incense for one’s personal use (Exod 30:34-38).} \footnote{378 The Hebrew of Sir 50:9 does not refer to the censer like the LXX does. Cf. the discussion in Heger, \textit{Development of Incense Cult}, 186, n. 32, and Mulder, \textit{Simon the High Priest}, 136-38.}

For a recent, summary discussion of the question over which sacrificial offering is implied here in Ben Sira based on the locative terminology (Yom Kippur or Tamid offering), see Daniel M. Gurtner, “The ‘House of the Veil’ in Sirach 50,” \textit{JSP} 14 (2005): 187-200; Gurtner concludes that the Hebrew text refers to the Yom Kippur sacrifice, while the Greek does not. For an argument that denies either Yom Kippur or the Daily Whole Offering but instead posits Rosh Hashanah, see Mulder, \textit{Simon the High Priest}, 168-75, 248-49, 332. Stökl Ben Ezra (\textit{Impact of Yom Kippur}, 32, n. 81) suggests a “best of both worlds” approach: It might have referred to an evening Tamid offering at the end of Yom Kippur. Cf. Brutti (\textit{Development}, 269-70), Fearghas Ó Fearghail (“Sir 50,5-21: Yom Kippur or the Daily Whole-Offering?” \textit{Bib} 59 [1978]: 301-316), and Skehan and Di Lella (\textit{Wisdom of Ben Sira}, 550-552).
have resulted from both visual and olfactory sensation: The polychromatic fire in the
censer reflected the polychromatic sparkling of the gems in the high priest’s breastpiece,
while the dress of the high priest was saturated with the fragrance of incense.

Ben Sira also earlier associated incense with the high priest in a more implicit
manner. Sir 24:15 describes Wisdom in terms of the components of the inner incense
and three other spices. Scholars have noted numerous parallels between the description
of Wisdom in this chap. and the high priest as depicted in chap. 50.\textsuperscript{379} Wisdom
ministered in the tabernacle (24:10) even as the high priest ministered in the sanctuary.
Also, the arboreal language characterizing Wisdom in 24:12-17 “is mirrored in the
account of Simon [the high priest] in the very same terms in 50.8-12.”\textsuperscript{380} Consequently,
the aromatic description of Wisdom in 24:15 in terms of the various spices that
constitute incense\textsuperscript{381} finds its later reflection in the simple comparison between the high
priest and fire and frankincense ($\pi\upsilon\rho\ \kappa\alpha\lambda\iota\beta\alpha\nu\omicron\varsigma$) in 50:9. This implies that the spices
that themselves constituted the sacred inner incense were ritually and theologically
associated not only with Wisdom but also with the high priest.

It appears that well before the time of Jesus, however, this dress equipment and

\textsuperscript{379}Cf. Fletcher-Louis, \textit{Glory of Adam}, 73-81; idem, “The Cosmology of P and
Theological Anthropology in the Wisdom of Jesus ben Sira,” in \textit{Ancient Versions and
Translations}, vol. 1 of \textit{Of Scribes and Sages: Early Jewish Interpretation and
Transmission of Scripture}, ed. Craig A. Evans, Studies in Scripture in Early Judaism
and Christianity 9, Library of Second Temple Studies 50 (London: T & T Clark, 2004),

\textsuperscript{380}Fletcher-Louis, “Cosmology of P,” 73.

\textsuperscript{381}I.e., galbanum, onycha, and stacte, as well as the smoke of frankincense (cf.
LXX 24:15: $\lambda\iota\beta\alpha\nu\omicron\upsilon\alpha\omicron\mu\iota\varsigma$—the latter word used with reference to incense in LXX
Lev 16:13 and Ezek 8:11).
cosmetic would have been applicable to all priests who officiated at the golden altar of incense. Nevertheless, cultic legislation, cultic praxis, and cultic association (e.g., LXX Sir 24:15; 50:9) appear to have attached more weight to the cosmetic being associated with the role-related status of the high priest rather than that of the common priest. Thus, from the standpoint of the modern discussion of dress, it should be considered a part of high priestly dress.

Summary of Overlooked Elements

I have focused attention on some items associated with the high priest that legitimately could be considered elements of his ritual dress. While footgear is never explicitly mentioned as an element of dress for the high priest in the HB, later observers indicated that this lack of footgear was the standard. Since it was not typical to walk barefoot outside of sacred places, this would be a significant—though not unique—aspect of the high priest’s dress. The ritual use of the censer within the sanctuary, while narratively focused on the high priest in the Pentateuch if not in later years, was certainly an iconic part of his dress at that time. Finally, the associated fragrance of the special ritual incense could not but identify him as the one who “wore the garments” and had the status of high priest. It would be easy to see why these would not be considered part of the traditionally recognized “eight garments” of the high priest, since they are not garments or clothes by any stretch of the popular imagination. Nevertheless, they were aspects of his ritual dress that I suggest one should seriously consider. Augmenting the dress ensemble of the high priest with these elements would enrich our understanding of his ritual, social, and theological roles.
There may be other overlooked dress items associated with the high priest.  

Bruce Chilton, for example, describes another possibly overlooked dress element during the time of Caiaphas:

He himself removed from its special compartment his sceptered staff for his walk home. He really didn’t like anyone else touching it, especially the priests who might succeed him. It was his rod and his staff, the emblem of his power, topped by a precious stone of seven facets that symbolized his capacity to remove sin by his sacrificial actions (see Zechariah 3:4-9).  

---

382 One item that should be mentioned here, though with great caution, is the notorious “Ivory Pomegranate,” which is supposedly written with the inscription, “Belonging to the Temple of the Lord, holy to the priests.” It may—or may not—have been utilized as some kind of scepter (i.e., a dress tool, held in the hand). The controversy has not abated over its authenticity since its initial scholarly presentation. Cf., e.g., Nahman Avigad, “The Inscribed Pomegranate from the ‘House of the Lord,’” *Biblical Archaeologist* 53 (September 1990): 157-66; Yuval Goren et al., “A Re-examination of the Inscribed Pomegranate from the Israel Museum,” *IEJ* 55 (2005): 3-20; André Lemaire, “Une inscription palé-hébraïque sur grenade en ivoire,” *Revue biblique* 88 (1981): 236-39; idem, “Probable Head of Priestly Scepter from Solomon’s Temple Surfaces in Jerusalem: Name of God Incised on Ivory Pomegranate,” *Biblical Archaeology Review* 10 (January-February 1984): 24-29; André Lemaire, with an appendix by Amnon Rosenfeld and Shimon Ilani, “A Re-examination of the Inscribed Pomegranate: A Rejoinder,” *IEJ* 56 (2006): 167-77; Shmuel Ahituv et al., “The Inscribed Pomegranate from the Israel Museum Examined Again,” *IEJ* 57 (2007): 87-95; and Biblical Archaeology Society, “Leading Israeli Scientist Declares Pomegranate Inscription Authentic: BAR Special News Report: Updated December 16, 2008,” *Biblical Archaeology Review Online*, http://www.bib-arch.org/news/news-ivory-pomegranate.asp (accessed March 8, 2012). Several caveats are in order: (1) the use of this by the Jewish priests is unknown from ancient literature; (2) even if used by the priests, it is unknown if the high priest used it the most—if at all; and (3) it may not even be a representation of a pomegranate (see J. Andrew McDonald, “Botanical Determination of the Middle Eastern Tree of Life,” *Economic Botany* 56 [2002]: 113-29, particularly 121-22, who suggests throughout his article that it is a representation of a lotus).

383 Bruce Chilton, *Rabbi Jesus: An Intimate Biography*, Image Books (New York: Doubleday, 2000), 222. In *T. Levi* 8:4, as part of Levi’s investiture as priest, he is anointed and then given a staff, while later in 8:8 he is given a branch of olive wood. The text combines the roles of priest, king, prophet, judge, and scribe (8:12-17), and so it is difficult to be conclusive here with some of the sartorial imagery (cf. Barker, *Great High Priest*, 128). As indicated earlier in this chapter, “this investiture deviates widely from the biblical prescriptions for priestly vestments” (Stökl Ben Ezra, *Impact of Yom* 253.
While this is a scintillating suggestion, convincing and compelling evidence for this possible dress element remains absent.\footnote{384}

**Summary and Conclusions**

The Israelite high priest wore a number of ritual dress items that indicated his social status and assisted him in accomplishing his ritual duties in the sanctuary complex. These elements did not remain understood or even described in the same way over the centuries, and sometimes ancient sources and interpreters appear confused over how to describe and identify them. The situation is not necessarily better today, since scholars do not universally agree as to how to understand or classify them.

The traditional understanding of the high priest’s dress is not clearcut, and biblical catalogs of high priestly ritual dress items do not necessarily list them in the same way or even list all of them. In addition, I suggest that the high priest’s dress ensemble be augmented with ritual dress elements that have frequently been overlooked or ignored. In spite of this, one can basically divide these ritual dress items into those he wore during the year and those he wore once a year on Yom Kippur. In addition, one can compare and contrast both of these ritual catalogs of dress with the dress of the _Kippur_, 83, n. 20). See also Barker, who concludes that _Apoc. Ab._ 11:1-4, in describing the angel Iaoel/Yaoel, refers to the “turban, robe, and staff of the high priest” (_Great High Priest_, 128). The text of _Apoc. Ab._ 11:3 does refer to a golden staff or scepter (so R. Rubinkiewicz, “Apocalypse of Abraham: A New Translation and Introduction,” in _OTP_, 1:694), but the high priestly interpretation is Barker’s.

\footnote{384}The rod or staff (לְעֹשֵׂה) of Levi was used to prove the priestly leadership of Aaron in the wake of a leadership revolt and was consequently kept in the Most Holy Place of the tabernacle (Num 17:1-11 [MT 17:16-26]). Intriguingly, it produced blossoms (׀קֵינָה וּלְעֹשֵׂה [17:8; MT 17:23]), and as we have seen, the head ornament of the high priest’s dress was called a (כַּנָּה, e.g., Exod 28:36).
common priests, with some elements being identical, some similar, and others unique. At the same time, even those high priestly dress elements that were unique within the priesthood were not necessarily unique within Israelite society.

With regard to the daily ritual dress of the high priest, some items—like the ephod—were apparently fabricated of two or more elements. This underscores again the difficulty one has in ascertaining the correct meaning of terminology used in the HB. Ancient sources also seemed to move with ease in identifying or substituting, in varying ways, other dress elements; the fluidity in describing aspects of the robe, the ephod, and breastpiece in Philo, for example, illustrates this well and suggests that metonymy and synecdoche may be at play when various dress items are mentioned.

All of this indicates that the subject of the high priest’s dress is not only rich and complex, but it can also be confusing and exasperating at times. Nevertheless, the social role of the dress of the high priest was powerful in identifying his status and occupation within the Israelite cultus. And it is that which drives one’s attention to the book of Revelation, one of the two most cultic works in the NT, in search of further sartorial information that might help interpret the redemptive role of Jesus Christ there.
CHAPTER 5

THE DRESS IMAGERY OF JESUS CHRIST IN REVELATION 1

AS AN INDICATOR OF HIGH PRIESTLY STATUS

Introduction

The question of whether or not the book of Revelation contains priestly or high priestly imagery with reference to Jesus Christ is a controversial one. Exegetes have both promoted and denied the idea that Jesus appears as a (high) priest in Revelation, and these arguments have typically revolved around the dress imagery associated with the one John designates as “like a son of man” (ὁμοιον υἱὸν ἄνθρωπος) in 1:12-16.¹

Gerald L. Stevens astutely observes that John, in describing the dress of the one ὁμοιον υἱὸν ἄνθρωπος, was essentially indicating that “clothes make the man”:

Clothes often represent fashion, but they also can represent function—the kaki [sic] outfit of a soldier, the green scrubs of a physician, the white collar of a priest, or the blue uniform of a policeman. Function is John’s point in describing the clothes of the Son of Man.²

The dress descriptions in chap. 1 describe not just how the one ὁμοιον υἱὸν ἄνθρωπος ____________________________

¹The Greek terminology is not definite. From here on I will use this specific Johannine designation when referring to the character described in Rev 1:13 and/or 14:14, but any use of the English article “the” is simply to point to this usage in these two texts, not to indicate that the Greek is definite.

looks but what role he plays. Interpretation of the dress imagery in this chapter is thus
critical to an understanding and appreciation of the rich description of the one ὁμιλοῦν
υἱὸν ἀνθρώπου seen by John in his inaugural vision in chap. 1. Furthermore, it is also
absolutely critical to a resolution of the question of a possible high priestly identity and
role for Jesus in Revelation, for it is in this chapter that the strongest case can be made
for or against such imagery.

Other than texts referencing the dominant and pervasive Lamb (ὁρνίον) motif
found in Revelation, there are only three other textual units in Revelation in which
there is widespread acknowledgment that John is visually describing Jesus Christ,
despite the fact that neither “Jesus” nor “Christ” nor a combination of those two terms
appears: (1) John’s inaugural vision in Rev 1:12-16, in which the ὁμιλοῦν υἱὸν

3 Outside of Revelation the same Greek term for the Lamb only occurs but once
in the NT (John 21:15) and five times in the LXX (Ps 113:4, 6; Jer 11:19; 27:45; and
Pss. Sol. 8:23). Within Revelation this term occurs twenty-eight times out of its twenty-
nine occurrences as a clear metaphor for Jesus (Rev. 5:6, 8, 12, 13; 6:1, 16; 7:9, 10, 14,
17; 12:11; 13:8; 14:1, 4 [2x], 10; 15:3; 17:14 [2x]; 19:7, 9; 21:9, 14, 22, 23, 27; 22:1,
3). The one remaining occurrence in 13:11 is anarthrous and thus appears generic in
nature: the Land Beast had “two horns like a lamb” (κέρατα δύο ὁμιλοῦ ἀρνίω), but it
“was speaking like a dragon” (ἐλλάλει ὡς δράκων). Since John has portrayed the
Dragon as a key character in both chaps. 12 and 13 (12:3, 4, 7, 9, 13, 16, 17; 13:2 and
4), and since the Dragon is the key opponent of God, it would appear that the reference
to the Land Beast speaking like a dragon is more readily a comparison with the
aforesaid Dragon as opposed to a generic dragon; as such, the Land Beast would also
appear to have horns like the Lamb—i.e., Jesus. Osborne thus concludes that the land
beast “parodies the description of Christ as the Lamb with seven horns in 5:6”
(Revelation, 511), since “the combination of ‘lamb’ and ‘horn’ is too similar to 5:6 to be
ignored” (ibid., n. 1).

4 The very first verse of Revelation explicitly describes this work as the
“apocalypse of Jesus Christ” (Ἀποκάλυψις Ἰησοῦ Χριστοῦ), but the only other
references to Jesus Christ in Revelation occur in the same chapter (vss. 2 and 5 [Ἰησοῦ
Χριστοῦ]). References to the name “Jesus” alone occur only sporadically (1:9 [2x];
12:17; 14:12; 17:6; 19:10 [2x]; 20:4) and in a textual cluster in chap. 22 (vss. 16, 20,
and 21). While ὑπομονή ἐν Ἰησοῦ (“perseverance in Jesus”—the second reference to Jesus in 1:9—is the reading of NA and UBS (witnessed by Ν* C P 1611 2050 2053 pc gig vg sy bo [all ms. references in this chapter are per NA unless otherwise noted]), some mss. include Χριστοῦ as part of their textual tradition: ὑπομονή ἐν Χριστῷ (A pc); ὑπομονή ἐν Χριστῷ Ἰησοῦ ([Ν*] 1006 1841 2351 Μ* ar h vg); and ὑπομονή ἐν Ἰησοῦ Χριστῷ (2329 Μ* sy h* [sa]). Also, in 17:6 the name Ἰησοῦ is omitted here by 1854 al (ar).

On the other hand, references to the term ἁρυστός (indicating the anointed one or Messiah) apart from the name of Jesus occur in 11:15 and 12:10, while the appearance of ἁρυστός in 20:4 (καὶ ἤγγελον καὶ ἐβασάλευσαν μετὰ τοῦ [this article is omitted by 051 2062 Μ*] Χριστοῦ [“and they came to life and reigned with Christ”]) and 6 (ἐσονταὶ ἱρεῖς τοῦ θεοῦ καὶ τοῦ Χριστοῦ [“they will be priests of God and of Christ”]) contextually does refer to Jesus (who has just been earlier mentioned in 20:4).

Another term used in the Gospels in reference to Jesus Christ during his earthly ministry, Lord (κύριος), clearly describes Jesus on one occasion in 11:8 (referring to his crucifixion), while it is combined with the name Jesus on two other occasions (22:20-21). The term also occurs in 1:8; 4:8, 11; 7:14; 11:15, 17; 14:13; 15:3, 4; 16:5, 7; 17:14; 18:8; 19:1, 6, 16; 21:22; 22:5, 6. But in none of these cases does the text make it clear that it refers to Jesus Christ (although this can be deduced in some instances from other texts within Revelation). All of these references to Jesus are either literary or theological in nature, describing one who is narratively “not there.”

5 Cf., e.g., Fee (Revelation, 19), Hoffmann (Destroyer and the Lamb, 219), and Lenski (Interpretation, 73-74).
The Context and Content of John’s Initial Vision in Revelation 1:12-16

After identifying himself and explaining the reason for his presence on the island of Patmos (1:9), John indicated in v. 10 the time of his ecstatic experience in the Spirit and then described an audition he experienced that sounded like a trumpet. The trumpet-like voice spoke and commanded John to write what he saw and send it to seven church communities: Ephesus, Smyrna, Pergamum, Thyatira, Sardis, Philadelphia, and Laodicea (1:11). John’s subsequent, inaugural vision includes a visual description of two objects (seven golden lampstands and the awe-inducing ὀμοιον υἱὸν ἀνθρώπου [1:12-16]), followed by John’s initial reaction (1:17a), Jesus’ encouraging response to John (1:17b), Jesus’ initial self-revelation (1:17c-18), Jesus’ writing commission to John (1:19), and finally Jesus’ interpretation of two of the symbols that John had seen in his inaugural vision—the seven stars and the seven golden lampstands (1:20). It is the initial visionary description of the ὀμοιον υἱὸν ἀνθρώπου in 1:12-16 that I will focus on in this section, since it is here that visual dress imagery appears.

It is apparent that John begins Revelation with a cultic perspective. One can perceive this from two blocks of material: (1) the introductory material before John’s

 gevομην εν πνεωματι εν τη κυριακη ημερα ("I was in the Spirit on the Lord’s day").

 ἤκουσα ὅπισω μου φωνην μεγαλην ως σαλπιγγος ("I heard behind me a loud sound like [the sound of] a trumpet"). One cannot ignore the auditory aspects of John’s visions. John himself concluded that he was “the one who hears and sees these things [δ ἄκουων καὶ βλέπων ταῦτα]” (22:8). Cf. Maier, Apocalypse Recalled, 91-122.

259
inaugural vision (1:1-11); and (2) the inaugural vision itself (1:12-20). With reference to the introductory material in 1:1-11, at least two concepts inform John’s audience of a cultic perspective. First, in the second of his three descriptive attributes of Jesus, John writes of Jesus as “the firstborn of the dead” (ὁ πρωτότοκος τῶν νεκρῶν [1:5]). This attribute parallels the second of three actions of Jesus of which John reminds his audience: He “freed us from our sins by his blood” (λύσασεν ἡμᾶς ἐκ τῶν ἁμαρτιῶν ἡμῶν ἐν τῷ αἵματι αὐτοῦ [1:5]). The reference to Jesus’ blood as the means of release from sin, pointing to the sacrificial death of Jesus on the cross, refers to the priestly function of the sprinkling of blood in the sanctuary cult. The motif of death and resurrection arises again in John’s subsequent vision, in which ὁ οἱμων ὑιὸν ἀνθρώπου proclaims: “I was dead, but behold, I am alive forever and ever” (ἐγενόμην νεκρός καὶ ἴδον ζῶν εἰμί εἷς τοὺς αἰώνας τῶν αἰώνων [1:18]). It is this latter verse that nails the identity of the ὁ οἱμων ὑιὸν ἀνθρώπου as the one who died on the cross but was gloriously resurrected—Jesus. This particular type of death, with its implicit reference to the salvific agency of the blood of Jesus, refers to the pervasive sacrificial system in Judaism, and this sacrificial system was centered on the sanctuary cult.

---

8This word (λύσασεν) is witnessed by Ψ¹⁸ Π C 1611 2050 2329 2351 ΨΑ h sy Primasius. The variant λύσασεν is witnessed by P 1006 1841 1854 2053 2062 Μ lat bo. The former text is considered the harder reading or lectio difficilior (Aune, Revelation 1-5, 42, n. 5.d.d.).


and its cultic rituals for the forgiveness of sins.\(^{11}\)

Second, in the third of his three descriptive attributes of Jesus, John writes of Jesus as “the ruler of the kings of the earth” (ὁ ἀρχων τῶν βασιλεῶν τῆς γῆς [1:5]). This attribute would parallel the third of the three actions John mentions: “He made us to be a kingdom, priests [serving] his God and father” (ἐποίησεν ἡμᾶς βασιλεῖαν, ἱερείαν τῷ θεῷ καὶ πατρὶ αὐτοῦ [1:6]).\(^{12}\) This latter action, reflecting the ancient story of the Exodus,\(^{13}\) is the first of three references by John to the priesthood of the believers (cf. also 5:10; 20:6).\(^{14}\) The fact that the kingdom is comprised of priests assumes that the ruler over the kings is also not only royal but priestly.\(^{15}\)

With regard to John’s inaugural vision itself (1:12-20), the first thing John sees

\(^{11}\) Cf. Beale, Revelation, 191.

\(^{12}\) Doukhan, Secrets of Revelation, 19.

\(^{13}\) See Aune, Revelation 1-5, 47-48. This alludes to Exod 19:5-6, where God promises that the Israelites would be for him a “kingdom of priests” (מלך נhqים ו βασιλείαν ἱεράτευμα). On the Hebrew, see the discussion in Propp, Exodus 19-25, 157-60. The LXX phrasing also appears in 23:22 and is exactly reflected in 1 Pet 2:9. Aune suggests that John “appears to be drawing on a very early Jewish understanding of Exod 19:6 in terms of two distinct privileges rather than the single one reflected in the MT and LXX” (Revelation 1-5, 48).

\(^{14}\) Notice that Moses consecrated the Israelites as well as Aaron and the other priests by sprinkling them with blood (Exod 24:4-8; 29:10-21). But contra Beale (Revelation, 194), Moses did not do this “in precisely the same manner.”

\(^{15}\) Notice Thomas B. Slater, Christ and Community: A Socio-Historical Study of the Christology of Revelation, JSNTSup 178 (Sheffield: Sheffield Academic, 1999), 97: “If Christ enables one to become a priest in the heavenly temple (1.5-6), cannot Christ himself be the high priest? If not, why not?” Cf. similar remarks by André Feuillet, The Priesthood of Christ and His Ministers, trans. Matthew J. O’Connell (Garden City, NY: Doubleday, 1975), 181. On the twofold office mentioned in 1:5-6 in relation to both Jesus and the believers, see Beale (Revelation, 192-93) and Stevens (“Son of Man,” 23).
is clearly cultic, indicative of the sanctuary architecture and rituals. John turned “to see
the voice” (βλέπειν τὴν φωνήν [1:12]) speaking with him, and when he turned around,
he saw two primary objects. John first saw “seven golden lampstands”¹⁶ (ἐπτὰ λυχνίας
χρυσὰς [1:12b]). The motif of the lampstands frames the initial vision, since not only is
it the first thing John sees, but it is also the final interpretive element mentioned before
the individual messages to the seven churches (1:12, 20).¹⁷

The second object John sees in his inaugural vision is “in the middle of the
lampstands” (ἐν μέσῳ τῶν λυχνιῶν): He saw a ὄμοιον υἱὸν ἀνθρώπου (1:13)
appearently stationary or immobile.¹⁹ Most scholarly attention focuses on the latter
object of John’s visionary sight, the ὄμοιον υἱὸν ἀνθρώπου. But recognizing the
significant association of the ἐπτὰ λυχνίας χρυσὰς and the ὄμοιον υἱὸν ἀνθρώπου is
essential to establishing and framing the visionary context of John’s dress imagery in
chap. 1.

The term λυχνία occurs twelve times in the NT, and outside of Revelation it
refers to a household lampstand (Matt 5:15; Mark 4:21; Luke 8:16; 11:33) or the

¹⁶The KJV translates this term as “candlestick,” but this is not what the term
means. See BDAG, s.v. “λυχνία.”

¹⁷Cf. Konrad Huber, Einer gleich einem Menschensohn: die Christusvisionen in
Offb 1,9-20 und Offb 14,14-20 und die Christologie der Johannesoffenbarung,
Neutestamentliche Abhandlungen, n.s., 51 (Münster: Aschendorff, 2007), 78.

¹⁸Codex Sinaiticus has μέσον (“middle”) instead of ἐν μέσῳ.

¹⁹Later this ὄμοιον υἱὸν ἀνθρώπου describes himself as ὁ περιπατῶν ἐν μέσῳ
tῶν ἐπτὰ λυχνιῶν τῶν χρυσῶν (“the one who walks in the middle of the seven
golden lampstands” [2:1]).
lampstand in the holy place of the Israelite tabernacle (Heb 9:2). Five out of the six times λυχνία occurs in Revelation it clearly refers to the same objects depicted here in 1:12 (1:13, 20 [2x]; 2:1, 5). In 11:4 John equates the two λυχνία that stand before the Lord of the earth with “the two olive trees” (αἱ ὀστά ἐλαίαι) mentioned earlier in the verse.

The verbal and conceptual background to the ἐπὶ τὰ λυχνῖας χρυσάς in 1:12 is


sanctuary imagery, whether the singular golden lampstand in the Israelite tabernacle,\textsuperscript{23} the golden lampstands in Solomon’s Temple,\textsuperscript{24} the golden lampstand in the Second Temple period (LXX 1 Mac 1:21; 4:49-50; Sir 26:17), or the visionary lampstand in Zech 4:2-3.\textsuperscript{25} The fact that they are described in Revelation as golden further

\begin{flushright}
\begin{minipage}{\textwidth}


\textsuperscript{24}See the use of $\lambda \nu\chi\nu\iota\alpha$ in LXX 1 Kgs 7:35 (MT 7:49); 1 Chr 28:15; 2 Chr 4:7, 20; 13:11; Jer 52:19. Cf. Hachlili (\textit{Menorah}, 16-18), Mulholland (\textit{Revelation}, 81), Murphy (\textit{Fallen Is Babylon}, 88), and Roloff (\textit{Revelation}, 34). LXX 1 Kgs 7:35 and 2 Chr 4:7 indicate that there were five lampstands on the south side of the holy place and five lampstands on the north side. While LXX 1 Chr 28:15 and 2 Chr 4:20 indicate that there was more than one lampstand, they do not enumerate how many; the MT of 1 Chr 28:15, however, indicates that there were both gold and silver lampstands. 2 Chr 13:11 is unique in its discussion of Solomon’s temple, in that it describes “the golden lampstand” (יִּ֣כְרֻעַ֖ויהּ $\lambda \nu\chi\nu\iota\alpha$ $\chi\rho\upsilon\omicron\omicron\omicron$). Jewish interpreters harmonized the accounts in Chronicles by concluding that there was one golden lampstand (as in the tabernacle traditions) as well as ten associated lampstands (Sperber, “History,” 135-36).


\end{minipage}
\end{flushright}
substantiates this conclusion. The phrase does not, however, appear to refer to the seven lamps that were attached to the sanctuary lampstand(s), since the term for that type of lamp would be Λύχνος instead of Λυχνία. Aune infers that the use of the anarthrous noun indicates that John’s audience was not familiar with such lampstands. There is no evidence, however, that either the seven lamps that were attached to the sanctuary lampstand(s), since the term for that type of lamp would be Λύχνος instead of Λυχνία. Aune infers that the use of the anarthrous noun indicates that John’s audience was not familiar with such lampstands. There is no evidence, however, that either the

Press, 1993), 65; Charlier, Comprendre l’Apocalypse, 1:69; Hachlili, Menorah, 18-30, 41-50; Kealy, Apocalypse of John, 75; Loisy, L’Apocalypse, 79; Murphy, Fallen Is Babylon, 88; Prigent, Commentary on the Apocalypse, 134; and Thomas, Revelation 1-7, 97. If John is here alluding to Zechariah’s golden lampstand, much associated with that singular lampstand in Zech 4:2-3 is missing: a bowl or torus (ἡκάτοι / λαμπάγματος) on top, seven lamps each with seven lips/spouts/pipes/funnels (τεσσάρων / ἐπαρναστικῶν), and two olives or olive trees (Σημειώματα / ἔλαιων) on either side of the bowl. Marko Jauhiainen does not believe that John’s lampstands in chap. 1 contain a direct allusion to Zech 4 (The Use of Zechariah in Revelation, WUNT 199 [Tübingen: Mohr Siebeck, 2005], 90).

On the golden nature of the sanctuary lampstands, see LXX Exod 25:31; 38:13; Num 8:4; 1 Kgs 7:35; 2 Chr 4:7, 20; 13:11; cf. Jer 52:19. Huber, however, is reticent to attribute too much cultic meaning to the lampstands based on their golden nature (Einer gleich einem Menschensohn, 120-21).

Cf. LXX Exod 25:37; 27:20; 30:7-8; 38:16-17; 39:16; 40:4, 25; Lev 24:2, 4; Num 4:9; 8:2-3; 1 Chr 28:15; 2 Chr 4:20. For the use of Λύχνος in Revelation, see 18:23, 21:23, and 22:5. See also the use of the term λαμπάς (“torch”) in 4:5 and 8:10. F. J. A. Hort (The Apocalypse of St John: I—III: The Greek Text with Introduction, Commentary, and Additional Notes [London: Macmillan, 1908], 16) and Fee (Revelation, 16) are two who see the golden lampstands in Rev 1 having burning lights. But note that John does not describe any lamps attached to these lampstands; cf. Iwan Whiteley, “A Search for Cohesion in the Book of Revelation with Specific Reference to Chapter One” (PhD diss., University of Wales [Lampeter], 2005), 161). Explicit light imagery in this vision is associated with the ὄμοιον ὑλὸν ἀνθρώπου (e.g., eyes like a flame of fire [1:14], face like the son shining in its strength [1:16]), and as such, Jesus “is the source of light for the vision” (Resseguie, Revelation of John, 75). In the New Jerusalem (21:23), God enlightens (φωτιζώ) it and the Lamb is its lamp (Λύχνος).

Aune, Revelation 1-5, 65, n. 12.d.
tabernacle or any Jewish temple contained exactly seven lampstands,\(^{29}\) and this suggests that the issue is not one of familiarity but one of the ability of John’s audience to make conceptual connections.\(^{30}\) John is not slavishly reproducing HB/LXX motifs and ideas but rather adapting them to his own purposes,\(^{31}\) and what John saw was not necessarily \textit{the} OT lampstands but objects \textit{like} these items.\(^{32}\)

Aune suggests that the \(\epsilon\pi\tau\alpha\ \lambda\chi\nu\nu\iota\alpha\zeta\ \chi\rho\upsilon\sigma\alpha\zeta\) should be translated so that they refer to seven golden menorahs, since the term “menorah” (transliterated from either מְנֹרָה or מִנְרוֹת)\(^{33}\) is a technical term for the lampstand(s) that existed in the tabernacle and the first and second temples, each having six branches attached to a central trunk.

\(^{29}\)Ibid., 65, n. 12.d., and 88-89.

\(^{30}\)Mathews concludes that John is not alluding to any specific passage that mentions the golden lampstand in the OT (“Critical Evaluation,” 168-69). The issue is not whether John’s audience could understand cultic imagery (such as sanctuary imagery or high priestly dress imagery). Numerous references in John’s work to cultic imagery assume that at least some of John’s audience could understand it. Such imagery includes the hidden manna (2:17; cf., e.g., LXX Exod 16:33, 34; Heb 9:4) and the ark of the covenant (11:19; cf., e.g., LXX Num 10:33; Josh 4:11; 6:8, 11), the golden censer (8:3; cf. LXX 1 Kgs 7:50; 1 Macc 1:22) used in association with the golden altar (8:3; cf., e.g., LXX Exod 39:38; 40:5, 26), and the tabernacle of the testimony (15:5; cf., e.g., LXX Num 1:53; 10:11; 18:2, 4, 6, 23).


\(^{32}\)Ibid., 163. In reference to the anarthrous \(\epsilon\pi\tau\alpha\ \lambda\chi\nu\nu\iota\alpha\zeta\ \chi\rho\upsilon\sigma\alpha\zeta\), Whiteley observes that “John does not use the article as an OT reference marker anywhere through the discourse. The lack of article \textit{[sic]} may be to point out that John did not see (e.g.) \textit{the} lampstand of the temple. . . . It seems that John saw something qualitatively equivalent to the lampstand of the temple” (ibid., 160).

\(^{33}\)Cf. Exod 25:32 (2x); 37:18 (2x); 1 Chr 28:15 (7x). See also, e.g., Exod 25:31 (2x), 33, 34, 35; 37:17 (2x), 19, 20; Lev 24:4; Num 8:2, 3, 4 (2x); 1 Kgs 7:49; 2 Chr 4:7, 20; Jer 52:19; Zech 4:2, 11. For a non-sacral use of the word, see 2 Kgs 4:10.
Nevertheless, he also notes that there is “no explicit indication that John conceived of these as branched lampstands with seven oil lamps like the traditional Jewish menorah used as a religious symbol.” It appears that John has little to no interest in any lamps on the lampstands for at least two reasons: (1) the explicit number mentioned with this image is seven and not seven times seven, or forty-nine (1:12, 20; cf. 2:5); and (2) when John views multiplex imagery (i.e., numbered items, each with other numbered items), he is not averse to describing it as such.

Several verses later John interprets the seven visionary lampstands of 1:12-13 to represent seven Christian churches: Ephesus, Smyrna, Pergamum, Thyatira, Sardis, Philadelphia, and Laodicea (1:20; cf. 1:4, 11). Despite this later, explicit interpretation focusing on these seven communities of Christian believers, the first reference to the seven lampstands would likely have caused John’s readers to initially think of

---

34 Aune, Revelation 1-5, 88-89; cf., e.g., Beale, Revelation, 2070; Fee, Revelation, 16; Daniel F. Stramara, Jr., God’s Timetable: The Book of Revelation and the Feast of Seven Weeks (Eugene, OR: Pickwick, 2011), 81-82. Barker is clearly incorrect when she argues that ὁμοίων ὑλῶν ἀνθρώπου “was the central part of the one, composite lamp, rather than a distinct figure surrounded by seven free-standing lamps as often depicted” (Revelation, 83; cf. idem, Temple Mysticism: An Introduction [London: SPCK, 2011], 166); John sees plural lampstands (1:12), and John later describes the ὁμοίων ὑλῶν ἀνθρώπου walking in the midst of them (2:1).

35 Aune, Revelation 1-5, 89.

36 In Exod 25:33-35 and 37:19-20, the term “lampstand” (τήρημα) appears to focus on the central shaft and not the entire structure (cf. Propp, Exodus 19-40, 403).

37 The red Dragon has seven diadems on seven heads (12:3); the Sea Beast has ten diadems on ten heads (13:1); and the Scarlet Beast has seven heads and ten horns (17:3, 7).
sanctuary imagery. Consequently, as Aune observes, “this imagery suggests that a ‘temple’ is the ambiance for John’s vision.”

In the midst of the ἐπτὰ λυχνιάς χρυσᾶς John sees the ὀμοιον υἱὸν ἀνθρώπου. One would expect a priestly or high priestly figure to be associated with the lampstand imagery in Rev 1, since they were the personnel historically associated with the lampstand(s) in the tabernacle and temple. While it is clear that the common priests were mentioned in association with rituals relating to the lampstand(s) in the Holy Place of both Solomon’s Temple (e.g., 2 Chr 13:10-11) and the Second Temple (Luke 1:8-11), it was not the common priests but instead the high priest who was specifically associated with the singular lampstand or menorah in the cultic legislation of the tabernacle traditions (cf. Exod 27:20-21; 29:29-30; 30:8 Num 8:2-4; Lev 24:3-4). It seems unlikely, however, that John would have understood Jesus in the midst of the ἐπτὰ λυχνιάς χρυσᾶς in terms of a common priest, since he utilized high priestly motifs elsewhere in his work. The picture in Rev 1, with the ὀμοιον υἱὸν ἀνθρώπου

---


39 Philo understood that the work of tending the lampstand was initially a high priestly ministry, but it was delegated to subordinate priests as a result of indolence and negligence (QE 2.105).

40 Cf., e.g., Hachlili (Menorah, 176), Rooke (“Kingship as Priesthood,” 200; idem, “The Day of Atonement,” 350), and Yarden (The Tree of Light, 14).

41 The most persuasive case is the twelve foundation stones of the New Jerusalem (21:19-20) reflecting the stones on the high priest’s ephod; on this, cf., e.g., Aune (Revelation 17-22, 1165), Beale (Revelation, 1080-88), Comblin (“La liturgie,” 15), Lee (New Jerusalem, 285-86), Mathewson (New Heaven, 130-49, 153-56), Schüssler
standing in the midst of the ἐπὶ τὰ λυχνίας χρυσὰς, appears more likely indicative of the high priest tending with care the golden lampstand(s) as he was delegated to do on a daily basis.\(^{42}\) Thus, beyond the two cultic references in the introductory material, this locative contextual marker sets forth not only a sanctuary background but even a high priestly one for the rest of John’s inaugural vision.\(^{43}\)

### The ὀμοιὸν υἱὸν ἀνθρώπου

John’s terminology for the ὀμοιὸν υἱὸν ἀνθρώπου has struck commentators as grammatically odd.\(^{44}\) While a dative typically follows various forms of the adjective ὀμοιὸς, Revelation’s twenty-one occurrences of this adjective include two texts in Fiorenza (Invitation, 205), and Zwickel (“Die Edelsteine,” 50-70). Cf. also the dress imagery of the Great Prostitute (17:4-5) as reflecting high priestly dress.

\(^{42}\)The reference to the lampstand in Rev 1 would likely preclude a Yom Kippur meaning, since the lampstand was not integrally related to the rituals of that day any more so than any other day of the year.

\(^{43}\)Many scholars understand the tabernacle/temple lampstand to have symbolized, among other things, a stylized tree (see, e.g., Beale, The Temple, 71, 325, 330; but cf. Propp, Exodus 19-40, 511). As such, John includes the promise of access to eating from the tree of life in the message to the Ephesian church (2:7), a message which is introduced by Jesus describing himself as the one who walks in the midst of the lampstands (2:1). Furthermore, in John’s final vision (cf. 21:1, 2, with 21:9, 10; 22:1) of the New Jerusalem, the tree of life imagery appears again (22:2, 14, 19). This last vision also contains high priestly dress imagery with regard to the twelve precious stones adorning the New Jerusalem. For the suggestion that Revelation has a “menorah structure,” with the first vision in chaps. 1-3 inversely parallel to the last vision in 21:9-22:5, see Doukhan, Secrets of Revelation, 13-15. Doukhan suggests (ibid., 198) that the lampstand, explicitly missing from Rev 21-22, appears implicitly in the tree (22:2, 14, 19) and light (21:23; 22:5) imagery of those chapters.

\(^{44}\)See, e.g., Allen Dwight Callahan, who noted that John had not used “the obligatory dative case” (“The Language of the Apocalypse,” Harvard Theological Review 88 [1995]: 456).
which a form of ὃμοιος is not followed by a dative: 1:13 and 14:14. What makes this more striking is that it is in both of these latter texts that the phrase ὃμοιος ὦν ἀνθρώπου occurs. The fact that it is only with regard to this phrase that the accusative instead of the dative occurs undercuts the argument that this is a grammatical mistake on the part of John. Rather, John is using this particular usage on purpose, apparently to point attention to an OT text.

Exegetes typically understand John to be alluding to Dan 7:13 in his reference to the ὃμοιοι ὦν ἀνθρώπου. Thus, it is not surprising that John’s overt description of the one he saw in vision in chap. 1, ὃμοιοι ὦν ἀνθρώπου, verbally alludes to Daniel’s ὁς ὦς ἄνθρωπου in 7:13 (both OG and Θ).

---

45Cf. 1:15; 2:18; 4:3 (2x), 6, 7 (3x); 9:7 (2x), 10, 19; 11:1; 13:2, 4, 11; 18:18; 21:11, 18. This reflects the overwhelming data for a form of ὃμοιος followed by a dative elsewhere in the LXX and NT.


47Scholarly discussion about the origin of the term “the son of man” in the Gospels and its meaning vis-à-vis Jesus has been unending and embarrassingly inconclusive. In such discussions the phrase ὃμοιοι ὦν ἄνθρωπου in Rev 1:12 and 14:14 often receives comparatively little discussion, in part because the Gospel references are articular (e.g., τὸν ὦν τοῦ ἄνθρωπου [cf. Matt 16:13, 28; 24:30; Mark 8:31; 9:12; 13:26; Luke 9:22; 12:10; 21:27; John 1:51; 3:14; 6:62; Acts 7:56; etc.]), while those in Revelation are anarthrous (ὡς ἄνθρωπος).

48See, e.g., Aune (Revelation 1-5, 90-93), Beale (Revelation, 208-210), Mathews (“Critical Evaluation,” 170), Osborne (Revelation, 87-88), and Smalley (The Revelation to John, 53-54).

49Charles (Revelation, 1:36) makes the case that in Revelation, John can use ὃμοιος as synonymous with ὁς in meaning (cf. 4:3 and 21:11; and 4:6 and 22:1). But he also asserts (ibid., 1:36-37) that John makes the two terms absolutely equivalent in

270
of great significance to Daniel.\(^{50}\) It is possible that the figure known as the Ὅς ὑλός ἀνθρώπου in Dan 7:13 ( النبي [MT]) is a high priestly figure.\(^{51}\) It is also possible

construction as well as meaning in 1:13 and 14:14, where instead of what one would expect—ὁμολογ οὐ—one instead finds ὁμολογ οὗν ἀνθρώπου. Consequently, the phrase in Dan 7:13 is equivalent to those in Rev 1:13 and 14:14.


\(^{50}\) Cf. André Lacocque, The Book of Daniel, trans. David Pellauer, ed. André Lacocque (Atlanta: John Knox, 1979), 124-25 (“The vision in chapter 7 has the Temple as its framework”); and Fletcher-Louis, “Divine Mediator,” 174 (Dan 7 “is ultimately Temple centered”). In line with this, some have suggested that Daniel writes from a priestly orientation or worldview or is a priest himself. Cf. ibid., 171-72; idem, “Messiah: Part I,” 164, n. 32; and Marvin A. Sweeney, “The End of Eschatology in Daniel? Theological and Socio-Political Ramifications of the Changing Contexts of Interpretation,” in Form and Intertextuality in Prophetic and Apocalyptic Literature, FAT 45 (Tübingen: Mohr Siebeck, 2005), 256-260, who concludes that “the visions of Daniel 7-12 are permeated with priestly imagery, symbolism, and concepts” (p. 260). The priestly identification of Daniel is as at least as old as Bel 1:2 (ἀνθρωπός τις ἦν ἵκερεύς ὁ ὄνομα Δανιήλ ὑλός Αβαλ [“a certain man named Daniel, son of Abal, was a priest”]), despite the assumed princely/royal lineage in Dan 1:3-7.

that the same figure could be identified with other visionary figures in Daniel’s visions that have been understood to be high priestly in nature. But such provocative, high

While a celestial judgment takes place in Dan 7 (see 7:10, 22, 26), Yom Kippur was also a day of judgment, one in which the high priest approached YHWH; on this see Gane, *Cult and Character*, particularly pp. 305-309.

Some have identified this figure in Dan 7 with: (1) the Prince of the Host / Prince of Princes in Dan 8:11, 25 (e.g., Lacocque, *Book of Daniel*, 162); (2) the striking being Daniel sees in vision in 10:5-6 (e.g., Lewis O. Anderson, “The Michael Figure in the Book of Daniel” [PhD diss., Andrews University, 1997], 317-61; Whiteley, “Search for Cohesion, 175-76); and/or (3) Michael, the Prince of Israel mentioned in Dan 10:13, 21, 12:1 (e.g., N. Schmidt, “The Son of Man in the Book of Daniel,” *JBL* 19 [1900]: 22-28; John Day, *God’s Conflict with the Dragon and the Sea: Echoes of a Canaanite Myth in the Old Testament*, University of Cambridge Oriental Publications 35 [Cambridge: Cambridge University Press, 1985], 151-78; Lacocque, *Book of Daniel*, 133-34; and Otzen, “Michael and Gabriel,” 118).


Finally, some have also identified the visionary figure in 10:5-6 with Michael (e.g., Lacocque, *Book of Daniel*, 206). But most commentators believe that it refers to Gabriel (Otzen, “Michael and Gabriel,” 116, n. 5).

It is clear that some segments of Second Temple Judaism identified Michael as a high priestly figure (see the extensive discussion in Darrell D. Hannah, *Michael and Christ: Michael Traditions and Angel Christology in Early Christianity*, WUNT 109 [Tübingen: Mohr Siebeck, 1999], 42-45). Some contemporary scholars have also identified as high priestly the Prince of Princes in Dan 8 (e.g., Treiyer, “The Priest-King Role,” 69), the visionary figure in Dan 10 (e.g., ibid., 76, 77; Winfried Vogel, *The Cultic Motif in the Book of Daniel* [New York: Peter Lang, 2010], 165-68), and Michael as well (e.g., Treiyer, “The Priest-King Role,” 73, 77; Fletcher-Louis calls this identification “implausible” [“Divine Mediator,” 169-70, here 169]). Furthermore, it has been demonstrated that the controversy between the Pharisees and the Sadducees over the correct ritual of the high priest on Yom Kippur is integrated into their understandings of Dan 7, suggesting that they saw that chapter as one with potentially high priestly meaning (cf. Fletcher-Louis [“Divine Mediator,” 182-85; “Messiah: Part

272
priestly perspectives have not garnered support from more than a scholarly minority, and their use here would advance the argument only with much difficulty.

The Dress of the ὄμοιον υἱὸν ἀνθρώπου

John’s nine-fold, mostly visual⁵³ description of ὄμοιον υἱὸν ἀνθρώπου in 1:13-16 is rich and varied, and this detailed description itself is structurally divided into two parts. First, the overall visual record begins with the explicit reference to two dress descriptions: (1) clothed in a foot-length robe (ἐνδεδυμένον ποδῆρη [1:13]); and (2) encircled at the breasts with a golden belt/sash (περιέζωσμένον πρός τοῖς μαστοῖς ζώνην χρυσᾶν [1:13]). Second, there immediately follows seven further descriptions of the appearance of the ὄμοιον υἱὸν ἀνθρώπου, several of which appear again in the messages to the seven churches in chaps. 2-3:⁵⁴ (1) his head, that is, his hair, is white like white wool, like snow (1:14); (2) his eyes are like blazing fire (1:14); (3) his feet

⁵³In 1:18 the ὄμοιον υἱὸν ἀνθρώπου announces that he holds the keys of death and of Hades (1:18), but this is auditory and not part of the visual identification John provides.

⁵⁴For instance, the eyes like a flame of fire (1:14), along with the feet like χαλκολιβάνω as if burned in a furnace (1:15), appear in the message to the Thyatiran church (2:18); the seven stars (1:16) appear in the messages to both the Ephesian and the Sardian churches (2:1; 3:1); and the sharp, two-edged sword appears in the message to the Pergamene church (2:12).

⁵⁵In Rev 1:14 the text in part reads: ἢ δὲ κεφαλὴ αὐτοῦ καὶ αἷς τρίχες λευκαὶ ὡς ἥρμον λευκάν ὡς χιτών (“and his head, that is, the hair, is white like white wool, like snow.” For the expository nature of καὶ, see Robert Mounce (Revelation, 58) and Smalley (The Revelation to John, 54).
are like χελκολιβάνφι as if burned in a furnace (1:15); (4) his voice is like the sound of many waters (1:15); (5) there are seven stars in his right hand (1:16, 20); (6) a sharp, two-edged sword protrudes out of his mouth (1:16); and (7) his overall appearance (η ὃψιςζ) is like the sun shining with full force (1:16). This latter seven-fold description, in turn, follows an intriguing pattern, with visual descriptions surrounding the sole auditory description (i.e., his voice like the sound of many waters) at the center.57

At this point it is important to note that this rich description of the ὃμοιον υἱὸν ἀνθρώπου in 1:13-16 bears an amazing resemblance to some parts of the intriguing description of the “great angel” Eremiel58 in Apoc. Zeph. 6:11-15, a text that O.S. Wintermute has dated between 100 BCE and 175 CE:59

56 This term occurs three times in the NT; other than here it refers to one’s appearance (John 7:24) or one’s face (John 11:44). While reference to an overall appearance at the end of John’s description in chap. 1 would seem more appropriate than reference to his face, ὃψιςζ itself could go either way (so BDAG, s.v. “ὁψιςζ”). I have made my translation based on the recognition that within Revelation the concept of “face” clearly and typically appears with the use of another term, πρόσωπον, which occurs in 4:7; 7:11; 9:7 (2x); 10:1; 11:16; and 22:4. Cf. Stuckenbruck, Angel Veneration, 230, n. 69. In 6:16, 12:14, and 20:11 πρόσωπον has the meaning of “presence” (see BDAG, s.v. “πρόσωπον”).

57 If seen as a chiasm, the head and hair would parallel his overall appearance, the eyes would parallel the mouth, and the feet would parallel the hand; at least some of the pairings are possibly anatomically related.


Then I arose and stood, and I saw a great angel standing before me with his face shining like the rays of the sun in its glory since his face is like that which is perfected in its glory. And he was girded as if a golden girdle were upon his breast. His feet were like bronze which is melted in a fire. And when I saw him, I rejoiced, for I thought that the Lord Almighty had come to visit me. I fell upon my face, and I worshiped him. He said to me, “Take heed. Don’t worship me. I am not the Lord Almighty, but I am the great angel, Eremiel, who is over the abyss and Hades, the one in which all of the souls are imprisoned from the end of the Flood, which came upon the earth, until this day.”

Wintermute, noting the striking similarities between 6:11-15 and Rev 1:11-18, believes it is based on the figure which appears in Dan 10:5-14. He also believes that the author (or the source he utilized) has edited—both by expanding and eliminating—material in Dan 10, and that the passage in Revelation shows similar revision in terms of dress.

While Wintermute suggests that this passage from the Apocalypse of Zephaniah is ultimately dependent on imagery from Dan 10, and Rev 1:13-16 is based on that information from the Apocalypse of Zephaniah, others disagree; for instance, some suggest that the Apocalypse of Zephaniah and Revelation are not interdependent but may both draw on a common tradition, while others conclude that the Apocalypse of


61 Ibid., 1:504-505. Wintermute incorrectly states that Daniel’s visionary being has bronze legs “like those of the divine figure described in Ezekiel 1:27,” but in the latter text there is no clear reference to legs (“downward from what looked like the loins” [NRSV]) and certainly no reference at all to bronze.

62 Ibid., 1:505.

63 See, e.g., Richard Bauckham, The Climax of Prophecy: Studies on the Book of Revelation (Edinburgh: T & T Clark, 1993), 125-26; and Stuckenbruck, Angel Veneration, 78, n. 81, 230, n. 67, 257. Carrell believes the parallels are not close enough to conclude that one is dependent on another (Jesus and the Angels, 59).
Zephaniah postdates Revelation. Beyond the unresolved issues of dating and dependency or independence, the fragmentary nature of the Apocalypse of Zephaniah further underscores the excessively complicated nature of the work, and the picture is moreover linguistically clouded by the fact that extant copies of Apoc. Zeph. 6:11-12 occur not in Greek but in one Akhmimic Coptic manuscript. The question over whether the apocalypse is a Jewish or Christian work also muddies the issue. With such being the case, the divergent interpretations of the Apocalypse of Zephaniah—which Briggs understatedly terms “an enigma among enigmas”—provide no solid ground for conclusions regarding its relationship to Rev 1:13-16.

As earlier indicated, one finds the only explicit dress terms in John’s inaugural

---

Briggs notes that since both Apoc. Zeph. 6:12 and Rev 1:15 describe feet in reference to a fire or furnace—while Dan 10 does not—this indicates “evidence of there having been some sort of intertextual dependence” between them (Jewish Temple Imagery, 133, n. 102). He believes that the Jewish Apocalypse of Zephaniah attempted to “correct” Revelation (ibid.). There are, however, other ways to explain this without necessitating dependence.

Bernd Jörg Diebner concludes that the Akhmimic version (which contains the parallels with Rev 1:13-16) dates from between the latter part of the 2nd century and the latter part of the 3rd century CE, clearly well beyond the time of Revelation (Zephanjas Apokalypsen, pt. 9 of Apokalypsen, Jüdische Schriften aus hellenistisch-römischer Zeit 5 [Gütersloh: Gütersloher Verlagshaus, 2003], 1187), but that it is problematic to attempt to separate Jewish elements from later Christian elements (ibid., 1184).

Keener suggests that Apoc. Zeph. 6:11-15 “may be an Ebionite response to the Christology of Rev. 1:13-16” (Revelation, 95, n. 4).

---

E.g., Himmelfarb concludes that “there is nothing in the contents of the work that marks it clearly as Christian” (Tours of Hell, 13; see also pp. 15-16); cf. Bauckham, Climax of Prophecy, 125-26. James R. Davila, however, concludes differently that “very little in the way of a positive case can be made” for it being Jewish (The Provenance of the Pseudepigrapha: Jewish, Christian, or Other? JSJSup 105 [Leiden, Brill, 2005], 234).

---

Briggs, Jewish Temple Imagery, 133.
vision in the initial sartorial description in Rev 1:13 (ἔνδειμένον + ποδήρης, and περιεξωσμένον + ζώνην). Furthermore, of the remaining seven descriptors, I would suggest that only the third item (his [bare] feet like χαλκολιβάνος) has any possible, identifiable connection to high priestly dress motifs. Consequently, it is these three sets of terms (i.e., ἔνδυω + ποδήρης, περιεξώσμενος + ζώνη, and [bare] feet like χαλκολιβάνος) that I will further investigate for signs of high priestly dress imagery.

Clothed in a ποδήρης

In Rev 1:13 John describes ὁ Ἱωάννης ἀνθρώπου dressed in a long, ankle-length robe (ἔνδειμένον ποδήρης). It is at this point that Heinrich Kraft laconically remarked, “Hier liegen die Dinge etwas komplizierter” (“Here things lie slightly more complicated”). So how should one understand this specific dress term? Moreover, what difference does it make if ὁ Ἱωάννης ἀνθρώπου is wearing this item of dress or a different one?

Numerous commentators have expressed strong views and opinions about the meaning of ποδήρης within the overall theology and christology of Revelation. The reason for this is the belief that the term ποδήρης could potentially determine the specific role of the ὁ Ἱωάννης ἀνθρώπου. From a theological or christological perspective...

67 In no literary account of priestly dress is one’s head/hair like wool/snow, eyes like blazing fire, one’s voice like the sound of many waters, seven stars in one’s right hand, a sharp, two-edged sword emerging from one’s mouth, or one’s face like the sun shining with full force a recognizable descriptor of priestly or high priestly status.

standpoint, the stakes are indeed high: if ποδήρης assumes, implies, or connotes the
meaning of high priest, one would consequently understand the ὁμολογοῦν ὕιὼν
ἀνθρώπου, at least from the standpoint of the social psychology of dress, as a high
priestly figure.

In surveying what scholars have concluded with regards to the use of ποδήρης,
one finds not unanimity but a wide spectrum of responses. I have catalogued nine
interpretive approaches to this question. First, a number of exegetes provide no
discussion at all of what this particular dress image means. Second, some
commentators broadly conclude that this term indicates some kind of exalted, dignified
or majestic status. Third, some advocate that this term yields angelic, prophetic,

69 Some examples may be in more than one category, particularly by those who
deny priestly or high priestly meaning.

70 E.g., Doukhan, Secrets of Revelation, 23-26; Austin Farrer, The Revelation of
St. John the Divine (Oxford: Clarendon, 1964), 64-68 (although he sees Jesus as high
priestly and royal); Lupieri, Commentary on the Apocalypse, 109-110; Joseph L.
Mangina, Revelation, Brazos Theological Commentary on the Bible (Grand Rapids:
Brazos, 2010), 49-51; Mitchell G. Reddish, Revelation, Smyth & Helwys Bible
Commentary (Macon, GA: Smyth & Helwys, 2001), 40-41; Christopher C. Rowland,
Interpreter’s Bible, ed. Leander Keck (Nashville: Abingdon, 1998), 12:566-67; Charles
C. Ryrie, Revelation, new ed., Everyman’s Bible Commentary (Chicago: Moody, 1996),
19; Robert W. Wall, Revelation, New International Biblical Commentary on the New
Testament (Peabody, MA: Hendrickson, 1991), 62; and Adela Yarbro Collins, The
(Wilmington, DE: Michael Glazier, 1979), 12-14.

71 E.g., Philip Edgcumbe Hughes, The Book of The Revelation: A Commentary
(Leicester, UK: Inter-Varsity; Grand Rapids: Eerdmans, 1990), 26; Lenski,
Interpretation, 65; Morris, The Book of Revelation, 53; Osborne, Revelation, 89;
Prigent, Commentary on the Apocalypse, 136; Ressegue, Revelation of John, 76; and
Swete, Apocalypse of St John, 15-16.

278
judicial, royal, or other role-related dress imagery—but not priestly or high priestly.⁷²

Fourth, numerous interpreters see ποδήρης as indicative of priestly dress imagery, but they do not adequately distinguish between priestly and high priestly dress imagery.⁷³

Fifth, many specifically see the dress here in terms of high priestly imagery.⁷⁴

---


some perceive both (high) priestly and royal imagery in the dress indicated. 75 Seventh, several have combined angelic, juridical, priestly, prophetic, royal, and/or other meanings in their interpretation of what ποιήματος means, producing a complex sartorial identity. 76 Eighth, a number of other scholars have proposed, some cautiously and others stridently, an explicit, negative critique of priestly or high priestly imagery, concluding that it is not encapsulated within ποιήματος and consequently does not appear here. 77 And finally, a few express either a lack of certainty or an implicit or explicit...
inability to decide what this particular word means in this context.\textsuperscript{78}

\textbf{Data on \textit{ποδήρης}}

When one compares the broad spectrum of scholarly comment on this verse with the linguistic data regarding \textit{ποδήρης} explored in the last chapter, one discovers that a careful examination of the relevant textual data has regrettably not been the uniform or even typical approach to the subject. On a number of occasions exegetes have not only \textit{not} collected all the relevant data but have also misinterpreted what information they do have; this has consequently skewed and distorted their preliminary results.

As I have already documented in the previous chapter, the term \textit{ποδήρης} occurs only here in the NT but twelve times in the LXX.\textsuperscript{79} In eight of its twelve occurrences in

\begin{itemize}
\item 303, n. 315, 320-21 [who sees the \textit{ποδήρης} as “priestly” but denies Christ is a high priestly figure]), Metzger (\textit{Breaking the Code}, 26-27), Morris (\textit{The Book of Revelation}, 53-54), Murphy (\textit{Fallen Is Babylon}, 90), Osborne (\textit{Revelation}, 89), Prigent (\textit{Commentary on the Apocalypse}, 136-37), Roloff (\textit{Revelation}, 36), Thomas (\textit{Revelation 1-7}, 98-99), and Vanhoye (“L’Apocalisse,” 262-63; \textit{Old Testament Priests}, 280-81).
\end{itemize}


\textsuperscript{79}Several exegetes have concluded that the term appears only seven times in the LXX, despite the fact that this is not even close to the truth. See, e.g., Barclay (who mistakenly adduces Lev 16:4 as a text in which \textit{ποδήρης} appears [\textit{Revelation}, 1:45]), Robert Mounce (who erroneously asserts that \textit{ποδήρης} “is found seven times in the LXX, and in every case but one it refers to the attire of the high priest” [\textit{Revelation},

281
the LXX, it clearly and unequivocally describes dress associated with the high priest.\(^{80}\)

In the previous chapter I have suggested plausible arguments for understanding three more LXX references in Ezek 9\(^{81}\) (plus a textual variant in Ezek 10:2) as high priestly dress imagery.\(^{82}\) The remaining LXX occurrence (Sir 27:8) is the most generic in nature, but there is nothing that automatically precludes it from being recognized as a reference or allusion to the high priest’s long robe. In fact, other terminology within this verse points in this direction.

My survey of the remaining twenty-five references to ποδήρης in Jewish and Christian literature during the Second Temple period and into the second century CE\(^{83}\) indicates that there are only three occurrences in this literature that clearly do not refer to dress associated with the high priest.\(^{84}\) Two of these references, however, imply such dress, since in those texts the air on Earth is described as “reaching to the feet” so as to

\[^{80}\]LXX Exod 25:7; 28:4, 31; 29:5; 35:9; Zech 3:4; Wis 18:24; Sir 45:8.

\[^{81}\]LXX Ezek 9:2, 3, 11.

\[^{82}\]Although Vanhoye realizes that statistics favor a high priestly interpretation, he discards that since he has already concluded that Ezek 9 does not contain high priestly imagery (“L’Apocalisse,” 263).

\[^{83}\]Let. Aris. 96; Philo Fug. 185, Her. 176, Leg. 1.81 and 2.56, Mos. 2.117, 118, 120, 121, 133, and 143, Mut. 43, Somn. 1.214, Spec. 1.85 (2x), 93, 94, and Frg. 117 on LXX Exod 28:27 (text in Philo, LCL, 12:257); Josephus A.J. 3.153 and 159, 8.93, 20.6, and B.J. 5.231; Barn. 7:9; T. Levi 8:2.

\[^{84}\]Philo Mos. 2.118 and Spec. 1.85b; Josephus A.J. 3.153.
prove why the high priest’s hyacinthine χιτών is ποδήρης. Consequently, only one out of these thirty-seven occurrences of ποδήρης clearly points away from the dress of the high priest. One would therefore assume that the word ποδήρης in a Jewish and/or Christian context up to the time of Revelation normally carried a high priestly meaning and that such would be the default meaning in Rev 1:13.

**Grammatical Issues**

What is the grammatical nature and role of ποδήρης in Rev 1:13? Here the term is an anarthrous accusative masculine singular substantival adjective, the direct object of the perfect passive accusative masculine singular participle ἐνδεδυμένου. The two elements that are of interest here are the anarthrous and substantival nature of ποδήρης.

The anarthrous nature of the substantival adjective ποδήρης in 1:13, while evident in John’s description, is not definitive for determining the sartorial meaning of the term. It is not clear that Rev 1:13 falls into any of the numerous constructions in which an anarthrous substantive may be understood to be definite. On the other hand, neither is it obvious that the force of the anarthrous ποδήρης is indefinite. As a matter of fact, this same anarthrous usage of ποδήρης occurs in numerous texts outside of

---

85 Philo *Mos.* 2.118 and *Spec.* 1.85b.


87 With regard to an anarthrous substantive, the lack of an article indicates that such a substantive has “one of three forces: indefinite, qualitative, or definite” (Daniel B. Wallace, *Greek Grammar Beyond the Basics: An Exegetical Syntax of the New Testament* [Grand Rapids: Zondervan, 1996], 243). Such articular distinctions are not sharply defined, and there is some overlap between these three categories (ibid.).

88 Cf. ibid., 245-54.
Revelation. But in all of these references except that in Josephus A.J. 3.153, it either certainly or probably refers to clothing associated with the high priest, or it connotes or supports high priestly dress imagery. Consequently, one cannot argue solely from the anarthrous ποδήρης in Rev 1:13 either for or against high priestly dress imagery.

The fact that John uses ποδήρης in Rev 1:13 as a substantive, however, is important for understanding the nature of the term John uses. The argument that Josephus used ποδήρης to refer not only to the dress of the high priest but also to that of the common priests is used by some to diminish or negate the potential high priestly nature of the term in Rev 1:13. But this argument resists persuasive appeal, since in

---

89 As an anarthrous substantive, see LXX Ezek 9:2; Zech 3:4; Sir 45:8; Philo Mos. 2.118; Spec. 1.85b; Josephus A.J. 3.159, 8.93, and B.J. 5.231. As an anarthrous attributive adjective, see Exod 28:31; Wis 18:24; Philo Spec. 1:85a; Josephus A.J. 3.153.

90 LXX Exod 28:31; Zech 3:4; Wis 18:24; Sir 45:8; Josephus A.J. 3.159, 8.93, and B.J. 5.231.

91 LXX Ezek 9:2; Sir 27:8; Philo Mos. 2.118 and Spec. 1.85b.

92 Did Josephus write the way he did with regards to priestly and high priestly dress partly because of his linguistic abilities in Greek (C. Ap. 1.50; cf. Loren L. Johns, The Lamb Christology of the Apocalypse of John, WUNT, 2nd ser., 167 [Tübingen: Mohr Siebeck, 2003], 36-37)? One must also keep in mind the possibility that the description of Josephus may have been tainted by self-serving or propagandistic purposes. Josephus claimed to be a Pharisee and an ordinary priest (Vita 1-6, 12), while the high priests were largely Sadducean. Josephus furthermore claimed that the Sadducees listened to the Pharisees (A.J. 18.17), and even that the high priests understood legal matters better because of his communicated understanding (Vita 9). With this in mind, in Antiquitates judaicae Josephus goes against the model of the OT in describing the dress of the common priests before that of the high priest’s dress, and his account is much longer than the description there (Robertson, “Account,” 197-98). Also, Josephus describes the neck opening of the tunic of the common priests by using the term ὤκα (“collar”), a word restricted in the LXX to the high priest’s dress (A.J. 3.156; cf. LXX Exod 28:28; 36:31; Ps 132:2). There is the possibility that Josephus may have attempted to magnify the role of the common priests by borrowing elements
that singular case in Josephus, the term is not a substantive but an attributive adjective modifying the χιτών of the priests. 93 It is true that ποδήρης is an adjective with the meaning of “foot-length.” But as I have demonstrated in the previous chapter, whenever ποδήρης is used as a substantive in Jewish and Christian literature outside of Josephus up to the first part of the second century CE, it designates either the distinctive foot-length robe of a high priest 94 or carries high priestly overtones. 95

While one might agree with Josephus (and against Philo) 96 that the priests wore foot-length tunics, 97 one must assert that if John were utilizing technical language, it would be unlikely for him to use the comparatively rare perspective of Josephus in his text in Rev 1:13, particularly when this particular usage is completely absent from the__________________________

from the high priest’s dress (Robertson, “Account,” 214-15).

93 See Josephus A.J. 3.153 (ἐστὶ δὲ τὸ τοῦτο τὸ ἐνδώμα ποδήρης χιτών [“But this garment is a foot-length tunic”]). Josephus’s account in here provides more detail than Exod 28:40 (MT and LXX), which only specifies that the garment was a tunic and does not refer to its length. Charles, in referring to Josephus as support for a ποδήρης being the clothing not only of the high priest but of all the priests in general, did not distinguish between this attributive adjective and the substantive in Rev 1:13 (Revelation, 1:27).

94 Cf. LXX Exod 25:7; 28:4; 35:9; Zech 3:4; Sir 45:8; Philo Her. 176, Leg. 1.81 and 2.56, Mos. 2.117, 118, 120, 121, 133, and 143, Mut. 43, Spec. 1.93 and 94, Frg. 117; Let. Aris. 96; Barn. 7:9; T. Levi 8:2.

95 Ezek 9:2, 3, 11.

96 Philo’s statement in Spec. 1.83 that the priests’ tunics were short (χιτωνίσκος) so they could move quickly in their ministry contradicts Josephus. On χιτωνίσκος elsewhere in Philo, see Contempl. 51 and 72 and Prov. 2.17. On the meaning of χιτωνίσκος, see LSJ, s.v. “χιτωνίσκος,” and cf. Feldman (Judean Antiquities 1-4, 272, n. 391).

97 Cf. Sanders, Judaism: Practice and Belief, 93-94.
LXX. A more prudent approach when first analyzing Rev 1:13 would be to start with a default understanding that ποδήρης typically refers not to priestly but to high priestly imagery. One should abandon such an approach only if it can be proven otherwise from the text of Revelation itself.\(^9\)

It is unlikely that John is primarily describing or emphasizing how long the dress item is that ὁμοίων ὑίον ἀνθρώπου is wearing.\(^9\) Instead, in line with the preponderance of usage of the term in Jewish and Christian literature catalogued earlier, he is describing what type of dress item the ὁμοίων ὑίον ἀνθρώπου is wearing.

**The Question of an OT Background**

While it is certain that the text of Rev 1:13 contains ποδήρης, one cannot conclusively determine what Hebrew or Aramaic terminology might lay behind or underneath the text, despite numerous attempts to do so. In the previous chapter I

\(^{98}\)Cf. Briggs, who notes that ποδήρης not being the only term for this robe “does nothing to discourage the notion that Christ is dressed as a high priest here” (*Jewish Temple Imagery*, 53, n. 18).

\(^{99}\)Cf., e.g., *Let. Aris*. 96 and *Josephus A.J.* 3.159. Gundry (*Commentary*, 999) and Thomas (*Revelation 1-7*, 99) are two who translate ἐνδεώμενον ποδήρη in Rev 1:13 as “clothed down to the feet.” The adverbial sense of this translation amplifies its overall ambiguity (i.e., dressed in any kind of long robe). While a Greek adjective may be used adverbially, Wallace notes that such a usage is usually reserved for special terms (*Greek Grammar*, 292), and the usage of such adverbial adjectives that occur the most is in the neuter, which is “frequently, if not normally, articular” (ibid., 293; cf. C. F. D. Moule, *An Idiom Book of New Testament Greek*, 2nd ed. [Cambridge: Cambridge University Press, 1959], 160-62; Stanley E. Porter, *Idioms of the Greek New Testament*, 2nd ed., Biblical Languages: Greek 2 [Sheffield: Sheffield Academic Press, 1999], 121-22). The parallelism between ἐνδεώμενον ποδήρη and περιεξωσμένον ἔτος (perfect participle + accusative singular) also undercuts the adverbial sense. Translating ποδήρη instead as a “foot-length robe” emphasizes it as a specific dress item in line with its usage elsewhere, where it is almost always associated with the high priest’s hyacinth-colored robe.
demonstrated that it is simply not the case that ποδήρης in the LXX translates five—or four—or even three—Hebrew terms. Instead, I have suggested that it apparently translates but two terms, מַעְלָה and יִשְׂרֵי, the former being the closest equivalency and the latter rare term best approximated by this Greek term. Other apparent translations of different Hebrew words by ποδήρης are probably attempts to approximate high priestly dress or are possibly incorrect translations. Even so, we know that the semantic range of the Hebrew was not identical to the Greek, and ποδήρης was not used with the same sartorial range as יִשְׂרֵי. By making one’s case for a particular interpretation in Revelation largely if not solely based on the supposedly underlying Hebrew, one potentially confuses categories of inquiry and, so to speak, contaminates

100 Notice that Aune contends that the term translates “five different Hebrew words [מַעְלָה, יִשְׂרֵי, אֶפֶם, מַעְלָה, יִשְׂרֵי], so that the Greek term ποδήρης can hardly be understood as a technical term” (Revelation 1-5, 93). Prigent also exclaims that the term does not have “a very specialized technical meaning” (Commentary on the Apocalypse, 136). Cf. Vanhoye, “L’Apocalisse,” 262.

In Thomas’s enumeration of the supposedly seven occurrences in which ποδήρης occurs, he incorrectly asserts that the term translates references to the “ephod,” citing “Exod 28:27[31]” (Revelation 1-7, 99), but there it refers to the “robe of the ephod.” Thomas is not alone; cf., e.g., Barker (Revelation, 84), Mulholland (Revelation, 82, n. 13), Prigent (Commentary on the Apocalypse, 136), Swete (Apocalypse of St John, 15), and Vanhoye (“L’Apocalisse,” 262).

101 See Barker, Revelation, 84. Cf. Vanhoye, who initially stated that it translates four different Hebrew words (Old Testament Priests, 281), but later he agreed that it translates five words (“L’Apocalisse,” 262).

102 Mulholland comments that it translates the terms for “the breastplate (Ex 25:7; 35:9); the ephod (Ex 28:4, 31; 29:5); [and] the high priestly garments of Joshua (Zec 3:1-5)” (Revelation, 82, n. 13). Swete much earlier had declared that it is used for such garments as the breastplate, the ephod, and the robe (Apocalypse of St John, 15). See also Royalty, Streets of Heaven, 46, n. 19.
the exegetical pool. Consequently, all substantial argumentation concerning this particular dress item in Rev 1:13 should be solely based on ποδήρης, its usage in Rev 1:13, and its usage in the LXX and other related texts.

Daniel 10:5 and Ezekiel 9:2, 3, 11

Exegetes have typically seen the allusive background to the phrase ἐνδεδυμένον ποδήρης of Rev 1:13 in Dan 10:5, Ezek 9:2, 3, 11 or a combination of those two texts. In Dan 10:5 Daniel describes a celestial being “clothed in linen” (λευκόν βωσμόν).

103Thomas, for example, implies that since ποδήρης translates מזילה on occasion (e.g., Exod 28:4 and 29:5), and since מזילה was a common term “for men of high rank (e.g., 1 Sam. 18:4; 24:5, 12; Ezek. 26:16),” ποδήρης could thus refer to a robe that not only the high priest wore but also men of different kinds of high rank; consequently, the word could refer to a robe that a generic man of “dignity or high rank” wore (Revelation 1-7, 99). H. R. van de Kamp has advanced similar arguments (Openbaring: Profetie vanaf Patmos, Commentaar op het Nieuwe Testament, 3rd series [Kampen: Kok, 2000], 80). Cf. also Ford (Crisis!, 252) and Stefanovic (Revelation, 100-101, 104), who both highlight the supposed royal imagery in 1:13 by concluding that both priests and kings wore long robes—apparently making this deduction on the basis of מזילה and/or the English translation. Van der Waal uses the argument that the מזילה was not foot-length as a reason to look elsewhere than the high priest’s foot-length robe (Oudtestamentische priesterlijke motieven, 51); but the word under discussion is ποδήρης, not מזילה.

104Cf., e.g., Aune (Revelation 1-5, 93) and Vanhoye (“L’Apocalisse,” 263, who asserts that the relationship between Rev 1:13-14 and Dan 10:5-6 is an undeniable one).

105Cf., e.g., Aune (Revelation 1-5, 93), Prigent (Commentary on the Apocalypse, 136), Royalty (Streets of Heaven, 46, 147), Vanhoye (“L’Apocalisse,” 263), and Whiteley (“Search for Cohesion,” 177). The major work advocating Ezek 9 as the primary allusive background to this sartorial image in Rev 1:13 is Kowalski (Die Rezeption, 75, 82, 86-89), although she realizes that the context is different (p. 88).

106E.g., Beale, Revelation, 208-210 (who sees Dan 10 as primary); Huber, Einer gleich einem Menschensohn, 147, 152; Kowalski, Die Rezeption, 75, 82, 88; Whiteley, “Search for Cohesion,” 173-74 (who concludes that Daniel saw the man from Ezek 9 in his vision in chap. 10); and Yarbro Collins, “Son of Man Tradition,” 548. For the possibility that this dress image in 1:13 alludes to the high priest Joshua in Zech 3:5, cf.,
The only dress term in the Greek of Dan 10:5, however, that matches ἐνδυθμένος ποδῆρη in Rev 1:13 is ἐνδύω, and the ubiquity of that particular verb cannot, by itself, tie these two passages together on the basis of a verbal allusion. Furthermore, while several of the descriptive elements of the ὄμολον ὁλὸς ἀνθρώπου in Rev 1:12-16 occur in Dan 10:5-6, comparison of the texts instead suggests that the allusion is ambiguous at best: (1)

e.g., Skarsaune (Proof from Prophecy, 309); Jauhiainen believes that establishing an allusion to this latter text is difficult (Use of Zechariah, 80-81).

Barclay confidently (but unreliably) informs the reader that, with regard to the visionary figure in Dan 10, “the Greek Old Testament calls his garment podērēs” (Revelation, 1:46).


E.g., LXX Gen 3:21; 27:15; 38:19; 41:42; Exod 28:41; 29:5, 8, 30; 40:13; 14; Lev 6:3, 4; Num 20:26, 28; Deut 22:5, 11; 1 Sam 17:5, 38; etc.

E.g., clothed, girded, gold(en), eyes, fire/fiery, feet/legs, voice.
descriptions are not always the same;\(^{110}\) (2) specific terminology is not always identical;\(^{111}\) (3) the descriptive sequence in both texts is dissimilar;\(^{112}\) and (4) some elements in Revelation do not occur in Dan 10\(^ {113}\) (and vice versa).\(^ {114}\) If John is dependent on OT literary works for his description of the ὁμοιον υἱὸν ἀνθρώπου in 1:12-16, he is certainly not dependent on Dan 10:5-6 alone.\(^ {115}\) It remains difficult at best to prove that John was dependent on Dan 10:5-6 for his sartorial description of the

\(^{110}\) E.g., waist (Dan 10:5: ἀδρήμιος [OG/Θ]); face like the appearance of lightning (Dan 10:6: ἀστραπῆς [OG/Θ]) vs. appearance like the sun (ἡλιος) shining with full force (Rev 1:16); voice like a tumult or crowd (Dan 10:6: θόρυβος [OG]; ὄχλος [Θ]) vs. voice like many waters (Rev 1:15: ὕδατων πολλῶν).

\(^{111}\) E.g., linen (Dan 10:5: βύσσινος [OG]; βαδίσσιν [Θ]) vs. foot-length robe (Rev 1:13: ποδόμης); eyes like fiery lamps/torches (Dan 10:6: φλαμματος [OG/Θ]) vs. eyes like fiery flames (Rev 1:14: φλαμματος [Θ]); arms and feet (or, legs) like shining bronze (Dan 10:6: "his arms and his feet like the appearance of polished bronze"); οἱ βραχίονες αὐτοῦ καὶ οἱ πόδες ὥσει χαλκοῦ ἑξαστράπτων [OG: "his arms and his feet like gleaming bronze"]; οἱ βραχίονες αὐτοῦ καὶ τὰ σκέλη ὡς ὀρασὶς χαλκοῦ στύλβοντος [Θ: "his arms and his legs like the appearance of shining/radiant bronze"] vs. feet like χαλκολιβάνῳ (Rev 1:15).

\(^{112}\) The reference in Dan 10:5-6 to the eyes follows reference to the face/appearance (ἡμάτιον πρόσωπον [OG/Θ]), whereas in Rev 1:12-16 reference to the eyes precedes (by some distance) reference to the face/appearance (⁽ἡψὶς).\(^ {113}\) E.g., no reference to head, hair, white, wool, snow, seven stars, hand, mouth, or sword.

\(^{114}\) E.g., no reference in Revelation to a body "like Tarshish" (Dan 10:6: ωσεὶ θαρσῆς [OG/Θ]) or to the arms (Dan 10:6: ὰσεὶ χαραγμῶν; οἱ βραχίονες [OG/Θ]).

\(^{115}\) For instance, the voice like many waters in Rev 1:15 is frequently seen to allude to Ezek 1:24 (MT and LXX) and 43:2 (MT). On this, see, e.g., Kowalski and the references she cites (Die Rezeption, 89-92).
ποδήρης, particularly since the specific sartorial image is linguistically different.116 Consequently, the case for Dan 10:5 being the allusive background for Rev 1:13 is not compelling.

With regard to Ezek 9:2, 3, 11 as an allusive background to the ποδήρης in Rev 1:13, here Ezekiel sees an angelic being “clothed in linen” (MT) or clothed with a foot-length robe (LXX).117 From a linguistic standpoint LXX Ezek 9 does appear at first glance to be more allusively attractive than Dan 10:5. This is primarily because both words in LXX Ezek 9:2, 3, 11 (ἐνδύω, ποδήρης) appear in Rev 1:13 (ἐνδεδυμένον ποδήρης).118 In fact, LXX Ezek 9:2, 3, and 11 contain not just two but three dress terms mentioned by John in Rev 1:13, since all three verses also refer to a sash (ζώνη).

Nevertheless, two major reasons119 cause me to find it difficult to conclude that

116 Vogel’s assertion that Rev 1:13-15 “repeats almost word for word the description of the man clothed in linen in Dan 10” is clearly overstated (Cultic Motif, 166).


118 Kowalski agrees that the appearance of two words in a possible source text allows one to speak of an allusion (Die Rezeption, 88).

119 Other reasons include: (1) the ὁμολογοῦν ἔνθρωπου is not here the leader of any group of associates, particularly a group of avenging figures who are destroying people; (2) he is not marking people on the forehead who groan and grieve for Jerusalem’s iniquities; and (3) reference to ἄλλον ἄγγελον (“another angel”) in Rev 7:2-3 who places a protective seal (cf. 9:4) on the foreheads of the 144,000 is a closer parallel to the main character in Ezek 9-10, but this makes the utilization of ἐνδεδυμένον ποδήρη in Ezek 9:2 problematic for the ὁμολογοῦν ἔνθρωπον in Rev 1:13. For the view that the angel of Rev 7 is an angelomorphic portrayal of Jesus, cf. Barker.
John was attempting to allude specifically to LXX Ezek 9. First, with reference to the use of ποδήρης in Ezek 9 and Rev 1, it is unlikely that just two Greek words in LXX Ezek 9 (ἐνδόω, ποδήρης)—irrespective of the very different contexts of both passages—would be the primary reason for John’s description of the ὑλὸν ἀνθρωποῦ ἐνδεδωμένον ποδήρη in Rev 1:13. Again, the verb is a common dress verb, and thus the weight of the argument basically hangs on the ποδήρης, making this a slim argument indeed. And second, there is no clear reason why John would privilege one sartorial image from LXX Ezek 9 (the ποδήρης) over the other in the same verses (the ζώνη). Ezekiel’s sash is not a golden one as in Revelation but a lapis lazuli one (ζώνη σαπφείρου) instead (9:2). Furthermore, it is located (like Dan 10:5) not at his breasts but at his waist (9:2, 3, 11).  

Both Dan 10:5 and Ezek 9:2, 3, 11 have attractive elements that have persuaded many exegetes to see one or both of them as allusive backgrounds to the ποδήρης of Rev 1:13. At the same time, there are several weighty reasons why such allusive attachments are not entirely persuasive. While both Daniel and Ezekiel are certainly important in understanding the structure and various motifs in Revelation, there is little compelling reason to privilege either Dan 10:5 or Ezek 9:2, 3, 11 as a background.  

for the particular dress imagery in Rev 1:13 based on the language and sartorial images in those former texts.

Another OT background text

I would suggest that another text is more compelling in terms of providing the OT background to this image of the ποδήρης in Rev 1:13. First, immediately after John’s mention of the seven golden lampstands, he then writes that the next thing he saw with regard to the ομολογούν υἱὸν ἀνθρώπου was two pieces of dress imagery. Why is the dress of the ομολογούν υἱὸν ἀνθρώπου so prominently positioned here? Unlike

122 Recent discussion in the field of discourse analysis on the topic of prominence (also referred to as emphasis, foreground, grounding, relevance, salience, or stress) suggests that John utilizes perfects, such as ἐνδημένον and περιεξωσμένον (1:13), to heighten the focus of his rhetoric on these dress terms. On prominence in general, see the groundbreaking work by R. E. Longacre, “Discourse Peak as Zone of Turbulence,” in Beyond the Sentence: Discourse and Sentential Form, ed. Jessica R. Wirth (Ann Arbor, MI: Karoma, 1985), 83; and cf. Kathleen Callow, Discourse Considerations in Translating the Word of God (Grand Rapids: Zondervan, 1974), 50; and idem, Man and Message: A Guide to Meaning-Based Text Analysis (Lanham, MD: Summer Institute of Linguistics and University Press of America, 1998), 151-52, 156, 164, 181-85.

With regard to prominence in the NT, Stanley E. Porter warns that “its importance should not be underestimated” (“Prominence: An Overview,” in The Linguist as Pedagogue: Trends in the Teaching and Linguistic Analysis of the Greek New Testament, ed. Stanley E. Porter and Matthew Brook O’Donnell, New Testament Monographs 11 [Sheffield: Sheffield Phoenix, 2009], 45). In regard to the use of perfects, he states that “the perfect is the foreground tense, which introduces elements in an even more discrete, defined, contoured and complex way” (Idioms, 23). With regard to perfect participles, David L. Mathewson asserts: “The function of the perfect participles ... is to foreground important features of the elements/characters that are introduced for the first time and play the most significant role” (“Verbal Aspect in the Apocalypse of John: An Analysis of Revelation 5,” NovT 50 [2008]: 71 [cf. p. 74]). According to this perspective, the perfect participles in Rev 1 (γραμμένην [1:3]; ἐνδημένον and περιεξωσμένον [1:13]; and πεπυρωμένης [1:15]) are instrumental in introducing the scroll of Revelation itself and the ομολογούν υἱὸν ἀνθρώπου. Mathewson has recently written a full-length monograph on the subject: Verbal Aspect in the Book of Revelation: The Function of Greek Verb Tenses in John’s Apocalypse, Linguistic Biblical Studies 4 (Leiden: Brill, 2010). For cautionary notes regarding prominence in
the descriptive material that immediately follows, it never appears again in reference to Jesus in Revelation. Yet it is the sartorial framework for what follows.

I would suggest that one of the reasons for this prominent positioning of dress imagery is both structural and thematic in nature. In John’s vision he sees only two objects: (1) the seven golden lampstands; and (2) the ὄμολον υἱὸν ἀνθρώπου, initially described in sartorial terms. Furthermore, after John mentions the first object he sees, he locates the second object (i.e., the ὄμολον υἱὸν ἀνθρώπου) in the midst of the seven golden lampstands before he even mentions and describes this second object.123 John’s description of the ὄμολον υἱὸν ἀνθρώπου and his clothing in his inaugural vision narrative is tightly integrated with the seven golden lampstands, and such a contextual integration of lampstand(s) and dress is not unique.


123 Notice the flow of the narrative in 1:12b-13: καὶ ἐπιστρέψας εἶδον ἐπὶ λυχνίας χρυσὰς καὶ ἐν μέσῳ τῶν λυχνιῶν ὄμολον υἱὸν ἀνθρώπου ἐνδεδυμένῳ ποδήρῃ καὶ περιεξωμένῳ πρὸς τοὺς μαστοῖς ζώνῃ χρυσᾷ ("and after I turned around, I saw seven golden lampstands, and in the middle of the lampstands one like a son of man clothed in a foot-length robe and encircled [at the level of] the breasts with a golden sash").
The one place in the OT in which lampstand and dress are similarly integrated contextually is in Exod 27:20–28:5. 124 Immediately before the section focusing on the dress of the priests (in particular, the high priest) in Exod 28, YHWH tells Moses to command the “sons of Israel” (בְּנוֹי יִשְׂרָאֵל [MT]; εἰς φῶς [LXX]) to provide oil “for the lamp” (לְמָנֹא [MT]; εἰς φῶς [LXX]) so that “the flame can continually go up” (27:20: דְּמִי תּוֹרֶה נָר [MT]) or so that the “lamp might burn continually” (יוֹנָא κάτα λύχνος διὰ πάντος [LXX]). The text further notes that Aaron and his sons 125 will tend 126 it from evening to morning (27:21).

One may object that Exod 27:20 refers to but one lamp (נָר) and that

124 While the high priest, high priestly clothing, and a lampstand/menorah occur in Zech 3-4 (e.g., 3:4-5 and 4:2), the structure is reversed (i.e., clothing mentioned before the lampstand) and the high priest Joshua is explicitly missing from chap. 4.

125 Since in Lev 24:3 only Aaron is to light the lamps, this likely refers to the high priestly successors of Aaron rather than to all of Aaron’s sons (cf. Propp, Exodus 19-40, 428). The terminology for “sons” in reference to the priesthood needs to be interpreted in context; in 28:1, it refers to Aaron’s sons mentioned in the text: Nadab, Abihu, Eleazar, and Ithamar. But the next reference in 28:4 appears to refer to Aaron’s successors, since the clothing is only high priestly in nature. The plainer clothing in 28:40 indicates that “sons” there refers to Aaron’s sons as in 28:1. The same emphasis on the four sons is apparent in 28:41. In 28:43, however, it appears to refer to Aaron’s high priestly successors.

126 The Hebrew here is תַּנּוֹ, with the stem תָּנּוֹ frequently referring to arranging or ordering (cf. Exod 40:4, 23; Lev 24:3-4, 6-8), but the LXX is καύσει (from καύω, “I light, burn, burn up”). Propp suggests the Hebrew refers to lamps arranged in a row (Exodus 19-40, 428-29).

127 Exod 30:8 indicates that the lights of the lampstand were lit at evening. According to Philo, the lamps on the lampstand burned from evening until morning (Spec. 1.296). But according to Josephus, three of the seven lamps of the lampstand burned by day, and all seven by night (A.J. 3.199). But he also states elsewhere that one of the lights of the lampstand was never extinguished (C. Ap. 1.199; cf. m. Tamid 3:9; 6:1). Cf. C. T. R. Hayward, Jewish Temple, 23.
“lampstand” does not linguistically appear at all. But the “light” language in 27:20 is apparently an abbreviation or shorthand for a longer phrase found in Exod 35:14 and Num 4:9: “lampstand of the light”. Consequently, J. Philip Hyatt concluded that “we may assume that this section has to do with providing for the lamps on the lampstand, in spite of the fact that the terms used suggest at first sight a single light or lamp.” As such, an implied reference to the lampstand would appear almost immediately before discussion begins on the high priest’s dress ensemble.

Furthermore, Exod 27:20-21 is linguistically woven to chap. 28 in at least four ways. That 27:20 begins a new, more personal emphasis on instruction to Moses that continues into chap. 28 is indicated by the threefold use of the emphatic “and you” (יְהוָהֵ לָךְ [MT]; καὶ σὺ [LXX]) not only in 27:20 (YHWH’s order to Moses to obtain the oil for the lamp) but also 28:1 (YHWH’s order to Moses to summon Aaron and his sons from among the sons of Israel [בְּנֵי יִשְׂרָאֵל] for priestly ministry) and 3 (YHWH’s order to Moses to commission the fabrication of the high priestly garments). Second, the

---

128 This is the conclusion of J. Philip Hyatt, based on his observations of the term לְאָמָה found here in 27:20 (as well as in 25:6 [לְאָמה]; 35:28 [לְאָמה]; and Num 4:16 [לְאָמה]). See his Commentary on Exodus, New Century Bible (Grand Rapids: Eerdmans; London: Marshall, Morgan & Scott, 1980), 279. See also Exod 35:8 (לְאָמה); 39:37 (לְאָמה); and Lev 24:2 (לְאָמה). Cf. Propp, Exodus 19-40, 428.


130 The question over the possible secondary nature of Exod 27:20-21 (see, e.g., John I. Durham, Exodus, WBC 3 [Waco, TX: Word, 1987], 380) is a modern concern and would not have been an issue for John.

131 On this, cf. Cassuto (Exodus, 369-71) and Propp (Exodus 19-40, 427). Propp notes here that the tonal switch was so striking that scribal tradition began a new weekly
motif of the בְּנֵי יִשְׁרָאֵל, not seen in Exodus since 25:22, surges into prominence again, occurring twice in 27:20-21 and another eight times in the next chapter (28:1, 9, 11, 12 [בְּנֵי יִשְׁרָאֵל], 21, 29, 30, 38) and not occurring again until 29:28. Third, the name of Aaron, the most prominent name in 27:20–28:5, occurs for the first time in the tabernacle tradition and then six more times for a total of seven in this paragraph (27:21; 28:1 [3x], 2, 3, 4). And fourth, within the tabernacle narrative in Exodus, the motif of a “perpetual ordinance” or statute occurs only in association with the high priest and his sons lighting the flames on the lampstand (כָּלָה [27:21]), the necessity of Aaron and his sons wearing their sacral dress (כָּלָה [28:43]), and office of the priesthood for Aaron and his sons immediately following their vesting in sacral dress at their ordination (כָּלָה [29:9]).

Thus, in 27:20-21 not only is the tabernacle lampstand implicitly mentioned immediately before the command to institute the priesthood along with the description of the dress of the Aaronic high priesthood in chap. 28, but the two passages are linguistically woven together. Following the detailed description of the priestly (in particular, high priestly) dress in chap. 28 are directions on dressing the high priest and other priests for their ordination in chap. 29. Consequently, if the dress imagery that reading in 27:20, whereas the division in the Christian tradition was in 28:1. The nearest prior emphatic “you” occurs outside of the tabernacle account (18:21), and the nearest subsequent occurrence is in 30:23 (both MT and LXX).

132 Cassuto, Exodus, 372.

133 Elsewhere in Exodus this terminology occurs only in 12:14, 17.
appears prominently in Rev 1—in association with the δύον ἄνθρωπον standing in the midst of the seven golden lampstands—has any allusion to OT dress imagery, a reasonable source to seriously consider would be Exod 28:4–29:9. Here in the LXX the term ποδήρης occurs in 28:4 (as a substantive) and in 28:31 (as an attributive adjective), while the terms ἐνδύω and ποδήρης (as an attributive adjective) occur together in LXX Exod 29:5 (cf. LXX Zech 3:4; Sir 45:8-13).

### Issues of Dress

The only class of people who wore the substantival ποδήρης in the LXX and other Second Temple literature were the high priests. Adolf Pohl thus concluded that

134 Kealy states that John’s reference to the robe and sash comes from Exodus (Apocalypse of John, 75), and he is probably referring to Exod 28. Cf. Holtz, who sees Exod 28 in the background (Die Christologie, 118); and Paulien (“Role,” 249, n. 18). See further discussion below.

135 Whiteley is thus incorrect that Rev 1:13 and Ezek 9:2 are the “only two places where ἐνδύω plus ποδήρης exist together” (“Search for Cohesion,” 177). The verb also occurs in implicit connection to the noun in LXX Exod 29:29-30 and 40:13-14.

136 The singular visionary character of Ezek 9-10 cannot be seen as a class. Some have inaccurately stated that ποδήρης describes the dress of those whom the LXX never describes with this term. Barclay, for instance, insists that ποδήρης “is the descretion [sic] of the robe of Jonathan (1 Samuel 18:4); of Saul (1 Samuel 24:5, 11); of the princes of the sea (Ezekiel 26:16)” (Revelation, 1:46); this conclusion is baseless. Ladd (Revelation, 33) confidently asserts that ποδήρης described the clothing of prophets—and then mistakenly adduces Zech 3:4 for support, which speaks not of prophets but of the high priest Joshua (cf. 3:1-4). Mulholland declares—also without providing any evidence—that “the term [ποδήρης] is also used for the garments of kings and people of high standing” (Revelation, 82). Yeatts supports this familiar conclusion by not only stating that “the long robe was also worn by kings” but also by adducing such texts as 1 Sam 24:4-5, Ezek 26:16, and Wis. Sol. 18:24 in support of his conclusion—none of which provides the evidence he asserts is there (Revelation, 41). Unfortunately, the former two texts set forth as evidence by Yeatts do not use the term ποδήρης in the Greek, while the latter text does not refer to the king but to the high priest.
it was a “Fachausdruck für die Amtstracht des Hohenpriesters” (“technical term for the official dress of the high priest”).\textsuperscript{137} While it is true that these particular texts do describe a garment that was priestly in nature, and while it is true that Josephus notes that in his time the common priests wore a foot-length tunic (\textit{ποδήρης χιτών} [\textit{A.J.} 3.153]), \textit{ποδήρης} in the LXX does not describe the garments of just any Jewish ordinary priest. Rather, as I have already indicated, it clearly describes the clothing of the high priest in eight texts and it probably assumes high priestly dress imagery in the other four. While this might appear to be quibbling, it remains clear that the high priest did not wear exactly the same clothing as the common priests.\textsuperscript{138} If there is high priestly imagery in Revelation, that is much different from asserting, in a more generalized way, that there is priestly imagery there.

Similarly, one cannot combine sartorial terminology relative to the priesthood in general (i.e., dress germane to the high priest and the common priests) and then use that information to deny the significance of \textit{ποδήρης} in Rev 1:13. For example, one cannot

\textsuperscript{137} Pohl, \textit{Die Offenbarung des Johannes}, 1.91.

\textsuperscript{138} Thompson imprecisely identifies both Sir 45:6-13 and \textit{Let. Aris.} 96 as instances in which \textit{ποδήρης} describes the “garb of priests” (\textit{Revelation}, 59)—when they are, in fact, describing the dress of the high priest. Farmer mistakenly adduces Exod 28:4, 31 for his conclusion that the long robe is “priestly” in nature (\textit{Revelation}, 38). Cf. Stefanovic (\textit{Revelation}, 100). Trafton asserts that the \textit{ποδήρης} is “a distinctive garment worn by the priest” (\textit{Reading Revelation}, 28). Yeatts concludes similarly in his discussion of 1:13 when he asserts that the “robe” “was the garment of the Hebrew priest” (\textit{Revelation}, 41). He then adduces (ibid.) several texts that do not refer to the priest but to the high priest (e.g., Exod 28:4, 31; 29:5; Lev 16:4) or a visionary being (Ezek 9:2). The analysis of Christopher A. Davis is only marginally better, in that he states that in the Greek OT and the Apocrypha “this term is used to describe only one kind of garment—namely, the garment worn by the Jewish priests, and notably the High Priest” (\textit{Revelation}, The College Press NIV Commentary [Joplin, MO: College, 2000], 113).
legitimately argue that the lexical statistics for הָעַנֶּה, typically translated as χιτών in the LXX, overshadow ποδήρης and thus prove that the latter term consequently cannot have decisive, role-related significance in 1:13. This argument widens the subject frame in order to marginalize the statistical import of ποδήρης. It is true that the majority of the texts that refer to either הָעַנֶּה or χιτών refer to the clothing of the common priests. But when one strips away occurrences of either הָעַנֶּה or χιτών relating to the common priests, these same terms are found only six times referring to the clothing of the high priest. No matter how one counts the data, neither הָעַנֶּה nor χιτών (or other Greek

139 See Aune (Revelation 1-5, 93), who notes that the most common term for the robes of the high priests and the priests in the HB is הָעַנֶּה (usually translated by the LXX as χιτών). Aune cites, without attempting to be exhaustive, the examples of Exod 28:4 (high priest), 39 (high priest), 40 (common priests); 29:5 (high priest), 8 (common priests); 35:19 (common priests); 39:27 (LXX 36:34: both high priest and common priests); 40:14 (common priests); and Lev 6:3 (common priests). In Aune’s enumeration of sample texts translated by χιτών, however, two of them do not translate הָעַנֶּה (i.e., Exod 35:19 [translating בֵּית] and Lev 6:3 [translating בֵּית]). Texts that utilize הָעַנֶּה but do not refer to the dress of the priestly hierarchy are: Gen 3:21; 37:3, 23 (2x), 31 (2x), 32 (2x), 33; 2 Sam 13:18, 19; 15:32; Job 30:18; Song 5:3; Isa 22:21.

140 Texts not mentioned by Aune that utilize הָעַנֶּה in reference to the high priest are Lev 8:7 and 16:4. On the other hand, texts not mentioned by Aune that utilize this word in reference to the common priests are Lev 8:13; 10:5; Ezra 2:69; Neh 7:69, 71. What this means is that of all the texts that actually utilize הָעַנֶּה in relation to priestly or high priestly characters, five refer solely to the clothing of the high priest (Exod 28:4, 39; 29:5; Lev 8:7; 16:4), eight refer solely to the clothing of the common priests (Exod 28:40; 29:8; 40:14; Lev 8:13; 10:5; Ezra 2:69; Neh 7:69, 71), and one refers to the clothing of both the high priest and the common priests (Exod 39:27). On the other hand, of all the references to χιτών, five refer solely to the clothing of the high priest (LXX Exod 28:4, 39; 29:5; Lev 8:7; 16:4), six refer solely to the clothing of the common priests (LXX Exod 28:40; 29:8; 40:14; Lev 6:10; 8:13; 10:5), and one refers to the clothing of both the high priest and the common priests (LXX Exod 36:34). Other transliterated forms of הָעַנֶּה occur three times for the common priests: in LXX Ezra 2:69 (κοθωνον) and Neh 7:70 (κοθωνωθ) and 72 (κοθωνωθ).
transliterations of תִּתָנָה) occurs more frequently than ποδήρης in describing the clothing of the high priest.\(^{141}\)

In a seemingly devastating conclusion to the argument that ποδήρης in Rev 1:13 refers to priestly—not to mention high priestly—dress, Aune argues as follows:

Robes and belts (which gathered the robes at the waist) were basic articles of clothing in the ancient Mediterranean world used by both men and women (cf. \textit{Odyssey} 6.38). Since the “one like a son of man” is wearing only a long robe and a golden sash, these two garments by themselves cannot be claimed to be priestly vestments. Nothing is said about the rest of the vestments (the ephod, the trousers, the turban, the crown, and so forth), nor are the material and color of the robe specified. There is therefore no clear intention on the part of the author to conceptualize the appearance of the exalted Christ in priestly terms.\(^{142}\)

But there are at least a couple of reasons why this line of argumentation is misleading.

First, the use of ποδήρης in Rev 1:13 is specific dress terminology; John did not utilize such dress terminology as ζυντάμα ("garment, clothing")\(^{143}\) επινοστής ("outer garment, ...
coat”), \(^{144}\) ἰμάτιον (“clothing, apparel; cloak, robe”), \(^{145}\) στολή (“long, flowing robe”), \(^{146}\) ύποδύτης (“garment worn under a coat of mail; undergarment”), \(^{147}\) χιτών (“tunic, shirt; clothes”), \(^{148}\) or χλαμύς (“military cloak, mantle”). \(^{149}\) Rather, he is describing the ὀμολογοῦν ὑδὸν ἅνθρωποι with a foot-length robe typically associated with the high priest.

Second, a lack of further high priestly dress imagery—whether dress element, color, or type of material—does not necessarily undercut a high priestly understanding of the admittedly meagre dress terminology in 1:13. A sartorial synecdoche might only include one or two items of an identifiable dress ensemble, but as a figure of speech it refers to the whole ensemble. The use of only one or two items of dress, accordingly, may simply be a synecdochical way of referring to the entire high priestly ensemble. \(^{150}\) Expectations that a larger or a full ensemble of clothing reasonably indicative of high priestly identity should be present in the text are consequently incorrect expectations.

\(^{144}\) LXX 2 Sam 13:18 and John 1:27.

\(^{145}\) In the NT see, e.g., Rev 3:4, 5, 18; 4:4; 16:15; 19:13, 16.

\(^{146}\) In the NT see, e.g., Rev 6:11; 7:9, 13, 14; 22:14.

\(^{147}\) LXX Exod 28:31, 33 (2x), 34; 36:29, 30, 31, 32, 33; Lev 8:7. See LSJ, s.v. “ὑποδύτης.”

\(^{148}\) In the NT, see Matt 5:40; 10:10; Mark 6:9; 14:63; Luke 3:11; 6:29; 9:3; John 19:23; Acts 9:39; Jude 23.

\(^{149}\) LXX 2 Macc 12:35; and Matt 27:28, 31.

\(^{150}\) Cf. Aeschylus Pers. 660-62, in which the description of the Great King of Persia mentions only his sandals and his royal tiara; Aune notes that “he is described ‘from head to foot’” (Revelation 1-5, 95).
that can preclude or distort identity perception.\footnote{151}

Since the garment worn by ὁμοιον υἱὸν ἁνθρώπου in 1:13 is irrefutably a ποδήρης, the descriptions of the ποδήρης in the LXX and related Second Temple literature should be the primary guide to one’s conclusions as to what it typically looked like.\footnote{152} As such, one would assume it would be foot-length and of a hyacinth-dyed, woolen nature.\footnote{153} Since it was dyed, it would not be a white,\footnote{154} off-white, or yellowish-

\footnote{151}Bandy, in general agreement with Aune’s assessment about priestly imagery in this text, concludes that one should not place too much weight on any priestly imagery because of the lack of additional priestly dress items (“The Prophetic Lawsuit,” 189).

\footnote{152}Of course, Josephus’s accounts in A.J. 3.159 and B.J. 5.231 would indicate the perspective of Josephus on what it looked like in the 1st century CE.

\footnote{153}See, e.g., Exod 28:31; 39:22, 24. Lenski’s conclusion that since the “color of the robe is not mentioned, we cannot designate it” (Interpretation, 64-65) is too reductionistic.

\footnote{154}So Margaret Barker, The Hidden Tradition of the Kingdom of God (London: SPCK, 2007), 85; idem, Revelation, 84; Büchsel, Die Christologie, 32; Choi, “Restoration Theme,” 236; Hoffmann, Destroyer and the Lamb, 224; Kistemaker, Exposition, 95 (“white ankle-length robe”); Lenski, Interpretation, 65; Maier, Apocalypse Recalled, 35-36; Neufeld, “Sumptuous Clothing,” 676-77; and Christopher C. Rowland, “A Man Clothed in Linen: Daniel 10.6ff. and Jewish Angelology,” JSNT 24 (1985): 110, n. 24. Interpreters who ascribe to this view may be thinking of Dan 7:9’s reference to the clothes of the ὁμοιον υἱὸν ἁνθρώπου in Rev 1:13; rather, this color describes his head and hair (1:14).

Decades ago J. Hugh Michael suggested that in Rev 1:14 λευκόν ὡς χιλίων (“white as snow”) had been misplaced and should rather modify ποδήρη in 1:13 (“A Slight Misplacement in Revelation i. 13, 14,” ExpTim 42 [1930-31]: 380). Cf. how Matthew describes the garments of the angel at the tomb as being white as snow (λευκόν ὡς χιλίων [28:3]). One reason Michael advanced for this suggestion was that ποδήρη was the only item in the description of the ὁμοιον υἱὸν ἁνθρώπου that was not further described (“Slight Misplacement,” 381). Michael himself admitted that one could only guess as to how such a proposed displacement took place (ibid.). For further support of Michael’s study, see C. Cave Oke, “The Misplacement in Revelation 1,13-14,” ExpTim 43 (1931): 237. The primary argument against Michael’s proposal, however, is both inescapable and ultimately devastating: There is not one extant Greek
white color, nor would it be fabricated out of linen.\textsuperscript{155} Neither would it be the distinctive dress worn on Yom Kippur,\textsuperscript{156} since the foundational description of such clothing in Lev 16:4 does not include a \textit{ποδήρης}.\textsuperscript{157} When these facts are not taken into consideration, resulting interpretations mistakenly mirror Josephus’s singular and ultimately irrelevant remark about the foot-length linen garb of the common priests (\textit{ποδήρης χιτων [A.J. 3.153]}).\textsuperscript{158}

**Summary of the \textit{ποδήρης}**

There is clear evidence that John’s description of the \textit{ομοιον υιον ἰνθρωπου} specifically wearing a \textit{ποδήρης} in 1:13 indicates that John intended to portray Jesus text that supports such a reading, and thus such a reading has no textual foundation whatsoever.

\textsuperscript{155}Van der Waal argues that since the comparison of Jesus’ appearance to the sun in its strength (1:16) alludes to the description in the last words of Deborah’s song in Judg 5:31, the yellowish color of the sun would be present in the color of the \textit{ποδήρης}, and thus it likely refers to the yellowish-white linen \textit{χίτων} of the priests (\textit{Oudtestamentische priesterlijke motieven}, 51).

For a linen interpretation, see, e.g., Ben-Daniel and Ben-Daniel, \textit{Apocalypse}, 25; Léon Hermann, \textit{La vision de Patmos}, Collection Latomus 78 (Brussels: Latomus, 1965), 80; Moyise, \textit{Old Testament}, 37; Stramara, \textit{God’s Timetable}, 82; and James Valentine, “Theological Aspects of the Temple Motif in the Old Testament and Revelation” (PhD diss., Boston University, 1985), 279 and 329. Such a conclusion possibly stems from belief that 1:13 alludes to MT Ezek 9:2, 3, and 11 (cf. 10:2, 6, 7), where the “man in linen” wears a garment that is described as a \textit{ποδήρης} in the LXX. But crossing linguistic boundaries in order to demonstrate an allusion is potentially problematic.

\textsuperscript{156}So, e.g., Barker (\textit{Hidden Tradition}, 85; \textit{Revelation}, 84-85) and Fletcher-Louis (“Messiah: Part II,” 59).

\textsuperscript{157}The lack of any golden clothing on Yom Kippur also contrasts with Rev 1:13. On this article of dress, see the discussion below.

\textsuperscript{158}Cf., e.g., Büchsel, \textit{Die Christologie}, 32.
wearing the high priest’s woolen, hyacinth-dyed, foot-length robe, thus communicating his high priestly identity. The dress term ποδήρης almost always has reference to the dress of the high priest not only in the LXX but also in numerous texts in extrabiblical Second Temple literature. While semantically there is room for an alternative meaning, the cultic motifs in the immediate context of Rev 1:13 drive one towards the high priestly meaning.

While such OT texts as Dan 10:5 and Ezek 9:2, 3, 11 are attractive in terms of possible backgrounds to the ποδήρης in Rev 1:13, differences in terminology and context suggest that other OT texts might be just as much or even more viable. Exodus 27:20–28:5 is an intriguing possibility, since it combines the implicit sanctuary lampstand, the role of Aaron and his “sons” in tending it, and the beginning of a sartorial description of the high priestly garments, which continues into chap. 28 and culminates with the directions on vesting Aaron and his sons in chap. 29. The fact that Exod 27:20–28:5 is woven together from a literary standpoint illuminates the close relationship between the vested ὀμοιον ὕιον ἀνθρωπου amidst the golden lampstands in Rev 1:12-13.

The argument that Josephus’s reference to ποδήρης in terms of the common priests indicates that John may not be indicating high priestly dress is not persuasively compelling, since the reference by Josephus is an attributive use, whereas in Revelation it is substantive and thus matches other substantive uses referring to the high priest’s foot-length robe. Consequently, the conclusion of Aune\textsuperscript{159} that ποδήρης as a priestly

\textsuperscript{159}Aune, Revelation 1-5, 93.
term in 1:13 is “unfounded” is itself unfounded.\textsuperscript{160}

Encircled with a Golden \(\zeta\omicron\omicron\nu\eta\)

John’s last, formal dress description of the \(\omicron\omicron\mu\omicron\omicron\nu\ \upsilon\omicron\omicron\nu \ \alpha\nu\theta\rho\omicron\omicron\omicron\upsilon\omicron\) in chap. 1 consists of the use of a dress item, a dress verb, and a location for that dress item: \(\kappa\alpha\iota\ \pi\epsilon\rietta\zeta\omicron\omega\omicron\mu\epsilon\omicron\nu\ \pi\rho\omicron\ \tau\omicron\iota\varsigma\ \mu\alpha\sigma\tau\omicron\omicron\varsigma\ \zeta\omicron\omicron\nu\eta\nu\ \chi\rho\omicron\sigma\omicron\alpha\nu\) (1:13). In close proximity to his reference to the \(\pi\omicron\delta\omicron\nu\rho\omicron\varsigma\), John thus indicates that \(\omicron\omicron\mu\omicron\omicron\nu\ \upsilon\omicron\omicron\nu \ \alpha\nu\theta\rho\omicron\omicron\omicron\upsilon\omicron\) also has a golden belt or sash encircling (or, wrapped around at) the breasts.\textsuperscript{161} Based on this information, several questions quickly rise to the surface, specifically with regard to the \(\zeta\omicron\omicron\nu\eta\nu \ \chi\rho\omicron\sigma\omicron\alpha\nu\).\textsuperscript{162} First, what sartorial weight does a \(\zeta\omicron\omicron\nu\eta\) carry in

\textsuperscript{160} Stevens concludes that Aune’s charge is “unnecessarily dismissive” (“Son of Man,” 22).

\textsuperscript{161} Cf. Apoc. Zeph. 6:12.

\textsuperscript{162} The intriguing linguistic links between \(\omicron\omicron\mu\omicron\omicron\nu\ \upsilon\omicron\omicron\nu \ \alpha\nu\theta\rho\omicron\omicron\omicron\upsilon\omicron\) in 1:13 and the seven angels in 15:6 (i.e., common use of \(\epsilon\nu\omicron\omicron\vartheta\omicron\varrho\omicron\omicron\nu\), \(\pi\epsilon\rietta\zeta\omicron\omega\omicron\mu\nu\mu\omicron\nu\), \(\zeta\omicron\omicron\nu\eta\) and \(\chi\rho\omicron\sigma\omicron\alpha\nu\)) as well as the sanctuary and temple imagery in both texts, are noteworthy. Among the textual variants in 15:6, Aune’s conclusion that \(\lambda\omicron\nu\omicron\nu\) (\(\text{M}\)) “is certainly original” (Revelation 6-16, 854, n. 6.c.) is not compelling: cf. Beale (Revelation, 804-805), Osborne (Revelation, 575), and Swete (Apocalypse of St John, 198). Resolving this text-critical issue in Rev 15:6 instead in favor of the \textit{lectio difficilior} \(\lambda\omicron\theta\omicron\omicron\nu\) (A C \(\text{2053 2062 pc vg^\textit{st} sy^\textit{hmg}}\))—despite strenuous objections that such a reading is absurd (Edmund Beckett, Baron Grimthorpe, \textit{Should the Revised New Testament Be Authorised?} [London: John Murray, 1882], 179), impossible (ibid.; S. W. Whitney, \textit{The Revisers’ Greek Text: A Critical Examination of Certain Readings, Textual and Marginal, in the Original Greek of the New Testament Adopted by the Late Anglo-American Revisers} [Boston: Silver, Burdett, 1892], 2:319; cf. Charles, Revelation, 2:38: “\(\lambda\omicron\theta\omicron\omicron\nu\) cannot be right”), and intolerable (Swete, \textit{Apocalypse of St John}, 198)—could potentially indicate high priestly imagery, since the high priest was clothed with “stone” (Exod 28:9, 15-21).

The high priest, however, was not the only one “clothed” in/with stone in Jewish texts (cf., e.g., LXX Ezek 9:2; 28:13; Dan 10:6 [OG and \(\Theta\)]; Apoc. Abr. 11:2; 4Q405 19 5-7a; Rev 4:3; see the discussion in Winkle, “Iridescence in Ezekiel,” 65-70). Despite the belief of some that stone is never indicated as dress material or is hard to imagine as

306
constructing a role-related identity? Second, why is this particular ζωή in 1:13 described as golden? And third, what does it mean to have a ζωή encircling or wrapped πρὸς τοῖς μαστοῖς?

The ζωή and Role-Related Identity

Is a ζωή characteristically indicative of a particular role-related identity? One must answer in the negative. The sartorial ζωή is used in the NT for the belt/sash of John the Baptist (Matt 3:4; Mark 1:6), Jesus’ disciples (Matt 10:9; Mark 6:8), Paul (Acts 21:11), and the seven bowl-plague angels (Rev 15:6). It also appears in the LXX such (so Aune, Revelation 6-16, 854, n. 6.c.; Bruce M. Metzger, A Textual Commentary on the Greek New Testament, 2nd ed. [Stuttgart: Deutsche Bibelgesellschaft; 1994], 680; Osborne, Revelation, 575; Smalley, The Revelation to John, 381, n. f; Whitney, The Revisers’ Greek Text, 2:319), such a contention is baseless: cf. (1) the Cherokee myth about a “wicked cannibal monster” named Nûñ yunû’ wî, which means “Dressed in Stone” (James Mooney, “Myths of the Cherokee,” Annual Report of the Bureau of American Ethnology 19 [1897-98]: 319); (2) the Seneca tradition about a woman clothed in stone, known as the Genonsgwa, or Stone Coat Woman (Jeremiah Curtin and J. N. B. Hewitt, “Seneca Fiction, Legends, and Myths,” ed. J. N. B. Hewitt, Annual Report of the Bureau of American Ethnology 32 [1910-1911]: 437-50, particularly 438-39); and (3) the Australian Aboriginal legends that spoke of foreigners arriving “dressed in stone clothes” (Gavin Menzies, 1421: The Year China Discovered America [New York: William Morrow, 2003], 220). In any case, since the high priest was not the only one in antiquity described as dressed in stone, one cannot posit an ironclad high priestly identity for these angels.

While both the seven angels in 15:6 and the Ὠμολογοῦν ἡμῶν ἀνθρώπου in 1:13 wear a golden ζωή, the overall dress descriptions are not the same (contra Beale [Revelation, 209] and Ben-Daniel and Ben-Daniel [Apocalypse, 25]; cf. Barker’s [Temple Mysticism, 68] and Stefanovic’s [Revelation, 497] overstated comparisons). Even the comparable elements of the dress descriptions are not comprised of merely slight differences (so Carrell, Jesus and the Angels, 139). Rather, the use of περί in 15:6 instead of πρὸς in 1:13, the reference to the στηθή in 15:6 (a broad term) instead of the μαστοί in 1:13 (a narrower term), and the reference to λίνον/λίθον καθαρόν λαμπρόν (“pure, bright linen/stone”) in 15:6 with no corresponding dress description at all in 1:13—all present a cumulatively distinct difference.
for the belt/sash of the high priest (Exod 28:4, 39; 29:9; 39:29; Lev 8:7; 16:4),\textsuperscript{163} the common priests (Exod 28:40; 29:9; Lev 8:13), the man seen in vision by Ezekiel who was clothed in a ποδήρης (Ezek 9:2, 3, 11), unnamed (defeated?) kings (Job 12:18),\textsuperscript{164} David’s military commander Joab (1 Kgs 2:5), Elijah (2 Kgs 1:8), Moabite military men (2 Kgs 3:21) and other foreigners (Isa 5:27), the women of Zion (Isa 3:24), and common Israelites (Deut 23:14; Ps 108:19 [MT 109:19]). Furthermore, OT girding verbs can assume a ζώνη even when the latter is not explicitly stated or described (see Dan 10:5).\textsuperscript{165} It is therefore clear that a ζώνη as a sartorial image does not automatically trigger any particular role-related identity. Context must determine its role-related implications.

Is it possible to more narrowly determine the possible role-related intent of John regarding this dress term? With regard to the ζώνη in Rev 1:13, scholarly opinion is divided as to its meaning. Similar types of interpretive conclusions to that of the ποδήρης appear in the literature, including: (1) a generic meaning indicative of high

\textsuperscript{163}The only time it does not compare to the Hebrew הָעַיִן is in Isa 22:21, where the Greek has no exact equivalent.

\textsuperscript{164}Note that the meaning here is entirely negative, denoting a judgment by YHWH (cf. the context in 12:14-25), and may well refer to something like a rope (NJB), loincloth (NIV), or waistcloth (NRSV). Consequently, it would not indicate role-related status as a king.

\textsuperscript{165}Mathews concludes that there is only a “possible” allusion to Dan 10:5 with regard to this sartorial image in Rev 1:13 (“Critical Evaluation,” 172).
dignity or rank;\(^{(2)}\) a royal meaning;\(^{(3)}\) alternating between a priestly or high
priestly meaning;\(^{(4)}\) a high priestly meaning;\(^{(5)}\) alternating between a high
priestly meaning or one indicative of dignity;\(^{(6)}\) and (6) explicitly denying any priestly
or high priestly meaning.\(^{(7)}\) As a result, both its wide spectrum of usage and the lack of
a scholarly consensus as to its meaning in Rev 1:13 invite further investigation.

### The Golden Nature of the ζωνή

The ζωνή clearly does not have a monolithic meaning, since it can refer to such
diverse dress as military garb and women’s clothing. As such, the word by itself is not,

---

\(^{(2)}\) See Beckwith (Apocalypse, 438), Hailey (Revelation, 109), Hughes
(Revelation, 26), Newport (Lion and the Lamb, 136), and Resseguie (Revelation of
John, 76).

\(^{(3)}\) E.g., Blount (Revelation, 44; here he does see “priestly implications,” though),
Boismard (L’Apocalypse, 29-30, n. g.), Bonsirven (L’Apocalypse, 98), Brighton
(Revelation, 49-50, although he incorrectly notes its association with the high priestly
ποσιμοτης [ibid., 49]), Cerfaux and Cambier (L’Apocalypse, 25), Charlier (Comprendre
l’Apocalypse, 1:71), Farmer (Revelation, 38), Kraft (Die Offenbarung des Johannes, 45
[but only if it is golden and not simply decorated with gold]), Lohse (Die Offenbarung
des Johannes, 20), Morant (Das Kommen des Herrn, 67), Quispel (Secret Book of
Revelation, 37), Stevens (“Son of Man,” 23-28), Vanhoye (“L’Apocalisse,” 263), and
Yeatts (Revelation, 42).

\(^{(4)}\) See Keener (Revelation, 94-95) and Mulholland (Revelation, 83).

\(^{(5)}\) E.g., Barker (Revelation, 85), Boxall (Revelation of Saint John, 42-43), Caird
(Revelation, 25), Hoeksema (Behold, He Cometh!, 38), Krodel (Revelation, 95), Loisy
(L’Apocalypse, 80), and Robert Mounce (Revelation, 58).

\(^{(6)}\) E.g., Ladd (Revelation, 32-33), Müller (Die Offenbarung des Johannes, 83-
84), Newport (Lion and the Lamb, 136), and Prigent (Commentary on the Apocalypse,
136).

\(^{(7)}\) E.g., Charles (Revelation, 1:28), Morris (The Book of Revelation, 53-54), and
Swete (Apocalypse of St John, 16, who states that it does not “quite determine the
highpriestly character of the costume” and concludes it refers instead to Dan 10:5).
unfortunately, as helpful as one might wish. But in Rev 1:13 John further describes this 
ζωνη as golden (ζωνη χρυσων). This added description opens up further 
opportunities for interpretation.

It needs to be stated from the outset that although one need not look far to find 
examples of royalty wearing sashes, biblical literature knows nothing of a golden 
ζωνη being associated with royalty. Granted, this is a literary argument, and it does not 
deny that royalty used golden ζωναί. Nevertheless, exegetes round up such texts as 1 
Macc 10:88-89, 11:58, and/or 14:44 and point to the use of πόρπην χρυσην in one or 
more of these texts to illustrate or prove such a royal interpretation. None of these 
texts, however, yields the desired result: The terminology in all three of the latter texts 
refers to a golden buckle, brooch, or clasp. One would be hardpressed to even call 
this weak evidence, since it hardly needs to be stated that a golden πόρπη is not a golden

---

172 That χρυσων is an accusative feminine singular—instead of the expected 
χρυσην (χρυσοζ, a contraction of χρύσοςς)—apparently derives in parallel fashion 
from the morphological form of the related adjectival word for silver, ἀργυρων (see 
BDAG, s.v. “χρυσοζ”). On this cf. Smalley (The Revelation to John, 54) and Swete (Apocalypse of St John, 16).

173 Cf., e.g., Propp, who notes that “the Assyrian Black Obelisk depicts Jehu of 
Israel wearing a fringed sash around his long robe” (Exodus 19-40, 434).

174 E.g., Beale (Revelation, 209), Blount (Revelation, 44), Brighton (Revelation, 
49), Charles (Revelation, 1:28), Farmer (Revelation, 38), Holtz (Die Christologie, 119), 
Müller (Die Offenbarung des Johannes, 83-84), Swete (Apocalypse of St John, 16), 
Trafton (Reading Revelation, 28). But Düsterdieck disagrees (Revelation of John, 112, 
n. 3).

175 Cf. LSJ, s.v. “πόρπη.” Of 1 Macc 10:88-89, 11:58, and 14:44, the first text 
indicates that it is given τοις συγγενεσιν των βασιλεων (“to the relatives/kinsmen of 
the king”), the second is indicative of non-royal honors given to the newly confirmed 
high priest Jonathan, and the latter prohibits the common people or priests from wearing 
one along with πορφυρα (“purple”).
ζώνη, anymore than a royal crown is not a military beret or a baseball cap.

What about the golden ζώνη as high priestly dress imagery? As I have indicated, the only two dress verbs in the description of the ὃμοιον υἱὸν ἀνθρώπου in Rev 1:13 are linked with the ποδήρης and the ζώνη. The only OT contexts in which ποδήρης and ζώνη explicitly occur in relative proximity are in LXX Exod 28:4–29:9 and Ezek 9.176 The dress of the high priest is clearly—though not exclusively—the focus of Exod 28:4–29:9. And as I have demonstrated in the previous chapter, the LXX counterpart to the “Man in Linen” in Ezek 9 (MT) is likely based on a high priestly understanding of his ministry. Consequently, since the only biblical contexts in which the two terms ποδήρης and ζώνη explicitly occur in relative proximity are contexts with explicit or probable high priestly dress imagery and meaning, one could tentatively conclude that John’s use of the term ζώνη in proximate relationship to ποδήρης in 1:13 may well be intended to further his rhetorical interest in portraying the ὃμοιον υἱὸν ἀνθρώπου in a high priestly role.177

176 See LXX Exod 28:4 (ζώνη and ποδήρης), 31 (ποδήρης [adjective]), 39 (ζώνη); 29:5 (ποδήρης [adjective]), 9 (ζώνη); Ezek 9:2 (ζώνη and ποδήρης), 3 (ζώνη and ποδήρης), 11 (ζώνη and ποδήρης). Prigent’s note that “the description in Ex 28:4 indicates only that the pontifical belt is woven with gold” (Apocalypse, 136) is textually unfounded. Furthermore, in reference to LXX Ezek 9:2, his conclusion that “there is nothing that allows us to suppose that Ezekiel was thinking of a high priest” (ibid.) misses the point, since the LXX of that work was neither written nor translated by Ezekiel.

177 Étan Levine’s suggestion that the ζώνη of the ὃμοιον υἱὸν ἀνθρώπου in Rev 1:13 might be “an article of battle dress” related to the ANE wrestling-belt because of the later reference to the sharp, two-edged sword in 1:16 (“The Wrestling-Belt Legacy in the New Testament,” NTS 28 [1982]: 564, n. 14) is not compelling in light of: (1) the contextual linkage with the ποδήρης, which is textually closer than the sword in 1:16; (2) the golden nature of this belt/sash; and (3) its location. For more on the ANE
But Rev 1:13 does not simply refer to a \(ζωνη\) but rather to a \(ζωνη\) \(χρυση\).

Can one find a golden \(ζωνη\) in either LXX Exod 28:4–29:9 or Ezek 9? From a linguistic standpoint, the answer must again be negative. With regard to Exod 28:4–29:9, at least two apparent problems exist. For one thing, the singular \(ζωνη\) worn regularly by the high priest\(^{178}\) appears more closely associated with the high priestly \(χιτων\) instead of the \(ποδηρη\) (cf. Exod 28:4; Lev 8:7, 13).\(^{179}\) At the ordination of the priests in the Mosaic period, Moses clothed Aaron with the \(χιτων\), then the \(ζωνη\), and then the \(υποδυτη\) \(ποδηρη\),\(^{180}\) and thus the \(ζωνη\) would appear to be largely—if not entirely—invisible. Moreover, the \(ζωνη\) in Exod 28:4–29:9 is not golden at all.\(^{181}\)

With regard to LXX Ezek 9, the \(ζωνη\) there is similarly not made out of gold; rather, it is fabricated from lapis lazuli (\(ζωνη\) \(σαπφειρο\) [9:2]). Moreover, it is located wrestling-belt in light of the OT, see Cyrus H. Gordon, “Belt-Wrestling in the Bible World,” \textit{HUCA} 23 (1950-1951): 131-36.

\(^{178}\)The high priest also wore a plainer \(ζωνη\) on Yom Kippur (Lev 16:4).

\(^{179}\)Contra Brighton (\textit{Revelation}, 49). On the association of the belt/sash with the tunic, see Propp, \textit{Exodus 19-40}, 434.

\(^{180}\)Cf. LXX Exod 28:31 (και \(ποιησει\) \(υποδυτη\) \(ποδηρη\) ο\(λον\) \(υακινθινον\) [“and you will fabricate a foot-length undergarment entirely out of hyacinth(-colored cloth)’]) and Lev 8:7 (και \(ενεδυσεν\) \(αυτον\) \(τον\) \(χιτων\) και \(ιξωσεν\) \(αυτον\) \(την\) \(ζωνη\) και \(ενεδυσεν\) \(αυτον\) \(τον\) \(υποδυτη\) [“and he clothed him with the tunic and he tied the belt/sash around him and he clothed him with the undergarment’]). In both cases the “undergarment” is not what we would understand to be underwear but rather a garment that goes under another one.

\(^{181}\)See LXX Exod 28:4, 39; 29:9; 36:36 (MT 39:29); Lev 8:7; 16:4; cf. Exod 29:9. It is multichromatic, and the only text in the OT that indicates how it was fabricated describes it as being made out of fine twisted linen and embroidered with hyacinth, (Tyrian) purple, and crimson material (Exod 39:29 [LXX 36:36]). On the other hand, the belt/sash worn by the high priest on Yom Kippur was made out of linen and not multicolored (Lev 16:4).
at the visionary being’s waist (ἐπὶ τῆς ὀσφύος αὐτοῦ [9:2, 3]; τῆν ὀσφὺν αὐτοῦ [9:11]) instead of his breast or chest. These differences are consequently problematic in terms of both material and location.

The express concern that the golden ζώνη of Rev 1:13 finds no clear antecedent in the OT, however, is not insurmountable. Such a concern assumes that if the golden ζώνη in Rev 1:13 were high priestly in nature, it must precisely match the description of the OT high priestly ζώνη both linguistically and conceptually. But in my estimation this is mistaken.

It is at this point that the examination of NT backgrounds—and particularly Second Temple realia—may indeed be useful. It is clear that the literary texts of the OT

---

182 Many exegetes see the golden belt/sash imagery alluding to Dan 10:5 (and perhaps Ezek 9:2); see, e.g., Aune (Revelation 1-5, 93), Beale (Revelation, 210), Brighton (Revelation, 49-50), Osborne (Revelation, 89), Whiteley (“Search for Cohesion,” 178). In Dan 10:5 the loins/waist of Daniel’s visionary being were encircled or girded with an implicit belt/sash of gold (יוֹבָא אֵלֶּה פְּנֵי יָפֵשׁ בּוֹסֵנֵי [MT: “and his hips/loins girded with golden Uphaz”]; ἡ ὀσφὺς αὐτοῦ περιεξωσμένη ἐν χρυσῷ Ὡφαζ [Θ: “his waist/loins girded with gold of Ophaz”]). The OG, however, is different: τὴν ὀσφὺν περιεξωσμένος βυσσίνῳ καὶ ἐκ μέσου αὐτοῦ φῶς (“the waist/loins girded with linen and light [glowing/streaming?] from the middle of him”). On the complicated and varied textual tradition of this verse, see the summary comments of Collins, Daniel, 361, 373. The implicit ζώνη in Dan 10:5 is, in the same way as Ezek 9, located at the celestial being’s waist or loins (ὀσφὺν [OG] and ὀσφὺς [Θ]) instead of his breast or chest. Furthermore, its locale is different, too, since it is apparently situated on this being’s linen garment (לובע של פריס [MT]; βύσσινι [OG]; βαδδίν [Θ]), as opposed to being on a woolen ποδήρης as in Rev 1:13. Gundry, on the basis of Dan 10:5-6, insists that the sash in Rev 1:13 is made out of gold metal, not golden cloth (Commentary, 999). Whiteley concludes that the girding with gold in Dan 10:5 refers to the high priestly ephod, since it was the only high priestly item wrapped around the high priest that was fabricated from gold (“Search for Cohesion,” 174, 179). But the high priestly ephod was not located at the waist/loins, and other high priestly items were made from gold (e.g., the band of the ephod and the breastpiece).
are not the only points of reference or allusion for John in Revelation. As we have seen, while the OT mentions two high priestly ἐνδύματα, neither the one worn daily nor the one worn on Yom Kippur was described as being worn in association with the ποδήρης, and neither was comprised of any gold or golden material. But this is not what Josephus understood towards the end of the Second Temple period. According to him, the high priest was arrayed like the common priests, “omitting nothing of the things already mentioned” (παραλπῶν οὐδεν τῶν προειρήμενων [A.J. 3.159; cf. 3.154]). This would seem to infer that the high priest wore a ἐνδύμα around his linen χιτών. This ἐνδύμα would thus be very similar to that of the common priests.

But Josephus then mentions in A.J. 3.159 that the high priest wore a hyacinthine, foot-length χιτών or tunic (known as the ποδήρης elsewhere), and that this garment, unique to the high priest, had a ἐνδύμα tightly bound around him. This ἐνδύμα was woven with flowers and embroidered with hyacinth, (Tyrian) purple, and crimson like that of the common priests mentioned in 3.154. Although this high priestly ἐνδύμα was multichromatic like the earlier (ἡ πρότερον) ἐνδύμα of the common priests, it was

---

183 Note, for instance, the reference in Rev 1:18 to Jesus holding the “keys of death and of Hades” (τὰς κλεῖς τοῦ θανάτου καὶ τοῦ ᾁδοῦ); this is a potential allusion to deities of the underworld like Hekate who were known as “keybearers”; on this, cf., e.g., Aune (Revelation 1-5, 104-105) and Beale (Revelation, 215).

184 See the previous chapter on my reasons for concluding that the high priest’s sash was not entirely identical to that of the common priests.

185 Note that in A.J. 8.93 Josephus states that Solomon fashioned not multicolored but purple sashes (ζώνας πορφυρὰς) for the common priests. On the rabbinic dispute over the commonality or uniqueness of the sash, see b. Yoma 5b-6a and 12a-12b. Cf. Propp, Exodus 19-40, 669.
Furthermore, it appears that Josephus saw this ζώνη as the high priestly version of the ζώνη of the common priests, with its interwoven gold being the distinguishing characteristic. Furthermore, it appears that this ζώνη may have been more visible than the Pentateuchal one, since he describes it as being around or on top of the hyacinthine χίτων (i.e., the ποδήρης), as opposed to underneath the ύποδύτης ποδήρης (Lev 8:7).

Josephus had earlier provided a somewhat different description of this dress item. In B.J. 5.232 he had explicitly described it as the garment that attached the foot-length, hyacinthine robe (ποδήρης . . . ὑακίνθινον [5.231]) to the breast (η δὲ τὸ ἐνδύμα τῶ στέρνυ προσηλούσα ταινία [“but the band which fastened the garment to the breast”]). Furthermore, this dress item was “embroidered with five bands of

---

186 As noted, e.g., by Barker (Revelation, 85), Boxall (Revelation of Saint John, 42), and Robert Mounce (Revelation, 58). “The high priest is dressed in the same manner as the ordinary priests (cf. Ant. III 159) but wears more robes and girdles. . . . The high priest’s vestment only differs in that he wears golden belts or belts with interwoven gold and that he has an additional girdle that holds the breastplate” (Omerzu, “Women, Magic and Angels,” 92). Mulholland’s comment that the high priest did not wear a belt/sash fabricated (at least in part) from gold betrays a lack of awareness of Josephus (Revelation, 83).

187 Bond astutely concludes: “The fact that there is no unanimity regarding the names of these [high priestly] garments, let alone their symbolic functions, should alert us to a certain fluidity in the tradition” (“Discarding the Seamless Robe,” 417, n. 37). Fernández Marcos provides a number of examples of dress terminology variation among Jewish sources during the Hellenistic-Roman period (“Rewritten Bible,” 321-36).

188 Cf. Let. Aris. 96-97, where one finds first mentioned the tunic (χίτωνος) with the stones on it, then the observation “for golden bells are around the hem of it” (χρυσοὶ γὰρ κόδωνες περὶ τῶν ποδήρη εἰσιν αὐτοῦ), then the sash or breastband (ζώνη), and then the breastpiece (λόγιον) with the twelve stones.
variegated colors [πέντε διηνθισμένη ζώναις πεποίκιλτο]”—gold, (Tyrian) purple, crimson, with fine linen and hyacinth (χρυσῷ τε καὶ πορφύρας καὶ κόκκου, πρὸς δὲ βύσσου καὶ ύακίνθου). In this earlier text there were thus five ζώναι that comprised the sash/belt—and the first of them listed was golden.

In A.J. 3.171 Josephus mentions a second ζώνη following the first one he has already mentioned in that work. This second ζώνη was sewn onto the breastpiece and, after passing around the body, was tied at the seam where the breastpiece was stitched to the ephod, with the remainder hung from the side (Ant. 3.171). Exodus 29:5 and Lev 8:7 indicate that the purpose of this dress item was to bind the ephod to the high priest. While Josephus uses ζώνη for both the earlier high priestly belt/sash and for this second dress item, the LXX uses the term ὑφασμα (“woven garment”) instead for this latter item (Exod 28:8; 36:28). Nevertheless, like the ephod (to which the second

189 So Feldman, Judean Antiquities I-IV, 277, n. 455.
190 The verb used in the Hebrew here is נֹצָר, a cognate of נֹטָר (ephod), and it occurs only in these two texts.
191 Just as Josephus does, Targumim Onqelos and Neofiti use the same term for both the first belt/sash (Exod 28:4) and the later band (Exod 28:8; 39:20). See Feldman, Judean Antiquities 1-4, 277, n. 453.
192 In Exodus two different terms are used for these belts/sashes: the belt/sash around the high priest’s linen tunic was termed בּוֹשֶׁה / ζώνη (e.g., 28:4, 39; 39:29 [LXX 39:29]; Lev 8:7; 16:4), whereas that attached to the breastpiece was termed בּוֹשֶׁה / ὑφασμα (28:8, 27 [LXX minus], 28 [LXX minus]; 29:5 [LXX minus]; 39:5 [minus in LXX 36:12], 20 [minus in LXX 36:27], 21 [LXX 36:28]; Lev 8:7 [LXX minus]). Notice that of the eight texts witnessing בּוֹשֶׁה, the LXX has the specific term ὑφασμα in only two texts (Exod 28:8; 36:28). Yet cf. similar terms and ideas in LXX Exod 29:5 (καὶ συνάψεις αὐτῷ τὸ λογεῖον πρὸς τὴν ἑπωμίδα [“and you will join to him the oracle/breastpiece to the ephod”], 36:12 ἐργον ὑφασματον [“woven work”]), 39:20 (κατὰ πρόσωπον κατὰ τὴν συμβολὴν ἀνώθεν τῆς συνυφής τῆς ἑπωμίδος [“in front near
mentioned by Josephus was attached), LXX 28:8 and 36:12 state that gold was utilized in the fabrication of this ὑφασμα, along with the same colors as the ephod (crimson, [Tyrian] purple, hyacinth, and fine linen). The placement of gold first in the biblical description of this dress item (Exod 28:8; 39:5 [LXX 36:12]) suggests that gold was its predominant characteristic.

Thus, one can conclude that the term ζώνη could refer to more than one high priestly dress item. If John were describing something like one of the ζωναί mentioned by Josephus, it would seem that the one mentioned in A.J. 3.159 and B.J. 5.232 would be the most likely parallel, since it is closely associated with the ποδήρης and was fabricated with gold. The second ζώνη mentioned by Josephus in A.J. 3.171 (described by the LXX instead as a ὑφασμα), while possible, would consequently appear the juncture above the woven material of the ephod”), and Lev 8:7 (καὶ ἀνέζωσεν αὐτὸν κατὰ τὴν ποίησιν τῆς ἐπωμίδος καὶ συνέσφυξεν αὐτὸν ἐν αὐτῇ [“and girded him {with a belt/sash/band} according to the fabrication of the ephod, and they bound him tightly in it”]). The ὑφασμα also appears in relation to the high priest in two texts referring to the lapidary work of the breastpiece (28:17; 36:17).

Josephus states (A.J. 3.154) that the ζώνη there has an open or coarse mesh texture, utilizing a term (ὑφασμένην) that is a cognate for the ὑφασμα in LXX 28:8 and 36:28.


194 Cf. Josephus B.J. 5.232. In A.J. 3.171, however, Josephus does not list gold first. Neither does he list it first for the ephod (3.162), but he does list gold first for the breastpiece (3.163). As for the difficulty of determining which color predominated in the ephod, see Propp, Exodus 19-40, 435 and 669.

195 The lack of gold and the lack of an association with the ποδήρης appear to also knock the sash worn on Yom Kippur out of contention.
to be less likely primarily because it was not directly attached to the ποδήρης.\textsuperscript{196}

This interpretation, however, again underscores the concern raised by some that John cannot be referring to high priestly dress in Rev 1 because too many characteristic dress elements are missing from his sartorial portrayal. For instance, Hort argued that “even though the biblical associations of the word [ποδήρης] are chiefly connected with the high-priesthood,” what “makes it somewhat doubtful whether that is distinctly meant here is the absence of any other clear sign of the high-priesthood.”\textsuperscript{197} Barker somewhat differently argues that the ποδήρης cannot be the hyacinthine, foot-length robe of the high priest:

On balance, we should probably assume that the robe in Revelation 1.13 was the white linen worn by the high priest when he entered the holy of holies as no other vestments are mentioned. Had it been the long coloured robe worn elsewhere, he would have been wearing over it the embroidered tunic, the ephod, and the breastplate set with twelve gem stones. These are not mentioned.\textsuperscript{198}

Both of Hort’s and Barker’s contentions assume that dress indicative of the high priest must include the whole dress ensemble—or at least several parts of it. But these would be classic examples of incorrect expectations precipitating dress identity misperceptions. On the contrary, I would instead conclude that John’s ὡνθράκου is wearing dress indicative of the high priest: Over the hyacinthine ποδήρης he wears a golden ζώνη, equivalent to the high priestly belt/sash which Josephus

\textsuperscript{196}Cf. Treiyer, Day of Atonement, 99 and 348, where he relates the ζώνη of Rev 1:13 with this dress item.

\textsuperscript{197}Hort, Apocalypse, 16.

\textsuperscript{198}Barker, Revelation, 84-85. Cf. Aune (Revelation 1-5, 94), Omerzu (“Women, Magic and Angels,” 94), and Satake (Die Offenbarung des Johannes, 142).
described as being intricately interwoven with gold.

It is clear that metonymical or synecdochical use of dress imagery in Rev 1 should not be discounted. John may have used ζώνη metonymically or synecdochically to encompass the high priestly ζώνη, ephod, and even breastpiece, since they could be visually perceived to be attached to each other. 199 In the last chapter I noted the probable use of such sartorial imagery in the LXX (Exod 25:7; 35:9) and Philo (Her. 176; Leg. 1.81; Mut. 43; QE 1.107-108; Somn. 1.216; cf. Mos. 2.109-110). With regard to the belt/sash image in Rev 1:13 Ben Witherington III startlingly wrote: “The image of Jesus seems to combine some divine features with an attempt to depict him as the high priest in heaven wearing a full-length robe and the priestly breastplate.” 200 While Witherington did not explain why he refers to the breastpiece that does not appear in the text of Rev 1:13, he unconsciously may have been on to something in his overall conclusion, since the high priestly ύφασμα could refer to both a golden, high priestly sash as well as the lapidary work on the high priestly breastpiece. 201

---

199 Propp hypothesizes that the OT “woven-band” may have been part of what constituted the ephod itself (i.e., “woven-band” + two shoulder-pieces). See his discussion in Exodus 19-40, 436.


201 Again, cf. the second ζώνη of Josephus (A.J. 3.170-71). On ύφασμα in association with high priestly lapidary work, see LXX Exod 28:17 and 36:17. With regard to high priestly dress items, Philo uses the term ύφασμα to describe the breastplate itself (Spec. 1:86: εἶδ’ ύφασμα θορακοτιδές ἔπι τούτῳ [“next a woven garment with the appearance of a breastpiece on this”]), the woven texture of the foot-length robe and the ephod (Mos. 2.109, 143), and the Urim and Thummim (Spec. 1:88). Cf. also the comments of Giesen, who also speaks of the breastpiece and the Urim and Thummim in relation to 1:13 without endorsing a high priestly interpretation (Die Offenbarung des Johannes, 87).
Not all of Revelation’s characters are, so to speak, “fully clothed.” John portrays other characters in his work with what appears like an incomplete dress ensemble. For instance, John’s sartorial description of the sixth plague’s two hundred million horsemen includes only their breastplates the color of fire, hyacinth, and sulphur (9:16-17). Similarly, John describes the ὄμολον ύδων ἀνθρώπου in 14:14 with only a golden crown or wreath (στέφανον χρυσοῦν) on his head and a sharp sickle (δρέπανον ὀξύ) in his hand; certainly he would be wearing more than this, since the shame of nakedness is a concern for John (3:18; 16:15). One must understand these clearly incomplete sartorial descriptions as purposely partial, metonymical, or synecdochical in nature. A similar understanding of the sartorial portrayal in Rev 1 would not only be prudent and reasonable but also useful in explaining role-related identity.

The Location of the ζώνη

In Rev 1:13 John further describes the golden ζώνη of the ὄμολον ύδων ἀνθρώπου as being encircled or wrapped around him at the breasts (περιεζωσμένον πρὸς τοῖς μαστοῖς). The verb περιζώνωμι, when used in association with a part of one’s anatomy, is typically utilized to describe something girded or wrapped around

---

202 See Gane (Cult and Character, 190, n. 102) and the literature he cites on the use of the pars pro toto principle (in which a part is taken for the whole) within the Israelite cult.

203 On other similar, apparently incomplete, priestly dress catalogues, see Ezek 44:17-19; the only priestly garments mentioned here are linen turbans and undergarments. See also the incomplete references to high priestly attire in 4Q405 23 II, 1-10, which list ephodim, the band of the ephod, and possibly the head ornament; see the discussion in Fletcher-Louis, Glory of Adam, 356-73.
one’s waist or loins (ὁσφύς). But John uses other anatomical terminology with this verb in Revelation (μαστός [1:13]; στῆθος [15:6]), which nevertheless was not necessarily unusual. In any case, this alternative usage is potentially of heightened interest.

While the term μαστός most frequently refers to feminine breasts, it can also refer to one of the male mammillae or nipples. Its usage here consequently appears anomalous, striking, and even bizarre. This initial perception, unfortunately, is of no immediate help, since much in Revelation could be characterized similarly.

John’s description in 1:13 also raises questions about its possible relation to OT high priestly dress imagery, since there is no indication in the OT that the high priest’s belt/sash was worn around the breast. A number of commentators consequently do not see this as an indicator of high priestly dress. Osborne’s observations are representative of a number of others: “Long robes and sashes across the chest were . . . worn by dignitaries and rulers. . . . The day laborer wore the sash around the waist, in order to tuck in a tunic for work. The aristocrat wore it around the chest, as here, to indicate

---

204 Both words are utilized in LXX Exod 12:11; 2 Sam 20:8; 1 Kgs 20:32; 2 Kgs 1:8; Isa 32:11; Jer 1:17; Ezek 44:18; Jdt 4:14; Dan 10:5 (OG and Θ); and Eph 6:14. See also the use of the cognate noun περίζωμα (“girdle around the loins; loincloth”) along with ὀσφύς in LXX Jer 13:1, 2, 4, 11.

205 Cf. Omerzu, “Women, Magic and Angels,” 90. Omerzu’s suggestion that “high girding is a common attribute of angels” because Apoc. Zeph. 6:12 also refers to high girding in relation to an angelic being relies on slim evidence (ibid., 92-93).


high rank." Such observations are sometimes used to deny any priestly or high priestly connotations, despite this being contrary to clear evidence elsewhere.

In John’s depiction of the golden ζωνη of the ἄνθρωπον υἱὸν ἄνθρωπου at the level of the μαστοί, one detects a certain distance or abstraction on his part in referring to the μαστοί. In the phrase περιεξωσαμένον πρός τοῖς μαστοίς ζώνην χρυσάν, John follows the participle of περιεξώσαμεν with the preposition πρός instead of following it with περί or no preposition at all. The preposition πρός is then followed by reference to the μαστοί in the dative case. Because John did not use περί, and because πρός plus a dative is a “marker of closeness or relation or proximity” with the meanings of “near, at, by” or “in addition to,” it does not seem likely that John is

---

208 Osborne, Revelation, 89.

209 Ibid. But cf. Omerzu: “Thus the high girding about the breast (not crosswise over the body like a sash) is, according to Josephus, the special feature of all Jewish priests” (“Women, Magic and Angels,” 92). Despite Omerzu’s avoidance of the term sash here, I use it because of its fabrication out of cloth. And contra Omerzu, sashes do not need to run diagonally across one’s body.

210 Cf. in the LXX περιβλέπωμαι + πρός (Bar 4:36; 5:5) and περιπλέκω + πρός (Ezek 17:7), and in the NT περιπατέω + πρός (Col 4:5).

211 Cf. 15:6. In the LXX see περικαθίζω + περί (Deut 20:19; 1 Macc 11:61), περισσάμαι + περί (Sir 41:2), and περιπέθημι + περί (Jer 13:1, 2; 34:2; cf. Dan 5:29 [Θ]); and in the NT περισσάμαι + περί (Luke 10:40), and περικείμαι + περί (Luke 17:2).

212 Cf., e.g., LXX 2 Kgs 1:8; 3:21; Joel 1:8; and Luke 12:35; Eph 6:14.

213 For πρός followed by the dative plural article τοῖς, see LXX Josh 24:31; 1 Sam 10:2; 2 Macc 4:8, 9; 5:21, 24; 8:22; 10:31; 11:8, 11 [2x], 29; 12:20; and John 20:12.

214 BDAG, s.v. “πρός.”
attempting to focus on the ζώνη being wrapped around the μαστοί. Rather, it could just as well suggest that the golden ζώνη is near/at/by (the level of) the μαστοί, indicating that John is interested not so much in anatomy as in physical elevation.215

While the OT does not provide a specific location for the sash of the high priest, Josephus states that the first ζώνη of the high priest (assuming that it was located at the same level as that of the common priests) was located at the στήθος216 or the στέρνων.217 In A.J. 3.154 he describes its location: “They gird-wrap the belt/sash at the breast area, drawing it around a bit above the (level of) the armpit” (ἐπιζώνυνυταὶ κατὰ στήθος ὀλίγον τῆς μασχάλης ὑπεράνω τὴν ζώνην περιάγοντες). And in B.J. 5.232 the implied belt/sash that went around the hyacinth, foot-length robe was attached ἄρα στέρνω (“to the breast/chest”).

Though some have suggested that the use of μαστοί in Rev 1:13 alludes to an

215 If it were wrapped around the breasts (so BDAG, s.v. “πρός”), it could mean “around the breasts, i.e., at that level.” Cf. Johannes P. Louw and Eugene A. Nida, eds., Greek-English Lexicon of the New Testament: Based on Semantic Domains, 2nd ed. (New York: United Bible Societies, 1989), 1:99 (sec. 8.37, “μαστός, οὖ”): “In Re 1.13 the phrase πρός τοῖς μαστοῖς is a reference to the particular location of the gold band which went around the chest and not to the mammary glands as such.”

216 See Josephus A.J. 3.154 and cf. 3.164 (ephod/breastpiece) with Rev 15:6. The στήθος was the “breast, of both sexes, being the front part of the θώραξ, divided into two μαστοί (LSJ, s.v. “στήθος”; cf. BDAG, s.v. “στήθος”). It could also refer to “the seat of the voice and breath,” the “seat of the heart,” the breasts of a woman, “the breast as the seat of feeling and thought,” and the breastbone—here as equivalent to the στέρνων (LSJ, s.v. “στήθος”).

217 Josephus A.J. 3.155, 156; cf. 3:162 (ephod). The στέρνων was the “breast, chest, . . . always of males” (LSJ, s.v. “στέρνων”). It could also refer to the area of the heart, the seat of affections, or the breastbone (ibid.). That Josephus uses both στήθος and στέρνων synonymously can be seen by comparing A.J. 3.162 and 164.
unusual OT text, I would suggest that a locative sense is more than adequate for interpretation. I would consequently conclude that one need not necessarily assume any unusual OT allusion with regard to the use of the term μαστός; this is particularly the case because of its more frequently feminine character. And based on the cultic triggers already encountered in the text, neither does one need to assume that John is attempting to point one’s attention to the high, costumed cincture found in tragic Greek theatre that was probably well-known to John’s audience. The upper body location of the ζώνη in Rev 1:13 is not as anomalous as one might first think. Furthermore, it is not an incorrect location for a ζώνη but rather fits nicely with Josephus’s locative description of the ζωναί of the high priest.

Summary of the Golden ζώνη

When John describes the ὁμοίων υἱῶν ἀνθρώπων encircled with a golden ζώνη


Another possibility has been references to Solomon’s μαστοί in LXX Song 1:2 (so Rainbow, “Male μαστοί,” 249-53). But the suggestion that John, in this apparently cultic setting, is attempting to refer to “‘male breasts’ as a sort of shorthand for the tradition that Jesus is the lover of the Song of Songs” (ibid., 252) is not less than jarring.


220 See Rainbow, “Male μαστοί,” 249 (“misplacement”), 250 (“the LXX . . . correctly places the belt upon τὴν ὀσφύν [the ‘waist’ or ‘loins’]”).
situated at the breasts, several pieces of information point to high priestly dress. While the LXX mentions only one ζώνη in association with the high priest, by the time of the Second Temple, Josephus indicates that the high priest wore, as part of his daily regalia, at least two and up to six ζώναι. The first was attached to the ποδήρης, multicolored, comprised in part of gold, and located near the breasts. In B.J. 5.232 Josephus states that this item was comprised of five ζώναι, indicating that the sartorial terminology of Josephus for the high priest is not consistent. The second ζώνη was the same as the high priestly ύφασμα of the LXX (Exod 28:8; 36:28), but it was a somewhat different ζώνη than the others, since it was stitched to the breastpiece. While it was also fabricated in part from gold and located near the breasts, the first belt/sash described by Josephus for the high priest appears to be the parallel to Rev 1:13. An article of dress indicative of royalty it was not.

A high priestly ζώνη is the most natural interpretation of this dress item in Rev 1:13. This is particularly so since John has contextually led up to his sartorial description through cultic references to priesthood and freedom from sin via blood, a description of the golden lampstands reminiscent of the golden lampstand(s) of the earthly sanctuary, and a portrayal of the ὅμοιον ὑιόν ἀνθρώπου wearing the high priestly ποδήρης, an item of dress John closely relates to the belt/sash in 1:13.

Feet like χαλκολιβάνω

The third dress descriptor that John writes about provides two possible references to high priestly dress imagery. The first is an implicit high priestly dress image, while the latter is a potential comparison to a high priestly dress image. In his
description of the ὁμοίων υἱὸν ἀνθρώπου, John writes (1:15a): καὶ οἱ πόδες αὐτοῦ ὁμοίοι χαλκολιθάνῳ ὡς ἐν καμίνῳ πεπυρωμένης (“and his feet were like χαλκολιθάνῳ having been fired/refined [or, burnt] in a furnace”).

Three things are striking about this descriptive statement. First, the fact that John mentions the feet of the ὁμοίων υἱὸν ἀνθρώπου indicates that he could see them in his vision. Visible feet could convey priestly or high priestly dress imagery. Furthermore, he portrays these feet as looking like something that he—but not modern interpreters—was apparently acquainted with: they were ὁμοίοι χαλκολιθάνῳ.

Finally, John describes this mysterious word χαλκολιθάνῳ by stating that it looked as if it had been fired (or, burned up) in a furnace, oven, or kiln (ὡς ἐν καμίνῳ πεπυρωμένης). With regard to John’s comparison of the feet to χαλκολιθάνῳ, I would suggest that this mysterious word refers to a “bronze frankincense [holder]” or censer. This, in turn, could communicate high priestly dress imagery as well.

Visible Feet

That John can see the feet of ὁμοίων υἱὸν ἀνθρώπου implicitly indicates that his feet are bare (i.e., he is barefoot).223 As mentioned earlier, lack of clothing is negative dress imagery; bare feet, consequently, are an indication of dress, that is, that one has not covered one’s feet with sandals or other footwear. Being barefoot could

---

221 Because of the difficult nature of χαλκολιθάνῳ, I have left it untranslated at this point.


223 So Aune, Revelation 1-5, 95.
either be looked down upon or indicate social deprivation. But those who walked on sacred ground were to take off their sandals (Exod 3:5; Josh 5:15; Acts 7:33), and thus the most prominent people in Judaism who had bare feet were the priests. While John’s description of the ομοιον υιον ἀνθρώπου having bare feet would not in and of itself point to high priestly imagery, the possibility of such imagery is both realistic and credible from the standpoint of Jewish backgrounds. The combined descriptions of the ομοιον υιον ἀνθρώπου wearing a ποδήρης and a golden κόνη as well as being barefoot would consequently add cumulative weight to the probability of high priestly dress imagery.

The Problem of χαλκολιβάνῳ

The word χαλκολιβάνῳ, however, is one of the most difficult linguistic problems in the NT. While Resseguie understatedly notes that it is “unusual,” Swete declares that it is “a word of unusual difficulty,” and Thomas bluntly asserts that “the


225 Cf. ibid.; Anderson (“Feet in Ancient Times,” 10); Tigchelaar (“Bare Feet,” 21, 28-33); and Van der Waal (Oudtestamentische priesterlijke motieven, 52). Cf. b. Zebah 24a with regard to nothing being between the priests and the floors or pavement of the Temple. On Greco-Roman depictions, see Aune, Revelation 1-5, 95-96. Kings and gods are also depicted as having nothing on their feet (so Anderson, “Feet in Ancient Times,” 15).

226 So Barker, Great High Priest, 105.

227 Resseguie, Revelation of John, 37.

228 Swete, Apocalypse of St John, 17.
exact nature of the metal called *chalkolibanon* is impossible to ascertain.”^{229} One of the basic reasons for this is that John is apparently the only writer in all of Greek literature up to his time to use this term (1:15; 2:18),^{230} while its presence in all Greek literature after his time is not independent of Revelation’s influence.^{231} Nevertheless, because it has been associated with high priestly imagery,^{232} it and the phrase ως ἐν καμίνω

---


^{230} When the term χαλκολιβάνω appears again in the message to the church at Thyatira, the fourth or central message of the seven (2:18), the important title “the Son of God” (ὁ υἱὸς τοῦ θεοῦ) is ascribed to Jesus, with that designation being further described in two ways. First, the Son of God is ὁ ἔχων τοὺς ὀφθαλμοὺς αὐτοῦ ως φλόγα πυρὸς (“the one whose eyes are like a flame of fire”; cf. 1:14: οἱ ὀφθαλμοί αὐτοῦ ως φλόξ πυρὸς [“his eyes are like a flame of fire”]). Note that John takes care to match the case of φλόξ with ὀφθαλμός in both 1:14 and 2:18. Second, the Son of God is ὁ ἔχων . . . οἱ πόδες αὐτοῦ ὁμοίοι χαλκολιβάνῳ. This latter description, however, is grammatically problematic, since one would expect the reference to feet to be in the accusative (Τάδε λέγει ὁ υἱὸς τοῦ θεοῦ, ὁ ἔχων τοὺς ὀφθαλμοὺς αὐτοῦ ως φλόγα πυρὸς καὶ οἱ πόδες αὐτοῦ ὁμοίοι χαλκολιβάνῳ). It appears that John explicitly quotes himself here, since the six-word phrase καὶ οἱ πόδες αὐτοῦ ὁμοίοι χαλκολιβάνῳ is exactly the same in both 1:15 and 2:18. I would suggest that this is the probable reason for the unusual grammar—John wants to use the same formulaic description mentioned earlier in 1:15, and so the grammar is not changed. But note that in 2:18 the last part of the description in 1:15 (ὡς ἐν καμίνῳ πεπυρωμένης) is absent and not repeated.

The term “son of God” here in 2:18 may have high priestly overtones. Notice that in Hebrews this title is explicitly associated with high priestly terminology (Heb 4:14; 7:1-3; cf. 5:5; 7:28). On the relation between high priesthood and the title “Son of God” in Hebrews, see Cullmann, *Christology*, 304-305.

^{231} Cf. BDAG, s.v. “χαλκολίβανος.”

^{232} See Fletcher-Louis, *Glory of Adam*, 365. Fletcher-Louis associates this term first with Sir 50:9, which compares the high priest to fire and frankincense, and second with 4Q405 (4QSihShabb) 23 II, 10, which uses רוחה פֹּבלָמָה (“salted, pure”; found in the OT only in Exod 30:35, in reference to the tabernacle’s special compound of incense) in its song utilizing high priestly dress imagery (Fletcher-Louis, *Glory of Adam*, 356-58, 364-65). He sees high priestly imagery standing behind the use of the
Two basic linguistic possibilities confront one with regard to this word: (1) it was an incredibly rare word that John did not originate but used nonetheless; or (2) it was a Johannine neologism. Along the lines of the former hypothesis, Colin J. Hemer asserted: “We must suppose that the word was intended to be intelligible to the original readers.” Whichever the case may be, what could χαλκόλιβάνῳ possibly mean?

English translations of χαλκόλιβάνῳ typically range from “brass” (GNB) and “fine brass” (KJV) to “bronze” (CEV, NIV, NLT) or “burnished bronze” (NASB, NJB, NRSV). Despite its apparently impenetrable nature, scholars have continued to separate elements of χαλκόλιβάνῳ in Rev 1:15. If so, this would be suggestive of high priestly dress imagery, since incense has been an overlooked dress element of the high priest. On see most recently Noam Mizrahi, “The Songs of the Sabbath Sacrifice and Biblical Priestly Literature: A Linguistic Reconsideration,” HTR 104 (2011): 48-56. Cf. Austin Farrer, who translates χαλκόλιβάνῳ as “bronze-hued incense” and states: “Whatever does or does not belong to Levi, incense does” (A Rebirth of Images: The Making of St John’s Apocalypse [Westminster, UK: Dacre, 1949], 233).

233 So Swete, Apocalypse of St John, cxxii.


236 A number of commentators favor translations that describe this in terms of “burnished” bronze or brass. Cf., e.g., Blount, Revelation, 44; Hultberg, “Messianic
advance various interpretive suggestions in their attempts to explicate the term. Another popular suggestion is that the word describes an alloy of gold and silver known anciently as electrum, or “white gold.” But this interpretation is unlikely, particularly since the Greek term for it (ἡλεκτρον or ἡλεκτρος) already appears in LXX Ezek 1:4, 27, and 8:2.


For a succinct summary of seven interpretive opinions, see Lee, “Revelation of St John,” 506.

E.g., Buchanan (Book of Revelation, 66), Hoffmann (Destroyer and the Lamb, 227), Lenski (Interpretation, 66), and Prigent (Commentary on the Apocalypse, 138). Aune suggests that since λίβανος also refers to Lebanon, it could possibly mean “Lebanese brass” or “brass from Lebanon” (Revelation 1-5, 96). The Syriac version understood it as a metal from Lebanon. Cf. BDAG, s.v. “χαλκολίβανον”; LSJ, s.v. “χαλκολίβανον.” But Swete concluded that “such a conjecture is unsupported, and seems to require λιβανοχάλκυς” (Apocalypse of St John, 17). And Aune ultimately also concluded that “it is philologically doubtful that the second element in such a compound would be used to describe the first element” (Aune, Revelation 1-5, 96).

See BDAG, s.v. “χαλκολίβανον” and compare Hort, Apocalypse, 17: “In the LXX ἡλεκτρον doubtless means not amber, but the metal electrum, and this is probably what St John has in view.” Cf. Barclay, Revelation, 1:49; Beasley-Murray, Revelation, 67; Ford, Revelation, 383; Charles Homer Gibling, The Book of Revelation: The Open Book of Prophecy, Good News Studies 34 (Collegeville, MN: Liturgical, 1991), 48; González and González, Revelation, 18; Robert Mounce, Revelation, 59; and Quispel, Secret Book of Revelation, 37.

The Hebrew term in these texts is שָׂרֵן. In Ezek 1:27 and 8:2 it describes the mysterious human likeness (cf. Ezek 1:26 [הארוה אֲדֹנָי / ἀνωτάτα αὐτοῦ / ὁμοίωμα ὑς εἴδος

330
The most extensive exploration of its possible meaning remains that by Hemer in his discussion of the term as it appears in the letter to the church at Thyatira (2:18). Hemer’s ultimate conclusion, fundamentally tying the meaning of the word to the Thyatiran guild of χαλκεῖς (“bronze-workers”), is worth noting:

I suggest then that an alloy of copper with metallic zinc was made in Thyatira, the zinc being obtained by distillation. This was a finer and purer brass than the rough and variable coinage-alloy. It may have derived from older skills preserved by the craftsmen of the guild. The product, I suggest, was known there as χαλκολίβανος, which I conjecture to be a ‘copulative compound’, literally rendered ‘copper-zinc’, λίβανος being an unrecorded word, perhaps peculiar to the trade, for a metal obtained by distillation, and so derived from the verb λείβω.242

241Hemer, Letters, 111-17. Aune calls Hemer’s study “the most informed discussion of this word” (Revelation 1-5, 96). Hemer set forth four criteria that he believed had to be met for a successful solution to the interpretational problem (ibid., 111-12): (1) Dan 10:6, and any other OT passages that underlie Rev 1:15 and 2:18, “require us to understand a shining metal, and a similar sense is surely required for chalkolibanos”; (2) the word must have been “intended to be intelligible to the original readers,” and the change from the terminology in Dan 10:6 was “deliberate,” perhaps because the term was “familiar to the important local guild of bronze-workers” in Thyatira; (3) the relationship between 1:15 and 2:18 “is only sufficiently explained if we consider Dan. 10 to have been closely linked in John’s mind with the circumstances of the local church [Thyatira],” and thus the interpretation must be found in the context of that community; and (4) “any attempted derivation must meet the philological requirements.”

242Hemer, Letters, 116. The verb λείβω means “to pour, pour forth” (LSJ, s.v. “λείβω”). Hemer notes that forming a noun or adjective from a verb frequently results in the suffix -άνος (Letters, 250, n. 45). Thus, deriving λίβανος from λείβω is possible, just as one can form the adjective πιθανός from the verb πείθω. He also believes that both the unrecorded meaning and the “frankincense (tree)” meaning both derive from λείβω (ibid.). Hemer was not the first to suggest a derivation of λίβανος from λείβω; cf. Düsterdieck, Revelation of John, 113 (who decades earlier criticized this interpretation); Andrew Tait, The Messages to the Seven Churches of Asia Minor: An Exposition of the First Three Chapters of the Book of Revelation [London: Hodder and Stoughton, 1884], 78); and Chr. Wordsworth, St. Paul’s Epistles; The General Epistles: The Book of Revelation, and Indexes, vol. 2 of The New Testament of Our Lord and
This interpretation appears contextually attractive, since it seriously takes into consideration the Thyatiran locale. But it is not entirely persuasive for at least three reasons. First, as Craig R. Koester has ably pointed out with regard to the later message to Laodicea, suggestions that distinctive characteristics of the various community locales are embedded in the messages to the seven churches of Asia Minor may well be circumstantial, conjectural, unlikely, or even incorrect. While this argument does not deny any Thyatiran contextual reference or meaning to χαλκολιβάνῳ, it warns against an automatic interpretation based on a Thyatiran context, in particular, the guild of χαλκεῖς.

Second, one can only arrive at the “Thyatiran metal alloy” interpretation on the basis of the second occurrence of χαλκολιβάνῳ in Revelation (2:18), not the first (1:15). This is exacerbated by the fact that the second occurrence of the term appears almost six hundred words later than the first one. While possible, it is difficult to

Saviour Jesus Christ, in the Original Greek: With Introductions and Notes, new ed. (London: Rivingtons, 1872), 170. Besides deriving πιθανός from the verb πιθάω, Wordsworth also noted the derivation of στεγανός from στέγαω and λιβανός from λείχω (ibid.). Assuming that λίβανος derived in parallel fashion from λείβω, Wordsworth suggested that χαλκολιβάνῳ would thus refer to “liquid or molten brass” (ibid.), but Hemer concluded that this was “problematic etymologically” (Letters, 250, n. 45).


244 The suggestion that the term was related to the guild of bronze-workers was also made by Caird (Revelation, 43), Kiddle (Revelation, 37), and others.

332
believe that John purposely introduced a rare or even unique concept in 1:15 but
provided the first real contextual means of recognizing and understanding it so many
verses later.\textsuperscript{245}

Third, Hemer’s argument assumes that χαλκολιβαντια is a copulative compound.
A copulative (or, coordinative) compound is one in which each item does not define the
other but combines with the other to denote the meaning of the whole (e.g., bittersweet,
singer-songwriter, sleepwalk, washer-dryer).\textsuperscript{246} Other than cardinal numbers, however,
there is only one recognizable coordinative compound in the NT, and that is Paul’s
reference in 2 Cor 11:25 to νυχθιμερουν (‘‘a night and a day’’).\textsuperscript{247} The rarity of such
compounds in the NT places a further burden of proof on Hemer and consequently
compounds the conjectural nature of his hypotheses.\textsuperscript{248}

And fourth, Hemer’s argument stands or falls on the supposition that what he

\textsuperscript{245}Cf. Plumptre, \textit{Popular Exposition}, 135. In a parallel situation with regard to
the seven lampstands, Whiteley complains: “It is common for commentators to pre-
empt John’s mind and introduce later information [earlier] into the text” (“Search for
Cohesion,” 161). Beckwith argued, however, that some symbols in Revelation receive
fuller determination by later references (\textit{Apocalypse}, 426). On this, cf. Hemer (\textit{Letters},
248, n. 29) and Resseguie (\textit{Revelation of John}, 52).

\textsuperscript{246}Cf. Io Manolessou and Symeon Tsolakidis, “Greek Coordinated Compounds:

\textsuperscript{247}On this issue, see BDF §121, p. 66 and most recently Manolessou and
Tsolakidis, “Greek Coordinated Compounds,” 28-29, n. 4.

\textsuperscript{248}Fletcher-Louis argues that the word means “incense-bronze,” and that it
“attests to the enduring association of the high priesthood with incense” (\textit{Glory of
Adam}, 365). His “incense-bronze” sounds like a copulative or coordinative compound.
But if such were the case, Fletcher-Louis has strangely reversed the two words. The
suggestion of Fletcher-Louis is consequently untenable.
believes the right-hand component of the compound word to be, λίβανος, does not mean what it usually means (“frankincense [tree]”). Instead, one must conclude that it has another meaning apparently unrecorded anywhere in ancient literature or material remains. This results in a hapax legomenon, χαλκολίβανος, being defined by a non-extant and thus hypothetical term.

Hemer’s conclusion is a valiant attempt to make sense of this mysterious word. As such, Hemer’s work is admirable. Yet because of its clearly hypothetical and speculative nature, it need not necessarily remain the last word on the subject. It is certainly possible that these feet that appear like χαλκολίβανος burned in a furnace suggest some obscure or unknown type of refined metal or metal alloy; this is clearly one of the most accessible interpretations. But the morphology and etymology of χαλκολίβανος are worth further consideration.

The Morphology of χαλκολίβανος

Interpreters are virtually unanimous that χαλκολίβανος is a compound word. The key to identifying it as a compound is the presence of the vowel -o-. When one

249 Cf. Aune’s judgment of Hemer’s “speculative” argumentation here (Revelation 1-5, 96); and Moyise, Old Testament, 33, 35-36.


breaks this compound apart into its constituent elements, it is comprised of \( \chi\alpha\lambda\kappa^- \) (left-hand member) + \(-o^- \) (compound marker) + \(-\lambda\beta\kappa\nu^- \) (right-hand member) + \(-\varphi \) (inflectional ending). Exegetes are virtually unanimous that \( \chi\alpha\lambda\kappa^- \), the left-hand member, is a stem\textsuperscript{252} and is derived from the noun \( \chi\alpha\lambda\kappa\kappa\omega \).\textsuperscript{253} While \( \chi\alpha\lambda\kappa\kappa\omega \) can refer to metal in general, it more frequently refers to copper, brass (i.e., copper alloyed with zinc, also known as \( \dot{\omicron}\rho\epsilon\iota\chi\alpha\lambda\kappa\kappa\omega \)\textsuperscript{254} [“mountain brass,” “metal of the mountain,” or “ore”]), and particularly bronze (i.e., copper alloyed with tin).\textsuperscript{255} This same noun can also refer to anything made out of the type of metal just described (e.g., mirrors, money, musical instruments, vessels, weaponry).\textsuperscript{256} The metallic nature of this word is potentially heightened by the reference in 1:15 to burning or refining in a furnace.

It is important to note that John did not refer to \( \chi\alpha\lambda\kappa\kappa\omega \) itself but rather the

---


\textsuperscript{252}On the first constituent of a compound noun being a stem, see Ralli, “IE, Hellenic,” 456.

\textsuperscript{253}Cf. Aune, \textit{Revelation 1-5}, 96.


\textsuperscript{255}Cf. Aune (\textit{Revelation 1-5}, 96) and Hemer (\textit{Letters}, 112). Aune (\textit{Revelation 1-5}, 96) follows Earle R. Caley (\textit{Orichalcum and Related Ancient Alloys: Origin, Composition, and Manufacture, with Special Reference to the Coinage of the Roman Empire} [New York: American Numismatic Society, 1964], 1, 24-25) in attributing \( \dot{\omicron}\rho\epsilon\iota\chi\alpha\lambda\kappa\kappa\omega \) to bronze instead of brass.

\textsuperscript{256}Cf. BDAG, s.v. “\( \chi\alpha\lambda\kappa\kappa\omega \); LSJ, s.v. “\( \chi\alpha\lambda\kappa\kappa\omega \).”

335
compound χαλκολιβάνῳ. This is highly unusual and striking for at least two reasons.

First, John is clearly familiar with χαλκός and freely uses it later in his work.257 Why would John utilize an apparently rare term instead of the more common one in his inaugural vision? And second, scholars have frequently advanced two texts (LXX Ezek 1:7; Dan 10:6 [OG and Θ]) as background to this motif in Rev 1:15. Both texts use χαλκός in nearly identical terminology in order to describe the “gleaming bronze” feet of the four living creatures Ezekiel saw in vision (ἐξεστράπτων χαλκός [LXX Ezek 1:7])258 and the “gleaming bronze” feet of the celestial being Daniel saw in vision (χαλκός ἐξεστράπτων [OG Dan 10:6]).259 While these references sound somewhat similar to John’s description of the ὁμοίων υἱῶν ἐνθρώπου who has feet like χαλκολιβάνῳ, neither χαλκός nor ἐξεστράπτων is shared with either Rev 1:15 or 2:18. Moyise, for instance, perceptively notes that “Dan. 10.5-6, the source text quoted by most commentators, cannot explain John’s choice of χαλκολιβάνῳ” because of the different language utilized.260 While John’s anomalous use of χαλκολιβάνῳ may well indicate that John is not mechanically following a Greek source in his description, it


258 Mathews concludes that it is “unlikely that there is an allusion to Ezek 1:7 in Apoc 1:15” (“Critical Evaluation,” 175).

259 Cf. the Θ version of Dan 10:6: καὶ οἱ βραχίονες αὐτοῦ καὶ τὰ σκέλη ώς ὄρασις χαλκοῦ στύλῳ τοῖς (“and his arms and legs like the appearance of shining/radiant bronze”). Mathews believes that verbal correspondence between Dan 10:6 and Rev 1:15a is “considerable,” and thus there is a probable allusion here (“Critical Evaluation,” 176).

260 Moyise, Old Testament, 32.
may also indicate that he is using a compound word in 1:15 for a different reason.

**The Etymology of χαλκολίβανος**

Greek has numerous compounds that begin with χαλκ-, and so the left-hand member of χαλκολίβανος is clearly not unusual in terms of its compound nature. But George Wesley Buchanan correctly notes that “it is the second part of the word . . . that creates the problem.” And so the first question to answer is whether this right-hand member of the compound derives from Hebrew or Greek. John not only uses loanwords or transliterations of various words from Hebrew but also shows an interest in pointing out words with Hebrew derivation and/or meaning. Consequently, John is certainly aware of Hebrew etymologies and meanings, and the possible use of other Hebrew etymologies and meanings embedded in Greek terms would not be unusual.

With regard to χαλκολίβανος, scholars have advanced at least two different Hebrew derivations for the right-hand member of the compound. One old suggestion is that the right-hand member is derived from either the Hebrew noun יִבְלַי (“white”) or אַלְבָּנָר (“copper-man”), אָלַקָרְמָה (“with brazen chariot”), χαλκολίβανος (“copper ore, copper”), χαλκοσάνδαλος (“with sandals of bronze”), and χαλκοχίτων (“bronze-clad”). On these and many more, see LSJ.

---

261 E.g., χαλκάνθρωπος (“copper-man”), χαλκάρματος (“with brazen chariot”), χαλκολίβανος (“copper ore, copper”), χαλκοσάνδαλος (“with sandals of bronze”), and χαλκοχίτων (“bronze-clad”). On these and many more, see LSJ.


264 See 9:11 (ὁ ὄνομα αὐτῷ Ἑβραίστι Ἀβαδδών [“his name in Hebrew is ‘Abaddon’”]) and 16:16 (τὸν τόπον τὸν καλούμενον Ἑβραίστι Ἀρμαγεδδών [“the place that in Hebrew is called ‘Armageddon’”]).

the verb בָּלַה ("to make white, purify"). The noun בָּלַה in the HB, however, correlates to the adjective λευκός in the LXX. Since John is very familiar with λευκός, this would make unlikely the suggestion that בָּלַה underlies the right-hand member of the compound χαλκολίβανος. In any case, certain exegetes concluded that it was preferable to look for a Greek right-hand component than a Hebrew one.

This, however, has not dissuaded the search for another Hebrew right-hand component. Another suggestion is that John was alluding to the Hebrew of Dan 10:6 (i.e., בָּלָה). According to this view, John saw a variant of בָּלָה in that

266 On the pointing of this verb, see H. Ringgren, "בָּלָה," TDOT (1995), 7:439-40. Richard Chenevix Trench supported this interpretation for Rev 1:15 (Commentary on the Epistles to the Seven Churches in Asia: Revelation II. III., 6th ed. [1897; repr., Minneapolis: Klock & Klock, 1978], 41, where he concluded that it referred to “brass which in the furnace has attained what we call ‘white heat’").

267 Ringgren, "בָּלָה,” 7:441.


270 With reference to the possible compounding of χαλκός and the Hebrew verb בָּלַה, Tait said there was a “great objection to this, as it is a very unusual thing to have such a combination, except perhaps in proper names” (Messages, 78). And Hort protested that the idea of “לָבַן being the Heb. בָּלַה, to whiten, is monstrous” (Apocalypse, 17). Cf. also Wordsworth, Book of Revelation, 170, for a similar preference.

271 The first Hebrew term (מֵאָשָׁה) clearly refers to copper/bronze (cf., e.g., Exod 25:3; 31:4; 1 Kgs 7:15; Isa 60:17; Jer 52:17; Ezek 1:7; 9:2; 40:3), while the latter term derives from the verb לֵבַה, which Buchanan defines as meaning “to make light in weight, to disparage, belittle, curse, whet, sharpen, polish, shine, or burn to make glisten” (Book of Revelation, 67). The same two words occur together in a description
text that read as לְבָנָה, and it is this hypothetical variant that underlies χαλκολίβανω. The basic problem—and perhaps fatal flaw—with this latter hypothesis is that it depends on the use of an unknown textual variant to Dan 10:6.

Consequently, it is more probable that the right-hand member -λιβαν- in χαλκολίβανω derives from the Greek instead of the Hebrew. As such, the most likely etymological source is one in which the right-hand element is not a stem but a word. The most obvious choice would be the well-known word λίβανος. This Semitic loanword refers to: (1) the Lebanon mountain range (masculine gender); or (2) a frankincense tree (masculine or feminine gender); or (3) frankincense itself, as opposed of the feet of the four living beings in Ezek 1:7 (לְבָנָה).

272 Buchanan, Book of Revelation, 67. Buchanan states that לְבָנָה carries the idea of something made white, purified, bright or clear, and even frankincense, and that it was understood to be a synonym for לְבַנָּה.

273 On the two basic possibilities for the right-hand element (i.e., stem + stem, or stem + word), see Angela Ralli and Athanasios Karasimos, “The Role of Constraints in Greek Compound Formation,” PWPL 1 (2009): 6; and Ralli, “IE, Hellenic,” 456.

274 Cf. Aune, Revelation 1-5, 96; Édouard Delebecque, L’Apocalypse de Jean: Introduction, traduction, annotations (Paris: Mame, 1992), 164; Giesen, Die Offenbarung des Johannes, 88; Kamp, Openbaring, 80; and Vanni, L’Apocalisse, 131-32, n. 40. Postulating -λιβαν- as the right-hand element of χαλκολίβανω and deriving it from λίβανος fits the criteria for what happens when the right-hand element is a word instead of a stem, as set forth by Ralli (“IE, Hellenic,” 456): In the resultant compound, both the stress and inflection of λίβανος are preserved. Cf. also Ralli and Karasimos, “Role of Constraints,” 6.


276 E.g., Cant 5:15; Isa 10:34; Zech 10:10.
to incense in general (masculine or feminine gender). Which possibility is more likely depends on the gender of the compound χαλκολιβάνω.

Greek compounds usually take the gender of the right-hand component of a compound. A number of exegetes have categorized χαλκολιβάνω as a feminine second declension noun on the basis of the feminine participle that follows in 1:15 (όμοιοι χαλκολιβάνω ὡς ἐν καμάνῳ πεπυρωμένης). Assuming such to be a...

---

277 For λίβανος as frankincense, see, e.g., LXX Exod 30:34; Lev 2:1; Sir 50:9. See also Matt 2:11; Rev 18:13. John uses another term for incense in general: θυματάμα (5:8; 8:3, 4; 18:13). Cf. BDAG, s.v. “Λίβανος” and “λίβανος.” While the 9th ed. of LSJ showed the word when referring to the frankincense tree to be only masculine, the 1996 rev. supplement corrected this to show a feminine form referring to a frankincense tree (LSJ, s.v. “λίβανος”). Several recent commentators (e.g., Aune, Revelation 1-5, 96) appear to have missed this. The related word λιβανωτός, when referring to “frankincense,” also appears in both masculine and feminine genders (LSJ, s.v. λιβανωτός).

With regard to English translations, Nielsen stated: “I believe it is important to distinguish between frankincense and incense” (Incense in Ancient Israel, 60). But cf. Harvey: “Frankincense was so closely identified with sacrificial rites that the term ‘incense’ could denote this spice alone” (Scenting Salvation, 34). Milgrom considered frankincense to be “the main ingredient in the incense burned on the inner altar” (Leviticus 1-16, 180).

278 According to Ralli, “gender in Greek is a property of stems and derivational affixes” (“IE, Hellenic,” 460). She also argues that through the linguistic concepts of headedness and percolation “specific gender values are inherited from the head constituent that is usually the right-hand member in Greek compounds” (“The Role of Morphology in Gender Determination: Evidence from Modern Greek,” Linguistics 40 [2002]: 530; cf. ibid., 540-41 and 548, n. 19). See also idem, “Compounds in Modern Greek,” 155.

279 Cf. Aune, Revelation 1-5, 96; Beckwith, Apocalypse, 439; Hemer, Letters, 247, n. 25, and 250, n. 45; Lupieri, Commentary on the Apocalypse, 110; F. Rehkopf, “Grammatisches zum Griechischen des Neuen Testaments,” in Der Ruf Jesu und die Antwort der Gemeinde: Exegetische Untersuchungen, Joachim Jeremias zum 70. Geburtstag gewidmet von seinen Schülern, ed. Eduard Lohse, with Christoph Burchard and Berndt Schaller (Göttingen: Vandenhoeck & Ruprecht, 1970), 215-16; and Thomas, Revelation 1-7, 102. William Mounce asserts that χαλκολιβάνω can be either neuter or masculine, and then he lists it “arbitrarily” as a neuter (The Morphology of Biblical
reasonable interpretation, the right-hand member of the compound (derived from λίβανος) would then not refer to Lebanon; instead, it could refer either to the frankincense tree or frankincense itself. While either of the latter two options could be possible, it would be more likely that frankincense itself were the referent, since the significance of the frankincense tree is that it produces the aromatic substance.\(^{280}\)

One suggested possibility for χαλκολιβάνος under this option would thus be to take the word not as a copulative but as a determinative compound. In the latter case, the right-hand element of the compound is defined by the left-hand element.\(^{281}\) This would yield something like bronze- or brass-like λίβανος\(^{282}\) or “yellow frankincense.”\(^{283}\)

A number of exegetes, however, have adamantly opposed this tentative conclusion because of its supposed absurdity.\(^{284}\) With such an interpretive dead-end appearing

---

Greek [Grand Rapids: Zondervan, 1994], 188, n. 9).

\(^{280}\) Cf. Aune (Revelation 1-5, 96), Giesen (Die Offenbarung des Johannes, 88), and Hort (Apocalypse, 17), who believe the only possibility is frankincense. References to frankincense in the LXX are masculine (e.g., τῷ λίβανῳ [Lev 6:8]; τῶν λίβανων [Lev 2:2, 16; Neh 13:5, 9]), while those in the HB are feminine (רביון).

\(^{281}\) See BDF §114, p. 62.

\(^{282}\) This was one of the suggestions of Oecumenius (Hemer, Letters, 247, n. 26). “Nothing will serve philologically but ‘brass-like λίβανος’” (Hort, Apocalypse, 17). Cf. the “brass-hued incense” and “brass-coloured incense” of Farrer, Rebirth of Images, 233 and 238, n. 1. In another vein, Wordsworth suggested that it might signify “copper in a state of ignition, like frankincense when it is red-hot” (Book of Revelation, 170).

\(^{283}\) LSJ, s.v. “χαλκολίβανον.” Cf. Aune, Revelation 1-5, 96. Pursuing this aromatic perspective, Giesen translates Rev 1:15 to refer to “wohlriechender Bronze” or “fragrant bronze” (Die Offenbarung des Johannes, 83; cf. p. 88), but this reverses which element of the compound defines the other.

\(^{284}\) Düsterdieck, basing his interpretation on Dan 10:6 being the allusive background to Rev 1:15, insisted that “incense can in no way be thought of” (Revelation
inescapable, an examination of ως ἐν καμίνῳ πεπυρωμένης—the phrase immediately following χαλκολιβάνῳ—could help resolve the impasse.

The Grammar of ως ἐν καμίνῳ πεπυρωμένης

The third element of this enigma in Rev 1:15, ως ἐν καμίνῳ πεπυρωμένης, raises some issues of its own in its relationship to the description of the feet of the ὁμοιοὶ ύλῶν ἀνθρώπου. First, the phrase—which does not occur in the parallel passage in 2:18—appears to describe something burned or refined in an oven, furnace, or kiln. Whether John intends his audience to understand that the subject of...
this clause has been through a furnace or is still there is unknown.  

A second interpretive issue revolves around the form of the perfect passive feminine singular participle. Textual evidence is divided among three basic possibilities: (1) nominative plural (πεπυρωμένοι: 1006 1611 1841 1854 2329 2344 2351 Byz [P 046] sy [LXX: Andrew; Victorinus-Pettau Tyconius); (2) genitive singular (πεπυρωμένης: A C); and (3) dative singular (πεπυρωμένος: Ν 205 209 2050 2053 2062 itar, gig, h, t vg cop sa, bo arm eth Irenaeus lat, arm; Cyprian Maternus Apringius Primasius Beatus). Most contemporary exegetes have concluded that the genitive singular πεπυρωμένης is the original text, primarily on the basis of: (1) its attestation by A and C, considered among the best textual witnesses to Revelation; (2) it explaining best of the fiery furnace into which Daniel’s three friends were thrown as punishment for disobedience to King Nebuchadnezzar (e.g., Dan 3:6, 11, 15, 17, 19, 20, 21). In Ezek 22:20 χάλκος is one of the metals that is fired in a κάμυνος. It may also refer to an alcove or large vaulted tent (Num 25:8; MT יְבֵן is a hapax legomenon). Notice that in MT Num 25:8 there is punning between the יְבֵן, where the execution took place, and the יְבֵן (belly), through which Phinehas thrust his spear. LSJ suggests κάμυνος could be a cognate with καμάρα, which refers to something with an arched covering [cf. LSJ, s.v. “κάμυνος” and “καμάρα”; LXX Isa 40:22]). On this, see also the note below regarding Mart. Pol. 15:2.

287 Kistemaker, Exposition, 96. If it were understood to be still in the furnace, it is unlikely to refer to its strength, since any metallic object burned or refined in a fire would be hot, molten, and shiny, but not strong. Cf. Reddish, who suggests the imagery conveys the idea of “powerful legs” (Revelation, 41); Resseguie, who concludes that the refined nature of the material indicates it will not crack, suggesting “a person of incomparable stability and strength” (Revelation of John, 77); Stevens, who concludes the imagery “conjures ideas of strength and stability” and indicates the unmoving nature of the Son of Man wherever he stands (“Son of Man,” 30); and Yeatts, who concludes it indicates “stability and immovable strength” (Revelation, 42).

288 Here I cite the textual fuller evidence from UBS4 instead of NA27.

289 Cf. Aune (Revelation 1-5, clvi) and Beale (Revelation, 72, 105).
the origin of the other two variants; and (3) it being deemed the *lectio difficilior*.290

This variant, as the latter designation demonstrates, has not found easy acceptance. Over a century ago, Edmund Beckett, Baron Grimthorpe, asserted that ἐπιφύμενης “is not intelligible, or translateable,”291 and decades later C. C. Torrey exclaimed his surprise at the “astonishing form of the participle with its genitive case and feminine gender, both quite impossible.”292 Recently Smalley concluded that while the “difficult” grammar of ἐπιφύμενης suggested its originality, John instead intended to write ἐπιφύμενῳ in order to agree with ἄλκολυβάνῳ.293 Nevertheless, the contemporary general conclusion has been that some scribes attempted to correct the feminine genitive singular participle ἐπιφύμενης to the masculine dative singular ἐπιφύμενῳ in order to match ἄλκολυβάνῳ (masculine), or they corrected ἐπιφύμενης to the masculine nominative plural ἐπιφύμενοι in order to match οἱ πῦρ ὀδές.294 One must consequently search for another grammatical explanation.295


294 Cf., e.g., Aune (Revelation 1-5, 65-66, n. 15.a.), Beale (Revelation, 210), Metzger (Textual Commentary, 663-64), and Robert Mounce (Revelation, 59, n. 26).

295 Cf. Thomas, *Revelation 1-7*, 107. Robert Mounce’s suggestion to emend ἐν καμῖνῳ to ἐκ καμῖνου to match the case of the participle is desperate (Revelation, 59).
When two items are compared in Revelation via the word ὤς, they are typically in the same case.\(^{296}\) In 1:15, however, that is not the case with any of its reasonably possible referents (ὁι πόδες, χαλκολιβάνῳ, ορ καμίνῳ): ὀι πόδες [nominative] αὐτοῦ ὤμοιοι χαλκολιβάνῳ [dative] ὤς ἐν καμίνῳ [dative] πεπυρωμένης [genitive]. A

Moreover, there is no overwhelmingly persuasive reason to conclude that the participle is a solecism in order to allude to τὴν κάμινον τοῦ πυρῶς (“the furnace of fire”) in LXX Dan 3. For supporters of this suggestion, cf. Beale, Revelation, 210; idem, The Use of Daniel in Jewish Apocalyptic Literature and in the Revelation of St. John (Lanham, MD: University Press of America, 1984), 159-61; Beale and McDonough, “Revelation,” 1092; Moyise, Old Testament, 41. For τὴν κάμινον τοῦ πυρῶς in LXX Daniel, see 3:6, 11, 15, 20; for τῆς καμίνου τοῦ πυρῶς, see 3:17, 21, 23, 93 (Eng. 3:26). However, King Nebuchadnezzar’s attempt to burn Daniel’s three friends to death in the fiery furnace does not fit the context of Rev 1 and would provide an arguably discordant and jarring allusion. Furthermore, the suggestion loses force because the root of the participle is completely absent from Dan 3. Cf. Whiteley, who concluded that “it is difficult to see any reason for importing Daniel 3 into the text” (“Search for Cohesion,” 185).

\(^{296}\)Charles, Revelation, cxxxviii. See, e.g., the following eight examples:

<table>
<thead>
<tr>
<th>Greek</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ὥς κατὰ πόδαν αὐτοῦ καὶ ὧς τρίχας λευκαὶ ὧς ἔριον λευκόν ὧς χιῶν</td>
<td>(1:14: “his head and his white hair like white wool, like snow”)</td>
</tr>
<tr>
<td>ὥς Ὑφασμοὶ αὐτοῦ ὧς φλόγα πυρῶς</td>
<td>(1:14: “his eyes like a flame of fire”)</td>
</tr>
<tr>
<td>ὥς φωνὴ αὐτοῦ ὧς φωνὴ ὑδάτων πολλῶν</td>
<td>(1:15: “his voice like the sound of much water”)</td>
</tr>
<tr>
<td>ὥς ὄψις αὐτοῦ ὧς ὁ θάλασσας</td>
<td>(1:16: “his appearance like the sun”)</td>
</tr>
<tr>
<td>ἐπησα [implicit nominative] πρὸς τοὺς πόδας αὐτοῦ ὧς μεκρός</td>
<td>(1:17: “he fell to his feet as a dead person”)</td>
</tr>
<tr>
<td>τοὺς Ὑφασμοὺς αὐτοῦ ὧς φλόγα πυρῶς</td>
<td>(2:18: “his eyes like a flame of fire”)</td>
</tr>
<tr>
<td>ὑψω [implicit nominative] ὧς κλέπτης</td>
<td>(3:3: “I will come as a thief”)</td>
</tr>
<tr>
<td>καὶ ἐὰν θόρακας ὧς θόρακας στήθησις</td>
<td>(9:9: “and they had breastplates like breastplates of iron”)</td>
</tr>
</tbody>
</table>
reasonable solution is that πεπυρωμένης is a rare form of the genitive absolute. In this case, the construction would have no explicit noun or pronoun to which the participle agrees. Assuming χαλκολιβάνω to be a second declension feminine compound, with the participle as a feminine genitive absolute implicitly referring back to it, however, would solve the problems of both the participle’s gender and case.

A New Proposal

One further possibility exists that, to my understanding, has never been explored. In Rev 8:3 an angel “stood on the altar” (ἐστάθη ἐπὶ τοῦ θυσιαστηρίου), holding what appears at first glance to be golden frankincense (λιβανωτὸν χρυσοῦν). The word λιβανωτός can be a synonym of λίβανος and also frequently refers to

---

297 Cf., e.g., Aune (Revelation 1-5, 65-66), Huber (Einer gleich einem Menschensohn, 156), Lenski (Interpretation, 66), MacKenzie (Author of the Apocalypse, 160-61), Osborne (Revelation, 102), Rehkopf (“Grammatisches,” 215-19), Thomas (Revelation 1-7, 102, 107), and Whiteley (“Search for Cohesion,” 185-87). Charles denied that there were any genitive absolutes in Revelation (Revelation, 1:cxxxviii-cxxxix).

298 Aune lists three other texts with the same dynamic: Matt 17:14; Acts 21:10; 21:31 (Revelation 1-5, 66, n. 15.a). He believes that αὐτῆς has been omitted from the sentence (ibid.), while Beckwith (Apocalypse, 439) and Thomas (Revelation 1-7, 107) suggested that τῆς χαλκολιβάνου was the unexpressed part. Cf. Whiteley, “Search for Cohesion,” 187. Other suggestions include hypothesizing an Aramaic equivalent to πεπυρωμένης (so Mussies, Morphology, 98; Vanni sees this as persuasive [L’Apocalisse, 131, n. 38]), but this suggestion seems more conjectural and less likely.

299 Aune, Revelation 1-5, 66, n. 15.a.

300 For a recent argument that the angel stands on the altar of burnt offering even as the earthly priests stood on the large altar of burnt offering in the temple, see Stefanovic (“Angel at the Altar,” 82-85).
frankincense.\textsuperscript{301} But scholars translate 8:3 on the basis of its context to communicate that the angel was holding not “golden frankincense” but “a golden censer.”\textsuperscript{302} The contextual descriptor of “golden” in 8:3 ultimately provides the nearest key to transform the meaning of λίβανωτός from the fragrant frankincense to the metonymical metallic censer. In other words, the λίβανωτόν χρυσόν in 8:3 was understood not as “golden frankincense” but instead as “golden frankincense [holder],” that is, a “golden censer.”

I would suggest that one could apply the same exegetical process to 1:15 and 2:18. The compound χαλκολιβάνωφ, because of the association of its left-hand member (χαλκός) and its right-hand member (λίβανος, a cognate of λίβανωτός), could, similarly to 8:3, refer metonymically to the container in which the frankincense was placed.\textsuperscript{303}

\textsuperscript{301} Cf. BDAG (s.v., “λίβανωτός”), LSJ (s.v., “λίβανωτός”), and Aune (\textit{Revelation 1-5}, 96). It occurs only twice in the NT (Rev 8:3, 5) and only twice in the LXX (1 Chr 9:29 [translating ἡνίβο]; 3 Macc 5:3). In Jewish and Christian literature it is also used in Philo \textit{Spec.} 1.275; Josephus \textit{A.J.} 3.256 (2x); and \textit{Mart. Pol.} 15:2.

\textsuperscript{302} The angel with the λίβανωτόν χρυσόν is immediately given much incense (καὶ ἐδόθη αὐτῷ θυμιάματα πολλά [8:3; “and much incense was given to him”]), and τὸν λίβανωτόν is filled with fire from the altar (ἐγέμισεν αὐτὸν ἐκ τούτῳ πυρὸς τοῦ θυσιαστήρου [8:5; “he filled it from the fire from the altar”]). On the difference in normal meaning for λίβανωτός because of contextual indicators, see BDAG, s.v. “λίβανωτός”; LSJ, s.v. “λίβανωτός”; and cf., e.g., Aune (\textit{Revelation 6-16}, 512), Beckwith (\textit{Apocalypse}, 553), Ford (\textit{Revelation}, 131), Robert Mounce (\textit{Revelation}, 174), Osborne (\textit{Revelation}, 344), Smalley (\textit{The Revelation to John}, 215), and Swete (\textit{Apocalypse of St John}, 108).

\textsuperscript{303} Notice the morbidly fascinating description of the martyrdom of Polycarp in the 2\textsuperscript{nd}-century \textit{Martyrdom of Polycarp}, where imagery of gold and silver being refined in a furnace is associated with the scent of (frank)incense (\textit{Mart. Pol.} 15:2):

\begin{quote}
τὸ γὰρ πῦρ καμάρας εἴδος ποιῆσαν, ὡσπερ ὠθὸν πλοίου ὑπὸ πνεύματος πληρωμένη, κύκλῳ περιετέλισαν τὸ σῶμα τοῦ μάρτυρος· καὶ ἦν μέσον, ὡς ὁ σάρξ καιμομένη ἀλλ’ ὡς ἄρτος ὑπόμενος ἢ ὡς χρυσὸς καὶ ἄργυρος ἐν καμάρῃ πυρούμενος· καὶ γὰρ εὐσεβίας τοσαύτης ἀντελαβόμεθα, ὡς λίβανωτοῦ
\end{quote}
This proposal would result in \(χαλκολιβάνυφ\) being understood as a determinative compound which refers to a “bronze frankincense [holder],” that is, a “bronze censer.”

Robert Mounce’s explanation for the meaning of the cognate \(λιβανωτός\) in 8:3 could be revised and used with regard to \(χαλκολιβάνυφ\) in 1:15 and 2:18: “although the word John uses for censer elsewhere means frankincense (e.g., 18:13), the adjective “bronze” in \(χαλκολιβάνυφ\) indicates that he had the implement in mind rather than that which was placed in it.”

Reference to such a bronze censer would most likely invoke, as a matter of consequence, not the censers associated with Solomon’s Temple or the post-exilic temple but those used in the Mosaic tabernacle as first described in Exodus. It was in the tabernacle traditions that the censers were described as being made of bronze.

πνεύματος ἡ ἄλλου τινὸς τῶν τιμίων ἄρωμάτων.

“For the fire, taking the shape of an arch, like the sail of a ship filled by the wind, completely surrounded the body of the martyr; and it was there in the middle, not like flesh burning but like bread baking or like gold and silver being refined in a furnace. For we also perceived a very fragrant odor, as if it were the scent of incense or some other precious spice.”

(Text and translation in Apostolic Fathers, trans. and ed. Bart Ehrman [LCL]).

I will use bronze from now on to refer to any possible copper/bronze metal.

Cf. Robert Mounce, Revelation, 174 (the words in italics constitute the difference from Mounce).

Exod 27:3; 38:23. Incense was placed in bronze censers (Num 16:37, 39 [LXX Num 17:2, 4]), but it appears that these bronze censers were used outside the tabernacle proper and not just by the high priest (cf. Lev 10:1). Nevertheless, when the Israelites rebelled in the wilderness at this time, Aaron the (high) priest made atonement for Israel with incense in his (bronze) censer (Num 16:46 [MT 17:11]; 4 Macc 7:11). While bronze censers were used in the tabernacle complex, (mostly) golden censers were used in the temple (1 Kgs 7:50; 2 Chr 4:22; some were possibly silver [2 Kgs
The presence of λίβανος as the right-hand member of χαλκολίβανος would accordingly make sense, since frankincense was either one of several ingredients or the key ingredient in the incense used within the tabernacle incense rituals.  

Use of the concept of the bronze frankincense holder could further underscore the cultic portrayal of Jesus by pointing to the most famous illustration of a (bronze) censer in association with the tabernacle traditions—when the high priest Aaron made atonement for the people after the rebellion of Korah, Dathan, and Abiram (Num 16:46-48 [MT 17:11-13]). This censer was an evocative, role-related dress symbol, since, as Gane has noted, “the censer of Aaron . . . represents [Aaron’s] high priestly function”  

On the ingredients of the fragrant incense, see Exod 30:34-36; Josephus B.J. 5.218; b. Ker. 6a; cf. Propp (Exodus 19-40, 484-86) and Milgrom (Leviticus 1-16, 237, 1026-28). According to Exod 30:34-36, some of the sanctuary incense was to be placed before the Testimony in the Tent of Meeting and was to be considered most holy (~yvid’q’ vd,qo / αγιὸν αἱ ἁγίας). For frankincense as possibly being the key ingredient, cf. Milgrom (Leviticus 1-16, 180, 1028), Nielsen (Incense in Ancient Israel, 60-61, 65), and Propp (Exodus 19-40, 485). Milgrom believes, on the analogy with the golden pans used with the golden lampstand, that golden censers were used to bring the incense into the Most Holy Place on Yom Kippur, but there is no clear biblical evidence for this (Leviticus 1-16, 1025).

It remains possible, according to the suggestion that Rev 1:15 refers to a bronze (frankincense) holder, that the frankincense would not necessarily be absent. Reference to an incense holder would usually assume that there is incense in it; an incense holder takes on importance primarily because of the use of the incense within it. Perhaps the incense holder imagery was meant to imply that the incense, which would be understood in Revelation in association with the prayers of the saints (see 5:8; 8:3-4; cf. Ps 141:2; Luke 1:8-11), adhered to the body of the ὄμοιον υἱὸν ἀνθρώπου and emphasized his mediatorial role.

Gane, Leviticus/Numbers, 633.
in the rhetoric of Num 16.\textsuperscript{309} Rooke concurs, noting that “the use of censers and incense to determine who is the chosen party implies that Korah is actually challenging Aaron for the high priesthood.”\textsuperscript{310} YHWH’s judgment on the Israelites in the aftermath of the rebellion against Moses and Aaron was mediated by Aaron’s atoning ministry with his bronze censer. Such potential bronze censer dress imagery in Rev 1 would highlight the high priestly ministry of the ḫμοίον υἱόν ἀνθρώποι within the context of judgment and mediation that extends from Rev 1 into chaps. 2-3.

Specifically, in the introduction to the message to Thyatira (2:18), Jesus describes himself as having two things: (1) eyes like a fiery flame (φλόγα πυρός); and (2) feet like χαλκολήμανα. Both of these descriptions derive from the inaugural vision of Jesus in 1:14-15. Assuming that χαλκολήμανα alludes to Numbers, one finds that the judgment on the rebels in that narrative (16:35) was later understood in terms of fiery flames.\textsuperscript{311} Consequently, both descriptions in the Thyatiran message could carry connotations of judgment as well as mediation.


\textsuperscript{310}Rooke, “Day of Atonement,” 359. The right-hand element in the compound χαλκολήμανα (λίβανος) occurs in Sir 50:9, where it is one of the rapturous descriptors of the high priest emerging from the temple: “like fire and frankincense [πῦρ καὶ λίβανος] in the censer [πυρείου].” Consequently, the association of the high priest with incense, some of which was considered most holy, could suggest that this rare term denoted high priestly imagery. And since the censer could be considered a high priestly dress tool, one could view this image in Rev 1 as evoking not just high priestly imagery in general but a high priestly dress image.

\textsuperscript{311}Cf. LXX Ps 105:18 [πῦρ ... φλόξ]; Sir 45:19 [πυρί φλογός]). Reference to the Ancient of Days in Dan 7:9, who has “the [or, his] throne [like] a fiery flame” (ὁ θρόνος ωσεὶ φλόξ πυρός [OG]; ὁ θρόνος αὐτοῦ φλόξ πυρός [Θ]), is also in the context of judgment (cf. 7:9-10, 22, 26).
Furthermore, in Rev 1 John records ὁ ἀνθρώπου υἱὸν stating that he, the Living One, was dead but is alive forever and has the keys of Death and Hades (Rev 1:18). Moreover, the ὁ ἀνθρώπου υἱὸν is the one who walks (ὁ περιπατῶν [2:1]) among the seven lampstands. While most of the members of the seven church communities are “alive,” some have the reputation of being alive but are instead spiritually dead (3:1), and thus Jesus not only walks but stands (ἐστήκα [3:20]) between the living and the dead, similar to Aaron standing between the living and the dead in his ministry of atonement (Num 16:48 [MT 17:13]; cf. Wis 18:23).

According to the LXX, the rebels went down ζώντες εἰς ᾁδοῦ (“alive into Hades” [Num 16:30, 33]). While those who went down “alive into Hades” were not the same people involved in the later story of Aaron’s (high) priestly mediation, the earlier revolt of Korah was related to the later rebellion of the Israelites (cf. Num 16:1-2, 16-18, 31-35, 39-40 [MT 17:4-5], 49 [MT 17:14]). Cf. Magonet, “The Korah Rebellion,” 22, who notes that the implicit reference to the censer ties together both the initial rebellion in Num 16:1 and Aaron’s atoning ministry in 16:47 (MT 17:12). On the confusion over whether Korah was “swallowed up” or burned, see the summary discussion in David C. Mitchell, “‘God Will Redeem My Soul from Sheol’: The Psalms of the Sons of Korah,” JSOT 30 (2006): 369, n. 10.

Cf. περιπατήσον μετ’ ἐμοῦ ἐν λευκοῖς (“they will walk with me in white” [3:4]). YHWH indicated to the Israelites on the way to Canaan that he would walk among them (Lev 26:12; Deut 23:15). The promise to the Sardian believers that they will walk with Jesus in white could well indicate that, as priests, they walk in the white, linen robes of the common priests (cf. LXX Exod 28:40; 29:8; 35:19; 39:27; 40:14; Lev 6:10; 8:13). This does not, however, mean that Jesus walks “in white,” since he clearly walks in a πόδηρης.

Rev 3:1: ὅνωμα ἔχεις ὅτι ζῆς, καὶ νεκρὸς εἶ (“you have a reputation that you are alive, but you are dead”).

Cf. τὰ τέκνα αὐτῆς ἀποκτενῶ ἐν θανάτῳ (“I will strike her children dead [2:23, NRSV]), γύνιον πιστὸς ἠχρὶ θανάτου, καὶ δῶς σοι τὸν στέφανον τῆς ζωῆς (“be faithful unto death, and I will give to you the crown of life” [2:10]), and ἀντιπῆς ὁ μάρτυς μου ὁ πιστὸς μου, δὲ ἀπεκτάνθη παρ’ ὑμῖν (“Antipas, my faithful witness, who was killed among you” [2:13; cf. BDAG, s.v. “παρά’”).
Finally, as we have already observed, Wis 18:24 describes Aaron, intervening between the dead and the living, as wearing the ποδήρης, the glittering and gem-encrusted breastpiece, and the divine tetragrammeton on his diadem. Wisdom relates that it was to these as well as his prayer, his censing, and his recalling the ancestral oaths and covenants that the Destroyer yielded (Wis 18:21-25; cf. 1 Cor 10:10). The ὁμοιον υἱὸν ἀνθρώπου in Rev 1:13 similarly wears the same ποδήρης, and the potentially allusive reference to Aaron’s ministry with his bronze censer would help complete the interpretive arc.316

One objection to this suggestion would be that comparing the feet of the ὁμοιον υἱὸν ἀνθρώπου to a bronze censer not only is bizarre but is also absurd. Concern about such a comparison should pale, however, when one remembers, for instance, that this same ὁμοιον υἱὸν ἀνθρώπου has a sword protruding from his mouth (1:16; 2:16; cf. 19:15, 21).317 The portrayal is certainly symbolic, and John is grasping at

316 It is difficult to determine how familiar John was with LXX traditions such as these.

317 Cf. the Mighty Angel of Rev 10 having “feet” like “pillars of fire” (οἱ πόδες αὐτοῦ ὀς στῆλοι πυρός [10:1]). This verse furthermore raises the question of whether οἱ πόδες should be translated as “feet” or “legs”; most commentators (e.g., Aune [Revelation 6-16, 548-49, n. 1.e.], Beale [Revelation, 524], Brighton [Revelation, 261-62], Robert Mounce [Revelation, 202, n. 10], Osborne [Revelation, 394, n. 2], and Smalley [The Revelation to John, 257]) suggest that, either via linguistic usage or metonymy, “legs” works better in context, since the comparison is with “pillars of fire.” But in the very next verse, does the angel place his right “leg” (τὸν πόδα αὐτοῦ τὸν δεξιόν) and his left (τὸν δὲ εὐώνυμον) on the sea and on the land? Note that everywhere else in Revelation outside of 10:1-2, ὁ ποῦς refers to “foot” and not “leg” (1:15, 17; 2:18; 3:9; 11:11; 12:1; 13:2; 19:10; 22:8). If one stayed with the “foot-pillar” comparison, the symbolism would appear bizarre—but not unusual for Revelation. Note that some commentators have seen a relationship between this image and that of the feet of the ὁμοιον υἱὸν ἀνθρώπου in 1:15 and 2:18 (cf. Brighton [Revelation, 261],
approximations in order to convey his visionary and auditory experience. And objecting
that it would be irregular for John to compare the (plural) feet of ὄμων ὕλον
ἀνθρώπος to a (singular) bronze censer is unpersuasive in light of his earlier
comparison of his (plural) eyes to a (singular) fiery flame (οἱ ὀφθαλμοί αὐτοῦ ὡς
φλὸς πυρὸς [1:14; cf. 2:18; 19:12]).

Objecting to the image of a bronze censer being burned or refined in a fire of a
furnace (as opposed to a fire being burned in a bronze censer) similarly has little merit.
Grimthorpe argued that brass (and we could include copper or bronze) “is not ‘refined’
by melting, as gold and silver are, but is a compound metal or alloy, made by
melting.”318 It would thus not make metallurgical sense to speak of bronze being refined
by fire. But πεπυρωμένης need not refer to refining, as it does later in 3:18, and it could
well refer to burning or even something glowing instead.319

Bronze censers were burned in the rebellion of Korah and company. In fact, the
rebels who were burned up were described as being consumed/devoured (лежא /
κατέσθωσ / [Num 16:35]), a verb sometimes used in contexts in which something is

Osborne [Revelation, 394], and Smalley [The Revelation to John, 257]). In any case,
the reference to “pillars of fire” alludes again to the story of the Exodus, in which
YHWH led the Israelites through the “pillar of fire” and the “pillar of cloud” (see Exod
13:21-22; 14:19-20 [only pillar of cloud], 24 [pillar of cloud and fire]; 33:9-10 [only
pillar of cloud]; Num 12:5 [only pillar of cloud]; 14:14; Deut 31:15 [only pillar of
cloud]; Neh 9:12, 19; Ps 99:7 [only pillar of cloud]).


319 Cf. the possibilities in BDAG, s.v. “πυρόω” and LSJ, s.v. “πυρόω.”
burned up in an oven or furnace.\textsuperscript{320} As a result of the burning of the censers,\textsuperscript{321} the censers became holy (\(\text{šôpar} \) [Num 17:2-3 {Eng. 16:37-38}]) and were later hammered into a covering for the tabernacle altar as a reminder to the Israelites that only the descendants of Aaron (\(\text{יִתְנָה} / \text{έκ τοῦ σπέρματος Ααρων} \)) could offer incense before YHWH (Num 16:37-40 [MT 17:2-5]). This would call up not only the imagery of holiness but also the restrictive identity of the priesthood. The burned censers of the erstwhile rebels became holy and overlaid the bronze altar of the tabernacle, and the bronze censer became a sartorial symbol of Aaron’s high priestly identity and atoning ministry. Thus, the narrative in Num 16-17 may well run beneath the textual surface of Rev 1 through the allusive reference to the bronze censer.\textsuperscript{322} Certainly John is not unaware of the Numbers narratives, since not much later in Rev 2:14 Numbers provides the background to John’s references to Balaam and Balak (cf. Num 22-24; 31:8, 16).

\textbf{Summary of the Feet like \(\chi\alpha\lambdaκολιβ\alpha\nu\nu\)}

The fact that the feet of the \(\text{oμοιοι} \) \(\upsilon\iota\omega\nu \) \(\text{ἀνθρώπου} \) are visible (1:15) is suggestive—but not conclusive—of priestly (and even high priestly) dress. What makes this image more complicated is the seemingly impenetrable reference to the feet appearing \(\text{oμοιοι χαλκολιβάνω} \) \(\omicron\nu \) \(\text{ἐν καμίνῳ πεπυρωμένης} \). The compound word

---

\textsuperscript{320}For use of this verb used in the larger context of burning in a oven/stove (\(\text{κλιβάνω} / \text{κλύβανος} \)), see Ps 21:9 (MT 21:10 and LXX 20:10); Hos 7:7.

\textsuperscript{321}On the burning of the censers, cf. Num 16:37, 39 (MT 17:2, 4).

\textsuperscript{322}See Leithart (“Womb of the World,” 61-62), who similarly sees the narrative in Num 16-18 running beneath the textual surface of Heb 7 in its argument that Jesus’ Melchizedekian high priesthood is superior to the Aaronid priesthood.
χαλκολιβάνω appears to be a conundrum, mostly because it occurs but twice in Revelation and nowhere else in earlier Greek literature. It is unlikely, given the current state of our understanding, that any proposed interpretation of the feet like χαλκολιβάνω in 1:15 and 2:18 is completely persuasive and without flaw. At the same time, the most detailed exposition of this problem, that by Hemer, remains not only conjectural but problematic.

The proposal I have advanced is also conjectural. Nevertheless, it is predicated on the reasonable supposition that the cryptic compound most likely has, as its right-hand component, the feminine word λίβανος (i.e., “frankincense,” instead of the less likely “frankincense tree”). This has led to the hypothesis that the term might indicate a bronze frankincense holder (i.e., a censer), similar to how the cognate of the right-hand element of χαλκολιβάνω (i.e., λιβανωτός, the cognate of λίβανος) refers not to the expected frankincense but instead to a censer in Rev 8:3, 5. There the contextual trigger “golden” transformed the meaning to refer to a golden incense (holder) instead of simply golden incense. Likewise, the immediate triggers that transform the meaning of the compound χαλκολιβάνω in 1:15 are χαλκ- (“bronze”), the left-hand member of the compound χαλκολιβάνω, and the earlier high priestly sartorial images of the ποδήρης and ζώνη in 1:14.

Consequently, this terminological proposal would also signify high priestly dress imagery: the bare feet of the ὀμολογοῦν υἱὸν ἄνθρωπον are compared to a bronze frankincense (holder), that is, a bronze censer, with the latter being understood as a high priestly dress tool, redolent of Aaron’s bronze censer used mediatorially in Num 16.
Furthermore, the implicit frankincense in that comparison could further focus the high priestly connotation of the comparison, since it could be viewed as a high priestly dress cosmetic. Such an interpretation, alluding to the story of the high priest Aaron in Num 16, coheres with the developing theme of judgment in chaps. 2-3, and it illumines several mediatorial motifs in those same chapters.

### The Dress of the ὄμοιον νῦν ἀνθρώπου

**and Role-Related Identity**

No matter how much high priestly dress imagery actually appears in Rev 1, if any imagery does appear it should be able to communicate a role-related identity for Jesus. What would it mean for Jesus to be presented in a high priestly role? Boxall provides a succinct summary of the possibilities:

We know from Hebrews that the understanding of Christ as High Priest in the heavenly sanctuary was able to emerge within New Testament Christianity; Revelation 1 suggests that Hebrews might not be as unique in its christology as is sometimes assumed. If all believers now participate in the priesthood (1:6), and angels fulfill liturgical roles in the worship of heaven (e.g. 8:3-5), a unique role nevertheless remains for Christ. His presence now in the midst of the seven menorahs, that is the seven congregations (v. 20), may evoke the high-priestly role of mediator and intercessor (e.g. Heb. 7:25).[^323]

If Jesus is portrayed in a high priestly manner in Rev 1, one would expect mediatorial and/or intercessory information to appear, as Boxall suggests. A logical place to look would be in chaps. 1-3. We have already seen that Jesus walks among the lampstands in 2:1.[^324] The tabernacle narratives of the HB prescribed the role of tending the

[^323]: Boxall, Revelation of Saint John, 42-43.

[^324]: Paul describes the church as God’s temple; see, in particular, 1 Cor 3:16 (οὐκ οἴδατε ὅτι ναὸς θεοῦ ἐστε καὶ τὸ πνεῦμα τοῦ θεοῦ οἰκεῖ ἐν ὑμῖν; “[do you not know that you (plural) are God’s temple and the Spirit of God dwells in you?”)), and

356
lampstands to Aaron and the successive high priests, and in later experience it was seen to be democratized to the common priests. In any case, associating this mobile motif in chap. 2 together with the sartorial imagery in chap. 1 provides further coherence to the high priestly role-related identity of Jesus.

Such role-related identity triggers would point to Jesus tending the lampstands (i.e., the seven churches) in a mediatorial way. Beale notes that those who tended the lampstands would “trim the lamps, remove the wick and old oil, refill the lamps with fresh oil, and relight those that had gone out. Likewise, Christ tends the ecclesial lampstands by commending, correcting, exhorting, and warning (see chs. 2-3) in order to secure the churches’ fitness for service as lightbearers in a dark world.”

For instance, Jesus threatening to remove the lampstand of Ephesus unless it repents (2:5), encouraging the persecuted Smyrnan church (2:10), exhorting the dead Sardian church to wake up (3:1-2), noting his love for the Philadelphian church (3:9), and pleading for the Laodicean church to repent (3:19)—all take on new meaning and dynamic significance from the standpoint of the high priestly mediation of Jesus.

**Summary and Conclusions**

The crux of the exegetical controversy over potential high priestly imagery for Jesus Christ in the book of Revelation typically focuses on the dress imagery in John’s inaugural vision in chap. 1. John’s visual description of the ὁμοίων ὑλῆν ἀνθρώπου in

cf., e.g., 1 Cor 3:17; 6:19; 2 Cor 6:16.

325
the midst of seven golden lampstands in 1:12-16 is a striking portrayal of Jesus. The dress imagery contained within this visionary description potentially opens a unique vista into an understanding of the identity and role of Jesus. The focus of my investigation in this chapter has been to examine three individual dress elements of the ὁμοιον υἱὸν ἀνθρώπου—his ποδήρης (1:13), his golden ζώνη (1:13), and his (bare) feet ὁμοιοι χαλκολιβάνῳ ὡς ἐν καμίνῳ πεπυρωμένης (1:15)—in order to determine whether these sartorial images communicate a high priestly identity and role for Jesus.

The literary context of John’s inaugural vision provides elements that communicate a cultic orientation and perspective. First, John’s description of Jesus as the “firstborn of the dead” prior to the vision itself (1:5), in parallel with John’s reference to Jesus having “freed us from our sins by his blood” (1:5), points to the sacrificial death of Jesus on the cross, one that referred to the sacrificial system in Judaism centered on the sanctuary and its cultic rituals for the forgiveness of sins. Second, John’s description of Jesus as “the ruler of the kings of the earth” (1:5) parallels his description of believers being “a kingdom, priests [serving] his God and father” (1:6), reflecting the ancient story of the Israelites in Exod 19:5-6. This latter priestly designation is the first of John’s three explicit references to the priesthood of the believers (cf. Rev 5:10; 20:6). The fact that the kingdom is comprised of priests assumes that Jesus, the ruler of the kings of the earth, is not only royal but also priestly. And third, within the vision itself, the seven golden lampstands (1:12-13) would initially have evoked an image of something like the golden lampstand(s) utilized in the tabernacle/temple. Furthermore, reference to the ὁμοιον υἱὸν ἀνθρώπου standing in the midst of the golden lampstands would have likely recalled the one legislatively
delegated in the OT with tending the lampstands, the high priest.

As for the specific dress motifs of the ὄμοιον υἱὸν ἀνθρώπου in Rev 1, the first one, ποδήρης (1:13), is the most compelling of the set, overwhelmingly pointing to high priestly dress imagery. Its usage in Jewish and Christian literature up to this time is virtually unanimous in describing high priestly dress either literally or symbolically. Moreover, the relationship between the implicit lampstand of Exod 27:20-21 and the dress of the high priest in Exod 28:1-5 helps illumine John’s vision of the ὄμοιον υἱὸν ἀνθρώπου dressed in high priestly clothing while standing among the golden lampstands. As such, the ποδήρης may be the salient dress item indicative of high priestly identity.

The second dress motif of the ὄμοιον υἱὸν ἀνθρώπου, the ζώνην χρυσάν located πρὸς τοῖς μαστοῖς (1:13), also points to an item of dress worn by the high priest. While a ζώνη does not necessarily indicate a high priestly identity and role and by itself may be ambiguous in terms of identity perception, the cultic motifs in Rev 1:1-11, along with the golden lampstands and ποδήρης of 1:12-13, strongly suggest a temple-related and even high priestly sartorial image. Between the LXX and Josephus, there are at least six ζωναὶ mentioned that were worn by the high priest. The one that best parallels the evidence in Rev 1:13 is the first high priestly ζώνη of Josephus (A.J. 3.159), since it was attached to the ποδήρης, visible to onlookers, interwoven with gold, and located at the area of the breasts. This would suggest that John is not only drawing on the deep well of OT texts, motifs, and backgrounds, but that he is also drawing on cultic Second Temple realities as well in describing this image.
That John describes the feet of the Ὠμολογια ὑδὸν ἀνθρώπου (1:15) indicates that the Ὠμολογια ὑδὸν ἀνθρώπου is barefoot, in itself a credible (though not absolute) indicator of sacerdotal status. The fact that these feet appear like χαλκολιβανω burned in a furnace could reasonably indicate some obscure or unknown type of refined metal or metal alloy. But because the enigmatic compound apparently has, as its right-hand component, the feminine word λίβανος (i.e., in the sense of “frankincense”), the compound word may instead allude to the story of the high priest Aaron and the (bronze) censer that he used in a mediatorial way to make atonement for the Israelites in Num 16.

Each of these elements does not provide the same level of persuasive appeal to the hypothesis of high priestly dress imagery in Rev 1; some are certainly more compelling than others. Despite the distinct possibility of dress ambiguity resulting from the association of these dress elements, their combined weight is nevertheless impressive and worth consideration. Each element collectively and cumulatively fashions a sartorial network of role-related meaning and underscores linguistically, allusively, and contextually a high priestly meaning, providing iconic coherence to the overall high priestly portrayal.

Furthermore, such high priestly imagery provides role-related identity triggers for understanding Jesus in succeeding chapters of Revelation. In particular, Jesus’ messages to the seven churches in chaps. 2-3 entail the equivalent of high priestly mediation between those who are alive and those on the verge of death. There he encourages, rebukes, warns, and comforts the believing communities in their various states of spirituality. I would suggest that the groundwork for understanding and
appreciating such intercessory ministry by Jesus in these chapters has been laid via
John’s visual description of Jesus in chap. 1 in terms of high priestly dress imagery.
CHAPTER 6

CONCLUSIONS

Summary of the Research

In this study I have attempted to examine how dress imagery in the book of Revelation can contribute to a better understanding of the identity of Jesus Christ. In particular, I have examined whether or not John specifically portrays Jesus in chap. 1 with high priestly dress as a means of evoking a high priestly, role-related identity. In the first chapter of this study I introduced the subject and indicated that not only is there no scholarly consensus with regard to any portrayal of a high priestly identity for Jesus in Revelation, but also that a number of discussions about the subject are polemical in nature. This is particularly the case with Rev 1:13, a crucial text often at the center of such discussions, largely on the basis of John’s reference to the dress term ποδήρης.

In chap. 2 I examined contemporary understandings of dress in academia. Scholars of dress have concluded that the concept of dress includes not only clothes but also ornaments, cosmetics, devices, treatments, equipment, and tools. Anthropologists, psychologists, and sociologists in particular have frequently discussed the significant and potent communicative properties of dress. They have notably underscored the fact that dress communicates various types of identities (e.g., age, ethnic, gender, political, socioeconomic, and other identities). Furthermore, contemporary discussion has
concluded that dress can also communicate a role-related identity. At the same time, a number of interpretive obstacles can potentially distort, inhibit, or block the correct perception of dress communication, and thus one needs to utilize both caution and balance in decoding such dress messages.

In chap. 3 I surveyed the copious evidence from the ANE to the Roman world and from the OT to the NT that illustrates that dress was not only understood to be an important necessity but also a means of communicating much critical information to others. Dress was perceived to be an extension of one’s personality and consequently an aid in the personal identification of others. Furthermore, literary evidence clearly demonstrates that dress could also assist one in formulating a number of identity constructions, such as those in reference to economic status, ethnicity, gender, occupational role, and status transitions. In several ways the communicative properties of ancient dress were more direct, efficient, and effective than those of contemporary dress, since such modern dynamics as globalization and mass marketing have contributed to a more ambiguous visual identity construction. At the same time, ancient texts unsurprisingly indicate that clear or correct identity perception via dress was not automatic; the use of disguises, for instance, could distort and obstruct, even as they can today. This chapter nevertheless indicated that any texts in Revelation that evince an interest in the dress of Jesus would be fruitful for examination in terms of high priestly identity markers.

In chap. 4 I surveyed the literary evidence regarding the dress of the Jewish high priest. The dress of the high priest was powerful in identifying his status and role within the Israelite cultus. Scholars have nonetheless faced obstacles in interpreting not only
the meaning but even the actual nature of various high priestly dress items (e.g., the ephod and the Urim and Thummim), with OT catalogs of the ritual dress elements of the high priest themselves not being uniform. Furthermore, in comparing these high priestly dress elements with those of the common priests, some elements are identical, some similar, and others unique. Both ancient and modern interpreters have consequently exhibited difficulty cataloging, describing, and interpreting the specific ritual dress elements of the high priest. Despite all of this, it remains possible to categorize the high priest’s ritual dress into dress items utilized regularly during the year and dress items utilized once a year on Yom Kippur. Fluidity in descriptions also suggests that metonymy and synecdoche were in play in some of the texts. In addition, on the basis of contemporary understandings of dress, I have suggested that high priestly dress should include such elements as bare feet, the censer, and incense, since bare feet are an example of negative dress, a censer can be classified as a dress tool, and incense can be viewed as a dress cosmetic.

Finally, in chap. 5 of this study I examined several verses in Rev 1 that contain clear dress imagery for Jesus. Here I focused on 1:12-16, the primary passage in Revelation in which scholars have debated the presence or absence of high priestly sartorial imagery as an indicator of a high priestly status for Jesus. In these verses I have argued that the reference to the ποδήρης that the ὄμοιον ὑόν ἄνθρωπος wears, when seen in combination with the contextually integrated reference to him in the midst of the seven golden lampstands (1:12-13), communicates a high priestly identity. The other dress elements (the ζωήν προσώπου, the bare feet, and the appearance of his feet like χαλκολιβάνω), while contributing in varying degrees to the plausibility of the high
priestly imagery in this passage, combine with the ποδήρης to substantiate a sartorial ensemble impressively communicative of high priestly identity in this inaugural vision in Revelation.

**Implications of the Research**

The results of this study suggest at least four important implications for interpreting Revelation and the New Testament as a whole. First, the electric impact of the dress of the high priest on observers in the Second Temple period is mirrored by the prominent position it holds in John’s inaugural vision in Rev 1: The first thing John mentions after describing the ὄμολον ὑιὸν ἄνθρωπον in the midst of the seven golden lampstands is that he wears high priestly dress. After describing the rest of his vision of the ὄμολον ὑιὸν ἄνθρωπον, John writes that he fell down as if he were dead (1:17). While it is true that Jesus subsequently encouraged John to not be afraid (1:17), it is unlikely that his fear stemmed solely from the high priestly dress that Jesus wore. Rather, it is more likely that other elements of this vision (e.g., the blazing eyes, the sword protruding from his mouth) contributed to John’s overall fear.¹ In a chapter that implicitly polemicizes against the rule of earthly rulers,² the powerful communicative meaning of the high priestly dress reveals the role-related spiritual superiority of Jesus over any such ruler.

Second, dress imagery implicitly provides profound christological information in

---

¹Cf. Dan 10:5-9.

²On such polemics in Rev 1:5 cf., e.g., Aune (*Revelation 1-5*, 40), Osborne (*Revelation*, 63, 92), and Smalley (*The Revelation to John*, 34-35).
Revelation. Additionally, christological titles for Jesus in Revelation must not inappropriately shape or restrict the meaning of dress imagery there. For instance, while it is clear that one of the most significant titles for Jesus in Revelation is “King of Kings,” some exegetes have assumed that this royal identity appears in the sartorial imagery one finds in 1:12-16. But as I have demonstrated, such sartorial imagery instead points to a high priestly identity. In addition to the royal role of Jesus that is transparent in Revelation, he also appears as high priest, perhaps suggestive of a king-(high)priest similar to the Melchizedekian identity for Jesus found in the Epistle to the Hebrews.

The third implication is that Revelation and Hebrews—the two most cultic works in the NT—share not only interest in the tabernacle, temple, and related cultic and sanctuary imagery, but they also share a high priestly understanding of Jesus. This demonstrates that the high priestly understanding of Jesus that is so obvious in Hebrews cannot be restricted to just that work in the NT. This consequently opens up the debate

---

3Rev 17:14 and 19:16: Βασιλεύς βασιλέων. Cf. “the ruler of the kings of the earth” (ὁ ἄρχων τῶν βασιλεῶν τῆς γῆς [1:5]).

4E.g., Hendrickson (More Than Conquerors, 71), Kiddle (Revelation, 15), and Metzger (Breaking the Code, 27).

5Notice explicit references to Melchizedek in Heb 5:6, 10; 6:20; 7:1, 10, 11, 15, 17 and see the discussion in, e.g., Cullmann, Christology, 83-107; and Torleif Elgvin, “Priests on Earth as in Heaven: Jewish Light on the Book of Revelation,” in Echoes from the Caves: Qumran and the New Testament, ed. Florentino García Martínez, Studies on the Texts of the Desert of Judah 85 (Leiden: Brill, 2009), 274-75, 278. Such a possible implicit Melchizedekian identity in Revelation (i.e., king-priest) would suggest that there is both continuity and discontinuity with the OT high priesthood. This consequently provides another approach towards explicating the apparent lack of a total sartorial identification in Rev 1 with the dress of the OT high priest.
of the origins of high priestly imagery in the NT. Hebrews, which shows no need to argue the case but instead simply asserts it,⁶ cannot be seen as anomalous in the NT in its understanding of Jesus as high priest since Revelation also evinces high priestly imagery for Jesus. Similarly to Hebrews, Revelation does not attempt to argue the point but describes a majestic Jesus with high priestly sartorial imagery in the introductory chapter.

The final implication of this study that I wish to mention is that the overall dress imagery which is so prevalent throughout Revelation indicates that it bears significant weight for John. In fact, it bears more interpretive weight than many commentators have typically granted it. Since Revelation “is liberally strewn with clothes,”⁷ dress imagery there deserves sustained study. This study demonstrates the importance of dress in the opening chapter of Revelation for elucidating the role-related identity of Jesus and is an example of the kind of analysis that one could carry out on other sartorial images found elsewhere throughout Revelation. One must analyze such sartorial imagery to determine whether identity issues are at play and whether such identity triggers could enrich—if not provide a key to—the interpretation of the numerous texts in which such imagery occurs. In other words, one cannot view dress that various characters in Revelation wear as simply describing what these characters are wearing. If one does not attempt to identify and investigate dress elements that potentially have identity triggers, one’s interpretational conclusions will be severely

---

⁶Cf., e.g., the first three references to Jesus as high priest in Hebrews (2:17; 3:1; 4:14-15).

diminished—if not shown to be entirely inadequate and even faulty.

Suggestions for Further Research

Because of the limits of this study, a number of potentially rewarding areas for future research remain, and I will list five of them here. First is the need to examine two other textual clusters in Revelation for high priestly imagery in relation to Jesus: 14:14-16 and 19:11-16. In the former text John mentions the ὦμολον υἱὸν ἀνθρώπου for the second and final time, and he describes him as sitting on a white cloud and wearing a στέφανον χρυσοῦν (“golden wreath/crown”) on his head, a dress description that may well be high priestly in nature.8 In the latter text, at least three dress items in the description of the Rider on the White Horse suggest the possibility of high priestly imagery: (1) the “many diadems” (διαδὴματα πολλά) on the Rider’s head (v. 12);9 (2) the mysterious “inscribed name” (ὄνομα γεγραμμένον)10 that only the Rider knows (v. 12); and (3) the “robe dipped in blood” (ἐμάτιον βεβαμμένον αἵματι)11 (v. 13). An examination of these two passages, both of which have linguistic links to the ὦμολον

8 Cf. the στέφανον χρυσοῦν worn by the high priest in LXX Sir 45:12.

9 This may relate to coronal imagery for the high priest found in a Qumran text; see the New Jerusalem text from Qumran (11Q18 14 II, 2-5), which apparently describes a ceremony for crowning a high priest with seven crowns. Wis 18:24 utilizes the same Greek term (διαδήμα) to describe the diadem of the high priest.

10 This possibly refers to the tetragrammaton of the high priest, which was inscribed on the plate or rosette of pure gold (Exod 28:36: מִנְשֹׁר בְּגֻבְּרָת / πέταλον χρυσοῦν καθαρῶν). On this see, e.g., Barker (Revelation, 50-56, 302-309).

11 On the many variants in this verse suggesting “sprinkled” instead of “dipped,” see, e.g., Aune (Revelation 17-22, 1043, n. 13.b-b.). Barker suggests that a “sprinkled” robe might suggest the robe of the high priest on Yom Kippur (Revelation, 308).
υἱὸν ἄνθρωποι in Rev 1,\textsuperscript{12} could potentially corroborate the conclusion made in this study that high priestly dress does indeed occur in relation to Jesus in Revelation.

Second, another potentially fruitful field of study would be to analyze the dress of characters explicitly described as angels in Revelation that are possibly suggestive of angelomorphic christology. Perhaps the most extensive conclusions regarding angelomorphic christology in the book of Revelation were set forth by Gundry in 1994\textsuperscript{13} and updated in 2005, in which he saw angelomorphic christology in John’s references to or portrayals of such angelic figures as the sent angel in 1:1 (cf. 22:6), the angel with the seal of God in 7:2-3, the angel who holds a golden censer and stands at the altar of incense in 8:3-5, the mighty angel in chap. 10 with the rainbow on his head, the glorious angel in 18:1-3 who fills the earth with his splendor, the strong angel in 18:21-24 who casts a millstone into the sea, and the angel with the key and chain who throws Satan into the abyss in 20:1-3.\textsuperscript{14} While many scholars have not accepted the sweeping nature of Gundry’s approach,\textsuperscript{15} one cannot deny that some of the descriptions of these angels in

\textsuperscript{12}The Rider on the White Horse has eyes like “a flame of fire” (φλόξ πυρός) and “a sharp sword emerging from his mouth” (ἐκ τοῦ στόματός αὐτοῦ ἐκπορεύεται ῥομφαία ὀξεῖα [19:15]); cf. the description of the ὅμοιον υἱὸν ἄνθρωποι in 1:14 (φλόξ πυρός) and 16 (ἐκ τοῦ στόματός αὐτοῦ ῥομφαία δίστομος ὀξεῖα ἐκπορευομένη [“a sharp, double-edged sword emerging from his mouth”]).


\textsuperscript{14}Gundry, “Angelomorphic Christology (2005),” 377-98.

\textsuperscript{15}See, e.g., Gieschen (\textit{Angelomorphic Christology}, 261, n. 55), Hannah (\textit{Michael and Christ}, 153-54), and Hoffmann (\textit{Destroyer and the Lamb}, 68-71, 75). These all interact with Gundry’s 1994 study.
Revelation contain dress imagery. Since there existed a close, symbolic relationship between earthly priests and heavenly angels in Jewish interpretation, it would thus be prudent to look beyond the dress imagery of Jesus and investigate the dress imagery of such angels in Revelation, since they would constitute a potentially ripe field for testing whether high priestly identity can be ascertained from dress with regard to angelomorphic characters.

Third, as I indicated in the introduction of this study, a number of scholars have seen high priestly dress imagery in both the description of the dress of the Great Prostitute in Rev 17 and the description of the foundation stones of the New Jerusalem in Rev 21. Assuming that these conclusions are true, it would be useful to determine precisely what relation the high priestly imagery in these texts might have to John’s use

---

16 For examples of the OT interplay between angels and priests, see Zech 3:1-7 and Mal 2:7 (the latter text in which the priest is called a messenger/angel [אַגְּגֶל ה’ / āγγελος] of the LORD of hosts). Attridge is one of several recent commentators who have concluded that the image of the high priest in Hebrews derives from “Jewish notions of priestly angels” (Hebrews, 103; cf. p. 99, n. 234). On the relation between angels and priests and/or high priests in Jewish interpretation, cf. also, e.g., the following works with their related bibliographies: Barker, Great High Priest, 103-45; Fletcher-Louis, Glory of Adam, 56-87; Gieschen, Angelomorphic Christology, 169-70; Hannah, Michael and Christ, 32, 42-45, 60-61, 85-87, 100-101, 150-51; Himmelfarb, Ascent to Heaven, 49-51 and 66-69; and McNicol, “Image of the Highest Angel.”

17 Note the following synthetic statement of Nils Alstrup Dahl: “No New Testament author explicitly speaks about Christ as an angel or as the angel or archangel. The Book of Revelation, however, transfers angelic attributes to the risen Christ (e.g., Rev. 1:13-16—cf. especially Dan. 10:5f.). Moreover, the risen Jesus is, like an angelic prince, represented as the heavenly Paraclete, the intercessor or witness, the priest in the heavenly sanctuary, and vice-regent at the right hand of God [emphasis supplied]” (Jesus the Christ: The Historical Origins of Christological Doctrine, ed. Donald H. Juel [Minneapolis: Fortress, 1991], 120). Dahl further states that “there seems to be increasing agreement that angelology is one source of christological language” (ibid., 121).
of high priestly dress imagery for Jesus in chap. 1.

Fourth, the results of this study should give more impetus towards ascertaining high priestly imagery for Jesus in texts of the NT other than in Hebrews and Revelation. While much work has already been done in this area, the view has long been held that such high priestly imagery can be found only in Hebrews. Further research in this area could provide the death knell to that viewpoint.

And fifth, as noted in the previous chapter, the motif of Jesus as Lamb is not only repeatedly explicit but much more prevalent in Revelation than high priestly imagery. April D. DeConick has recently indicated that both the high priestly descriptions of Jesus in Hebrews and portrayals of Jesus as the Lamb in Revelation are heir to the Jewish Kavod (glory) tradition. Study of how these trajectories might relate to each other within Revelation could help to better situate the use of high priestly dress imagery in John’s overall rhetoric.

---


19 E.g., Baigent (“Jesus as Priest,” 34-44), Lane (Hebrews, cxlii), Lindars (Theology, 126), and Sowers (Philo and Hebrews, 119).

Conclusion

As the adage goes, “a picture is worth a thousand words.” John’s rich description of the ὄμολογῳ υἱὸν ἀνθρώπου in Rev 1 reveals much more about the identity and role of Jesus Christ than one might deduce at first glance because of John’s use of sartorial imagery. Without denying or diminishing other aspects of Jesus’ identity in chap. 1, I would assert that part of the complex identity of Jesus in this chapter derives from John’s powerful and revealing use of sartorial imagery associated in Jewish literature and history with the high priest. Such imagery helps to extend the arc of John’s use of such cultic imagery as tabernacle, temple, sanctuary, lampstand(s), incense, court, altar, and priests. And as such, his portrait of Jesus, including high priestly sartorial imagery, expands and enriches the NT understanding of Jesus as High Priest, which is explicit only in the Epistle to the Hebrews, and it further explicates Jesus’ high priestly ministry of mediation and judgment among his faithful followers. John’s prismatic and expansive portrayal of Jesus Christ in this first chapter thus implicitly conveys to the Christian “priests” (1:6; cf. 5:10; 20:6) in the seven churches the powerful message “We have a high priest, Jesus Christ!”

BIBLIOGRAPHY


______. *The Revelation of Jesus Christ: Which God Gave to Him to Show to His Servants What Must Soon Take Place (Revelation 1.1)*. Edinburgh: T & T Clark, 2000.


Davies, Philip R. “Ark or Ephod in 1 Sam. XIV.18?” *Journal of Theological Studies* 26 (1975): 82-87.


*Philo.* Translated by F. H. Colson, G. H. Whitaker, and Ralph Marcus. Loeb Classical Library.


