

Adult Catechism March 27, 2017

Christ Our Pascha: Prayer in the Ukrainian Catholic Tradition: Icons, Relics, Liturgical Articles, Rituals

Part 1: Icons

What is an icon? The word "icon" means "image," but since the early centuries of Christianity, the word "icon" is normally used to refer to images with a religious content, meaning and use. Most icons are two-dimensional; mosaics, paintings, enamels, miniatures, but ancient three dimensional icons also exist. Many people assume an icon must be in a Byzantine or Russian style. Many icons are, but many are not; other Orthodox Christian cultures have their own traditional styles of art, and many icons exist painted in a Western style. It is not style that makes a painting an icon, it is subject, meaning and use. An icon is always the representation of a religious subject, but not every representation of a religious subject is an icon. An icon is not simply the representation of a religious subject, it is a representation with a religious meaning, and if it is an Orthodox icon it must have an orthodox meaning. The icon must not only represent a religious subject in an orthodox way, it is to be an image for religious use. Icons are part of the Church's preaching and part of the Church's prayer. The true iconographer prepares for the work of icon-making with prayer, fasting and study. The Church must be able to own and worship the image the iconographer produces. The icon must be truth.

The production of icons is a mode of prayer; they come from prayer to be used in prayer and worship. Icons have an important role in the decoration of church buildings, in the church's worship and in personal devotion. They play several roles: Icons teach: they represent sacred persons, sacred events, they show us the reality of the Divine Kingdom. They teach history, doctrine, morality and theology. They remind us what we are and what we should be. They show us the importance of matter and of material things. They show us the transfiguration of matter under the power of the Holy Spirit. Icons challenge: we see the saints, transfigured by God's grace and by their own free response to Him. we are challenged to follow in their footsteps. Icons witness: the icon of Christ witnesses to the Incarnation. The Divine logos came down into our humanity; He is human as we are human. Humans can be portrayed; portraying the incarnate Logos, Jesus Christ, we witness to His true humanity. The icon is a doorway to the awareness of presence and the love of Christ and His saints and angels. Christ dwells in us by His grace, and the saints and angels are already present with us, through their love and their prayers; the icon reminds us, and makes us aware of that presence.

Spiritual Characteristics of Icons: We do not adore images; adoration [latreia] is due to God alone, but we do venerate and reverence them. The saints, as deified human beings are also venerated, and with a higher kind of veneration than are their images, but no saint, not even the Theotokos herself, is ever worshipped as we worship God. Icons allow us a glimpse of the Kingdom of God, a vision the Word of God in human form, of humanity deified in the saints, of matter transfigured by the power of the Spirit. Icons are windows onto aspects of reality we cannot normally see, and help us awake our spiritual senses so that we become more vividly aware of the Divine energies that suffuse and uphold all Creation.

Icons

can be effective in recalling us to the presence of Christ - the icon can serve as a reminder that He truly is here. Each specific icon type carries its own message about Him. The Pantocrator reminds us that the Christ who is present here is the Almighty, the Creator and Sustainer of the Universe, the Upholder of All. The icon of Christ the Teacher reminds us that it is He who teaches, through the Gospels, the Church's proclamation of the Good News, through prayer, if our spiritual senses are awake to hear Him, through the people we meet, the situations we face. The icon of the Panteleimon, the All-Merciful, reminds us that nothing we have done is beyond His forgiveness; the Christ Who is present to us offers forgiveness and transformation, if we will accept it. The icon of the Crucified reminds us of the unlimited love of the Son of God who assumes our human nature in order to let us share His divine nature. He has entered into our humanity in its fullness, into our joys and sufferings, even into degradation and death; there is no part of our life where Christ is not. The Anastasis reminds us that Christ has descended into death to free the whole of humanity from the entrapping power of death, from the fear of death and from the compulsion to sin. Because icons are physical objects, they serve as invitations to keep our eyes open when we pray. While prayer may often be, in Thomas Merton's words, "like a face-to-face meeting in the dark," cutting a major link with the physical world by closing your eyes is not a precondition of prayer. Icons help solve a very simple problem: If I am to pray with open eyes, what should I be looking at? It doesn't have to be icons, but icons are a good and helpful choice. They serve as bridges to Christ, as links with the saints, as reminders of pivotal events in the history of salvation. Once you have an icon, it requires a place. There should be an "icon corner" in the place you live; an area where one or several icons are placed that serves as a regular center of prayer. Icons can be placed in other areas of your home. If there is an icon near the table where meals are served, you may want to begin and end your meals by praying and facing the icon while reciting a prayer before and after the meal. If it is good to have an icon in every bedroom and kitchen. At

its simplest, acts of veneration refer to the way believing people respectfully interact with and honor the subjects depicted in icons – the prototypes, not the painted boards themselves. This veneration is a kinesthetic language that involves the senses; it is the physical part of prayer. We are reminded through physical acts of veneration that not only the mind prays, but the whole person – body, mind, and spirit. Our physical selves are as much a part of His much-loved creation as our cerebral and spiritual selves.

Bowing and making prostrations before icons are common gestures many people use to express respect. Bows are still used as signs of friendship or honor toward other people in many Middle-eastern and Asian cultures. Another act of veneration, that of forming the sign of the cross on one's body before an icon, reflects several important beliefs: recognition of the holiness of the icon as a sacred object in itself, conviction regarding the subject's sanctity, and a general acknowledgement of Christian faith. God loves spontaneous acts of worship and love; we are free to kiss the icons, just as we might kiss the photo of someone we love. Candles can also be placed before icons. These candles serve as visual markers for peoples' prayers, and remind them of the warmth and light that Christ brings to human experience. But the most important component of any act of veneration is an open, trusting heart toward God, and faith in His love for us. Without the right attitude, the rest means little.

Icons can seem complicated or strange at first. Take time to come present to the icon, to simply gaze, allowing

both your sense of sight as well as the longings of your heart to interact with what the icon presents to you in a particular moment. Icons have a way of teaching the heart spiritual truths the mind cannot.

Icons are painted in reverse, or Byzantine, perspective, in which the further away objects in the icon are, the larger they are drawn, diverging against the horizon, rather than converging as in linear perspective. This technique is meant to bring the subject matter in the icon perpetually into the present, into the immediate experience of the viewer. Reverse perspective serves as a reminder that since God is omnipresent and outside earthly time and place, his view converges from everywhere simultaneously. We are to put ourselves in relationship to the world within the icon, not expect that world to adapt to us. Like other features, iconic landscapes are not meant to be realistic, but symbolic. Mountains in icons are not peaked, but flat, symbolizing all creation bowing down to Christ (Luke 3:5). Even iconographic depictions of events from Christ's earthly life are meant to remind us that those events are ultimately of an eternal, transcendent nature, and not merely historical.

Unlike much of western religious art, human subjects in icons are not meant to look precisely like the people portrayed did in real life. Icons are spiritual portraits, meant to emphasize the stillness of the subjects' souls, as well as their "passionlessness" (freedom from sin and struggle) in the presence of God. Eyes tend to dominate the faces of iconic subjects, acting as reflections of the serene selves within. We are naturally attracted to a person's eyes, so this helps our focus in prayer and our heart's connection with Christ or the saint within the icon. Fr. Henri Nouwen says of the eyes in the icon of the Vladimir Mother of God: "Her eyes gaze upon the infinite spaces of the heart where joy and sorrow are no longer contrasting emotions, but are transcended in spiritual unity." Halos and gold backgrounds remind us that the people depicted there live in the presence of God's unearthly and uncreated light. The figures in some icons appear to be floating in a veritable sea of gold. We are reminded again of another world and of another reality beyond the one we know. Certain pictorial features within an icon, such as the small axe in the foreground of the icon of St. John the Baptist, remind us of pivotal events or ministries from that person's earthly life. A cross held in a saint's hand tells us that this person was martyred for his or her faith.

How to Pray with Icons: Icons are soul windows, entrances into the presence of the Holy. Icons serve as invitations to keep eyes open while one prays. It is prayer to just look attentively at an icon and let God speak. The profound beauty of an icon is gentle. It does not force its way. It asks for time spent before it in stillness . . . gazing. More importantly it invites the one praying to be gazed upon by it. One is invited to enter into the icon and come closer to the Holy One portrayed. Icons are a reminder of God's unconditional love.

To pray with icons, one needs to be comfortable, quiet and attentive. The process of *Lectio divina* (Holy reading) can be used.

The 5 key steps are: 1. Ready – Sit comfortably and still the body. Focus on breathing. 2. Read – Take time to look closely at the icon. What do you see? See 'the more". Take time. 3. Read and Reflect – What is the icon calling you to be? What is the message for you? What do you hear? 4. Read and Respond- Read the icon once more by gazing on it. Respond in prayer. Write/draw

thoughts and prayers if you journal.... 5. Read and Rest- let the image of the icon rest in your heart. BE..... Give time for this to happen!!!

Another simple way to pray with an icon would be the use of the Y Chart. What do you see? What do you hear? What do you feel? Icons can lead us into the inner room of prayer. In busy times it can be just a glance at the icon or a ritual where one touches the icon gently either before a challenging task or at the end of a day.

A prayer rule is the outline of our daily prayer routine. It is important to have a thought out rule. Casually going to your place for prayer and simply talking with God is not the best way to begin to develop your prayer life. We will find that we end up babbling in front of our God. We can take advantage of the centuries of wisdom and being by using proven prayers that will lift us up in our way of communicating with God. A prayer rule should first specify the place and time of prayer. Then it should outline the sequence of your prayers and the specific prayers you will say. Below is an example of a beginners prayer rule:

Morning and Evening Prayer: Place: In the icon corner at your home, Time: Morning and Evening for 20 minutes each time. Begin by lighting a candle, and making three prostrations and then stand quietly to collect yourself in your heart

Examples of Prayers to use: Trisagion Prayer (Beginning with Holy God), One of six Morning or Evening Psalms, Intercessions for the living and the dead, Psalm 51 and confession of our sinfulness, Doxology and the morning or evening prayer, Personal dialogue with God, Jesus prayer - repeat 100 times. Reflect quietly on the tasks of the day and prepare yourself for the difficulties you might face asking God to help you, Dismissal prayer.

Other Facts about Icons: *What do colors represent in iconography?* In iconography there are two distinct categories of colors. First there is white, red, green and blue, used to express life, purity, peace and goodness. The second category of colors is black, brown, grey and yellow, and they are used to express danger and impurity. White: is the color that represents eternal life and purity. Blue: represents celestial beings, God's dwelling place, the sky. Red: symbolizes activity. In Hebrew thought, red represents life. We find it mentioned in several books of the Old Testament: in the Second Book of Samuel, Saul dressed the daughters of Israel in red garments: "O daughters of Israel, weep over Saul, who clothed you in scarlet, with luxury..." (2 Samuel 1:24). In Proverbs we find that the perfect wife wears red, in the book of Jeremiah, Jerusalem beautifies herself in a red garment. The martyr's clothes are red, the clothing of the seraphims are red also. Red is also the color that depicts health, fire and the Last Judgment. Purple: purple is the symbol of royalty, wealth, power, and priestly dignity. In the book of Daniel we learn that the king dressed himself in purple, and in the Psalms it is mentioned that the king and the queen are robed in purple. Green: in the Holy Scriptures, green represents nature and vegetation, and it is thus representative of growth and fertility. It is mentioned in the Song of Songs and the Book of Jeremiah. In iconography it is used for the robes of martyrs and prophets. Brown: represents density and lack of radiance. Brown is composed of red, blue, green and black, and it is used to depict soil, rocks and buildings. It is also used as a symbol of poverty and renunciation for the dark garments of monks and ascetics. Black: represents absence of life; it symbolizes a void. It is the opposite of white. While white represents the fullness of life, black represents the lack of it. Monks and Great Schema monks wear black

garments, as a symbol of their renunciation of all that is material. Yellow: representing sadness, it is used in the icon of the Savior being placed in the tomb. In Deuteronomy it is mentioned as a sign of misfortune, bad harvest and blight.

The First Icon: The first icon, the MANDYLION or The Holy Napkin, sometimes called "Made without hands" is said not only to have been an authentic likeness of Christ, but one which Christ Himself willingly produced. It was thus often cited both as proof of the reality of His Incarnation — as it had been in contact with His body — and as justification for the iconophile position that Christ Himself has endorsed the making of His image. The features of Christ's face on the Holy Napkin are those of the Pantocrator. It is not a bust because it only shows the head and part of the neck; no shoulders are seen. The face is painted as though it is imprinted on a horizontal fringed strip of white cloth, hence the name "napkin." The earliest surviving example is said to date from the 10th Century and it is at St. Catherine Monastery in Sinai. This icon has no fixed place in the decoration of a church. The image of the Holy Napkin was also known in the West under the name of The Veil of Veronica. The Veronica story is similar to that of King Abgar: Veronica was a woman who comforted Jesus as He was bearing the cross on the way to Golgotha. She offered Him a piece of cloth to wipe the blood and sweat off His face; later she found that she received a 'miraculous image. A building along Via Dolorosa in Jerusalem associated with Veronica is today the home of a community of sisters called "The Little Sisters of Jesus." The icon and the one who enters the reality depicted in the icon witness to the eradication of evil which has infected man's achievements. To the ascetic who prays the icon communicates the meaning of life. Matter and Spirit, heaven and earth, are both united in the icon and in the one who has entered the reality it communicates. Already in the present they begin to manifest the future of creation when God will be all in all.

Part 2: Relics The word relic comes from the Latin *relinquo*, literally meaning I leave, or I abandon. A relic is a piece of the body of a saint, an item owned or used by the saint, or an object which has been touched to the tomb of a saint. Traditionally, a piece of the body of a saint, especially that of a martyr, may be with the permission of the local ecclesiastical authority used in solemn processions recalling the specific holy person. The veneration of sacred relics has a long history in the Church. It is commonly held that the first account of such veneration stretches back to the martyrdom of St. Polycarp, bishop and martyr, who was killed by being burned at the stake in the amphitheater at Smyrna around the year 155 A.D. One such reference, which comes from the Office of Readings assigned to the memorial of St. Polycarp (February 23) in the Liturgy of the Hours, states: When the pyre was ready, Polycarp took off all his clothes and loosened his undergarment. He made an effort also to remove his shoes, though he had been unaccustomed to this, for the faithful always vied with each other in their haste to touch his body. Even before his martyrdom he had received every mark of honor in tribute to his holiness of life. The Fathers of the Church take up the theme of the reverence paid to the sacred relics as early as the fourth and fifth centuries. By the 1100s, relics were being venerated in churches and shrines which attracted numerous pilgrims. There are three classes of sacred relics. The first-class is a part of the saints body. (It is this type which is placed in an altar stone.) The second-class is a piece of the saints clothing or something used by the saint, while the third-class is an object which has been touched to a first-class relic. The relics of the saints and

their veneration is just another in the long line of treasures which Jesus Christ has given to His chaste bride, the Church. These relics summon us to appreciate more profoundly not only the heroic men and women, boys and girls who have served the Master so selflessly and generously, but especially the love and mercy of the Almighty who called these His followers to the bliss of unending life in His eternal kingdom. Taken from <http://www.catholiceducation.org/en/culture/catholic-contributions/church-teaching-on-relics.html>

Part 3: Articles used in Ukrainian Catholic Liturgical Services Beginning in the tenth century to the middle of the eleventh century marks the first period in the tradition of the Ukrainian liturgical singing. In this period, however, we deal less with the actual facts and more with the questions pertaining to the tradition of liturgical singing. Unfortunately we have no documents or written monuments that survived from this time span. This leaves us with nothing more than hypothesis based on a few scarce facts we have from this period. A few decades after the Great Schism (1054 A.D.) there were efforts to suppress or destroy any evidence of previous ties between Orthodox but non Eastern Byzantine nations, particularly those of Western Europe. Some of the mosaics of one of the oldest monuments of Kyivan Rus' were discovered and sparked a great interest. These are the figures of buffoons with musical instruments (obviously not a Byzantine tradition, yet depicted on the walls in frescos of Sophia Kyivska). There is a musician with a bow instrument sitting on a roadside stone, flutist and other musicians on lutes and psalteries. The walls of the southern tower depict the only picture of the organ known in Old Rus'. One can easily discern the organist playing the organ, and two fellow piping air into the pipes.

Clergy Vestments: Church vestments are those garments which, according to church rules, must be worn by the clergy in performing the ceremonies of the services of the church. Of course, there are many different services which are performed in the various churches in Christianity. There are also many different types of clergy i.e. bishops, priests, deacons, etc. In the world there are many cultures and people. Each of them will have some difference in the style of their vestments. All church vestments actually have one source, the Christians of the very early church. If you look closely you will notice that all churches, putting aside local customs, have very similar vestments. In the Catholic Church the vestments of both the Roman and Eastern Catholics, whilst differing in appearance, are actually similar in many aspects as well.

What is quite interesting is that early church vestments were derived from the every day dress of ordinary people. The church "Alb" is of the same design which was worn by Greek men for 600 years before the birth of Christ. When the early clergy led the people in the liturgy they did not dress any differently than the other men of the time. However, soon the clergy insisted on a certain amount of refinement, beauty and dignity, so they brought out their best clothes when they led the Divine Service. History tells us that so called "barbarians" invaded Rome and the rest of the world and they dressed differently from the educated, classical Greeks. The conservative clergy did not wish to dress like the barbarians so they retained the old fashioned Greek style vestments; this was despite the fact that the people had begun to change their style of dress. At this point the priest at the Liturgy began to dress

differently from the rest of the congregation. Thus it came to pass that in the first century AD the ordinary civilian costume of a well dressed person became the “style” of church vestments. In order to justify the continued use of the older style vestments, the church gave them symbolic church meanings. In a sense this justified their continued use.

The vestments we use in our church today are actually very close in resemblance of those early lay peoples’ clothing. This in itself is very interesting. What it says amongst other things is that the church, in one way, does not change that quickly. That is probably a good thing because the faith of today cannot and should not be different to what those early Christians believed 2,000 years ago. Vestments are in harmony with the faith and this is good.

There are only two vestment colors in the Byzantine tradition: bright and dark. Dark is worn during penitential services, for example from the prokeimenon of Sunday Lenten Vespers to the completion of Friday Lenten Vespers. Bright colored vestments are worn during non-penitential times. The material for the inner rason may be of any color. The material for the outer rason is black in color in the Greek Churches. However, in the Slavic Churches the outer rason while usually black may be of any color. The most common colors of the inner rason are black, blue or gray. Some of the Slavs wear white at Pascha. The Patriarch of Bucharest and all Romania customarily wears a white outer rason. Purple, scarlet, blue or green have no hierarchical significance, nor do they indicate a special rank among the clergy and thus may be worn by any of the clergy. Patriarchs and metropolitans in the Slavic Churches wear a white klobuk; i.e. the veil on the kamilavka is white. Ukrainian and Russian protodeacons, if granted the privilege, may wear a purple or maroon skoufia, or purple or maroon kamilavka. Clerical attire may be of any material as long as it is simple, decent and not extravagant. The rason is usually made of wool or of a wool and synthetic blend. The kamilavka of protodeacons and archdeacons is usually covered in velvet. In the choice of fabrics for the inner and outer rasons it should be born in mind that regular cleaning is necessary. Modern fabrics may be washed if they are pre-shrunk before tailoring. This should be checked before purchasing.

The Inner Rason, Imation, Anteri, Podryasnik This is a tunic like garment cut like a double-breasted coat. It extends from the neck to the ankles. Customarily fastened on the left side. In some, the fastenings are visible, in others they are not. It has a continual neckband and in this differs considerably from the cassock or soutane of the West. The shirt collar or Roman collar is not visible as with the Western style. The neckband is not cut away. The Greek style rason buttons at the neck and waist and, with some, the cuffs also have buttons. It is tied at the waist with a broad ribbon and usually has exterior pockets on the breast and sometimes at the sides. The Slavic style also has buttons at the neck and waist and in some the cuffs also have buttons. Pockets are hidden on the inside and it has a more tailored appearance than the Greek style.

The Outer Rason, Mandorrason, Ryasa This is a large and flowing garment that reaches from the neck to the ankles. It is worn always with and over the inner rason. In the Greek style it fastens at the neck and has voluminous sleeves that extend a little below the hands. The Slavic style is cut in a similar fashion to the inner rason of the Slavs, only it is larger in order that it may fit over the inner rason. It fastens on the left and at the neck with buttons. At times the inner lining of the sleeves is drawn back to form facings, usually of a contrasting collar. In

current practice many of the Slavic clergy wear an inner rason of the Slavic style and an outer rason of the Greek style.

Sticharion, Stikar This is a long tunic with wide sleeves, worn over the inner rason. It is decorated with bands of galloon or trim. This trim forms a yoke about the neck and bands at the hem and the end of the sleeves. Servers, readers, subdeacons, deacons, presbyters and bishops wear the sticharion. The sticharion of deacons and those in lesser orders is usually made of heavy brocade while that of the presbyter and bishop is of a lighter fabric. The equivalent vestment in the West is the alb. The sticharion is not the equivalent of the dalmatic and should not be referred to by this name. The dalmatic is a Latin vestment of bishops and deacons and similar to the sakkos of the Byzantine rite. The sticharion of the deacon should be cut in an ample or full style. It ought to be lined and reach to the hem of the inner rason. The sleeves should be cut above the wrists so that the epimanikia are somewhat visible when the deacon raises his arms. The sticharion is decorated on the back with one or sometimes two large crosses.

Orarion, Orar This is a narrow band of fabric which hangs from the left shoulder, both front and back, to the hem of the sticharion. This is the foremost insignia of the deacon. It symbolizes the wings of the angels. Sometime following the 17th century it seems that protodeacons and archdeacons were granted the right to wear two oraria. This double orarion developed into a very long band that wrapped around the body about the right hip. In the Greek Churches all deacons wear the double or extended orarion. In the Ukrainian and Russian Orthodox Churches the double or extended orarion is given as an award to deserving deacons. It is worn by all protodeacons and archdeacons but no longer seems to be an insignia of the rank of protodeacon or archdeacon. The deacon holds the orarion with three fingers of his right hand during the prayers of petition and frequently crosses himself while holding it. The deacon holding it on high, uses it to gain the attention of the assembly and to emphasize the words and actions of the liturgy. Besides being decorated by crosses, the orarion frequently has embroidered on it the words of the seraphim: holy, holy, holy. At the Our Father the deacon binds the orarion about himself and wears it in the manner of a subdeacon. It then symbolizes the wings of the seraphim. Following communion the deacon unbinds the orarion and wears it in its usual manner. The orarion is always worn with the sticharion and the epimanikia.

Epimanikia, Narukavnytsi These are detachable cuffs worn over the sleeves of the inner rason by the deacon and over the sticharion by the presbyter and bishop. Deacons have worn them since the 17th century. They represent the bonds that encircled the wrists of Christ during his passion. They are held in place by long cords wrapped around the wrists. The cuffs may be embroidered or at least ornamented with a cross.

Epitrachelion – the priestly stole, a long band worn around the neck and falling down to the ground in front where the two extremities are sewn together. It is usually marked with seven crosses.

Zone – the sash or belt, girding the sticharion and passing over the epitrachelion to hold it in place.

Phelonion – this outer cloak has the same origin as the Roman chasuble. Its very full form in the Byzantine usage is reminiscent of the ancient paenula which gradually replaced the Roman toga as the outer garment of the upper classes toward the close of the imperial period. This ample vestment is often cut slightly up the front to facilitate arm movements and is marked by a large cross on the back.

Epigonation – a lozenge shaped ornament suspended by a cord from the left shoulder and hanging at the right knee. It is properly a Bishop's vestment but is worn by some priests as a sign of dignity. It probably originated in the imperial regalia as a sort of purse or bag but now is purely ceremonial.

Sakkos – that vestment proper to Bishops which gradually replaced their use of the phelonion. Directly copied from late imperial regalia, it is a shorter tunic with ample sleeves and marked with a cross on the back. It is worn over the sticharion or under-tunic.

Omophorion is probably one of the most ancient of the Bishop's vestments with a strictly' symbolic origin. Copied from the scarf of office worn by the Roman Emperor and other officials, it identified the Bishop as head of the community. A large, long band of cloth it is marked with crosses and is passed around the neck hanging in front and behind. A “small” omophorion worn simply around the neck and hanging in two pendants on the chest is properly worn in place of the large one after the gospel at the Liturgy. The omophorion is worn by all Eastern Bishops and by Western metropolitans in an abbreviated form (the pallium).

Pectoral Cross – In the Byzantine usage this is not a distinctive emblem of Bishops but may be worn by any priest as a sign of a special honor or dignity. In the Russian usage all priests make use of it. The Bishop wears the pectoral cross in conjunction with the Engolpion.

Engolpia or medallions depicting Christ and the Mother of God are a distinctive sign of the Bishop in the Byzantine Church. A Bishop usually wears one with the pectoral cross; a Metropolitan, Archbishop or Patriarch employs two.

Crown – the Bishop's head covering, adapted from the imperial regalia when the Byzantine clergy began assuming civil functions. The crown is embroidered and bears small icons and is often surmounted by a cross. Some Archimandrites and Archpriests, although not of episcopal character, have the right to the use of the crown.

Dikerion and Trikerion – candlesticks used by the Bishop to give solemn blessings. The dikerion holds two candles, symbolizing the dual nature of Christ as God and Man. The trikerion holds three candles, symbolizing the Trinity.