

Notations on the Commentary on the Song of Songs by Gregory of Nyssa  
(two of three)

Fourth Homily

The Song of Songs 1.15-2.1-7

*Behold, you are fair, my companion, behold, you are fair; your eyes are doves. Behold, you are fair, my beloved and beautiful, overshadowing our bed. The beams of our house are cedars, our paneling is of cypress. I am a flower of the field, a lily of the valleys. As a lily among thorns, so is my sister among the daughters. As the apple among the trees of the wood, so is my beloved among the sons. Under his shadow I desired and sat down, and his fruit was sweet in my throat. Bring me into the house of wine, set love before me. Strengthen me with perfumes, stay me with apples, for I am wounded with love. His left hand is under my head, and his right hand shall embrace me. I have charged you, daughters of Jerusalem, by the powers and strengths of the field, that you do not rouse or waken my love until he pleases.*

**100.16.** Human nature [*phusis*: 87.3] was golden at the beginning [*arche*: 86.2, with *kata*] and shone [*lampro*: to be radiant] by reason of [*pros*] resemblance [*homoiotes*] to the undefiled [*akeratos*: 89.18] good [*agathos*: 89.18]. However, it became discolored [*duschrous*:] and blackened [*melaino*] by the admixture [*epimixia*] of vice [*kakos*: 77.22].

*Phusis-arche* with *kata-lampo-pros-homoiotes-akeratos-agathos. Duschrous-melaino-epimixia-kakos.*

The color (golden) suggests the soul's reflective capacity which is natural as being made in God's image and likeness. Here this reflection is present ed as *pros* the resemblance to that good which is *akeratos*, literally, unmixed. *Arche* is prefaced with *kata*...according to the beginning. The *dus* prefaced to *duschrous* suggests more a "bad color" which is mixed-upon (*epi*-) with the color black, *melaino* referring to the stain of black.

**101.I.** He does not contrive [*mechanaomai*: construct] for her any new beauty [*kallos*: 88.11] which was not formerly there; rather, he leads her back [*epanago*] to [*epi*] her first grace [*charis*: 55.3] by removing [*analusis*: a loosening, releasing] what was blackened [*melanthes*] through evil [*kakos*: 100.16], changing her color to [*pros*] one which is not defiled [*akeratos*: 100.16].

*Mechanaomai-kallos-epanago-epi-charis-analasis-melanthes-kakos-pros-akeratos.*

*Mechanaomai*: suggests building with a touch of contrivance. *Epanago* as upon-into or *epi-ana* (prefaced to *ago* and with another *epi*, free-standing) counters this contrivance which the bridegroom does not carry out. Such leading characterized by upon-into is in reference to the bride's first grace and involves a loosening of the color black's grip for or in the direction toward-which (*pros*) a color which lacks admixture, *akeratos*.

**101.II.** So, too, the attendant [*therapeutes*] of the blackened gold has brightened [*lampruno*] the soul [*psuche*: 94.19] by a kind of refining process [*choane*: casting into a mold] through the application [*prosecho*: 67.18] of his remedies [*pharmakon*: drug, medicine]. In what preceded (Third Homily) he testified [*prosmartureo*: to confirm by evidence] that his spouse's beauty [*eumorphia*] resembled [*phaino*: 85.17] a horse.

*Therapeutes-lampruno-psuche-choane-prosecho-pharmakon. Prosmartureo-eumorphia-phaino.*

*Therapeutes*: a person who performs a service or honor, sometimes with the intent to flatter. Here it is the divine bridegroom who brightens the soul by refining and casting (*choane*) it. He does this by bringing remedies toward-which (*pros*-) the soul. *Prosmartureo*: another use of the preposition *pros*, a bearing witness toward-which the bride's beauty or beautiful (*eu*-) form (*morphe*).

**102.I.** Formerly you were not fair [*kalos*: 66.4]. Having strayed from [*apoxenoo*: to drive from house and home, banish] the archetypal [*archetupos*: 51.11] beauty [*kallos*: 101.1] by association with [*geitniao*: to be a neighbor, border on] vice [*poneros*: 59.3], you became [*alloioo*: to change] ugly [*eidechthes*, with *pros*: odious]." This means that to wherever the inclination [*rhope*] of free will moves [*proairesis*: 56.5], it is changed [*alloioo*] accordingly. For if free will is seized [*paradechomai*: to receive from another] by anger [*pathos*: 81.6], it becomes irascible [*thumodes*]; seized [*epikrateo*: 48.6] by lust [*epithumia*: 38.8], it dissolves [*dialuo*] into pleasure [*hedone*: 27.5].

*Kalos-apoxenoo-archetupos-kallos-geitniao-poneros-alloioo-eidechthes with pros. Rhope-proairesis-alloioo. Paradechomai-pathos-thumodes-epikrateo-epithumia-dialuo-hedone.*

Note the two spellings of the adjective “beauty,” *kalos* and *kallos*. Its loss results from being alienated (*xenios*) from (*apo-*) that beauty which was a type or *tupos* associated with the beginning or *arche* of all things. The two verbs *geitniao* (suggests familiarity) and *alloioo* (suggests difference) show this alienation-from beauty which is intensified by the prepositions *pros* as toward-which *eidechthes*, being ugly as well as giving off a foul smell. *Rhope* as inclination is associated with free will which effects a change, *alloioo* again. This free will or *proairesis* or choosing-for (*pro-*) can be seized-around from all sides (i.e., by *pathos* which represents a being passive to an emotion) as suggested by the preposition *para* prefaced to *dechomai*. A three-fold consequence then occurs: 1) being *thumodes* (hot-tempered or full of *thumos*, the seat of anger), 2) two words with the preposition *epi* (upon): seized-upon and *thumos*-upon, 3) being loosened thoroughly (*dia-*) by pleasure.

**102.10.** On the other hand, if human nature assumes [*hupoduo*: to put on] patience [*makrothumos*], purity [*katharos*], peace [*eirenikos*], freedom from anger [*aorgetos*], lack of grief [*alupos*], courage [*euthares*], fearlessness [*aptoetos*] and the like, it displays [*dechomai*: 96.7] the character [*charakter*] of each of these virtues in the soul's [*psuche*: 101.11] constitution [*katastasis*: 38.15] and becomes free from passion [*ataraxia*, with *en*] and calm [*galeniaio*].

*Hupoduo-makrothumos-katharos-eirenikos-aorgetos-alupos-euthares-aptoetos-dechmai-character-psuche-katastasis-ataraxia with en-galeniaio.*

*Hupoduo*: to slip under, almost stealthily with regard to seven qualities which form a *charakter* or engraved mark in the *katastasis* or setting forward according to (*kata-*) a given order regarding the soul. The result: *ataraxia* or freedom from trouble (*a-tarasso*) and *galeniaio*, to be still-in (*en*).

**103.6.** Therefore, virtue [*arete*: 90.12] and vice [*kakia*: 77.4] are diametrically opposed [*diistemi*] to each other, and they can never be present [*paragignomai*] together at one time in the same person. For he who has rejected [*aphistemi*: to remove] temperance [*sophroneo*: to be of sound mind] turns to a licentious way of life [*akolastos*].

*Arete-kakia-diistemi-paragignomai. Aphistemi-sophroneo-akolastos.*

*Diistemi*: a setting apart or through (*dia-*) with regard to *arete* and evil which never can be put alongside *gignomai* with *para* (beside) prefaced to the verb. A contrast as well between *sophroneo* or being discreet or showing self-control and *akolastos* or not chastised, alpha privative prefaced to *kolazo*, to correct, chasten.

**104.2.** Human nature is in fact like a mirror, and it takes on different appearances [*metamorphoo*: to transform] according to [*kata*] the impressions [*emphasis*: 86.15] of free will [*proairesis*: 102.1].

*Metamorphoo-kata-emphasis-proairesis.*

A changing (*morphoo*) after (*meta* prefaced to the verb) which is in accord-with (*kata*) the image or reflection (*emphasis*) of free will.

**104.10.** So, too, the soul [*psuche*: 102.10], when cleansed [*kathairo*: 90.12] by the Word [*Logos*: 89.15] from vice [*kakia*: 103.6], it receives [*dechomai*: 102.10] within itself the sun's orb and shines with [*sunexlampo*] this reflected light.

*Psuche-kathairo-Logos-kakia-dechomai-sunexlampo.*

A cleansing of vice by effected by the *Logos* who, being Word, does this by uttering a *logos* to the soul which reflects-with (*sun-*), that is, with the *Logos* himself.

**105.16.** Whenever a person gazes upon [*enatenizo*: 27.5, with *pros*] an object, he receives [*dechomai*: 104.10] in himself the image [*homoioma*: 86.15] of that object. He who no longer attends to [*blepo*: 98.9, with *pros*] flesh and blood looks toward [*horao*: 69.9, with *pros*] the life of the Spirit [*Pneumatikos*: 32.10].

*Enatenizo with pros-dechomai-homoioma. Blepo with pros-horao with pros-Pneumatikos.*

*Enatenizo*: *teino* as to stretch forward with the preface *en* prefaced to it, to stretch forward-in with the added dimension of *pros*, direction toward-which. This stretching with two features effects a *homoioma* or resemblance of the same. *Homoioma* is more akin to being-like as is the case with the adjective *homoios*.

Another use of the preposition *pros* is with *blepo*, attention toward-which. Compare *blepo* with yet another verb of sight (*horao* more as perceiving compared with *blepo*, more as longing); *horao* also has *pros* with regard to life of the Spirit, *Pneumatikos* being an adjective.

**106.1.** For this reason the soul [*psuche*: 104.10] freed [*apallasso*: to deliver] of bodily attractions [*prospatheia*] is said to have the *image* [*eidōs*: 86.15] of a dove in its eyes, meaning that the stamp [*charakter*: 102.10] of the spiritual [*pneumatikos*: 105.16] life shines [*enaugazo*: to shed light] clearly [*dioratikos*: clear-sighted]. When the purified [*katharos*: 102.10] eye of the soul has received [*dektikos*] the impression [*charakter*] of a dove, it becomes capable [*choreo*: 96.7] of contemplating [*theaomai*: to look on, gaze] the bridegroom's loveliness [*kallos*: 102.1].

*Psuche-apallasso-prospatheia-eidos-charakter-pneumatikos-enaugazo-dioratikos. Katharos-dektikos-charakter-choreo-theaomai-kallos.*

*Apallasso*: connotes removal (*apo-*) from bodily *pathos*, the preposition *pros* (direction toward-which) prefaced to the noun at hand implying greater intensity. Note location of the *eidōs*, in the soul's eyes. Compare the idea of vision associated with *eidōs* with that of *charakter*, being pressed as a stamp or engraved mark. The latter seals the former enabling light to shine through, the *dia* prefaced to *dioratikos* (*horao* as in 105.16). The second sentence has *charakter* associated with the dove instead of the *eidōs* of a dove as in the first sentence. *Choreo* means making room, in the physical sense, for beholding (*theaomai*) the bridegroom's beauty.

**106.15.** For those who look to [*blepo*, with *pros*: 105.16] the senses [*aisthesis*: 88.11], these things appear [*phantasia*: 35.3] beautiful [*kalos*: 102.1], but they are not what they seem to be [*nomizo*: 59.3]. How can anything be beautiful which lacks substance [*mede holos esti kath' hupostasin*, 56.5]?

*Blepo with pros-aisthesis-phantasia-kalos-nomizo. Mede holos esti kath' hupostasin.*

*Blepo* with *pros*, looking toward-which with regard to the (five) senses. *Phantasia* pertains to the power by which an object is presented or appears to the mind. *Phantasia* is something held by custom or usage, the meaning of *nomizo*. As for the phrase "which lacks substance," it can be rendered as "which not wholly is according to substance" or *hupostasis*, that which stands-under.

**108.10.** The bride uses [*onomazo*] the term "bed" to interpret [*hermeneuo*: 29.7] in a figurative [*tropikos*: 83.18] sense [*semasia*: 83.3] the blending [*anakrasis*: 23.4] of human nature [*phusis*: 100.16] with [*pros*] the divine.

*Onomazo-hermeneuo-tropikos-semasia-anakrasis-phusis-pros.*

*Onomazo*: literally, to name which is used to interpret or explain in a *semasia*, a signal or that which is figurative. Such a way of naming/interpreting can apply to two different matters, the blending or mixing-upon (*ana-*) of the human in the direction-toward (*pros*) the divine.

**108.19.** Because of this mystery [*musterion*: 86.2], the virgin [*parthenos*: 101.11] soul [*psuche*: 106.1] names [*onomazo*: 108.10] the union [*koinonia*, with *pros*: 70.18] with God a "bed." This could not have happened [*dunatos*] unless the Lord had appeared to us "overshadowed" with [*dia*] a human body. He is not only bridegroom but builder [*oikodomos*] of the house; he is also in us as the house's architect [*technites*: artisan, craftsman] and building material [*hule*: 64.10].

*Musterion-parthenos-psuche-onomazo-koinonia with pros. Dunatos-dia. Oikodomos-technites-hule.*

*Musterion*: as referred to in 108.10, *anakrasis* or blending which here is a *koinonia* or fellowship in the direction toward-which (*pros*) God. The preposition *dia* (through) as the Lord assuming a physical body indicates the thoroughness of this act. The Lord as *technites* within the house suggests both a planning and building which does not cease.

**110.16.** Thus by the symbolism [*ainigma*: 27.5] contained in the parable (cf. Eccl 10.18), we are exhorted [*diakaleuomai*: 23.12] through the strength [*eutonia*] of our virtues [*arete*: 103.6] to be firm [*anenotos*: unyielding] against the onslaught [*epirroē*] of temptation [*peirasmos*: 80.9].

*Ainigma-diakaleuomai-eutonia-arete-anenotos-epirroē-peirasmos.*

*Ainigma* refers to Eccl 10.18: "Through sloth the roof sinks in, and through indolence the house leaks." This *ainigma* exhorts us through (*dia-*) the good (*eu-*) stretching (*teino*) of *arete*, that which represents the best of anything. *Epirroē* is a flowing-upon (*epi-*) which well describes temptation.

**112.8.** The lesson we can learn [*paideuo*: 89.15] here is that we should not only cultivate [*katorthoo*: 89.18] virtue [*arete*: 110.16] in the soul [*psuche*: 108.19] in a hidden way [*adelos*: 36.20, with *kata*] but we should not neglect [*amelos*, adverb] our exterior good appearance [*phaino*: 101.11, with *kata*].

*Paideuo-katorthoo-arete-psuche-adelos with kata-amelos-phaino with kata.*

*Paideuo*: a learning which commences in childhood and can continue throughout one's entire lifetime. Note three uses of the preposition *kata*: 1) directing aright and in accord-with (*kata-*) virtue, 2) an action done in accord-with a way that is hidden and 3) taking into consideration the way we show (*phaino*) ourselves.

**113.13.** According to what we had seen previously [*protheoreo*], the soul [*psuche*: 112.8] was cultivated [*georgeo*] upon the breadth [*platus*: wide] of human nature [*phusis*: 108.10]. (Upon hearing the word "field" we understand [*noeo*: 86.2] the breadth [*platutes*] of human nature because of its capacity for grasping [*dektikos*: 106.1] an unlimited [*apeiros*] multitude of concepts [*noema*: 87.3], words [*pragma*: 65.14] and teachings [*mathema*: 35.3]).

*Protheoreo-psuche-georgeo-platus-phusis. Noeo-platutes-dektikos-apeiros-noema-pragma-mathema.*

*Theoreo* or a beholding-beforehand (*pro-*) or when the soul was cultivated upon the width (*platus*) of human nature, the width or breadth (*platutes*) has the capacity to grasp *noema*, perceptions, words (*pragma*: literally, thing or affair) and teachings. All three have no limit, *peras* with alpha privative prefaced to it.

**114.15.** Whether or not the bride has reached [*epineuo*: to nod, assent] what she desired [*epithumia*: 102.1, with *pros*], her bridegroom's righteous eye sees [*horao*: 105.16] her.

*Epineuo-epithumia with pros-horao.*

*Epineuo*: to nod upon (*epi-*), almost with a sense of resting upon (*epi* prefaced to *thumos*, desire) with a direction toward (*pros*) her spouse.

**115.3.** What great progress [*prokope*] we see in the ascent [*anodos*: 17.7 & *eis to hupsos*] of the soul [*psuche*: 113.13, with *epi*! The first step in the ascent was the comparison [*homoioo*: 25.7] of the bride to the horses which destroyed the Egyptian forces [*dunamis*: 75.7]; the second was the bride's becoming a "companion" to the bridegroom and the comparison of her eyes to doves. The present step, the third, consists in no longer being called [*onomazo*: 108.19]"companion" but "sister" of the Lord.

*Prokope-anodos-eis to hupsos-psuche with epi. Homoioo-dunamis. Onomazo.*

*Prokope*: progress usually applied to a journey or ascent into (*eis*) what lays on high, this by the soul. Here it has three steps.

**116.1.** And so she becomes still more sublime [*hupselos*: 36.12] and gazes at [*blepo*: 106.15] the mystery [*musterion*: 108.19] through dove's eyes. I mean [*lego*: 24.9] she does this by the spirit [*pneuma*: 94.19] of prophecy.

*Hupselos-blepo-musterion. Lego-pneuma.*

Sublime in the sense of the ascent (*anodos* & *eis to hupsos*) noted in 115.3 where the bride gazes at the *musterion* which she does by the *pneuma* of prophecy. I.e., *pneuma* and gazing (*blepo*) or breathing and seeing are one and the same.

**118.19.** Truly the soul's [*psuche*: 115.3] senses [*aistheterion*] are sweetened [*glukaino*] at the bridegroom's word [*logos*: 87.3] when the shadow of the apple tree protects [*diateichizo*: to cut off and fortify by a wall] us from the flame of temptation [*peirasmos*: 110.16] as not to be burned by the sun's heat blazing over our unprotected heads. However, the soul cannot be refreshed [*anapsucho*] under the shadow of the tree of life unless she has an eager desire [*epithumia*: 114.15] for [*pros*] it.

*Psuche-aistheterion-glukaino-logos-diateichizo-peirasmos. Anapsucho-epithumia-pros.*

*Aistheterion*: organ of senses which received a sense of (sweet) taste from the divine spouse's *logos* or word, that which is uttered. I.e., taste and hearing are one. *Diateichizo*: a wall which protects by offering protection through and through (*dia-*). *Anapsucho*: a blowing (*psucho*, the verb from which *psuche* or soul is derived) upon or *ana-*. This is conditional upon the bride's desire (*thumos*) upon (*epi-*) and toward (*pros*) it.

**119.18.** The intensity [*epitasis*: 26.14] of her thirst has become so great that she is not satisfied [*arkeo*: to defend,

ward off, be enough] with the cup of wisdom [*sophia*: 35.19]. The entire cup is not enough [*therapeia*] to quench her thirst. She seeks to be brought into [*parerchomai*: 66.11] the very house of wine.

*Epitasis-arkeo-sophia. Therapeia. Parerchomai.*

*Epitasis*: a stretching (*teino*) which is upon (*epi-*) which, despite its force, cannot be satisfied or prevail (*arkeo*) with respect to the cup of *sophia*. *Therapeia*: a waiting-upon or service. The bride literally is brought into or *erchomai* (to come) *para-* (beside) the house of wine.

**121.6.** The bride is teaching [*didasko*: 26.14] us here a familiar [*asteios*: elegant] doctrine [*dogma*: 34.1], namely, our love [*agape*: 94.19] offered [*proseko*: 28.13] to God and our treatment [*hopos*: how, with *pros*] of men. It is necessary that everything be well ordered [*euschemonos*, adverb & *taxis*: 23.1], especially with regard to love [*harmodios* & *taxis*].

*Didasko-asteios-dogma-agape-proseko-hopos with pros. Euschemonos-taxis-harodios-taxis.*

*Asteios*: connotes politeness as well as elegance which reveals the beauty of *dogma*. That *dogma* consists in *agape* coming toward (*pros-*) God and men (which also has a *pros*). *Euschemonos*: a *schema*, a form or figure which is lovely, *eu-* used with *taxis* (order) and similar to the *taxis* of love which *harmodios*, having harmony.

**122.1.** It is important to realize [*eido*: 72.8] the order [*taxis*: 121.6] of love [*agape*: 121.6] for which [*dia*] the Law is a guide [*huphegeomai*: 72.8]—how one should love God [*agapao*: 41.6], neighbor, wife and enemy, lest the practice [*apoplerosis*: a filling up] of love be disordered [*ataktos*] and perverted [*enallasso*: to pay, divert].

*Eido-taxis-apape-dia-huphegeomai-agapao-apoplerosis-ataktos-enallasso.*

*Eido*: to know the *taxis* or order of *agape*, the law being a guide or that which leads (*hegeomai*) under (*hupo-*) with respect to loving God and persons. *Apoplerosis*: a filling up in the sense of satisfying. *Ataktos*: not having *taxis*.

**122.11.** Now we observe [*eido*: 122.1] in many people a confused [*sugcheo*: to pour together, confuse] and disordered [*ataktos*: 122.1] love [*agape*: 122.1], a love which is unbalanced [*anarmosteo*: not to fit or suit] and lacking direction [*planao*: to wander].

*Eido-sugcheo-ataktos-agape-anarmosteo-planao.*

*Eido*: to know as noted in 122.1, here with respect to *agape* which has four characteristics: 1) poured-together (*sug-* or *sun-* prefaced to the verb), 2) *ataktos* as in 122.1 or having no *taxis*, 3) *anarmosteo* or not being in harmony (*an-harmozo*) and 4) the tendency to wander, *planao*.

**123.17.** Is it not clear that the virtues [*arete*: 112.8, once ordered [*katorthoo*: 112.8] in us in all their variety [*diaphora*: 75.7, with *kata*], are named [*onomazo*: 115.3] according to their different [*polueidos*, adverb] operations [*energema*: 34.1]? For virtue is not only looking to [*blepo*: 116.1] the good [*agathos*: 100.16] and participating [*metousia*: 70.18] in it but also persevering [*diasozo*] unfailingly [*ametaptoton*: without falling] in it.

*Arete-katorthoo-diaphora with kata-onomazo-polueidos-energema. Blepo-agathos-metousia-diasozo-ametaptoton.*

Two uses of the preposition *kata* signifying order or according-to: prefaced to *orthoo* (to set in order) and with respect to *diaphora* or variety. *Arete* has two functions, the first being as one and the same: as looking two (*blepo*) the good and being (*ousia*) with (*meta-*) it and then saving (*sozo*) it through (*dia-*) without falling after (*meta-*).

**125.7.** It is not impossible to accomplish this in the realm of desire [*epithumia*: 118.19] for spiritual [*noetos*: 64.10] goods [*agathos*: 123.17], for that kind of fruit is not heavy, nor does its weight pull it toward the ground, but its natural inclination [*rhope*: 102.1] is upward [*hupsos*: 115.3, with *pros*]. Virtue [*arete*: 123.17] grows upward and looks to [*blepo*: 123.17] what lies above [*pros to ano*].

*Epithumia-noetos-agathos-rhope-hupsos with pros. Arete-blepo-pros to ano.*

A desire (*thumos*) upon (*epi-*) for those goods which are *noetos*, this term also referring to that which is intelligible. The fruit at hand inclines in a direction opposite physical fruit: *rhope* applies to a downward inclination; here it is upward with *pros*, direction toward-which. *Arete* is similar and looks to (*blepo*) or in the direction toward-which above, *pros*.

**125.20.** Because of his love for man [*philanthropia*], the one who has sprung up [*anablastano*] in the forest of our human nature [*phusis*: 113.13, with *pros*] became an apple by participation [*metecho*] in our flesh and blood.

*Philanthropia-anablastano-phusis* with *pros-metecho*.

*Philos* in *philanthropia* refers to that which is beloved or dear. *Blastano* means to sprout, grow, and the preposition *ana* prefaced to it is more specific, a sprouting-upward which is also *pros*, toward-which with respect to our human nature. *Metecho*: a having-with (*meta-*) suggestive of full engagement.

**126.4.** When the soul [*psuche*: 118.19] delights [*entrophao*: to revel in] in divine things, it desires [*epithumeo*] to see [*blepo*: 125.7] apples on the roof; by looking [*blepo*] to what is above [*ek tou ano*] and concentrating on [*prosecho*: 101.11] the apples, it is guided [*hodegeo*: 19.2] to the heavenly way of life [*politeia*: 5.13] by means of the Gospel's teaching [*didagma*].

*Psuche-entrophao-epithumeo-blepo-bleop-ek tou ano-proshecho-hodegeo-politeia-didagma*.

*Truphao*: to live softly, delicately; the preposition *en* prefaced to it makes the verb more intense. This *en-truphao* leads to a desire-upon (*epi-*) for seeing apples, *blepo* being used twice, the second time to what is "from (*ek*) above." *Prosecho*: a having toward-which (*pros-*) applies which guides the soul to a *politeia* or manner of life becoming a citizen (*politeia*), that is, a *politeia* which belongs to heaven.

**127.8.** These words (Sg 2.5) indicate [*deiknumi*: 86.15] that the bridegroom's arrows have penetrated [*egkeimai*: 41.6] the depths [*bathos*: 84.2, with *dia*] of her heart. The archer of these arrows is love who sends his own "chosen arrow" [Is 49.2], the only-begotten Son, to those who are saved, dipping the triple-pointed tip of the arrow in the Spirit [*Pneuma*: 116.1] of life. The tip of the arrow is faith, and by it God introduces [*suneisago*] the archer into the heart along with the arrow.

*Deiknumi-egkeimai-bathos* with *dia*. *Pneuma*. *Suneisago*.

*Egkeimai* as to be wrapped, involved suggests a thorough penetration (*bathos*) of the bridegroom's arrows. *Suneisago*: the verb *ago* (to lead, carry, convey) with two prepositions prefaced to it: *sun-eis* or with-into.

**128.3.** O beautiful [*kalos*: 106.15] wound and sweet [*glukeios*] blow [*plege*] by which life penetrates [*diaduo*: 40.5] within [*entos*: 45.4]! The arrow's penetration [*diairesis*: a dividing] opens up [*hupanoigo*: to open] as it receives [*dechomai*: 105.16] the arrow of love [*agape*: 122.11], the imagery [*parachrema*: immediate, on the spot] shifts [*metaskeuazo*: to transform] from archery to nuptial [*gamikos*, with *eis*] delight [*thumedia*].

*Kalos-glukeios-plege-diaduo-entos*. *Diairesis-hupanoigo-dechomai-agape-parachrema-metaskeuazo-gamikos* with *eis-thumedia*.

*Plege*: signifies a blow or strike which is both beautiful and sweet, the latter pertaining to the sense of taste. It enters through (*dia-*) to within, this verb suggestive of a slipping in as by the noun *diairesis*, as well as a dividing into two halves. *Hupanoigo*: to open up from below (*hupo-*), suggestive of a secretive fashion. The shifting of imagery is a changing, literally, of putting into another dress or *skeue*, this change heightened by the preposition *eis* (into) *thumedia* or that desire (*thumos*) which is *hedus* or sweet.

**129.1.** These two images [*ainigma*: 110.16] teach us about the divine ascent [*anabasis*]. God is both the bridegroom and the archer. He treats the purified [*kathareuo*: 83.18] soul as a bride and as an arrow aimed at a good target. He allows his bride to participate [*analambano*: 26.1] in his eternal [*aiditiotatos*] incorruptibility [*aphthartos*: 89.18], gracing [*charizomai*: 33.18] her with length of years and a long life with his right hand. With his left hand he gives her the wealth of his eternal [*aionios*] bounty [*agathos*] and the glory [*doxa*] of God of which those who seek [*zeteo*: 88.11] the world's glory [*doxa*] are not partakers [*ametochos*].

*Ainigma-anabasis*. *Kathareuo*. *Analambano-aiditiotatos-aphthartos-charizomai*. *Aionios-agathos-doxa-zeteo-doxa-ametochos*.

*Ainigma*: with reference to 128.3 & 129.1, both about the divine *anabasis* or ascending-into (*ana-*).

Another word with *ana* prefaced to it, *analambano*, a receiving-into, of eternal incorruptibility. Two adjectives pertaining to eternity, of the same root (*aion*): *aiditiotatos* and *aionios*. *Aion* applies to a period of existence, an age of very long time. *Ametochos*: alpha privative prefaced to the verbal root *metecho*, to have-with.

**131.4.** In the present text, the soul [*psuche*: 126.4] is progressing [*anatrecho*: 16.1, with *pros*] toward great heights, as we have seen [*theoreo*: 70.14] in what was examined earlier [*proexetazo*]. At the same time she is instructing [*matheteuo*: 47.1] less advanced [*tugchano*: 40.5 & *parecho*: to hold beside, provide] soul in the way of perfection [*teleios*: 72,13, with *pros*]. She uses the oath not to assure them of the progress she herself has made but to lead [*cheirago*: 87.3] them through their oath to a life of virtue [*arete*: 125.7, with *kata*].

*Psuche-anatrecho with pros-theoreo-proexetazo. Matheteuo-tuchano-parecho-teleios with pros. Cheirago-arete with kata.*

Two prepositions suggestive of forward and upward movement: *ana-* (into) prefaced to *trecho* (to run) and *pros*, direction toward-which. Both are an object of *theoreo*, contemplating or close examination. Simultaneous with this upward movement is the bride *matheteuo*, making a disciple of a soul less advanced. This is expressed by two verbs: *tugchano* as to hit upon coupled with *parecho*, to hold beside (*para-*). Both have forward direction, *pros* with respect to perfection. *Cheirago*: to lead by the hand to *arete* which has an implied order signified by the preposition *kata*, according to.

**133.2.** What is vain [*mataios*: 22.9] lacks substance [*hupistemi*, with *ouk*], and what lacks substance [*me huphestos*, adverb] does not have power [*ischus*, with *kata ten ousian*: 89.15].

*Mataios-hupistemi with ouk-me huphestos-ischus with kata ten ousian.*

Vanity lacks setting (*histemi*) under (*hupo-*), this word being expressed adverbially as well. Note use of *kata* as according to with respect to essence, being or *ousia*.

**134.1.** Therefore the plural use of “powers” [*dunamis*: 115.3] and the synonymous term “strengths” [*ischus*] suggests [*apago*: to lead away, render & *ennoia*: 85.17] an angelic nature [*phusis*: 125.20]; the oath is imposed upon [*bebaioo*, with *epi*] souls [*psuche*: 131.4] who are still disciples to confirm [*prosago*: 30.12] them in what they have learned [*matheteuo*: 131.4].

*Dunamis-ischus-apago-ennoia-phusis-bebaioo with epi-psuche-prosago-matheteuo.*

Two words with respect to power, here of a heavenly nature: *dunamis* as having the capacity and *ischus* as physical strength. The verb *apago* as literally to lead away suggests a leading away from that which is incorrect or not fully right to something that is, i.e., a proper *ennoia* or the correct intent. *Bebaioo* as to strengthen with *epi* (upon) souls who are disciples. Compare this sense of upon-ness with the forward direction of *prosago* (*pros-*) relative to the formation of becoming disciples, *matheteuo*.

**134.6.** They are not to swear by the passing [*parago*] world [*kosmos*: 69.9] but by the angelic nature which always exists [*epidiameno*: to continue to exist]. They are exhorted [*diakaleuo*] to be attentive [*blepo*: 126.4, with *pros* & *hous*, ear] to the angels who ratify [*bebaioo*] the stable [*pagios*], constant [*stasimos*] life [*politeia*: 126.4] of virtue [*arete*: 131.4, with *kata*].

*Parago-kosmos-epidiameno-diakaleuo-blepo with pros-hous-bebaioo-pagios-stasimos-politeia-arete with kata.*

*Parago*: to lead by, mislead applied to *kosmos*, a term applicable to good order, a decoration. *Epidiameno* is in contrast to *parago*, with two prepositions prefaced to the verb *meno* (to remain): *epi-dia* or upon-through. The *dia* (through) prefaced to *keleuo* (to urge) implies a strong incitement to look in the direction (*pros*; note association with ear which implies listening) of the angels. Three words of stability with regard to a mode of life (*politeia*) according to the order (*kata*) of virtue: *bebaioo* (to make firm), *pagios* (fixed) and *stasimos* (not moving).

**134.9.** After the resurrection we have been promised [*epaggello*: to proclaim] a life [*katastasis*: 102.10] similar to [*homoios*: 70.14] the angels, and he who has promised it does not lie [*apseudos*]. It follows [*akolouthos*], therefore, the life in this world [*kosmos*: 134.1] should be a preparation [*paraskeuazo*: 70.18] for the one we hope for later.

*Epaggello-katastasis-homoios-apseudos. Akolouthos-kosmos-paraskeuazo.*

*Epaggello*: to announce upon (*epi-*) a *katastasis* or fixed condition (*kata* as prefaced intimates according to an order) similar to angels. *Akolouthos*: related to *akolouthia* suggestive of a sequence not unlike the sense intimated by the preposition *kata*. Live in the *kosmos* is a preparing-beside (*para-*) or bringing the life hoped for to one's side, as it were.

**134.17.** Therefore by imposing an oath, the bride confirms [*bebaioo*: 134.1] those souls [*psuche*: 134.1] under instruction [*matheteuo*: 134.1] while spending [*kathorthoo*: 123.17] their lives in this “field,” they will look to [*blepo*: 134.1, with *pros*] “powers” [*dunamis*: 134.1] and imitate [*mimeomai*: 89.18] their angelic purity [*katharotes*: 89.18] by detachment [*apatheia*: 90.12]. Love [*agape*: 128.3] is aroused [*egeiro*] and awakened [*exegeiro*]; that is to say, it is elevated [*hupsoo*] and continually [*aei*] spurred on [*prostheke*: addition, assistance, with *dia*] to greater growth [*epauxano*].

*Bebaioo-psuche-matheteuo-kathorthoo-blepo* with *pros-dunamis-mimeomai-katharotes-apatheia*.  
*Agape-egeiro-exegeiro-hupsoo-aei-prostheke* with *dia-epauxano*.

*Bebaioo*: making form souls being formed as disciples (*matheteuo*) which involves directing (*orthoo*) their lives (*kata-*) while in the “field.” While there, they will gaze (*blepo*) in the direction toward-which (*pros*) the powers. Two verbs pertaining to waking up: the root *egeiro* and *egeiro* with *ex* (from) prefaced to it. Note the interaction of three prepositions: the *pros* (toward-which) of *prostheke*, *dia* (through) used with it and *epi* (upon) prefaced to *auxano*, to grow-upon.

## Fifth Homily

### The Song of Songs, 2.8-17

*The voice of my beloved! Behold, he comes leaping over the mountains, bounding over the hills. My beloved is like a gazelle or a young stag on the mountains of Bethel. Behold, he stands behind our wall, looking through the windows, peeping through the lattices. My beloved answers and says to me, “Arise, come, my companion, my fair one, my dove. For behold, winter is past, the rain is gone; it has departed. The flowers are seen in the land; the time of pruning has arrived; the voice of the turtledove has been heard in our land. The fig tree has put forth its young figs, the vines put forth the tender grape, they give forth their scent. Arise, come, my companion, my fair one, my dove; yes, come. Come, by yourself, my dove, in the shelter of the rock, near the wall. Show me your face, and let me hear your voice; for your voice is sweet, and your countenance is beautiful. Catch the little foxes that spoil the vines, for our vines put forth tender grapes.” “My beloved is mine, and I am his. He feeds his flock among the lilies. Until the day dawns and the shadows flee, turn, my beloved, be like a gazelle or a young stage on the mountains of the ravines.”*

**137.4.** A reading [*anagnosis*: 10.1] of the Song of Songs now leads [*ago*: 127.8] us to desire [*epithumia*: 125.7, with *eis*] a contemplation [*theoria*: 83.3] of the transcendent [*huperkeimai*: 89.15] good [*agathos*: 129.1]. At the same time it causes pain [*entithemi* & *lupe*] in our souls when we recognize [*katanoesis*: 86.19] that we cannot grasp [*aleptos*: 89.15] this good in any way [*tropos*: 83.18]. For how could anyone not be sorrowful [*alupos*, adverb] considering that in such ascents [*anodos*: 116.1] the purified [*kathareuo*: 129.a] soul [*psuche*: 134.17] is exalted through love [*agape*: 134.17] to participate [*metousia*: 123.17] in this goodness [*agathos*, with *pros*], and yet, as the Apostle says, it does not yet seem [*dokeo*: 87.3] to have grasped [*katalambano*: 64.15] what it seeks [*zeteo*: 129.1]?

*Anagnosis-ago-epithumia* with *eis-theoria-huperkeimai-agathos*. *Entithemi-lupe-katanoesis-aleptos-tropos*. *Alupos-tropos*. *Anodos-kathareuo-psuche-agape-metousia-agathos* with *pros-dokeo-katalambano-zeteo*.

*Anagnosis*: literally, a knowledge (*gnosis*) which tends upward (*ana-*) with regard to the Song of Songs. It leads not just to a desire (*thumos*) upon (*epi-*) the transcendent (that which lies beyond, *huper-*) but into (*eis*) it with respect to the beholding of *theoria*. At the same time this *gnosis*-upon places (*tithemi*) pain within (*en-*) us upon recognition (*katanoesis*: a *noeo* or understanding in accord with or *kata* a sequence of events) that we cannot apprehend this good in any *tropos* or direction familiar to us. There is a sadness resulting from *metousia* or being-with the object of one’s search or *pros* its goodness and not having grasped it in accord with (*kata-*) one’s expectations. Note use of *dokeo* (to seem) in this instance: the contrast between *metousia* and an inability for *katalambano* appears impossible for the bride yet heralds future spiritual growth.

**138.6.** I thought [*logizomai*: to count, reckon] that the bride who had been raised up [*hupsoo*: 134.17] in so many ways had reached [*epilambano*] the ultimate peak [*akros*] of happiness [*makariotes*: 28.21]. It seems [*eoika*: to be like], however, the things accomplished earlier [*prodianuo*: to accomplish previously] were but an introduction [*prooimion*: 70.14] to the bride’s ascent [*anodos*: 137.4].

*Logizomai-hupsoo-epilambano-akros-makariotes*. *Eoika-prodianuo-prooimion-anodos*.

*Logizomai*: intimates a counting or reckoning based upon the difficult situation the bride finds herself



in (137.4, i.e., between *metousia* and her inability to grasp it, *katalambano*). Such *logismos* (noun) are more reflective of rational thought's limitations when confronted with the divine. Compare *epilambano* (receiving-upon) with *katalambano* (receiving in accord with or *kata* the bride's expectations). Although the preposition *epi* relative to *akros* or peak suggests attainment, it is not final but one of an infinite stages. A word similar to *doeko* (to see, 137.4) is used, *eoika*, which intimates more a being-like and thus a greater similarity. *Eoika* is used in reference to the contrast between the past and future relative to the bride's ascent, that both are not unlike despite the dissimilarity: that which was done earlier-through (*pro* prefaced to *dianuo*, with *dia* as preface, to accomplish) and that which is an introduction (*pro-* as before used with *oimos*, way or path).

**138.16.** How should we regard [*logizomai*: 138.6] our own situation [*en tisin einai*], for we have not even approached [*eggizo*] the outer doors [*prothuron*: 40.5] of the sanctuary [*adutos*: 29.14] of contemplation [*theoria*: 137.4]?

*Logizomai-en tisin einai-eggizo-prothuron-adutos-theoria.*

Another use of *logizomai*, here with regard to us not having approached the sanctuary's outer door, that is the *adutos* or inaccessible place of *theoria*, contemplation-as-beholding. This appears a considerable problem for Gregory with regard to spiritual advancement and implies failures that have taken place earlier.

**139.I.** The voice of my beloved," she says—not his form [*eidōs*: 106.1] or face or figure [*charakter*: 106.1] indicating [*emphaino*: 88.aa] the nature [*phusis*: 134.1] of what is sought after [*zeteo*: 137.4] but his voice which allows inference [*stochasma*: the thing aimed at] rather than certainty [*bebaiosis*] about who the speaker is.

*Eidos-charakter-emphaino-phusis-zeteo-stochasma-bebaiosis.*

The formless nature of voice contrasts with *eidōs* and *charakter* or that which is seen and that a mark or something impressed which acts as indicators (*en* prefaced to *phaino*) with regard to that *phusis* of that which is sought. Instead of this the bridegroom's voice allows *stochasma* or a goal to which the bride may aim or shoot at. Lack of firmness (*bebaiosis*) with respect to the voice/speaker is the sole guide for this aiming.

**139.II.** The bridegroom is neither standing still [*parameno*: 48.6] nor remaining nearby [*epimone*: a tarrying, delay] that she can get a good look at [*gnorizo*: to make known] him and see [*atenizo*] who he is. Instead, he removes himself [*apharpazo*: to snatch away] from the bride's view before she comes to [*eis*] perfect [*teleios*: 131.4] knowledge [*gnosis*: 44.9].

*Parameno-epimone-gnorizo-atenizo-apharpazo-eis-teleios-gnosis.*

The two verbs *parameno* as literally as standing beside (*para-*) and *epimone* or a remaining-upon (*epi-*) indicate a lack of fixity on the bride's part, for she cannot recognize her spouse nor gaze at him without stretching (*teino*). *Apharpazo*: implies a somewhat violent removal which occurs prior to the bride entering (*eis*, into) a knowledge which is perfect or indicative of fulfillment.

**139.16.** Thus what is always comprehended [*katalambano*: 137.4] now has one shape [*charakter*: 139.1] and then another.

*Katalambano-charakter.*

*Katalambano*: as noted in both 137.4 & 138.6, a receiving in accord-with (*kata*) a given plan or pattern which here is subject to a change of impression in the literal sense of being impressed or engraved (*charasso*, the verbal root for *charakter*).

**140.2.** These are the things which taken in [*kata*] their literal [*procheiros*: 30.1] sense [*ennoia*: 134.1] cause me pain [*lupe*: 137.4, with *eis*] and make me doubt [*apognosis*: despair] that I shall ever attain a true [*akribos*] understanding [*katanoesis*: 137.4] of divine things [*hyperkeimai*: 137.4].

*Kata-procheiros-ennoia-lupe with eis-apognosis-akribos-katanoesis-hyperkeimai.*

*Procheiros*: with the preposition *kata*, this word conveys a sense of being at-hand (*cheiros*) in accord with (*kata*) a given order, an intent (*ennoia*), which here causes grief. The preposition *eis* (into) used with *lupe* (grief) indicates the intensity of not being able to have a sharp (*akribos*) understanding or an understanding in accord with a given order (*kata-*) as pertaining to those things which lay (*keimai*) beyond (*hyper-*).

**143.17.** The purified [*kathareuo*: 137.4], perceptive eye [*dioratikos*: 160.1] of the soul [*psuche*: 137.4] perceives

[*eido*: 122.11] these things, jumping as it does with those divine leapings across the opposing hills. And it speaks of what is to happen in the future [*gignomai*: 103.6 & *chronos*] as if it were already present [*pariemi*: 72.13]. It regards [*blepo*: 134.17] its hope as accomplished fact [*ergon*: 54.3] because it believes [*elpizo*: to hope] so firmly [*anamphilbolos*: unambiguous] in the promised [*elpis*: 16.1] grace [*charis*: 101.1].

*Kathareuo-dioratikos-psuche-eido. Gignomai-chronos-pariemi. Blepo-ergon-elpizo-anamphilbolos-elpis-charis.*

*Dioratikos*: clear-sighted vision of the *psuche* which perceives or knows (*eido*). It has the ability to make the future present or be sent-around (*hiemi-peri*) oneself. This vision (which also had been purified) can regard or look toward (*blepo*; compare with *eido*) its future as an *ergon* or work which had been effected. The reason: a hope (*elpizo*) in grace which is unambiguous has been promised (*elpis*, the noun for hope).

144.17. The anagogical [*anagoge*: 5.6, with *kata*] interpretation [*dianoia*: 87.3], however, is close to the understanding [*theoria*: 138.16] which we developed earlier [*proexetazo*: 131.4]. The Song's text draws [*prosoikeo*: to dwell nearby] human nature [*phusis*: 139.1] to God by a certain method [*hodos*: 64.10] and order [*akolouthia*: 134.9], first illuminating [*kataugzo*: to shine upon] it through the prophets and the precepts of the Law.

*Anagoge with kata-dianoia-theoria-proexetazo. Prosoikeo-phusis-hodos-akolouthia-kataugzo.*

A distinction between *dianoia* and *theoria*: the former as a spiritual faculty operating through (*dia*-) something and the latter as the mind contemplating it; the latter is not as active as *dianoia* but can be an expression of it. *Prosoikeo*: to draw human nature to (*pros*-) its home (*oikos*) or to God. This is effected by a given road (*hodos*) as well as sequence of events that must be followed precisely (i.e., *akolouthia*) whose first step is one of illumination or shining (*augazo*: to view in the clearest light) in accord with a given order (*kata*-).

145.9. First the rays of the prophetic writings and the Law illumine [*ellampo*: to shine upon] our soul [*psuche*: 143.17] through their intelligible [*noetheisos*; from *noeo*: 113.13] windows and lattices; then they create in [*empoieo*] us a desire [*epithumia*: 137.4] to see the sun in the open air. Finally, what we desire [*potheo*: 88.11] becomes a reality [*proerchomai*: to go forward & *ergon*: 143.17, with *eis*].

*Ellampo-psuche-noetheisos-empoieo-epithumia. Potheo-proerchomai-ergon with eis.*

Prophets and the Law have the ability to shine upon (*epi*-) our *psuche* through windows which are intelligible or consisting of the ability to comprehend, *noeo*. This, in turn, makes-in (*em*-) us a desire-upon or *thumos-epi* to see the sun. The movement from *noetheisos* to *epithumia* (also as *potheo*, to yearn) becomes real or literally goes forward into a work which intimates this work will continue growing.

147.1. Still, I believe it is necessary for us not to stop [*parameno*: 139.11] with the description [*dianoia*: 144.17 & *hupographe*: 44.9] of these pleasant things. Rather, we should be led [*hodegeo*: 126.4] to the mysteries [*musterion*: 116.1, with *pros*] which are being revealed [*deloo*: 86.15] through these words so as to disclose [*anakalupto*] the treasure [*thesaruos*] of meaning [*noema*: 113.13] hidden [*egkrupto*: 3.4] in them.

*Parameno-dianoia-hupographe-hodegeo-musterion with pros-deloo-anakalupto-thesaruos-noema-egkrupto.*

*Parameno*: to remain around (*para*-) with respect to the mind's ability to see through (*dia*-) things which is coupled with the noun *hupographe* or outline (writing-under, *hupo*-). Instead of remaining-beside this, it is better to be led in the direction toward-which (*pros*) the mysteries being revealed (*deloo*). Compared *deloo* with *anakalupto*, the latter pertaining to an uncovering (as opposed to a making manifest of *deloo*) with respect to the treasure of *noema* or that which is perceived yet hidden in them.

147.10. And this was only inevitable [*eikos*], for those who gaze at [*blepo*: 143.17] the true God [*theotes*: 68.4] and who receive in themselves the properties [*idioma*: unique feature] of the divine nature, while those who attend to [*prosanecho*: to attach, fix upon] the vanity [*mataiotes*] of idols are changed [*metastoicheio*: 30.8] into what they behold [*blepo*, with *pros*] and become stone instead of men.

*Eikos-blepo-theotes-idioma-prosanecho-mataiotes-metastoicheio-blepo with pros.*

Two terms relative to God and two uses of the verb *blepo*: *theotes* or more properly as divinity and those who *blepo* it receive the *idioma* or peculiar features of the divine nature, *phusis*. This is in contrast with those who attend to (*pros-ana-echo* or toward which-upon-have) vanity proper to idols and who thus are

changed (*metastoiceio: stoicheion* means one in a row and refers to the components of which matter is made as well as the elements of knowledge) to what they behold, *blepo* combined with *pros*, direction toward-which.

**148.7.** The Church, therefore, hears this message [*logos: 118.19*] from the Word [*Logos: 104.10*] by receiving [*dechomai: 128.3*] the splendor [*auge: 70.18*] of truth through the windows of the prophets and the lattices of the Law. Meanwhile the symbolic [*sunistemi: 49.16*] wall of teaching [*didaskalia: 85.17*]-I mean the Law-remained in place, forming a shadow of the good things [*agathos: 137.4*] to come. It did not show [*deiknumi: 127.8*] the actual image [*eikon: 83.18*] of these realities [*pragma: 113.13*]; the Truth stood behind it concealed in symbols [*tupos: 102.1*].

*Logos-Logos-dechomai-auge. Sunistemi-didaskalia-agathos. Deiknumi-eikon-pragma-tupos.*

By hearing a *logos* one is included within the *Logos*, that is, through the (visual) splendor of truth from elements of the Old Testament. *Sunistemi*: literally, to set together (*sun-*) the Law-as-wall which forms a shadow of good things to come. This shadowing over fails to show the *eikon* of realities (*pragma*: thing or necessity, often associated with business). *Tupos* or type differs from *eikon* in that it a sketch or outline compared with a direct reflection.

**149.4.** "It is not enough [*arkeo: 119.18*] for you," the bridegroom says, "to arise [*anorthoo: to restore, set straight again*] from your fall, but you must advance [*proerchomai: 145.9*] through progress [*prokope: 115.3*] in the good [*agathos: 148.7*] to finish [*dianuo: 19.2*] the course [*dromos: 80.9*] in virtue [*arete: 134.6*]."

*Arkeo-anorthoo-proerchomai-prokope-agathos-dianuo-dromos-arete.*

*Anorthoo*: to set aright-upon (*ana-*), not just an ascent. Following this are two words indicative of forward movements with the preposition *pro* (before) as prefaces: *pro-erchomai* and *pro-kope*, both with respect to the good and finishing -through (*dia-*) the course in *arete*.

**150.8.** How can one behold a beautiful [*kalos: 128.3*] sight [*opsis: appearance, aspect*] in a mirror unless the mirror has reflected the image [*emphasis: 104.2*] of a beautiful form [*morphe: 101.11*]? Human nature [*phusis: 144.17*] is also mirror, and it was not beautiful [*kalos*] until it drew near to [*plesiazoo: 75.7*] Beauty [*Kalos*] and was transformed [*enmorphoo*] by the image [*eikon: 148.7*] of the divine loveliness [*kallos: 106.1*].

*Kalos-opsis-emphasis-morphe-phusis-kalos-plesiazoo. Kalos-enmorphoo-eikon-kallos.*

Three examples of *kalos* (that which is beautiful): a sight (*opsis*) or the appearance (countenance) of something, human nature which became *kalos* upon drawing near to *Kalos* itself. This resulted in a forming (*morphoo*)-in (*en-*) by the *eikon* of divine beauty. In sum: *kalos* as sight, human nature and divinity.

**150.10.** Human nature had the image [*eidoo: 139.1*] of the serpent as long as it lay upon the earth and beheld [*aphorao: to look away, have in full view, with pros*] its image. But now that human nature rose up [*anistemi*], turned to face the good, and turned its back on evil, it was conformed [*schematizo: to assume a certain form*] to what it beheld [*blepo: 147.10*].

*Eidoo-aphorao with pros. Anistemi-schematizo-blepo.*

*Eidoo* (image): in the negative sense as human nature resembling a serpent which remains such as long as is upon the earth and beholds or has in full view (*pros*, direction toward which) this *eidoo*. Two verbs describing the opposite to conformity to this serpentine image: a rising up (*histemi* with *ana* prefaced to it) and *schematizo* or assuming the form which one beholds (*blepo*).

**152.8.** Now it seems to me that the effects [*pathe: 30.8*] of winter and everything like them have [*metalambano: 77.22*] a figurative [*tropikos: 108.10*] meaning [*semasia: 108.10, with eis*].

*Pathe-metalambano-tropikos-semasia with eis.*

*Pathe*: a passive state (i.e., *winter*) which carries (*lambano*) over or after (*meta-*) a meaning which is *tropikos* or that which represents something else or points beyond the example at hand.

**152.18.** Human nature [*phusis: 150.9*] initially [*arche: 102.1, with kata*] flourished [*theleo: to be full*] while it was in paradise [*paradeisos: 25.7*] and was nourished [*piaino: to fatten*] by the water of the fountains there. Instead of leaves man had the blossom of immortality [*athanasia: 60.4*] adorning [*horaizo*] his human nature [*phusis*], but when the winter of disobedience [*parakoe*] dried up the root, the flower was shaken off and fell to the ground. Man was stripped [*gumnazo: 8.6*] of the beauty [*kallos: 150.9*] of immortality, the grass of the

virtues [*arete*: 149.4] withered and the love of God [*agape*: 137.4, with *pros*] grew cold through the multiplication of iniquity [*anomia*: 94.19].

*Phusis-arche* with *kata-theleo-paradeisos-piaino*. *Athanasia-horizo-phis-parakoe*. *Gumnazo-kallos-arete-agape* with *pros-anomia*.

*Kata* (according to) used with *arche* (beginning) implies that human nature had an existence for an extended period of time in accord with a given order (*kata*), that is, while in paradise. There it was fattened (*piaino*) by fountains and had immortality as an adornment (*horaizo*). *Parakoe*: literally as hearing beside (*para-*) or a mis-heard of what one is supposed to hear. It results in being denuded (*gumnazo*) of beauty's immortality (cf. *athanasia* regarding blossom). *Agape* with respect to its direction (*pros* God) became cold by having no law (*a-nomos*).

**155.17.** The Song [*Logos*: 148.7] describes [*hupographo*: 22.15] the spiritual [*pneumatikos*: 160.1] spring to the bride, a season [*kairos*: 66.11] between [*methorios*] the gloom of winter and participation [*metousia*: 137.4] the fruits of summer. For this reason it proclaims [*euaggelizomai*] in great detail [*diarreden*, adverb: expressly, distinctly] the passing [*paroichomai*; *oichomai* as to have gone] of the evils [*kakos*: 101.1, of winter], but does not yet openly reveal [*prodeiknumi*] the perfect [*teleios*, adverb] fruits of virtue [*arete*: 152.19]. These it will dispense [*tamieuo*: to be treasurer or paymaster] at the proper time [*kairos*] when summer arrives [*enistemi*].

*Logos-hupographo-pneumatikos-kairos-methorios-metousia*. *Euaggelizomai-darredon-paroichomai-kakos-prodeiknumi-teleios-arete*. *Tamieuo-kairos-enistemi*.

*Hupgrapho*: literally, a writing under which implies a view from below upward to see in full the spiritual spring which is a *kairos* event, not a *chronos*-logical period of time. *Hupographo* shifts to a proclaiming clearly (*diarreden* usually pertains to legal arguments and documents) the passing by or passing beside (*para-*) oneself the evils of winter. Next *euaggelizomai* alters to *prodeiknumi*, a showing in the direction toward-which (*pros-*) the fruits of *arete* to be dispensed at the proper *kairos* or occasion of summer's presence or standing-in, *histemi* prefaced by *en*.

**156.14.** This is the meaning [*noesos*; from *noeo*: 145.9] of the flourishing vine, whose wine gladdens [*euphraino*] the heart and will one day fill the cup of wisdom [*sophia*: 119.18]. It will be offered [*prokeimai*: 54.3] freely to those who drink from the exalted preaching [*kerugma*] to draw [*aruo*: to draw water] a good [*agathos*: 149.4, with *eis*] and sober [*nephalios*: unmixed with wine] inebriation [*methe*]. I mean that inebriation [*methe*] through which men pass ecstatically [*ekstasis*] from the material [*hulikos*: 26.9] to a more divine realm.

*Noesos-euphraino-sophia*. *Prokeimai-kerugma-aruo-agathos* with *eis-nephalios-methe*. *Methe-ekstasios-hulikos*.

*Noesos*: that which is perceptible to the mind. *Kerugma* is given in terms of something to drink which produces a paradox, an inebriation with no alcoholic effect, *nephalios* (*nepho*, to drink no wine). Such a mysterious inebriation is a standing (*stasis*) out (*ek-*) from that which is material to that which is divine or literally, more divine. This comparative (*theiotes*) suggests a "lesser" divine identification with *hule*, matter.

**157.20.** Every good [*agathos*: 156.14] conceived [*noeo*: 113.13] as belonging to God's nature [*peri auten*] is present [*proiemi*: to sit before, take first place] in infinite [*apeiros*: 113.13] and unbounded measure [*aoristos*: 36.18]. For evil [*kakia*: 104.10 has no place [*chora*: 55.3] and the good is boundless [*peras*: 113.13].

*Agathos-noeo-peri auten-proiemi-apeiros-aoristos*. *Kakia-chora-peras*.

*Peri*: literally as around the divine *phusis* which is indicative of our limited ability for *noeo*, to understand. Such intimations of divinity are set before (*pro-*) that which is both *apeiros* and *aoristos* or without boundary (*peras*: end, finish) and indefinite (*horizo*: to bound, mark out). *Chora*: a physical location in which evil cannot be present. *Peras* (used with *ouden* to signify the negative) is used with regard to the good and thus intimates an end or completion.

**158.1.** In changeable [*treptos*] human nature [*phusis*: 152.18], good [*agathos*: 157.20] and evil [*kakos*: 155.17] exist [*egkeimai*: 127.8] by turns [*dia to isen*] because we have the capacity [*dunamis*: 134.17] to choose [*proairesis*: 102.4] either one of two contraries [*rhope*: 12.7.7, with *pros* & *enantios*]. As a result, the good in us alternates [*diadoche*: succession] with the evil, and the evil becomes a limit [*horos*: 28.21] on the good.

*Treptos-phusis-agathos-kakos-egkeimai-dia to isen-dunamis-proairesis-rhope* with *pros* & *enantios*, *Diadoche-horos*.

Human *phusis*, being *treptos* or subject to alteration (*dia to isen*, literally as 'through equal fashion'), allows good and evil to be wrapped together or involved with each other (*egkeimai*). The reason: the *dunamis* or power to choose an inclination toward and opposite (*pros & enantios*) that which is downward (*rhope*). *Diadoche*: an alternation (*diadoche*: a succession) between good and evil with the latter being a boundary or *horos* on the former.

**158.5.** All the activities [*epitedeuma*: 94.19] of our souls [*psuche*: 145.9], insofar as they are opposed [*enantios*: 158.1, with *kata*], define [*antikathistemi*] and limit [*lego*: to cease, leave off ('e' = the letter *eta*, not *epsilon*)] one another. On the other hand, the divine nature [*phusis*: 158.1] is simple [*aploos*: 35.3], pure [*katharos*: 106.1], of one kind [*monoeides*], unmoved [*aptreptos*], unchangeable [*analloiotos*: 89.18], always the same [*husautos*, adverb] and always self-contained [*oudepote heautes* & the verb *existemi*: to change]. Because it is incapable [*aparadektos*] of fellowship [*koinonia*: 108.18] with evil [*kakos*: 158.1, with *pros*], it remains [*meno*: 134.6] unlimited [*aoristos*: 157.20] in the good. It recognizes [*blepo*: 150.10] no limits [*peras*: 157.20] because it sees [*blepo*] no opposites [*enantios*] in [*peri*] itself.

*Epitedeuma-psuche-enantios* with *kata-antikathistemi-lego*. *Phusis-aploos-katharos-monoeides-aptreptos-analloiotos-husautos-oudepote heautes-existemi*. *Aparadektos-koinonia-kakos* with *pros-meno-aoristos*. *Blepo-peras-blepo-enantios-peri*.

Here is a contrast between the soul's *epitedeuma* or pursuits and the divine nature. The former (*epitedeuma*) both lay opposite (*anti-*) and limit or stop (*lego*) with respect to each other. The latter, by reason of the eight qualities listed (four of which have alpha privative to indicate negativity but in a positive sense: *aploos* or not the same, *aptreptos* or not subject to movement, *analloiotos* or not subject to change and *aoristos*, without boundary), is able to behold (*blepo* used twice) no limits and opposites around (*peri*) itself. In this section the verb *meno* (to remain) is important with regard to those words prefaced by alpha privative, i.e., a remaining-in them all.

**158.15.** On the one hand, the soul [*psuche*: 158.5] continually [*pantote*: 64.10] increases [*meizon*] through participation [*metousia*: 155.17] in what is beyond [*hupererchomai*: to pass over, surpass] it and never stops [*histemi*: 133.2] growing [*auxano*: 134.17] so that the more the soul participates in [*metecho*: 125.20] it, the more she recognizes [*heurisko*: 45.4] that it transcends [*huperecho*: 87.3] her as much as before [*en ise*].

*Psuche-pantote-meizon-metousia-hupererchomai-histemi-auxano-metecho-heurisko-huperecho-en ise*.

Five verbs showing the soul's *metousia* or being-with (*meta-*) with God which happen continually or at all times (*pantote*): *hupererchomai* or to pass beyond, *histemi* or (not) to stand with respect to growth (*auxano*), *metecho* or having with (*meta-*) and *heurisko* or discovering that which lays beyond the same soul. Note the preposition prefaced to two words, *metousia* and *metecho* or being with and having with.

**159.2.** He exhorts [*proskaleo*: to summon] her to draw near to [*eggizo*: 138.16] the light and to become beautiful [*kalos*: 150.9] by being transformed into [*morphoo*: 104.2] a dove's image [*eidos*: 150.10] in the light. The bride at this point partakes in [*metecho*: 158.15] the good [*kalos*] as much as she can [*chorizo*: 64.15]. Then he starts again to draw [*ephelko*: 33.12] her to participate in [*metousia*: 158.15] a higher [*huperkeimai*: 140.2, with *pros*] beauty [*kallos*: 152.18] as if she had never tasted [*ametochos*: 129.1] it.

*Proskaleo-eggizo-kalos-morphoo-eidos*. *Metecho-kalos-chorizo*. *Ephelko-metousia-huperkeimai* with *pros-kallos-ametochos*.

The *pros* (toward-which) prefaced to *kaleo* approximates the sense of *eggizo*. The noun *morphe* is derived from the verb *morphoo* which suggests a form in comparison with *eidos*, also as form or shape but with more emphasis upon vision of it. At the point of this *morphe*-to-*eidos* the bride has-with (*meta-*) the good as much as she can make (physical) room, *chorizo*. This is but the start of the bridegroom drawing-upon (*ep-* or *epi-helko*) his spouse to a being (*ousia*)-with (*meta-*) a beauty which lays beyond (*huper-*) as well as in the direction toward-which (*pros*) that same beauty. *Ametochos*: having no share enhances the continual nature of the bridegroom's original *pros-kaleo* or calling toward (*pros*) him.

**159.7.** As she progresses [*prokope*: 149.4] continuously [*aei*: 134.17] to what appears before [*prophaino*: 44.9], her desire [*epithumia*: 145.9] grows with [*sunauxano*] each step [*analogia*: 36.20, with *kata*]; because there is always an unlimited good [*agathos*: 158.1] beyond [*huperkeimai*] what the bride has attained [*heurisko*: 158.15], she always seems [*dokeo*: 137.4] to be just beginning [*hapto*: 45.4] her ascent [*anodos*: 138.6].

*Prokope-aei-prophaino-epithumia-sunauxano-analogia* with *kata-agathos-huperkeimai-heurisko-dokeo-hapto*.

*Prokope*: the adverb *aei* enhances the preposition *pro* (before) in *pro-kope* as well as the same preposition in the verb *pro-phaino*, i.e., as a continuous being *pro*. Both work together in growth (the *sun* or with prefaced to *auxano*) of the bride's desire-upon (her *thumos-epi*) in accord with (*kata*) each step or *analogia* or in accord with each proportion. The verb *huperkeimai* takes up this double-*pro*, if you will, and makes what the bride has begin (*hapto* as to touch) to be something that appears (*dokeo*) to her as a beginning.

**159.12.** For one who indeed rises [*anistemi*: 150.9] never lacks *leipo*: 84.10] (the ability) to rise further [*aei*: 159.2], and one who runs to [*trecho*: 131.4, with *pros*] the Lord will always have [*dapanao*: to spend, expend] wide open spaces [*eurochoria*] before him. And so we must constantly [*aei*] rise [*egeiro*: 134.17] and never cease [*pauo*] on [*pros*] the course [*dromos*: 149,4] drawing closer [*proseggizo*: 88.11].

*Anistemi-oleipo-aei-trecho-dapanao-eurochoria-aei-egeiro-pauo-pros-dromos-proseggizo*.

*Anistemi*: to rise to which is done *aei* as with *prokope* in 159.7. Compare this more static or passive form of rising with the dynamic running or *trecho* toward-which, *pros*. Both work together, expanding (*dapanao*) opens spaces or spaces of a good (*eu-*) quality. Another verb for rising (*egeiro*) suggests awakening in contrast to *pauo* (to cease) with respect to two other instances of *pros*, toward-which and prefaced to *eggizo*.

**160.1.** When the bridegroom exhorts [*keleuo*: 134.6] the bride who is already beautiful [*kalos*: 159.2] to become beautiful [*kalos*, with *ek*], clearly [*antikrus*: straight on] he recalls [*hupotithemi*: to place under] the words of the Apostle who bids [*prostasso*: to attach to, assign to] the same image [*eikon*: 150.9] to be transformed [*metamorphoo*: 104.2] "from [*apo*] glory to [*eis*] glory" [2Cor 3.18]. By glory [*doxa*: 129.1] he means what we have grasped [*lambano*: 90.12] and found [*heurisko*: 159.7] at any given moment [*aei*: 159.12].

*Keleuo-kalos-kalos* with *ek-anitkrus-hupotithemi-prostasso-eikon-metamorphoo-apo-eis*. *Doxa-lambano-heurisko-aei*.

*Kalos* to a *kalos ek* or from (beauty to a beauty from). Two verbs of exhortation: *keleuo* and *prostasso*, the latter with the preface *pros* prefaced to it, toward-which. Both apply to the visible *eikon* whose *morphe* is to be put-after (*meta-*) continuously according to the pattern of *apo-eis* relative to glory. Glory (*doxa*) is defined by two verbs of possessing: *lambano* is more passive and *heurisko* is more active.

**160.5.** No matter how great and exalted that glory may be, we believe [*pisteuo*] that it is less [*mikroteros*] than that for which we hope [*elpizo*: 143.17]. Although she is a dove by what she had achieved [*prokatorthoo*: to be successful before], the bride is bidden [*diakeleuo*: 134.6] to become a dove once again by being transformed into [*metamorphoo*, with *pros*] something better.

*Pisteuo-mikroteros-elpizo*. *Prokatorthoo-diakeleuo-metamorphoo* with *pros*.

*Pisteuo* (believe) compared with *elpizo* (to hope) with respect to *doxa*, glory. A contrast between the *pro-kata* (before-according to) of *orthoo* and the *dia* or through-ness of *keleuo*. Both are resolved in a putting of form (*morphe*) after (*meta-*) and in the direction toward which (*pros*) of that which is better.

**160.12.** What is the ascent [*anodos*: 159.7] to perfection [*teleios*: 155.17, with *pros*] which these words indicate [*emphaino*: 139.1]? No longer must we look to [*blepo*: 158.5, with *pros*] things that attract [*ephelko*: 159.2] and excite [*spoude*: haste, zeal] us. We must take as our guide [*hodegos*] our own longing [*epithumia*: 159.7] for what is better [*ephelko*, with *pros*]. He says, "Come by yourself"—not out of sadness [*lupe*: 140.2] or necessity [*anagke*: 19.2], but by yourself, confirming [*epirronnumi*: to add strength to] your desire [*epithumia*] for the good [*kalos*: 160.1, with *pros*] by your own reason [*logismos*: 86.2] and not led [*kathegeomai*: to go before, act as a guide] by necessity.

*Anodos-teleios-* with *pros-emphaino*. *Blepo* with *pros-ephelko-spoude*. *Hodegos-epithumia-ephelko* with *pros*. *Lupe-anagke-epirronnumi-epithumia-kalos* with *pros-logismos-kathegeomai*.

Two uses of the preposition *pros*, toward-which: ascent *pros* perfection and not looking *pros* things both attracting-upon (*epi-helko*) and causing hastiness within us. Two uses of the preposition *epi* (upon) which work together: desire-upon (*thumos-epi*) as our guide and *ephelko* which uses *pros*. Yet another pair of *epi*: as strengthening-upon (*rhonnumi*) and desire-upon (*thumos-epi*) in the direction toward (*pros*) the good.

Here *logismos*, often with a negative connotation, is used positively, as not directing us in accord-with (*kata*-) necessity.

**161.5.** Now you too must show [*deiknumi*: 148.7] a perfect [*teleios*: 160.12] disposition [*katastasis*: 134.9] for desiring [*epithumia*: 160.12] to rise [*anodos*: 160.12] to what is better. Once this is accomplished, the bridegroom says that you will come into "the shelter [*skene*: tent, with *epi*] of the rock near the wall." If we try to clarify [*saphes*: adjective, with *pros*] what is expressed [*metaballo*: to throw into a different position, change] in the symbols [*ainigma*: 129.1], the meaning [*logos*: 155.17] is as follows: there is one shelter for the human soul [*psuche*: 158.15], the sublime Gospel. The person who is in this shelter does not need [*prosdeo*: to need besides] to be taught [*didaskalia*: 148.7] by types [*tupikos*, with *dia*] and symbols [*symbolikos*], for the truth clarifies [*phaneroo*] the obscure [*ainigma*] message [*kalupto*: 40.13] of the Law [*prostagma*: 26.1].

*Deiknumi-teleios-katastasis-epithumia-anodos*,. *Skene* with *epi-saphes* with *pros-metaballo-ainigma-logos-psuche*. *Prosdeo-didaskalia-tupikos* with *dia-symbolikos-phaneroo-ainigma-kalupto-prostagma*.

*Katastasis*: a condition according to (*kata*) a given order which is perfect for a desire-upon (*thumos-epi*) rising to what is better. Shelter as *skene* or tent with *epi* or upon this *skene*. The clarification at hand is *pros* or toward-which that is cast (*ballo*) after (*meta*-) symbols resulting in a shift from *ainigma* to *logos* or partial to fuller understanding. The human *psuche* has one tent or *skene*, the Gospel, where he does not require being taught through (*dia*) types and symbols which are similar to *ainigma*. Note the *pros* (toward-which) as preface in *prostagma*, the Law; true precludes the use of *pros* in that situation.

**162.1.** The wall casts a shadow of the future good [*agathos* (plural): 159.2]; it does not provide a true image [*eikon*: 160.1] of reality [*pragma*: 148.7]. You must pass [*metabaino*: 6.14] from [*apo*] the wall to [*epi*] the rock which is next to [*suneggus*] it. The rock is near the wall since the Law was a wall that protected [*proteichisma*] the faith of the Gospel, and the teachings [*dogma*: 121.6] of the Law are closely related to [*geitniao*: 102.1] those of the Gospel.

*Agathos-eikon-pragma. Metabaino-apo-epi-suneggus. Proteichisma-dogma-geitniao.*

*Pragma*: usually applies to something that has been done, a matter or an affair. Note use of three prepositions: the *meta* (after) of *metabaino*, *apo* (from) and to (*epi* or upon). *Proteichisma*: the preposition *pro* (before) suggests a wall before or in front of, the Law before the Gospel. *Geitniao*: also as to be a neighbor or in the vicinity...the Law as neighbor to the Gospel.

**164.2.** The bride comprehended [*noeo*: 157.20] the mystery [*musterion*: 147.1] in the rock of [*kata*] the Gospel to which the Word [*Logos*: 148.7] led [*cheirago*: 131.4] her by many [*polumeros*, adverb] and various ways [*polutropos*, adverb; referring to Heb 1.1] while he was at [*en*] the windows. Now she desires [*epithumia*: 161.5] his appearance [*theophaneia*] in [*dia*] the flesh that the Word [*Logos*] may become flesh and God may be seen [*phaneroo*: 161.5] in the flesh and speak about the divine promises [*epaggello*: 134.9] of eternal [*aionios*] happiness [*makariotes*: 138.6] for those who are worthy [*axios*].

*Noeo-musterion-kata-Logos-cheirago-polumeros-polutropos-en. Epithumia-theophania-dia-Logos-phaneroo-epaggello-aionios-makariotes.*

*Noeo* or the act of understanding the rock's mystery is conditioned by *kata* or according to the Gospel or living in accord with it. The *Logos* or Christ-as-Word has led the bride by the hand (*cheir*-) by many ways, *polus* used twice as prefaced to two adverbs. This leading by the hand was effected while the *Logos* was in (*en*) the windows, symbolic of the prophets. This unique situation allows the bride to have a desire-upon (*thumos-epi*) for a manifestation of her spouse's divinity or showing of God (*theophaneia*) through (*dia*) the flesh. By so being through the flesh, the *Logos* can speak about divine *makariotes*, where happiness is combined with blessedness.

**166.10.** Perhaps these hunters could be the angelic powers [*dunamis*: 158.1] who escort [*propompeuo*: to go before in a procession] the Lord when he appears [*parousia*] upon earth. They go with [*paragignomai*: 103.6] the King of Glory into the world and manifest [*hupodeiknumi*: 21.16] him to those who do not know [*agnoeo*: 72.8] him.

*Dunamis-propompeuo-parousia. Paragignomai-hupodeiknumi-agnoeo.*

*Dunamis* as applied to angels suggest their capacity to effect something, *propompeuo*, or leading the Lord in a procession when he is about (*para*-) the earth or makes his presence there. This procession then

transforms to the angelic *dunamis* going-beside (*para* again, prefaced to *gignomai*) the King of Glory where he manifests himself or shows himself-under (*hupo*-) as a kind of support for those ignorant of him.

**169.1.** Truly they no longer feed on [*trepho*: 33.12] grass; grass is the proper nourishment [*trophe*: 35.3] for irrational [*alogos*: 66.4] beasts [*phusis*: 158.5]. Since man is rational [*logikos*: 61.14], he is nourished by the true Word [*Logos*: 164.2].

*Trepho-trophe-alogos-phusis. Logikos-Logos.*

A contrast between *alogos* as irrational beasts (applicable to humans as well) and *logikos* or a person endowed with *logos* or reason which is an image of the divine *Logos*.

**169.11.** This is the day which has poured forth its rays, rather, it has "breathed forth [*diapneo*]," for the divine voice calls [*onomaino*: to name] this diffusion [*diachusis*] of rays effected [*gignomai*: 143.17] by the Spirit [*Pneuma*: 127.18] an "exhalation [*diapnoe*]." By its light the shadows of life are removed [*metakineo*]. It is these shadows which are looked at [*horo*: 114.15] eagerly [*spoude*: 160.12] by those who have not had the eye of their soul [*psuche*: 161.5] enlightened [*kataugazo*: to shine upon] by the light of truth. They regard shadow and vanity [*mataios*: 133.2] as real [*huphestos*, adverb: in actual fact], and true being [*alethos*, adverb] they regard [*parablepo*: to see wrong, look suspiciously] as non-existent [*me on*].

*Diapneo-onomaino-diachusis-gignomai-Pneuma-diapnoe. Metakineo. Horao-spoude-psuche-kataugazo-mataios-huphestos-alethos-parablepo-me on.*

Three uses of the preposition *dia* (through): *diapneo*: to breathe through, *diachusis*, diffusion or pouring-through and *diapnoe*, exhalation. Shadows which earlier were sought with eagerness or zeal (*spoude*) were pursued due to the soul's eye not enlightened in accord with (*kata* as prefaced to *augazo*) the light of truth. *Huphestos*: literally in a way which stands under. The verb *parablepo* (to have one's attention drawn to the side) is similar to the sense of *me on* or lacking being.

**170.3.** But those who are nourished [*trepho*: 169.1] by the lilies, that is, persons whose souls are fattened [*piaino*: 152.18] by a pure [*katharos*: 158.5] and fragrant [*eupnoos*: breathing well or a sweet smell] nourishment [*trophe*: 169.1], have rid [*aphistemi*: 103.6] themselves of every deceitful [*apatelos*] and shadowy appearance [*phantasia*: 106.15] which people strive for [*spoudazo*: 24.9] in [*kata*] this life.

*Trepho-piaino-katharos-eupnoos-trophe-aphistemi-apatelos-phantasia-spoudazo-kata.*

Compare the *trepho* here with that of 169.1 regarding grass and the true *Logos*. Lilies effect a fattening by a nourishment which is pure and has a sweet smell which banishes every *phantasia* or manifestation effected by the imagination which is pursued eagerly according to (*kata*) the pattern found in life not nourished and fattened as just described.

## Sixth Homily

### The Song of Songs, 3.1-8:

*By night on my bed I sought him whom my soul loves. I sought him, but found him not. I called him, but he did not hear me. I will rise now, and go about in the city, in the marketplaces, and in the streets, and I will seek him whom my soul loves. I sought him, but I found him not. The watchmen who go their round in the city found me. "Have you seen him who my soul loves?" It was a little while after I passed them, that I found him whom my soul loves. I held him, and did not let him go, until I brought him into my mother's house, and into the chamber of her who conceived me. I have charged you, O daughters of Jerusalem, by the powers and by the virtues of the field, that you do not rouse nor awake love until it pleases. Who is this who comes up from the wilderness as pillars of smoke, perfumed with myrrh and frankincense, with all the powders of the perfumer? Behold Solomon's bed; sixty mighty men of the mighty ones of Israel are round about it. They all hold a sword, being expert in war: every man has his sword upon his thigh because of fear by night.*

**172.20.** Once again we obtain some great, lofty teachings [*dogma*: 162.1] by a reading [*anagnosis*: 137.4] of the Song of Songs. For the philosophy [*philosophia*: 44.9] is a setting forth [*diegma*] for the bride of examples taken from her own experience [*di' hon ta peri heautes* with *diexerchomai*: to go through], namely, of the necessity to teach [*dogmatizo*: to decree] lovers [*erastes*] of transcendent [*huperkeimai*: 159.7] beauty [*kallos*:



159.2] about [*peri*] God.

*Dogma-anagnosis. Philosophia-diegma-di' hon ta peri heutes-dogmatizo-erastes-huperkeimai-kallos-peri.*

*Anagnosis:* more than just reading but a *gnosis* directed upward (*ana-*). Such upward *gnosis* is a philosophy and *diegma* or setting forth of that taken from what the bride had experienced or had gone both through and from (*dia + ex + erchomai*). It is necessary to make decrees (*dogmatizo*) for inexperienced lovers or those captured by *eros* with respect to a beauty which lays both beyond (*huper-*) and around (*peri*) God.

173.1. We now learn [*manthano*: 72.8] through the utterances [*logion*: oracle] put before [*prokeimai*: 156.14] us what she means (I believe [*oiomai*: 89.15] we must first draw out [*proekteino*] the sense [*dianoia*: 147.1] contained in the text [*rhetos*: what is said, adjective] and then accommodate [*epharmozo*: 84.2] the divinely inspired [*theopneustos*: 25.3] words [*rhema*: 44.9] to what we examined earlier [*protheoreo*]). If I may put it in a few words, the teaching [*dogma*: 172.20] presented [*anaphaino*] to us says that creation [*phusis*: 169.1, with *ton onton*] is divided into two distinct classes, one sensible [*aisthetos*] and material [*hulodes*], the other intelligible [*noetos*: 125.7] and spiritual [*aulos*: 69.9].

*Manthano-logion-prokeimai-oiomai-proekteino-dianoia-rhetos-epharmozo-theopneustos-rhema-protheoreo. Dogma-anaphaino-phasis-noetos-aulos.*

*Logion:* an utterance or saying as well as an oracle which shows close connection to its root, *logos*. Gregory proposes two steps concerning *logion*: 1) extend-forward (*pro-*) the ability to perceive-through (*dia-*) what was uttered in the *logion* and 2) to harmonize-upon (*ep-* or *epi-*) the divinely -breathed-into *rhema* (that which is the subject of speech compared with *logos*, word) contemplated (*theoreo*) earlier (*pro-*). Creation has two classes: perceptible and material compared with one which is *noetos* and *aulos*, perceived by the *nous* or mind and lacking matter (*a-hule*).

173.13. Anything with mass [*ogkos*], form [*eidōs*: 159.2], appearance [*epiphania*] and shape [*schema*: 7.16] limits [*peras*: 158.5] our understanding [*katanoesis*: 140.2] so that the person who examines [*theoreo*: 131.4] material creation [*hule*: 156.14] can perceive [*lambano*: 160.1] nothing beyond these bounds [*exo*: 29.7] through his imagination [*phantasia*: 170.3].

*Ogkos-eidos-epiphania-schema-peras-katanoesis-theoreo-hule-lambano-exo-phantasia.*

Four elements dealing with *hule*, matter: *ogkos* concerns size, *eidōs* concerns form, *epiphania* concerns an appearing (*phaino*) upon (*epi-*) and *schema* concerns the outward appearance of something. They serve to put a limitation or boundary (*peras*) upon our ability to understand (*noeo*) in accord-with (*kata-*) that which is *exo* or outside them. *Phantasia* pertains to the power by which an object is presented (*phaino*) to the mind.

173.17. The intelligible [*noetos*: 173.1] and spiritual [*aulos*: 173.1] is free from [*kathareuo*: 143.17] constraint [*perioche*: a portion circumscribed]; it escapes [*ekpheugo*] limitation and is circumscribed by [*peratoo*: to limit, bound] nothing. Furthermore, a spiritual nature [*noetos*: 34.11] has two aspects. First, the uncreated or Creator of beings [*ontōn*] always remains what it is [*aei ousa hoper esti*], and always being itself [*hosautos echousa*], it does not admit [*anepidektos*] an increase or diminution with respect to the good [*agathos*: 162.1].

*Noetos-aulos-kathareuo-perioche-ekpheugo-peratoo. Noetos. Onton-aei ousa hoper esti-hosautos echousa-anepidektos-agathos.*

*Noetos* and *aulos* were noted in 173.1 which here are presented as purified (*kathareuo*) from *perioche* or that which is surrounded (*peri-*) or subject to bounds. *Peratoo* is similar to *perioche*, to limit, *peras* being the noun as in 173.13. That which is *noetos* or belonging to the faculty of *nous* (mind, spirit) has two aspects, the second found in 174.5: as belonging to God as Creator of being (*ontōn*), always it remains what it is (*ousa*), *ousa* being from the same verb as *ontōn*, *eimi* (to be; cf. 21.1). Always it "has" itself, the verb *echo* (to have) signifying certainty and security of self-possession. *Anepidektos*: not (alpha privative) capable of receiving (*dechomai*) upon (*epi-*) addition nor diminution regarding the good.

174.5. The second aspect comes into existence [*genesis*, with *eis*] through creation and always looks [*blepo*: 160.12] to its first cause [*aitia*: 50.5]. By participation [*metousia*: 159.2] in the transcendent [*hupererchomai*: 158.15], it continually [*dia pantos*] remains stable [*suntereō*: to preserve together] in the good [*agathos*: 173.17]; in a certain sense [*tropos*: 137.4], it is always [*pantote*: 158.15] being created while changing [*alloioo*: 102.1] for the better [*pros to meizon*] in its growth [*epauxesis*]. Neither is it seen [*entheoreo*: 11.5] limited [*peras*: 173.13],

nor can it be circumscribed [*perigrapho* & *horos*: 158.1] in its growth [*auxesis*] towards [*pros*] what is better; however, its present state of goodness [*pariemi*: 143.17 & *agathos*], even if especially great and perfect [*teleios*: 161.5], is only the beginning [*arche*: 152.18] of a more transcendent [*huperkeimai*: 172.20], better stage.

*Genesis* with *eis-blepo-aitia*. *Metousia-hupererchomai-dia pantos-suntereo-agathos-tropos-pantote-alloioo-pros to meizon-epauxesis*. *Entheoreo-peras-perigrapho-horos-auxesis-pros-pariemi-agathos-teleios-arche-huperkeimai*.

The first aspect was described in 173.17 above. The second concerns a *genesis* or birth into (*eis*) creation which always has in regard (*blepo*) its first cause. *Metousia*: a being with (*meta-*) in that which is placed (*tithemi*) beyond (*huper-*) where through all things (*dia-pantos*) it keeps together (*sun-*) in the good. *Pantote*: *pan* (all) with *tote* (at that time) suggests everything which happens at a given point in time. Creation and change are perceived as the same, that is, *tropos* or in a certain manner with a direction toward-which or *pros* that a growth in that which is better. Negatively this second aspect is not contemplated (*theoreo*) in (*en-*) with regard to limits nor can it be written (*grapho*) around (*peri-*) by such limits. *Pariemi*: to be nearby, present or in the immediate vicinity (*para-*). A contrast between goodness as seemingly *teleios* or characterized by its end result and *arche* or the beginning of a stage laying beyond (*huper-*) this goodness.

**174.16.** The good [*agathos*: 174.5] which is superior [*hyperbole*: excess, with *kata*] to the one already attained [*heurisko*: 160.1] holds [*katecho*: 64.15] the attention [*diathesis*: 30.16] of those participating in [*metecho*: 159.2] it while not allowing them to look at [*blepo*: 174.5] the past [*paroichomai*: 155.17] by enjoying [*apolausis*: 32.5] what is more worthy [*protimao*], their memory [*mneme*: 44.9] of inferior things [*katadees*] is blotted out [*parakrouo*: to strike aside, to be led astray].

*Agathos-hyperbole* with *kata-heurisko-katecho-diathesis-metecho-blepo-paroichomai-apolausis-protimao-mneme-katadees-parakrouo*.

*Hyperbole*: a casting (*ballo*) beyond (*huper-*) of both the earlier good by the one succeeding it as effected according to a given order, *kata*. The sense of this order is accentuated by another *kata* as prefaced to *katecho*, a holding (*echo*) according to (*kata-*) this order which here is the ability to set (*tithemi*) through (*dia-*) by those who have-with (*echo* with *meta* prefaced to it; compare with *kata-echo*) the good. This prevents a looking to the past or a going (*oichomai*) past or beside (*para-*). Compare this sense of passing or *para* with enjoyment of that which is more worthy or having honor (*time*) in front (*pro-*) of one. This forward attention allows memory of things which are lacking (*dees*) according to order (*kata-*) not simply to be destroyed by strike (*krouo*) off to the side (*para-*).

**175.16.** How, then, can we find [*heurisko*: 174.16] here the text's doctrine [*dogmatikos*: adverb] as we had done [*protheoreo*: 173.1] with regard to other passages? We saw that each of the bride's earlier [*prolambano*: 23.18] ascents [*anodos*: 161.5] had a meaning [*logos*: 161.5, with *pros*]: she always made progress [*alloioo*: 174.5 & *pros to kreitton*] and never remained [*histemi*: 158.15] in the good attained [*katalambano*: 139.16] as when she was compared to [*eikazo*: 38.7] a horse which overthrew the Egyptian tyrant.

*Heurisko-dogmatikos-protheoreo*. *Prolambano-anodos-logos* with *pros-alloioo* with *pros to kreitton-histemi-katalambano-eikazo*.

A question is posed adverbally as to finding in the fashion of *dogma* that which was contemplated (*theoreo*) earlier (*pro-*). Three prepositions with a distinct forward sense: *pro* (before) prefaced to *lambano*, *ana* (upon) prefaced to *hodos* and *logos* with *pros* (toward-which). Making progress is presented in terms of alteration, *alloioo* contrasted with being stationary, *histemi*. *Eikazo*: the drawing up of an image of *eikon* between the bride and victorious horse.

**176.10.** The bride goes [*choreo*: 106.1] even further; her vision is clearer [*dioratikos*: clear-sighted], and she carefully considers [*katamanthano*] the Word's [*Logos*: 169.1] beauty [*hora*: 24.9]; she marvels [*thaumazo*: to be astonished] how he descended [*katabaino*] in a shadowy form [*susikos*: thickly shaded] upon the bed of this life here below [*kato*] and has been shaded over [*suskiazo*] by the material [*hulikos*: 156.14] nature [*phusis*: 173.1] of a human body.

*Chreo-dioratikos-katamanthano-Logos-hora-thaumazo-katabaino-susikos-kato-suskiazo-hulikos-phusis*.

*Choreo*: to make room which the bride does now more than in the past which is put in terms of her vision becoming clearer and learning (*manthano*) according to a given order (*kata-*) with respect to the *hora* of the *Logos*, *hora* also applied to the prime of any time compared with *kallos*. Two uses of the preposition *kata*:

the bridegroom going down and being here below. Both *suskiazo* as applied to shade and *hulikos* as pertaining to matter serve to heighten this descent.

**177.17.** Who would not say that the soul [*psuche*: 169.11] exalted [*hupsoo*: 138.6] to such a height has reached the limit [*horos*: 174.5] of perfection [*teleiotes*]? But the end [*peras*: 174.5] of the bride's advancements [*prodianuo*: 138.6] becomes a beginning [*arche*: 174.5] for [*epi*] further advancement [*cheiragogia*: 4.6 & *huperkeimai*: 174.5]. All these examples are like voices summoning [*nomizo*: 106.15] the soul [*psuche*] to contemplate [*theoria*: 144.17] the heavenly mysteries [*mustikos*, adjective].

*Psuche-hupsoo-horos-teleiotes. Peras-prodianuo-arche-cheiragogia-huperkeimai. Nomizo-psuche-theoria-mustikos.*

*Horos* as limit is presented in terms of ascent or height. However, this *horos* as *peras* (end) of the bride's apparent completion of her advancements (*dianuo* means to accomplish, finish and *pro* prefaced to it suggests completing beforehand) becomes an *arche* upon (*epi*) further progress as seen as being led by the hand (*cheir-*). Words such as *horos*, *teleiotes*, *peras*, *prodianuo*, *cheiragogia* are as voices present as custom to put into action (the sense of *nomizo*) a *theoria* or contemplation of heavenly mysteries.

**178.16.** Through all these things the bride becomes even more perfect [*teleios*: 174.5] saying that she is worthy [*axios*: 164.2] to see her spouse's face openly [*emphanos*] and to speak with [*phtheggomai*: to utter a loud and clear sound] him directly instead of through intermediaries [*d' heteron*].

*Teleios-axios-emphanos-phtheggomai-d' heteron.*

The upward movement being presented here is a process of making the bride more perfect (*teleios*) or oriented toward the end or goal (*telos*) of life. In her spouse's presence the bride claims to be worthy of both seeing and speaking with him. The sense of *phtheggomai* as uttering a loud scream reveals the bride's boldness.

**178.19.** It is right for the soul [*psuche*: 177.17] to be glad [*makarizo*: 22.4] since she has reached [*ephikneomai*: to attain] in her lofty ascent [*anabasis*: 129.1] the summit [*akros*: 138.6] of her desires [*potheo*: 145.9]. For what greater happiness [*makarismos*: pronouncing happy] can be conceived [*noeo*: 164.2] of than to see God? But this limit [*peras*: 177.17] of her attainment [*prodianuo*: 177.17] is the beginning [*arche*: 177.17] of her hope for what lies beyond [*huperkeimai*: 177.17].

*Psuche-makarizo-ephikneomai-anabasis-akros-potheo. Makarismos-noeo-peras-prodianuo-arche-huperkeimai.*

Two prepositions prefaced to words indicative of the bride's summit of her *potheo*, her intense yearning: *epi* with *hikneomai* (to approach) and *ana* with *baino* (to ascend to, upon). Happiness is perceived as *noeo* or grasping with one's mind and spirit what it means to see God. However, this becomes a *peras* or limit of the bride's *prodianuno* or her accomplishing where the *pro* prefaced to *dianuno* becomes an *arche* or new beginning for that which lays beyond (*huper-*).

**179.11.** Observe [*horao*: 169.11] the height to which the bride ascends [*anabaino*], going [*poreuo*: to carry, bring] from strength to strength [*dunamis*: 166.10, with *ek* & *eis*], as [*kata*] the prophet says [cf. Ps 83.8] and appearing [*dokeo*: 159.7] to have obtained [*tugchano*: 131.4] the summit [*akros*: 178.19] of the goods [*agathos*: 174.16] of her hope [*elpis*: 143.17]. What can be higher than being in the beloved [*potheo*: 178.19] and having [*dechomai*: 148.7] him in oneself? Once again the bride is at a loss [*endees*] and distressed [*oduromai*: to bewail, mourn for] because she does not have [*amechaneo*: to be at a loss] the object [*prokeimai*: 173.1] of her desire [*epithumia*: 164.2], and she makes known [*demosieuo*: 23.18] her soul's [*psuche*: 178.19] anxiety by describing [*diegema*] how she found [*heurisko*: 175.16] the object of her search [*zeteo*: 139.1].

*Horao-anabaino-poreuo-dunamis with ek & eis-kata-dokeo-tugchano-akros-agathos-elpis. Potheo-dechomai. Endees-oduromai-amechaneo-prokeimai-epithumia-demosieuo-psuche-diegema-heurisko-zeteo.*

The bride's ascent consists in *poreuo* which intimates conveying or being carried from-into (*ek-eis*) one *dunamis* or capacity to another. Note use of the verb *dokeo* (to seem) with respect to her having reached the summit of her hope which is not the case. This is followed by a question, more an observation with respect to *potheo* or longing which also intimates some anxiety, this verb being applied to the bridegroom. Despite the bride's just described ascent regarding *poreuo*, she cannot contrive (alpha privative prefixed to *mechanomai*) to possess her desire-upon (*thumos-epi*) set (*keimai*) before (*pro-*) her. *Endees* as lack and the more vivid

*oduromai* as wailing are expressed publically (*demosieuo*) which assumes the form of *diegema* or setting out in detail her finding of her spouse.

**179.21.** By a contemplation [*theoria*: 177.17] of the words before [*prokeimai*: 179.11] us, we are clearly taught [*didasko*: 121.6] not to limit [*horizo*: 157.20] the greatness of God's nature [*phusis*: 176.10]. Neither can any measure [*metron*: 96.7] of knowledge [*gnosis*: 139.11] limit [*horos*: 177.17] the comprehension [*katanoesis*: 173.13] of our objective [*zeteo*: 179.11] and prevent us from moving [*orego*: to stretch out] further on [*proso*]. But the mind [*nous*: 87.3] running [*trecho*: 159.12] on high [*epi to ano*] through its understanding [*katanoesis*] of transcendent reality [*huperkeimai*: 178.19] should realize that all perfection [*teleiotes*: 177.17] of knowledge [*gnosis*] attainable [*ephiktos*] by human nature [*phusis*] is only the beginning [*arche*: 178.19] of a desire [*epithumia*: 179.11] for more lofty things.

*Theoria-prokeimai-didasko-horizo-phusis. Metron-gnosis-horos-katanoesis-zeteo-orego-proso. Nous-trecho-epi to ano-katanoesis-huperkeimai-teleiotes-gnosis-ephiktos-phusis-arche-epithumia.*

*Theoria*: the object being not to put a border (*horos*, the noun) to God's *phusis*. The same (*horos*) applies to both *gnosis* and *katanoesis*, the latter implying the power of observation of that what is sought. *Orego* is a more intensive form of *zeteo*, a stretching forth, one characteristic of passion. *Gnosis* and *katanoesis* are a function of the *nous* which runs upon (*epi*) to above (*ano*), making use especially of *katanoesis* with respect to that which is transcendent or lays (*keimai*) beyond (*huper-*). By engaging in this the mind realizes that the perfection of *gnosis* which can be obtained (*ephiktos*: from *ephikneomai*: to reach or aim as in 178.19) is the starting point (*arche*) of a desire or *thumos*-upon (*epi-*) for that which is more lofty.

**180.7.** Diligently [*akribeia*: 85.17, with *dia*] consider [*skopeo*] what is offered [*prokeimai*: 179.21] for our examination [*theoria*: 179.21] and be mindful [*prokatanoeo*: to observe beforehand] that the description [*hupographe*: 147.1] of the bridal chamber and marital elements [*logos*: 175.16] is material [*hule*: 173.13] for contemplation [*theoria*]. Their meaning [*philosophia*: 172.20] is transferred [*metaphero*] to a pure [*katharos*: 170.3] and spiritual [*aulos*: 173.17] level by which the text presents [*emphasis*: 159.2] us doctrines [*noema*: 147.1].

*Akribeia* with *dia-skopeo-prokeimai-theoria-prokatanoeo-hupographe-logos-hule-theoria. Philosophia-metaphero-katharos-aulos-emphasis-noema.*

*Akribeia* connotes accuracy and sharpness intensified by the preposition *dia* (through) with respect to considering or being on the look for (*skopeo*) what is set before (*keimai* with *pros-*) our *theoria*. Having in mind beforehand or having *katanoesis pro-* the description pertaining to things concerning marriage is material for *theoria*. This enables the *philosophia* gained there is brought (*phero*) after (*meta-*) the material element to that which is pure and spiritual or without matter (*a-hule*). *Noema* for doctrines suggests teachings founded upon perception.

**181.1.** Having reached [*erchomai*: 119.18], as she thought, the summit of her hope [*elpis*: 179.11], and already thinking [*nomizo*: 177.17] that she is united [*anakerannumi*: to mix up] to her beloved [*potheo*: 179.11], the bride calls [*onomazo*: 123.17] "bed" this more perfect [*teleios*: 178.16] participation [*metousia*: 174.5] in the good [*agathos*: 179.11] and calls "night" the time [*kairos*: 155.17] of darkness. By "night" the bride shows [*endeiknumi*: 37.3] us the contemplation [*theoria*: 180.7] of what is unseen and like [*homoioetes*: 100.16, with *kata*] Moses, she is in the darkness [*gnophos*: 26.9] of God's presence [cf. Ex 20.21, or where God is].

*Erchomai-elpis-nomizo-anakerannumi-potheo-onomazo-teleios-metousia-agathos-kairos. Endeiknumi-theoria-homoioetes* with *kata-gnophos.*

*Erchomai*: to come which is not so much an illusion as a point of reference with respect to the bride's *nomizo* or tendency to hold as normative her unity or mixing-up (*ana-kerannumi*) with her beloved defined as *potheo*, the object of her intense desire. This makes her name (*onomazo*) the bed a being (*ousia*) with (*meta-*) which is more perfect and call night the occasion (*kairos*) of darkness. Night shows the *theoria* of what is unseen after the example (*kata*) of Moses. *Gnophos* applies more to gloom as opposed to outright darkness.

**181.12.** When I enter [*entos*: 128.3] the invisible realm [*aoratos*: 90.12] after having forsaken [*kataleipo*: 83.18] sensual perception [*aistheterion*: 118.19], I am embraced [*perierchomai*] by the divine night, and I seek [*anazeteo*] him hidden in the cloud [*gnophos*: 181.1]. Then did I love [*agape*: 152.18] my desired one [*potheo*: 181.1, with *pros*], even though He escaped [*diaptoeo*: to scare away, startle] my thoughts [*logismos*: 160.12, with *labe*].

*Entos-aoratos-kataleipo-aistheterion-perierchomai-anazeteo-gnophos. Agape-potheo with pros-diaptoee-logismos-labe.*

*Entos* or already being in that which is *aoratos* or invisible, dependent upon forsaking *aistheterion* or the organs of sense. *Perierchomai*: a coming around (*peri-*) of divine night which differs from *gnophos*, more specifically as gloom. There the bride seeks her spouse, rather, seeks (*zeteo*) in an upward direction (*ana-*). Within this double form of darkness the bride expresses *agape* in the direction toward (*pros*) him who she has intense desire (*potheo*) despite him having startled-through (*dia* prefaced to *ptoeo*, to scare) her in her *logismos* or reasonings.

**182.15.** They (heavenly hosts) kept silent [*siopao*], signifying [*endeiknumi*: 181.1] that the one sought after [*zeteo*: 179.21] is incomprehensible [*aleptos*: 137.4]. After the bride passed throughout [*dierchomai*] that transcendent [*huperkosmios*] city with her restless [*polupragmoneo*] mind [*dianoia*: 173.1] and did not perceive [*eido*: 143.17] her love [*potheo*: 181.12] among immaterial [*asomatos*: 15.11] and spiritual beings [*noetos*: 173.17], she forsakes [*kataleipo*: 181.12] everything she has found [*heurisko*: 179.11]. She realizes [*gnorizo*: 139.11] that her sought-after [*zeteo*: 182.15] love is known only in her impossibility [*empodios*: 80.9] to comprehend [*katalambano*: 175.16] his essence [*ti estin*] and that every sign [*gnorisma*] becomes a hindrance [*empodios*: 80.9] to those who seek [*anazeteo*: 181.12] him.

*Siopao-endeiknumi-zeteo-aleptos. Dierchomai-huperkosmios-polupragmoneo-dianoia-eido-potheo-asomatos-noetos-kataleipo-heurisko. Gnorizo-zeteo-empodios-katalambano-ti estin-gnorisma-empodios-anazeteo.*

Silence is presented as the response of *aleptos*, God who cannot be grasped (alpha privative prefaced to *lambano*, to take or receive). Transcendent: that which is above or beyond (*huper-*) the *komos* or the world, that term implying more the good order it contains. *Polupragmoneo*: *pragma* as noun pertains to business affairs and hence to be fully occupied in the negative sense with what is not one's proper affairs. With this in mind, it could be said that the *dia* (through) prefaced to *nous* works negatively or works overtime. This prevents *eido* in the sense of beholding the bride's spouse as the desired one (*potheo*) among those lacking corporeal manifestation as well as being characterized by *noetos* or perceptible to the mind. *Gnorizo*: a making known effected through a paradox, the impossibility to grasp in accord with (*kata-*) a given order the bridegroom's essence or literally "what he is." *Gnorisma* is derived from *gnorizo*, that which is made known which hinders a seeking (*zeteo*) directed upward (*ana-*).

**183.10.** The "chamber" is indeed the heart which becomes an acceptable dwelling [*tamieion*] of God when it returns to [*epanerchomai*, with *pros*] that state [*katastasis*: 161.5] which it had in the beginning [*arche*: 179.21, with *kata*] made by "her who conceived me." We would be correct [*hamartano*, with *ouk*] by understanding [*noeo*: 178.19] "mother" as the first cause [*aitia*: 174.5] of our being [*sustasis*: 89.15].

*Tamieion-epanerchomai with pros-katastasis-arche with kata. Hamartano with ouk-noeo-aitia-sustasis.*

*Tamieion*: fundamentally refers to a treasury which is subject to a returning (*erchomai*) upon-up (*epi-ana*) with a specific direction (*pros*) or *katastasis*, that which is set up according to (*kata-*) a given order synonymous with the beginning or first principle (*arche*), this preposition also being used with *arche*.

**186.6.** Thus it is among persons advancing [*prokope*: 159.12] in virtue [*arete*: 155.17, with *kata*]; "being transformed [*metamorphoo*: 160.5] from [*apo*] glory to [*eis*] glory [2Cor 3.18]," they do not always remain [*parameno*: 147.1] in the same character [*charakter*: 139.16] but according to the degree [*logos*: 180.7, with *pros*] of perfection [*teleiotes*: 179.21] established in each person, a different character will shine [*epilampo*: 48.6] in their lives: a different one succeeds the other [*allos ex allou*] because of their increase [*epauxesis*: 174.5] in the good [*agathos*: 181.1].

*Prokope-arete with kata-metamorphoo-apo-eis-parameno-charakter-logos with pros-teleiotes-epilampo-allos ex allou-epauxesis-agathos.*

*Prokope*: with respect to *arete*, this word applied to the very best quality in someone or something and done according to (*kata*) a given order which is a putting-after (*meta-*) of form (*morphe*) perceived in terms of a movement from-into (*apo-eis*). *Parameno* as a remaining beside (*para-*) is static compared with the forward movement of *prokope*, that a person changes *charakter* by the *apo-eis* movement pertaining to glory, that is, as *allos ex allou* or one from another. *Epauxesis* is literally a growth-upon (*epi-*) and akin to *prokope*.

**186.16.** They no longer gaze at [*kathorao*: to look down] her previous characteristics [*semeion*: sign] but attribute to her a greater sublimity [*hupselos*: 116.1]; not only do they marvel [*thaumazo*: 176.10] at her ascent [*anodos*: 175.16] but the depth from [*hothen*: from whence] which she arose [*anatrecho*: 131.4].

*Kathorao-semeion-hupselos-thaumazo-anodos-hothen-anatrecho.*

The downward glance implied by *kathorao* is in contrast to *hupselos*, sublimity. The preposition *ana* (upon) is prefaced to two words, *ana-hodos* and *ana-trecho*.

**188.1.** For not by accident [*automatos*: acting of one's own will] nor by chance [*suntuchia*: an occurrence, incident] did she run [*anadrome*, noun] on high [*hupsos*: 125.7, with *pros*], but she obtained her beauty [*kallos*: 172.20] by her own efforts [*oikeios*] through continence [*egkrateia*] and diligence [*epimeleia*: 45.4].

*Automatos-suntuchia-anadrome-hupsos with pros-kallos-oikeios-egkrateia-epimeleia.*

*Automatos* or action stemming from one's will and *suntuchia* or a coming together (*sun-*) of events do not pertain to the bride's running-upon (*ana-*) with respect to and in the direction toward-which (*pros*) of on high. Instead, *egkrateia* or self-mastery and *epimeleia* or attention-upon (*epi-*) come from her own house, as it were (*oikeios*).

**190.15.** We do not have to stay with [*parameno*: 186.6] the text's literal [*gramma*] meaning [*exegesis*: 5.16], but by more careful [*epimeles*] consideration [*katanoesis*: 179.21] we should shift [*metalambano*: 152.8] our attention [*nous*: 179.21] from the material [*hulikos*: 176.10] appearances [*emphasis*: 180.7] to [*eis*] a spiritual [*pneumatikos*: 155.17] contemplation [*theoria*: 181.1].

*Parameno-gramma-exegesis-epimeles-katanoesis-metalambano-nous-hulikos-emphasis-eis-pneumatikos-theoria.*

Compare the static nature of *parameno* (also as in 186.6) with the dynamic one of *metalambano*, a putting-after (*meta-*) effected by a careful attention-upon (*epi-*) consideration or apprehension according-to (*kata*) a given order. This putting-after consists of moving our attention (*nous* is part of the noun *katanoesis*) into (*eis*) a *theoria* which is marked by a spiritual quality.

**191.7.** Perhaps the loveliness [*erasmios*: 31.5] of the divine beauty [*kallos*: 199.1] has something fearful [*phoberos*: terrible] about it as characterized [*deiknumi*: 161.5] by elements contrary [*enantios*: 158.5] to corporeal beauty [*kallos*].

*Erasmios-kallos-phoberos-deiknumi-enantios-kallos.*

*Erasmios*: capable of feeling and expressing *eros* with respect to divine *kallos* and has a fearful character about it, being opposed to physical beauty.

**192.4.** An unrelenting [*androdes*: manly] anger [*thumos*: 137.4] scares [*kataptoeo*: to frighten] and puts to flight [*phugadeuo*] the ambush [*lochos*] resulting from pleasure [*hedone*: 102.1], thus revealing [*anaphaino*: 173.1] the soul's [*psuche*: 179.11] beauty [*kallos*: 191.7] as pure [*katharos*: 180.7] and no longer sullied [*katarrupto*] by a desire [*pathos*: 106.1] for carnal pleasure [*epithumia*: 179.21]. The king's nuptial bed is therefore surrounded by armed men expert in battle.

*Androdes-thumos-kataptoeo-phugadeuo-lochos-hedone-anaphaino-psuche-kallos-katharos-katarrupto-pathos-epithumia.*

*Androdes*: that which is best and most characteristic of a man as applied to *thumos*, that spirit and courage springing from one's heart which keeps aware the ambush set by *hedone* or pleasure. By so doing, this manly *thumos* causes to shine in an upward direction (*ana-*) the soul's beauty and no longer allows it to be soiled (*rhupteira*) by being dragged down (*kata-*) by pathos or passion for *epithumia*. Compare this desire-upon (*thumos-epi*) with the manly *thumos*.

**193.5.** We have no doubt that this number (sixty, pertaining to warriors) has a mystical [*mustikos*: 1771.7] significance [*logos*: 186.6], but it is clear [*delos*] to those alone whom the Spirit's grace [*charis*: 143.17] reveals [*apokalupto*] his hidden [*krupto*: 44.9] mysteries [*musterion*: 164.2]. We rightly [*kalos*, adverb] say that the literal [*procheiros*: 140.2] understanding [*noema*: 180.7] of the text [*logos*] suffices [*emphoreo*: to bring in, affirm, 32.5] as in the case of Moses who legislated [*nomotheteo*: 29.3] for the Pasch. Visible flesh is eaten while the obscurity [*asapheia*] in the bones is left hidden [*krupto*]. If anyone desires [*epithumetes*] the text's hidden [*krupto*] marrow, let him seek it from the One who reveals [*apokalupto*] the hidden mysteries [*krupto*]

to those who are worthy [*axios*: 178.16].

*Mustikos-logos-delos-charis-apokalupto-krupto-musterion. Kalos-procheiros-noema-emphoreo-nomotheteo. Asapheia-krupto. Epithumetes-krupto-apokalupto-krupto-axios.*

A *logos* (word, expression) which is mystical. A contrast exists between *apokalupto* or uncovering and mysteries which are hidden (*krupto*). *Kalos* as adverb literally can read “beautifully” with respect to the understanding at (*pros-*) hand (*cheir*) with respect to a *noema* or perception of the text which is sufficient or brought (*phoreo*) in (*em-* or *en-*). *Asapheia*: lack (alpha privative) of clarity (*saphes*, adjective) is left concealed, *krupto*. Compare *krupto* with *apokalupto*, to uncover.

**196.2.** The sword of the eye always looks upon [*horao*: 179.11, with *pros*] the Lord to see [*blepo*: 174.16] correctly [*orthos*] and is never defiled [*rhuparos*] by the sight [*theama*] of anything unclean [*katamoluno*: to contaminate]. Likewise, the sword of hearing [*akoe*] listens to [*akroamai*] the divine precepts [*didagma*: 126.4] and never receives [*paradechomai*: 102.1] a vain [*mataios*: 169.11] word [*logos*: 193.5]. Similarly, we can arm [*thorakizo*] taste, touch and smell by the sword of temperance [*egkrateia*: 188.1], sheathing each [*katallelos*, adverb; cf. 3.4 for adjective] of the senses [*aisthesis*: 106.15] in armor.

*Horao* with *pros-blepo-orthos-rhuparos-theama-katamoluno. Akoe-akroamai-didagma-paradechomai-mataios-logos. Thorakizo-egkrateia-katallelos-aisthesis.*

Two verbs pertaining to sight: the more general *horao* and the more particular *blepo*. However, the former is used with the preposition *pros*, toward-which, making it akin to *blepo* or a condition for *blepo* done correctly and not being defiled by the sight (*theama* connotes beholding as a spectator and thus some detachment from what is beheld) of anything unclean or unclean in accord with a given order (*kata-*). Note the similarity of sound between *akoe* and *akroamai* meaning a hearing which is attentive to divine *didagma*, lesson. This hearing does not receive (*dechomai*) beside (*para-*) itself a *logos* which is vain. The senses are armed as with a breastplate (*thorakizo*), that is, their most vital parts, by *egkrateia* or mastery of oneself. In addition to this each sense is shielded in armor.

**197.1.** The person looking towards [*horao*: 196.2] God does not pay attention to [*blepo*: 196.2, with *pros*] sin [*hamartia*: 77.4] with his senses [*aistheterion*: 181.12].

*Horao-blepo* with *pros-hamartia-aistheterion.*

The use of two verbs pertaining to sight as in 196.2, *horao* and *blepo*, this time with the latter having the preposition *pros* (toward which) as pertaining to organs of sense, *aistheterion*.

**198.6.** Rightly [*kalos*, adverb: 193.5] does he call [*katonomizo*: to be noted, famous] "children" those who have achieved a state free from passion [*apathes*: 23.8] through the weapons of justice [*dikaiosune*: 25.19]. By this example we are instructed [*huphegeomai*: 122.1] that the good [*agathos*: 186.6] attained [*prosgignomai*: to come to, be added] by our own diligence [*epimeleia*: 188.1] is none other than the one implanted [*para to*] in our nature [*phusis*: 179.21] at the beginning [*arche*: 183.10, with *ex*].

*Kalos-katonomizo-apathes-dikaiosune. Huphegeomai-agathos-prosgignomai-epimeleia-para to-phusis-arche* with *ex*.

*Kalos* as adverb suggests the introduction of beauty and applies to designating by custom (*nomizo*) done in accord with a given order (*kata-*), that is, with respect to persons who are *apathes* or without passion (*a-pathos*). *Huphegeomai*: more to act as a guide with respect to the good added to (*pros-*, in the direction toward-which) by our *epimeleia* or concern-upon (*epi-*) which is beside (*para*) our nature from (*ex*) the beginning or *arche*, more suggestive of an origin with ongoing consequences.

**198.10.** When a person has his sword girded [*diazonnumi*: to gird around the middle] upon his thigh by devoting [*prosoche*: attention, with *dia*] his life to virtue [*arete*: 186.6, with *kata*], he has rejected [*aposkeuazo*: to pull off, make away with] passion [*pathos*: 192.4] and becomes a child undisturbed by passion [*anaisthetos*, adverb]; the state of infancy [*helikia*: 38.15] is not subject to passion [*pathos*].

*Diazonnumi-prosoche* with *dia-arete* with *kata-aposkeuazo-pathos-anaisthetos-helikia-pathos.*

*Prosoche*: attention or having (*echo*) in the direction toward-which (*pros-*) *arete* which is in accord with (*kata*) a given order. This order consists in rejecting or not (*apo-*) making oneself ready (*skeuazo*) with respect to passion and becoming *anaisthetos*, “anesthetized.” *Helikia*: often applied to a given time of life, usually its fulness which lacks being subjected to *pathos*.

**198.19.** Blessedness [*makarios*] is found [*heurisko*: 182.15] in all three: the child, warrior and Israelite. As an Israelite, he sees [*horao*: 197.1] God with a pure [*katharos*: 192.4] heart; as a warrior, he guards the king's bed, that is, his own heart, in a state free from passion [*apatheia*: 134.17] and in purity [*katharotes*: 134.17]; as a child, he rests [*anapauo*] upon the couch of blessedness [*makarios*] in Christ Jesus our Lord.

*Makarios-heurisko-horao-katharos-apatheia-katharotes-anapauo-makarios.*

Happiness (*makarios*, adjective) is defined in terms of seeing (*horao*) God, a guard, *apatheia* or no (alpha privative) *pathos* or passion, purity and resting upon or upward (*ana-*) *makarios*.

### Seventh Homily

#### The Song of Songs, 3.9-4.7

*King Solomon made himself a litter of the woods of Lebanon. He made its pillars silver, its back gold, its step purple, its interior lovingly laid with stones by the daughters of Jerusalem. Go forth daughters of Sion, and behold king Solomon, with the crown with which his mother crowned him, in the day of his espousals, and in the day of the gladness of his heart. Behold, you are fair, my companion, behold, you are fair. Your eyes are (as) doves apart from your being silent. Your hair is as flocks of goats which have appeared from Galaad. Your teeth are as flocks of shorn sheep which have come up from the washing; all of them bearing twins, and there is not a barren one among them. Your lips are like a thread of scarlet, and your speech is lovely. Like the skin of a pomegranate is your cheek apart from your being silent. Your neck is as the tower of David that was built for an armory (Thalpiath); a thousand shields hang upon it, and all spears of mighty men. Your two breasts are as two twin fawns of an antelope that feed among the lilies. Until the day breathes and the shadows depart I will go to the mountain of myrrh and to the hill of frankincense. You are all fair, my companion, and there is no spot in you.*

**201.3.** In many ways king Solomon is taken [*paralambano*] as the pattern [*tupos*: 148.7, with *eis*] of the true king; in many ways, I say, scripture speaks about Solomon with reference to [*pros*] better things.

*Paralambano-tupos* with *eis-pros*.

*Paralambano*: to take or receive beside (*para-*) and thus situate Solomon as close to oneself as possible so he may become a *tupos* or a form leading into (*eis*) the true king, Jesus Christ.

**202.12.** History testifies that Solomon transcended [*parerchomai*: 119.18] the bounds [*horos*: 179.21] of human wisdom [*sophia*: 156.14], having held [*choreo*: 176.10] the knowledge [*gnosis*: 179.21] of all things in the breadth [*plate* 87,3] of his heart.

*Parerchomai-horos-sophia-choreo-gnosis-plate.*

*Para-erchomai*: to go beside here in the sense of stepping outside one's boundary (*horos*) and passing to another, that is, leaving behind human wisdom. Such going-beside our outside is dependent upon making room (*choreo*) for knowledge of all things. *Plate* suggests a broad plain, open on all sides, with no need for defense.

**204.6.** This is the most accurate [*akros*: 179.11] definition [*horos*: 202.12] of judgment [*dikaiois*: just, adjective]: not to yield [*nemo*: to deal out, dispense] to one's own whims [*prospatheia*: 106.1, with *kata*] or contenders [*apoklerosis*: endowment, arbitrary choice], but to first hear those on trial and then pass sentence [*krisis*: 65.14]. Otherwise, the power [*dunamis*: 179.11] of God could not be effective [*dunamai*: to be able, capable], for truth cannot unjustly [*exo*: 173.13] pervert [*paratrepo*] judgement.

*Akros-horos-dikaiois-meno-prospatheia* with *lata-apoklerosis-krisis*. *Dunamis-dunamai-exo-paratrepo*.

*Akros* also applies to that which is sharp, here with respect to a clearly defined boundary of judgment as not to giving way to 1) dispensation or distribution (*nemo*) of personal passions (*pathos*) in the direction toward something (*pros-*) as well as in accord with a given order (*kata*); i.e., we have here a *pros-kata* movement. And 2) to contenders, *apoklerosis* meaning a selection by lot. *Dunamis*: the ability to do something with use of the verb at hand. *Exo* is an adverb meaning from without and bears similarity to the preposition *para* prefaced to *trepo*, a being without/beside judgment.

**205.6.** Who does not know that at the beginning [*arche*: 198.6, with *kata*] the assembly [*ekklesia*] from among



the nations was dark [*melainos*: stained dark] from idolatry before it became the Church [*ekklesia*]? It lived far from [*apoikeo*] knowledge [*gnosis*: 202.12] of the true God and was separated by a great gulf [*diastema*: interval] of ignorance [*agnoia*]. But when God's grace [*charis*: 193.5] and wisdom [*sophia*: 202.12] shone [*epiphaino*: to display, present oneself], and the true light sent rays to those [*pros*] in darkness [*skotos*] and sitting in death's shadow, Israel then closed her eyes [*epimuo*: to wink] to [*pros*] the light and refused [*aphistemi*: 170.3] any participation [*metousia*: 181.1] in the good [*agathos*: 198.6].

*Arche with kata-ekklesia-melainos-ekklesia. Apoikeo-gnosis-diastema-agnoia. Charis-sophia-epiphaino-pros-skotos-epimuo-pros-aphistemi-metousia-agathos.*

The preposition *kata* used with *arche* or first principle suggests being in accord with it, here *ekklesia*, a term often applied to the Church. *Apoikeo*: apart from (*apo*) one's house or *oikos* which here is equivalent to the knowledge of God, i.e., a knowledge which has a homey touch to it. *Diastema* applies to the notion of a temporal interval (also spacial but more temporal), very important for Gregory, and here refers to a chasm comprised of ignorance. *Epiphaino*: a shining upon (*epi*) by both divine grace and wisdom in the direction toward-which (*pros*) darkness. *Epimuo* also means to wink one's eyes as to make a sign of agreement or consent (*muo* with *epi* prefaced to it, to shut upon). Note the use of two prepositions with opposite meanings prefaced to words: *apo* (from) to *histemi* (refused) and *meta* (from) to *ousia* (being).

**206.12.** In many ways God is in his saints [*axios*: 193.5] according to each one's capacity [*dunamis*: 204.6] and worthiness [*axia*]. A certain locality [*topos*: place] can be attributed to God: in one person he is a house; in another, a throne and yet in another, a footstool.

*Axios-dunamis-axia. Topos.*

*Axios*: one who is worthy which is manifested by making a place or *topos* for God, with three examples given. *Dunamis* meaning the ability to effect one of these manifestations..

**207.7.** It is clear by our earlier words that the person thus bearing [*phero*: 180.7] God in himself is a litter [*phoreion*] where God sits.

*Phero-phoreion.*

A play on words, with *phoreion* being derived from *phero*.

**209.16.** But since we were cut off by a spiritual [*logikos*: 169.1] axe and were in the artisan's [*technites*] hands, God made us into a litter [*phoreion*: 207.7]. He transformed [*metastoiceiosis*] our wood by a rebirth [*paliggenesia*] into silver, gold, rich purple and gleaming stones.

*Logikos-technites-phoreion. Metastoiceiosis-paliggenesia.*

*Logikos* applied to an axe suggests that the divine *Logos* does the hewing who also is a *technites*, one skilled in the art of carpentry. *Metastoiceiosis*: a transformation of elements, that is, of wood being born again (*palin*-) into precious stones.

**210.9.** The architect [*technites*: 209.16] does not intend [*epinoeo*: 37.3] all the elements [*hule*: 180.7] used in decoration [*kallopismos*, with *pros*] for one purpose [*logos*: 196.2, with *kata* & *monoeide*] but all parts are tastefully adorned [*katakosmeo*], and the beauty [*hora*: 176.10] of each part is intended [*epinoeo*] to be different [*diaphoros*: 96.7] yet harmonious [*katallelos*: 196.2].

*Technites-epinoeo-hule-kallopismos with pros-logos with kata-monoeide-katakosmeo-hora-epinoeo-diaphoros-katallelos.*

A thinking (*-noeo*) upon (*epi*) (here with a negative consequence) by the architect or *technites* as artisan in 209.16 with respect to matter (*hule*) in a direction aimed (*pros*) at a specific *logos* which, in turn, has an order, *kata*. The order of this *kata* is reflected the *kata* prefaced to *kosmeo*, to adorn according to that order. A second use of *epinoeo*: different yet harmonious operation of each part.

**211.6.** Applying this litter [*phoreion*: 209.16] to the universal [*tasso*: 69.5, with *kata*] Church, its parts may be divided [*epharmoza*: 173.1] among persons according to their different functions [*tagma*: ordinance].

*Phoreion-tasson with kata-epharmoza-tagma.*

*Tasso*: to set in order in accord with (*kata*) the Church with a harmony-upon (*epi*) various *tagma* or that which has been set in order, *tasso* being the verbal root.

**212.8.** "How long will you remain shut up [*enapokleio*] in the cave [*spelaios*] of this life? Go beyond [*exerchomai*] the veil of human nature [*phusis*: 198.6] and see this marvelous sight [*theama*: 196.2].

*Enapokleio-spelaios. Exerchomai-phusis-theama.*

A shutting -in (*en-*) within the cave of this life, implying reference to Plato's **Republic**, Book 7.514a-520a. Compare the *en* (in) prefaced to *enapokleio* with the *ek* (from) or coming from human nature presented as a veil (cave) to the *theama* outside the cave.

**213.6.** Every name equally [*isodunamos*] indicates [*endeixis*: 5.19] God's ineffable [*aphrastos*: 61.14] nature [*phusis*: 212.8]; neither can "male" nor "female" defile [*katamoluno*: 196.2] God's pure [*akeratos*: 101.1] nature.

*Isodunamos-endeixis-aphrastos-phusis-katamoluno-akeratos.*

*Endeixis*: a showing-in (*en-*) of God's nature which cannot be uttered, alpha privative prefaced to *phrazo* which pertains to speaking but more as a pointing out or showing. The division of the sexes cannot defile according to their order (*kata-*) the divine pure nature or nature unmixed (*akeratos*) with anything else.

**214.10.** The bride says that her spouse rejoices [*chairo*] and delights [*eneuphrainomai*] in his crown of nuptial adornment [*kosmos*: 134.9], for the bridegroom rejoices when he takes the Church as his own dwelling [*sunoikos*] crowned with the virtues [*arete*: 198.10] of distinguished members [*diaprepo*: to appear prominent].

*Chairo-eneuphrainomai-kosmos-sunoikos-arete-diaprepo.*

The preposition *en* (in) prefaced to *euphrainomai* suggests a rejoicing-in the bridegroom's nuptial *kosmos*, that which serves as a decoration. The preposition *sun* (with) applies to him making his *oikos* or home with the Church. His crown consists of *arete*, that which is best, from members of the Church who are distinguished, the preposition *dia* (through) prefaced to *prepo* implying a shining or appearing-through.

**218.5.** But the eye is also a guide [*huphegetes*] for our activity [*prakteos*: to be done, adjective], a teacher [*didaskalos*: 66.11] of correct deeds [*sumphero*] and a leader [*cheiragogos*] on our journey [*poreia*: to [*epi*] God].

*Huphegetes-prakteos-didaskalos-sumphero-cheiragogos-poreia-epi.*

The eye as guide performs two functions: that which is *prakteos* or things to be done, a teacher of deeds which hold (*phero*) together (*sum-*), and leads us by our hand (*cheir-*) on our *poreia* or passage upon (*epi*) God.

**218.19.** Images [*eikon*: 175.16] of visible reality [*horao*: 198.19] striking [*empipto*] the purity [*katharos*: 198.19] of the eye's pupil effect [*apoteleo*: 28.21] the act [*energeia*: 34.1] of seeing, that is, everything to which one looks [*horao*], receives [*analambano*: 129.1] the form [*morphe*: 186.6] which impresses [*anamasso*: to rub or wipe off] itself upon the eye like a mirror [*katoptros*].

*Eikon-horao-empipto-katharos-apoteleo-energeia-horao-analambano-morphe-anamasso-katoptros.*

Two nouns pertaining to representation: *eikon* as image (and suggests the capacity of vision) and *morphe* as form (and suggests the shapeliness of something, more akin to the concept of *kosmos* as decoration). *Eikon* falls (*pipto*) in (*em-*) the pupil resulting in the expression (*energeia*) of seeing. Thus whatever one sees (*horao*) takes (*lambano*) upon (*epi-*) the *morphe* or comeliness which is rubbed upon the eye.

**219.1.** When a person has [*lambano*: 173.13] this power [*exousia*: authority] of sight in [*epi*] the Church, he never looks to [*blepo*: 197.1, with *pros*] what is material [*hulodes*: 173.1] and corporeal; a spiritual [*pneumatikos*: 190.15] and immaterial [*aulos*: 180.7] life is effected [*katorthoo*: 123.17] in him, and his life is formed [*katamorphoo*] by the grace [*charis*: 205.6] of the Holy Spirit. Therefore the best [*teleios*: 181.1] praise [*epainos*] is attributed to the eyes when they conform [*morphoo*: 159.2] their way [*eidosis*: 173.13] of life to [*pros*] the Holy Spirit's grace, for the Holy Spirit is the dove.

*Lambano-exousia-epi-blepo with pros-hulodes-pneumatikos-aulos-katorthoo-katamorphoo-charis.*

*Teleios-epainos-morphoo-eidosis-pros.*

Sight as *exousia* suggests the ability to exercise authority within the church. Having it means not looking in the direction toward (*pros*) material and corporeal reality. Instead, one's life which is marked by the Spirit (*Pneuma*) lacks (alpha privative prefaced to *hule*) attachment to what is material. This is formed (*morphe*, noun) in accord with (*kata-*) the Spirit's grace. Note the use of *eidosis* (that which is seen) as a form with the preposition *pros* or toward the Spirit's grace and *morphoo*, being formed in that *eidosis*.

**219.14.** The person who looks [*blepo*: 219.1] to the uncreated [*akatergastos*] and gazes into [*kathorao*: 186.16, with *eis*] what is hidden [*kruphios*] testifies [*martureo*: 29.14] that silence [*siopao*: 182.15] is more praiseworthy [*epaineo*: 5.13] than anything external.

*Blepo-akatergastos-kathorao* with *eis-kruphios-martureo-siopao-epaineo*.

*Blepo* as referring to the faculty of sight has in view that which *akatergastos* or not worked (*ergon*) over or not worked over in accord-with (*kata-*) a specific order. Another verb is used pertaining to sight (*kathorao*) or a seeing in accord-with (*kata-*) a given order which is directed into (*eis*) that which is hidden and gives witness (*marturion*, noun) to the value of silence, *siopao* implying the keeping of a secret.

**221.15.** Therefore, the person without feeling [*spoudazo*: 170.3 & *aisthesis*: 196.2] for this world's [*kosmos*: 214.10] values is neither swollen up [*exogkoo*] from glory [*doxa*: 160.5] and honor [*time*: 174.16] nor sad [*algeinos*, adverb] on account of injury [*hubris*: wanton violence] or disgrace [*atimia*], but he guards [*phulasso*: 54.3] himself when confronted with any of these adversaries.

*Spoudazo-aisthesis-kosmos-exogkoo-doxa-time-algeinos-hubris-atimia-phulasso*.

*Spoudazo* suggests striving, here to obtain a life unaffected by *aisthesis* or sense perception for those decorations (alternate meaning of *kosmos*) which cause a person to become swollen or puffed up (*exogkoo*), the preposition *ex-* prefaced to the verb intensifying its sense. This swelling can go two ways: recognition or dishonor. *Hubris* connotes violent behavior, not simply pride.

**222.18.** Thus persons following the prophet's example [*katorthoo*: 219.1, with *kata*] become an adornment [*kosmos*: 221.15] of the Church; holding fast [*epikrateo*: 102.1] to a philosophic way of life [*tropos*: 174.6], they gather in herds to perform [*ekponeo*: to work out, finish off] virtue [*arete*: 214.10] among themselves. The revelation [*apokalupto*: 193.5] of these herds from Galaad intensifies [*hyperbole*: 174.16] their wonder [*thauma*: 45.4] because our conversion [*metastasis*: 6.14] brought us from a Gentile way of life to one of philosophy [*philosophia*: 180.7, with *pros*] with regard to [*kata*] God.

*Katorthoo* with *kata-kosmos-eikrateo-tropos-ekponeo-arete*. *Apokalupto-hyperbole-thauma-metastasis-philosophia* with *pros-kata*.

Two uses of *kata*: as prefaced to *orthoo*, to direct aright in accord with a specific order and *kata* as free standing, with this verb and with respect to *kosmos*. *Epikrateo*: holding fast in the sense of holding upon (*epi-*) the philosophic *tropos* way or direction. *Poneo* suggests exertion and suffering; the preposition *ex* (from) prefaced to it increases this sense, here relative to *arete*. *Metastasis*: a placing (*hitemi*) after (*meta-*) or situating oneself after one's former way of life which here is displaced in favor of *philosophia* directed toward-which (*pros*) God; not only that but in accord with (*kata*) God.

**223.21.** What can I gather from [*stochazomai*: to aim, shoot] this? The best [*aristos*] procedure [*taxis*: 122.11] is to first be taught [*manthano*: 176.10] and then speak. He [Plato; **Protagoras** 313c] when says that teachings [*mathema*: 113.13] are food for the soul [*psuche*: 192.4] does not swerve from [*hamartano*: 183.10] the truth. Just as material food [*trophe*: 170.3] is reduced into small pieces for our stomach, there is a certain capacity [*dunamis*: 206.12] in the soul [*psuche*] which reduces teachings [*didagma*: 196.2] into small pieces [*leptopietikos*], enabling it to comprehend [*dechomai*: 196.2] them [*mathema*].

*Stochazomai*. *Aristos-taxis-manthano*. *Mathema-psuche-hamartano*. *Trophe-dunamis-psuche-didagma-leptopietikos-dechomai-mathema*.

*Stochazomia* suggests gaining an intimation which pertains to a *taxis* or setting up an array (*taxis*) with respect to being taught. The reference to Plato's **Protagoras** runs as follows: "Am I right, then, Hippocrates, that a sophist is a kind of merchant who peddles provisions upon which the soul is nourished? That's what it seems like to me." "But what is the soul nourished on, Socrates?" "Teachings, I would say." The soul has a *dunamis* or capacity as well as authority to reduce *didagma* or lessons into small pieces to receive them as *mathema* (teaching) which is broader and containing *didagma*.

**225.21.** Persons reducing the divine mysteries [*musterion*: 193.5] into small fragments [*leptopoieo*] for a clearer [*saphes*: 193.5] interpretation [*exegesis*: 190.15] of the text make spiritual [*pneumatikos*: 219.1] food [*trophe*: 223.21] more easily acceptable [*euparadektos*] for the body of the Church. They perform [*apoteleo*: 218.19] the function [*ergon*: 145.9] of teeth by receiving [*lambano*: 219.1] the thick, dense bread of the text [*logos*: 210.9]

into their mouths; by a more subtle [*leptomeres*: composed of fine particles] contemplation [*theoria*: 190.15], they make the food delectable [*eubrotos*] (It is better to give the sense [*noema*: 193.5] of these words by some examples [*hupodeigma*: 47.1]).

*Musterion-leptopoieo-saphes-exegesis-pneumatikos-trophe-euparadektos. Apoteleo-ergon-lambanologos-leptomeres-theoria-eubrotos-noema-hupodeigma.*

A continuation of the theme first noted in 223.21, here with respect to *musterion* or those things pertaining to God which cannot be uttered. They can be reduced, however, while retaining their original size by reason of being *pneumatikos*. *Euparadektos*: *dechomai* as to receive in a manner noted by two parts prefaced to it: *eu* (good, well) and *para* (beside). The form of reducing into small fragments is receiving the *logos* by means of a *theoria* which is composed of fine particles. *Noema* here, also as perceptions, are the fruit of this process of refinement and require examples.

**226.14.** Thus Paul reduces [*leptuno*: to winnow] the dense body of the Law (let us not dwell on each example) into fine pieces and makes [*ergazomai*: 49.16] it spiritual [*pneumatikos*: 225.21] through contemplation [*theoria*: 225.21]: "We know the Law is spiritual" [Rom 7.14].

*Leptuno-ergazomai-pneumatikos-theoria.*

*Leptuno* or winnowing is another form of this refinement which is *pneumatikos*.

**227.10.** Thus the Song first wishes [*boulomai*] those ordained for the ministry [*huperesia*] of teeth in the Church to be shorn, from every material [*hulikos*: 190.15] burden [*achthedonos*]. Then with their conscience [*suneidesis*: 98.9] cleaned [*kathareuo*: 173.17] in a bath from every defilement [*molusmos*] both of body and of spirit [*pneuma*: 169.11], constantly [*aei*: 173.17] they rise [*anabaino*: 179.11] by progressing [*prokope*: 186.6, with *dia*] and never slip back [*katasuro*: 25.3] into [*epi*] the depths from which they came.

*Boulomai-huperesia-hulikos-achthedonos. Suneidesis-kathareuo-molusmos-pneuma-aei-anabaino-prokope* with *dia-katasuro-epi*.

*Huperesia*: literally, a body of rowers or sailors which comprise the crew of a ship. *Achthedonos* suggests vexation and annoyance to be removed after which conscience or that faculty which knows-with (*eidosun*) is cleansed. Next follows a rising-upon (*baino* with *ana* prefaced to it) characterized by progression which is both toward (*pro-*) and through (*dia*) without slipping upon (*epi*) the depths of their origin.

**229.3.** The comeliness [*euprepeia*] of lips fills out [*pleroo*: 41.10] those of the Church when the faith of our confession [*homologia*] shines forth [*prolampo*] and when love [*agape*: 181.12] is entwined [*sumpleko*: 30.8] with faith.

*Euprepeia-pleroo-homologia-prolampo-agape-sumpleko.*

*Euprepeia*: pertains to a good appearance made all the better by a shining before (*pro-*) of confession or agreement (*homos*, the same) of expression (*logos*) and a plaiting-together (*sum-*) of *agape*.

**230.5.** The Word [*Logos*: 176.10] who fashions [*somatopoieo*] the Church into an image [*eikon*: 218.19] of a bride and who appropriately [*katallellos*: 196.2] distributes [*epimerizo*] virtues [*arete*: 222.18] to [*kata*] each member by a description [*hupographe*: 180.7] of her face's loveliness [*hora*: 210.9] now praises [*epaineo*: 219.14] temperance [*sophrosune*: 77.22] by the flushed ruddiness of the bride's cheeks which adorn [*katakosmeo*: 210.9] her like [*ainigma*: 161.5] a pomegranate.

*Logos-somatopoieo-eikon-katallellos-epimerizo-arete-kata-hupographe-hora-epaineo-sophrosune-katakosmeo-ainigma.*

The *Logos* makes (*poieo*) the Church into a body (*soma-*), that is, into an *eikon* or reflection of a bride. She distributes or divides-upon (*epi-*) virtues or those qualities which are best in accord with a given order (*kata-llelos*), the importance of that order again signified by the preposition *kata*. *Sophrosune*: moderation which adorns (*kosmeo*) her in accord with (*kata-*) a given order, that is, an *ainigma* a dark saying or riddle in the form of a pomegranate. The *kata* of *katallellos* pertains to a distribution which is appropriate and the free-standing *kata* to each member.

**230.12.** Therefore the exercise [*katorthoma*: 55.3, with *eis*] of temperance [*sophrosune*: 230.5] rightly partakes [*metalambano*: 190.15] of contemplation [*theoria*: 226.14, with *dia*], for just as the pomegranate's tart skin is nourishing [*trephe*: 170.3] and guards [*phulasso*: 221.15] the fruit's sweetness by completely surrounding

[*emperierchomai*: 17.4] it, so is a harsh, austere [*egkrates*] life of self-control [*katesklekos*, adverb; from *kataskellomai*: to wither away] a guardian [*phulax*: 59.3] for the benefits [*kalos*: 198.6] of temperance [*sophrosune*].

*Katorthoma* with *eis-sophrosune-metalambano-theoria* with *dia-trepho-phulasso-emperierchomai-egkrates-katesklekos-phulax-kalos-sophrosune*.

*Sophrosune* (also as moderation as in 230.5) is directed (*orthoos*) in accord-with a given order (*kata-*) as well as into (*eis*) and also takes (*lambano*) with (*meta-*) *theoria* or takes it along which is characterized by a certain through-ness (*dia*). The verb *erchomai* (to come) is prefaced by two prepositions: *em* or *en* (in) and *peri* (around), i.e., a coming which is in-around.

**232.7.** The king showed [*deiknumi*: 191.7] through his wisdom [*sophia*: 205.6]; the good [*agathos*: 205.6] of human life which David foresaw [*blepo*: 219.14, with *pros*] through the tower's construction [*kataskewe*: 23.12], that is, a symbol [*sumboule*: 23.12] of our future life. The beauty [*kallos*: 192.4] of the entire Church's body will, in the future, be glorified [*egkomiazoo*] in each member [with *di' akolouthoo*; 134.9] through some kind of comparison [*parathesis*] and likeness [*homoiosis*: 60.4].

*Deiknumi-sophia-agathos-blepo* with *pros-kataskewe-sumboule*. *Kallos-egkomiazoo-akolouthos-parthesis-homoiosis*.

*Blepo* with *pros* means a seeing beforehand by David, that is, the tower's *kataskewe* or preparation which symbolizes or casts (*ballo*) together (*sum-*) those things comprising our future life. Two words pertaining to beauty: *kallos* and *egkomiazoo*, the latter more applicable to adornment. *Akolouthos* suggests in accord with or through (*dia*) a given sequence of events effected by a setting (*histemi*) beside (*para-*) as well as a comparison.

**235.2.** God does not fashion [*entikto*] the human voice for any reason except to be an instrument [*organon*: 17.7] of his word [*logos*: 225.21] whose movements [*kinema*: 55.3] pass through [*diarthroo*: to divide by joints] the heart.

*Entikto-organon-logos-kinema-diarthroo*.

*Entikto*: a bearing or producing in (*en-*) some place which results in the voice becoming an organon or means of transmitting the divine *logos* which consists of movements, *kinema* of sounds, passing through the heart. *Diarthroo* suggests passing through various channels and thus a manifold manifestation of *kinema*.

**235.20.** Thus the windpipe articulates [*diarthroo*: 235.2] the word [*logos*: 235.2] of truth with a sweet and pleasant sound from the Holy Spirit.

*Diarthroo-logos*.

Another use of *diarthroo* or passing-through of the divine *logos* which here is characterized by sweetness

**237.16.** He who carefully pays attention [*epistatikos*, adverb] to the sequence [*akolouthoo*] of the Song's words understands [*sunoida*: to share in knowledge] the growth [*epauxesis*: 186.6] of the exalted soul [*psuche*: 223.21] in [*pros*] the that which is better with respect to [*kata*] God.

*Epistatikos-akolouthoo-sunoida-epauxesis-psuche-pros-kata*.

*Epistatikos*: pertaining to that which is set (*histimi*) upon (*epi-*) the sequence of the Song of Songs resulting a knowing (*eido*) with (*sun-*) of the soul's growth upon (*epi*) and in the direction toward-which (*pros*) of what is better in accord-with (*kata*) God.

**240.20.** Perhaps that which is manifested [*deloo*: 147.1] in the text [*logos*: 235.20] can now be clarified [*saphenizo*] for us. When two people separately consider [*theoreo*: 175.16] the text, the literal [*somatikos*] and spiritual meaning [*noetos*: 182.15], these two persons going through life together [*sunepidemeo*: to travel together, sojourn] have a birth with two aspects: neither does the soul [*psuche*: 237.16] come before the body, nor is the body created before [*prokataskewazo*] the soul but both are simultaneously [*homochronos*] brought into life. Their nourishment [*trophe*: 225.21] is purity [*katharotes*: 198.19], a good scent and whatever else the virtues [*arete*: 230.5] bring forth abundantly [*euphoreo*].

*Deloo-logos-saphenizo*. *Theoreo-somatikos-noetos-sunepidemeo-psuche-prokataskewazo-homochronos*. *Trophe-katharotes-arete-euphoreo*.

Two verbs pertinent to making clear: *deloo* as making visible and *saphenizo* as making clear or presenting an explanation. *Theoreo* or contemplating the text two different ways which results in a birth with two aspects pertinent to two persons going through life: *demios* refers to one's country or home here whose verbal form has two prepositions prefaced to it, *sun* (with) and *epi* (upon), a dwelling with-upon. A contrast between the *pro* and *kata* (before and according to) prefaced to *skeuazo* and the *homos* (like, same) prefaced to *chronos*.

**242.5.** Because a person is led to the pasture [*euodeo*: to have a free course or pasture] of pure lilies by each breast through accurate [*oxus*: sharp] discernment [*krino*: 65.14] and distinguishes [*derkomai*: to see clearly] the thorn from that which is nourishing, he is guided [*anastrepho*: to invert, conduct oneself] by the governing principle [*hegemoneuo*: 72.13] symbolized [*sumbolon*] by the heart which nourishes the breasts. A breast does not shut [*katakleio*] grace [*charis*: 219.1] up in itself but gives the teat of the Word [*Logos*: 230.5] to those in need [*deo*].

*Euodeo-oxus-krino-derkomai-anastrepho-hegemoneuo-sumbolon. Katakleio-charis-Logos-deo.*

*Euodeo* the prefix *eu* suggests a leading which is beneficial and gentle. *Derkomai*: a way of seeing which reveals that a person is alive by reason of the flash or gleam in one's eyes. Such a person is turned (*strepheo*) back or upon (*ana-*) by *hegemoneuo*, that agent which gives direction and command and has the heart as a casting-together (*ballo-sum-*) of all elements which work together. The *Logos* is a breasts giving milk to those who need it.

## Eighth Homily

### The Song of Songs, 4.8-15

*Come from Lebanon, my bride, come from Lebanon; you will come and pass from the top of Faith, from the top of Sanir and Hermon, from the dens of lions, from the mountains of the leopards. Our sister, our spouse, you have given us heart with one of your eyes, with one, with the chain of your neck. Why have your breasts been made beautiful, my sister, my spouse? Why have your breasts been made more beautiful than wine? Your lips drop honeycomb, my spouse: honey and milk are under your tongue, and the scent of your garments is as the scent of Lebanon. My sister, my spouse is a garden enclosed, a fountain sealed. Your shoots are a garden of pomegranates with the fruit of choice berries: henna with nard, nard and saffron, calamus and cinnamon, with all the woods of Lebanon, myrrh, aloes, with all the chief spices; a fountain of a garden, a well of living water, springing from Lebanon.*

**245.11.** When the great Apostle Paul gave an account [*diexerchomai*: 172.20] to the Corinthians of his lofty vision [*optasia*], he doubted [*amphibolos*: put round, encompassing] his human nature [*phusis*: 212.8], that is, whether at the time [*kairos*: 181.1] of his initiation [*mustagogia*: 22.15] he was in the body or in the spirit.

*Diexerchomai-optasia-amphibolos-phusis-mustagogia.*

This giving an account is a going (*erchomai*) through (*dia-*) of Paul's *optasia* or that which had appeared to him. It caused him doubt, a putting-around or assailing from every point (*amphibolos*) of his nature. This is understandable considering that it was both a *kairos* (special occasion) as well as an initiation process (*mustagogia*).

**245.17.** It is clear that Paul alone knew [*gignosko*: 72.8] what laid beyond that third heaven (for Moses himself did not speak of it in his cosmogony [*kosmogoneia*]). After hearing [*akroaomai*: 196.2] the unutterable [*arretos*: 85.17] mysteries [*musterion*: 225.21] of paradise, Paul still continued to move [*trecho*: 179.21] higher and did not cease to ascend [*anabasis*: 178.19]. He never allowed the good [*agathos*: 232.7] already attained [*katalambano*: 182.15] to limit [*horos*: 204.6] his desire [*epithumia*: 192.4].

*Gignosko-kosmogoneia. Akroaomai-arretos-musterion-anabasis. Agathos-katalambano-horos-epithumia.*

*Kosmogoneia*: literally, birth of the *kosmos* or universe with emphasis upon it as endowed with beauty, as a decoration. Two impossibilities which were realized: Paul hearing (*akroaomai* suggesting greater sensitivity and hence obedience) and that which cannot be uttered (*a-rheo*), the verbal root suggestive of flow and often applied to talk as babbling. Despite Paul's *anabasis*, is one of *trecho*, running through any barrier or thing obtained (*lambano*) according to a given order (*kata-*) which would put a boundary around his desire (*thumos*) upon (*epi-*).

**245.22.** Paul teaches [*didasko*: 179.21] us here, I believe, that the blessed [*makarios*: 198.19] nature of the good [*agathos*: 245.17] is eternally [*aei*: 227.10] much better than what we have received [*heurisko*: 198.19] while what lies beyond [*huperkeimai*: 179.21] our comprehension [*katalambano*: 245.17] is always boundless [*apeiroplosios*: 38.7], and this is continuous [*dienekes*: unbroken] for the person participating [*metecho*: 174.16] in it. Something similar will occur to those who partake of the good; they will always have a greater [*epauxesis*: 237.16] participation [*metecho*: 174.16] in God throughout the ages [*aion*: 129.1] of eternity [*aidiotes*].

*Didasko-makarios-aei-heurisko-huperkeimai-katalambano-apeiroplosios-dienekes-metecho. Epauxesis-metecho-aidiotes.*

A comparison of what we have discovered (the sense of *heurisko*) and that which transcends our capacity to grasp (*lambano*) things in accord with a given order (*kata-*). What lies beyond (*huper-*) this faculty lacks bounds, *apeiroplosios* often being applied to the multiplication of objects. Not only does this good lack the ability to multiply itself, it remains unbroken (*dienekes*) for one who has-with it or *echo* & *meta-*. *Epauxesis*: suggests an organic growth-upon, the preposition *epi* being prefaced to the noun. Such growth is a another type of having(*echo*), a having with (*meta-*) of God not just in eternity but the ages (*aion*) of it which suggests eternity is comprised of a number of ever unfolding layers.

**246.16.** To me this signifies that in all the endless [*ateleutes*] ages [*aion*: 245.22] of eternity [*aidiotes*: 245.22] the person running [*trecho*: 245.17, with *pros*] to you becomes greater and more highly exalted, always [*aei*: 245.22] growing [*auxano*: 159.7] in proportion [*analogos*, adverb] to his ascent [*anabasis*: 245.17] through the good [*agathos*: 245.22]. You are the Most High forever, never appearing [*phaino*: 173.13] smaller [*chamalos*: near to the ground] to those who approach [*aniemi*: to make spring up, be sent up] you; you are always higher and loftier than the capacity [*dunamis*: 223.21] of those who are rising.

*Ateleutes-aion-aidiotes-trecho with pros-aei-auxano-analogos-anabasis-agathos. Phaino-chamalos-aniemi-dunamis.*

The *aion* or periods of existence which are very long and comprising eternity nonetheless are not endless (*ateleutes*) or have no (alpha privative) end (*telos*, noun) which from the temporal standpoint appears an impossibility. However, Gregory looks at this from the vantage point of running in a specific direction (*pros*) which effects growth. *Chamalos*: small in the sense of being looked at from on high or looking down upon the ground. God is higher compared with human *dunamis* or power as well as expression to rise.

**247.9.** Although the stage attained [*katalambano*: 245.22] is indeed greater than what a person had earlier [*prokatalambano*], it does not limit [*horizo*: 179.21] his search [*zeteo*: 182.15]; rather, the limit [*peras*: 178.19] of his achievement [*heurisko*: 245.22] becomes a beginning [*arche*: 205.6] for the discovery of higher ascents [*anabaino*: 227.10]. The person rising [*aniemi*: 246.16] never stands still. He moves [*metalambano*: 230.12] from one beginning [*arche*] to another, for the beginning of even greater blessings is never limited [*teleo*: 28.21]. The desire [*epithumia*: 246.16] of a soul [*psuche*: 240.20] thus rising never remains in its knowledge [*gignosko*: 245.17], but by an ever greater desire [*epithumia*], it moves onwards [*pros heteran*]. The soul [*psuche*] thus progresses [*aniemi*] through higher realms towards the unbounded [*aoristos*: 158.5, with *pros*].

*Katalambano-prokatalambano-horizo-zeteo-peras-heurisko-arche-anabaino. Aniemi. Metalambano-arche-teleo. Epithumia-psuche-gignosko-epithumia-pros heteran. Psuche-aniemi-aoristos with pros.*

Two uses of the same verb (*lambano*): one with *kata* or attainment in accord with a given order and one with *pro* or that which had been gained earlier. Both cannot put a boundary (*horos*, noun) upon one's search. Next *horos* is seen as a limit or *peras* of that which had been discovered (*heurisko*) which, in turn, becomes an *arche* or starting point for ascents which are yet higher. The act of rising also is a *metalambano*, a putting (*lambano*) from one place or realm to or after (*meta-*) another which is an *arche* or principle that puts in motion action for a given stage. Such a process lacks *telos* or end (*teleo*, verb used). Rising is a manifestation of *epithumia* or desire (*thumos*) upon (*epi-*) whose very nature consists in being *pros heteran* or toward (something) other. *Aoristos*: having no bound which is forward-directed, *pros*.

**248.12.** To those, however, who have already tasted and have learned [*manthano*: 223.21] by experience [*peira*: trial, attempt] that the Lord is good [cf. Ps 33.9], the faculty of taste becomes a kind of incitement [*protrope*: 72.13] to further participation [*metousia*: 205.6]. Therefore, a person always moving towards [*ephelko*: 160.12, with *pros*] God never lacks this incitement towards greater progress [*pros to meizon*].

*Manthano-peira-protrope-metousia. Ephelko-pros to meizon.*

*Manthano*: by trial or attempts at something, *peira*. *Protrope* or an urging forward of the faculty of taste becomes a vehicle of greater being with or *ousia-meta* God. The prepositions *epi* (upon) prefaced to *helko* (to draw) and *pros* (toward which) as pertaining to God intensify the sense of advancement, this added even more so by *pros to meizon* (toward the better). Use of *meizon* suggests one of an infinite number of steps without exhausting the person so advancing at the prospect of never stopping his advance.

**249.21.** Since you have already attained this height, do not cease [*aniemi*: 247.9] to rise [*epibaino*: 84.2] as if you have already attained perfection [*teleiotes*: 186.6].

*Aniemi-epibaino-teleiotes.*

*Epibaino*: to go upon (*epi*). The words “as if” suggest a fictive device used to simulate advancement and thus plan it out so this advancement may be attained in reality.

**251.1.** Although man was once made [*apotithemi*: to reserve, keep back, put away] in God's image [*eidōs*: 219.1], he was transformed [*therioo*: to transform into a beast] into the likeness [*homoioōtes*: 181.1] an irrational [*alogos*: 169.1] animal, having become a leopard and lion through evil [*poneros*: 102.1] habits [*epitedeuma*: 158.5].

*Apotithemi-eidōs-therioo-homoioōtes-alōgos-poneros-epitedeuma.*

*Apotithemi*: suggests that man as the divine *eidōs* or reflection was stashed or kept away.

Unfortunately this *eidōs* became a beast assuming the *homoioōtes* or likeness (active participation in being a beast compared with being an *eidōs* or reflection of it) of an animal lacking *logos*. *Epitedeuma* suggests habits as something actively pursued, the preposition *epi* (upon) as prefaced indicating an intensification of this.

**252.1.** Thus the bridegroom imparts to the soul ascending to [*epanerchomai*: 183.10, with *pros*] him an intensity [*pleonasmos*: excess] in her enjoyment [*euphrosune*: 72.3] of goodness [*agathos*: 246.16]. Not only does he manifest [*prodeiknumi*: 155.17] his own beauty [*kallos*: 232.7] to the bride, but he reminds [*hupomimnesko*] her of her horrible [*phrikodes*: that which causes shuddering], beastly forms [*eidōs*: 251.1] that she may delight in [*entrophao*: 126.4] her present [*pariemi*: 174.5] enjoyment [*kalos*: 230.12] by comparing [*parathesis*: 232.7] them with her former state [*anth' hoion hellaxato* or *allasso*, to change; 5.19].

*Epanerchomai* with *pros-pleonasmos-euphrosune-agathos*. *Prodeiknumi-kallos-hupomimnesko-phrikodes-eidōs-entrophao-pariemi-kalos-parathesis-anth' hoion hellaxato* or *allasso*.

*Epanerchomai*: two prepositions prefaced to *erchomai* (to come): *epi* (upon) and *ana* (up), both similar and with the preposition *pros* (towards) indicative of the bride's *pleonasmos* or excessive enjoyment of divine goodness. The bridegroom effects two things to his spouse: manifest his beauty and reminds or stands under (*hyper-*) her memory with regard to her beastly *eidōs* or reflection of beastly forms. This is done to make her delight in (*en-*) that enjoyment (*kalos*, beauty) which is about (*para-*) her at present by a comparison or putting beside (*para-*) with her former state or her former changes (*allasso*).

**252.8.** The bridegroom prepares [*kataskeuazo*: to equip, furnish] another grace [*agathos*: 252.1] for his spouse by his foresight [*pronoia*]. The Word [*Logos*: 242.5] desires [*boulomai*: 227.10] us who are changeable [*treptos*: 158.1] by nature [*phusis*: 245.11, with *kata*] not to fall into [*aporreo*: to flow, run off, with *pros*] evil [*kakos*: 158.5] by [*dia*] a turn [*trope*: a turn] but by constant [*aei*: 246.16] progress [*auxesis*: 174.5] in perfection [*pros to kreitton*], we are to use our mutability [*trope*] as an ally [*sunergon*] in our ascent [*anodos*: 186.16] towards [*pros*] higher things, and by the mutability [*trope*] of our nature [*phusis*] we are to establish [*katorthoo*: 228.18] it immovably [*analloiotos*: 158.5] in the good.

*Kataskeuazo-agathos-pronoia*. *Logos-boulomai-treptos-phusis* with *kata-aporreo-kakos-dia-trope-aei-auxesis-pros to kreitton-trope-sunergon-anodos-pros-trope-phusis-katorthoo-analloiotos*.

*Kataskeuazo*: to equip in accord with (*kata-*) specific order which the bridegroom does by *pronoia* or by projecting his mind (*nous*) before or into the future (*pro-*). Desire by the *Logos* or Christ: not to flow off (*aporreo*) in the direction toward (*pros*) evil through (*dia*) turning which is opposite growth (*auxesis*) toward (*pros*) that which is better. In this way innate human *trope* or mutability works (*ergazomai*, verb) with (*sun-*) our ascent, another use of *pros* regarding that ascent. Paradoxically *trope* becomes a means of directing (*orthoo*) human nature according to a specific order (*kata-*) within that which is not subject to movement.

**253.12.** In the same way, when the Word [*Logos*: 252.8] bids [*egkeleuo*: 21.4] the soul [*psuche*: 247.9] that has



advanced [*kreittona genomenen*] to approach [*erchomai*: 230.12, with *pros*] him, it is immediately [*adiastatos*: without interval] strengthened [*dunamoo*] at his command [*prostagma*: 161.5] and becomes what he wishes [*boulomai*: 252.8], that is, changed into [*metapoieo*: 29.14, with *pros*] something more divine; and from the glory [*doxa*: 221.15] which the soul had, it is transformed into [*metamorphoo*: 186.6, with *pros*] a loftier glory by a wonderful alteration [*alloiosis*].

*Logos-egkeleuo-psuche-kreittona genomenen-erchomai with pros-adiastatos-dunamoo-prostagma-boulomai-metapoieo with pros-doxa-metamorphoo with pros-alloiosis.*

*Logos* first bade the soul to become better (*kreittona genomenen*) and then draw near to (*pros-*) him. Once accomplished, without spacial or temporal interval (this adverb comprised of the noun *diastema* or interval with alpha privative), it receives *dunamis* (noun) or the capacity to accept strength and authority. Thus the soul can be made (*poieo*) after (*meta-*) with respect toward (*pros*) that which is more divine though that is left unspecified. The natural possession of glory which seems to rest upon reception of *dunamis* has its form (*morphe*) placed in another dimension (*meta-* that form) as well as that form having a specific direction (*pros*). Note paradoxical use of *alloiosis* or change within a realm that lacks it physically.

**255.4.** Through the Church, God's manifold [*poikilos*] wisdom [*sophia*: 232.7] was made known [*gnorizo*: 182.15] to the transcendent [*hyperkosmios*: 182.15] powers [*dunamis*: 246.16] since it effects great wonders [*thaumatourgeo*] by means of contrary elements [*enantios*: 191.7].

*Poikilos-sophia-gnorizo-hyperkosmios-dunamis-thaumatourgeo-enantios.*

The manifold nature of divine *sophia* intimates the earlier discussion of advancement in God as well as various stages, a process that continues for eternity. Previously (presumably before the revelation of Jesus Christ) this manifold nature of *sophia* (not *sophia* itself) became known to powers above the *kosmos* (*hyper-*). Such manifold-ness effects wonders (*thaua*) by means which are contrary to each other, a counterpart of that *poikilos* of *sophia*.

**255.9.** In previous ages the transcendent [*hyperkosmios*: 255.4] powers [*dunamis*: 255.4] knew [*gignosko*: 247.9] only the simple [*aploos*: 158.5], uniform [*monoeides*: 158.5] working of God's wisdom [*sophia*: 255.4] which effected [*energazomai*: 34.11] wonders [*thaua*: 222.18] (There was nothing multi-fold [*poikilos*: 255.4] in what they beheld [*horao*: 218.19]; by its own power [*exousia*: 219.1, with *kata*] the divine nature [*phusis*: 252.8] made [*ergazomai*: 226.14] all creation, bringing created beings into existence by one impulse [*horme*: violent movement] of the will; it made all things exceedingly beautiful [*kalos*: 252.1] as they welled up [*anabruzo*] from the fountain of divine beauty [*kalos*]).

Compare the two adjectives *aploos* and *monoeides* (one *eidos* or visible form) with the *poikilos* of 255.4, the transcendent powers now knowing the *poikilos* of divine *sophia*. Divine authority (*exousia* compared with *dunamis*) is in accord with (*kata*) divine nature. Note use of the strong noun *horme* relative to divine willing of creation which effects beauty (*kalos*). Such violence is required to bring about a welling-up from divine beauty or to transfer its *kalos* to creation's *kalos*.

**255.17.** On the other hand, the manifold [*poikilos*] quality of wisdom [*sophia*] which arose from a union [*sunistemi*: 148.7] of opposites [*diaploke*] is now clearly manifested [*didasko*: 245.22] through the Church: the Word [*Logos*: 253.12] becomes flesh, life is mixed with death.

*Hyperkosmios-dunamis-gignosko-aploos-monoeides-sophia-energazomai-thaua-poikilos-horao-exousia with kata-phusis-ergazomai-horme-kalos-anabruzo-kalos. Poikilos-sophia-sunistemi-diaploke-didasko-Logos.*

*Diaploke*: literally, an inter-mixture or through (*dia*) mixture which gave rise to wisdom's *poikilos*. Now it is taught (*didasko*) by the divine *Logos* himself.

**257.1.** Thus persons looking [*idein*] into the Church's face as if it were a clean mirror sees [*blepo*: 232.7] the Sun of Righteousness [Mal 4.2] who is comprehended [*katanoeo*: 86.2] by that which is visible [*phaino*: 246.16].

*Idein-blepo-katanoeo-phaino.*

Four verbs relative to vision: *idein* (outward appearance), *blepo* (direct gaze), *katanoeo* (perception of mind and spirit in accord with or *kata-* a specific order) and *phaino* (to manifest).

**257.13.** The soul [*psuche*: 253.12] has two faculties [*energeia*: 218.19] of vision: one sees [*horao*: 255.9] the truth while the other is deceived [*planao*: 122.11] by vain things [*mataios*: 196.2].

*Psuche-energeia-horao-planao-mataios.*

Note use of *energeia* or manifestation of energy which may be compared with *exousia* (authority, 255.17) and *dunamis* (the capacity for strength, 255.9). *Energeia* has two types of vision: one which sees or perceives (*horao*) and the other which is subject to wandering, the fundamental meaning of *planao*.

**258.14.** On the other hand, the multi-eyed person who beholds [*blepo*: 257.1, with *pros*] God alone is blind with respect to everything else. Because of this, the bride makes her friends marvel [*thauma*: 255.9] at one of her eyes. The person with many eyes is blind, using all of them to look at vain things [*emmataizo*: to be occupied idly]; while he who looks [*blepo*] only to the good [*agathos*: 252.8, with *pros*] by the soul's eye has sharp, penetrating vision [*oxuopes*].

*Blepo with pros. Thagma. Emmataizo-blepo-agathos with pros.*

*Blepo* has a specific direction, *pros* God which is sharp-sighted, a vision which is *oxus*, 242.5. Gregory presents the paradox of multi-vision being blind as well as the very act of being vain, *emmataizo*.

**259.7.** Their strong passions [*pathe*: 152.8] usurp [*epikrateo*: 222.18] the soul's [*psuche*: 257.13] place, and its character [*charakter*: 186.6] is changed [*metaballo*: 161.5] to grief [*lupe*: 160.12, with *pros*] and pleasure [*hedone*: 192.4], courage [*thumos*: 192.4] and fear, cowardice and boldness [*thrasos*]. On the other hand, the person looking [*horao*: 257.13, with *pros*] towards the Word [*Logos*: 259.17] testifies [*martureo*: 219.14] that he has one soul [*monoeides*: 255.9] because of its uniformity [*suzaao*: to live in company with] in a virtuous [*arete*: 240.20, with *kata*] life.

*Pathe-epokrateo-psuche-charakter-metaballo-lupe with pros-hedone-thumos-thrasos. Horao with pros-Logos with pros-martureo-monoeides-suzaao-arete with kata.*

The preposition *epi* (upon) prefaced to *krateo* (to be strong) well suits the nature of *pathe*. They cause the soul's mark or *charakter* to be cast (*ballo*) after (*meta-*) or into grief which is intensified by the preposition *pros* (plus pleasure and courage). The *pros* of vision relative to *Logos* gives witness (*martur*, noun) that his soul is of one *eidos* or manifest form due to a preference of living in accord with (*kata*) that which is morally best (*arete*).

**259.17.** You have one eye for looking at [*blepo*: 258.14, with *pros*] the One, and one soul [*psuche*: 259.7] because you are not divided [*merizo*] according to different affections [*diathesis*: 174.16, with *kata*].

*Blepo-psuche-merizo-diathesis with kata.*

*Blepo* with *pros*, toward which or the One. Note the similarity between *merizo* (to divide) and *diathesis* or literally a putting (*tithemi*) through (*dia-*), this noun also referring to a disposition or composition of a person or thing.