

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

### Introduction

This document is the second of a three part series which consists in examining the three commentaries on the Song of Songs by Origen, Gregory of Nyssa and Bernard of Clairvaux. The first is completed and posted on the Lectio Divina Homepage under the title **Notations on the Commentary on the Song of Songs by Origen**. A third document will follow the current one and will be entitled **Notations on the Commentary on the Song of Songs by Bernard of Clairvaux**.

Gregory's **Commentary on the Song of Songs** consists of a Prologue and fifteen homilies, the same format used in these notations. Except for the Prologue, the notations are preceded by verses from the Song of Songs, the subject matter on which Gregory of Nyssa comments. These verses are included in order to put the notations in better context. As for the key sentences lifted from the **Commentary** itself, they are listed in accord with the critical edition of the Greek text (**Gregorii Nysseni in Canticum Canticorum** edited by Hermann Langerbeck, Leiden, 1960). The first numeral represents the page and the second numeral represents the line within that page. This enables the reader to access quickly a given word either by a forward or backward search. Obviously the references become increasingly common as the document progresses; towards the beginning it is employed seldom because the words are new.

After the posting of excerpts from Gregory of Nyssa's **Commentary** and before the paragraph consisting of notations there is inserted a string of the transliterated Greek words (all in italics) from the excerpt just cited including any preposition that has been noted. All words are connected by hyphens. It is intended to give a snapshot of the excerpt, if you will, of what Gregory is attempting to convey.

Not every sentence is listed, for that would make this document unwieldy. As can be surmised quickly, the purpose of this document is to bring special attention to the use of prepositions either free-standing or prefaced to verbs and nouns (sometimes two or even three are prefaced to a word). It could be said with some justification that one is simply bombarded with these prepositions. However, that is intentional...a way of getting into Gregory's mind...in order to understand how he speaks about God and his presence to us, that we may grasp it more fully. Appreciating the role of prepositions is of the utmost importance if one wishes to use Gregory's **Song Commentary** as an aide to understand the Song of Songs itself which, in turn, is an aide to contemplative prayer. Prepositions play a vital role in this regard because they govern the meaning of each word and sentence. Because of this stress upon prepositions, the notations can come across as a bit awkward and repetitious. Such awkwardness is done in a deliberate fashion in order to bring out the incredible nuances of the **Commentary**. Despite this obstacle, the notations show how the wealth of expression which has been uncovered in this unwieldily fashion can assist the reader in the practice of Christian contemplative prayer through the medium of *lectio divina*. Other than that, reading this document is a waste of time.

Chances are that upon completion of this document or after having made notations on Bernard's **Song Commentary**, the paragraphs of notations may be expanded or developed. In other words, the possibilities of examining each text is endless providing equally endless material for prayer.

On the Gregory of Nyssa Home Page there is a lengthy document which includes all the scriptural references of the Song commentaries by Origen, Gregory of Nyssa and Bernard of Clairvaux. By examining the list of citations of one homily, for example, one can get insight into how each author approached Scripture in light of the Song verses he is contemplating. Not only that, the reader can reconstruct, as it were, the commentary of each author in light of the excerpts from the Song of Songs. Hopefully when the next phase is completed (notations on Bernard's **Commentary**), a document based upon these scriptural citations may come into being. That idea was considered earlier, but the approach taken in this three-fold series of notations appears necessary.

The English text used is the **Commentary on the Song of Songs** originally published by Hellenic College Press,

1987. For \$30.00 it is available for purchase in DVD format on the Gregory of Nyssa Homepage linked with the Lectio Divina one.

Excerpts will be posted until the fifteenth or last homily of the **Song Commentary** is reached.

## Prologue

**3.4.** By an appropriate [*katallelos*; corresponding] contemplation [*theoria*: a look at, viewing] of the text, the philosophy [*philosophia*] hidden [*egkrupto*] in its words [*rhema*] becomes manifest [*phaino*: to bring to light, appear] once the literal meaning [*emphasis*: image, reflection, with *kata te lexin* or according to a way of speaking] has been purified [*kathairo*] by a correct [*akeratos*: unmixed, undefiled] understanding [*ennoia*: thought, idea, concept].

*Katallelos-theoria-philosophia-egkrupto-rhema-phaino-emphasis-rehema-phaino-emphasis-kata te lexin-kathairo-akeratos-ennoia.*

*Theoria* is the classic definition of Christian contemplation which fundamentally means seeing in the sense of beholding or taking in the object of one's viewing as a whole. Here *theoria* is deemed *katallelos* or well-arranged, in good order or suited for the text (Song of Songs). Such is the intent of the preposition *kata* forming the word literally meaning that which is set out over against one another. Two contrary verbs working together: *egkrupto* or to hide (in a place) and *phaino* or to make manifest. *Emphasis* derives from *phaino* with *en* or *em* (in) prefaced to it, a manifesting-in. The phrase *kata te lexin* reads literally as "according to the text." Two words related to cleanliness: *kathairo* (often related to purity) and *akeratos* (*a-kerannumi*) which suggests not being contaminated. The former applies to *emphasis* and the latter to *ennoia*, a word difficult to translate, which pertains to the act of thinking, the sense of a word, idea or intuition.

**4.3.** I am persuaded that your soul's [*psuche*] eye is pure [*kathairo*: 3.4] from every passionate [*empathos*: in a state of emotion], unclean thought [*ennoia*: 3.4], and that it looks [*blepo*] without hindrance [*aparapodistos*, adverb: free from embarrassment or interference [*akeratos*: 3.4] at [*pros*] God's grace [*charis*] by means of these divine words of the Song.

*Psuche-kathairo-empathos-ennoia-blepo-aparapodistos-akeratos with pros-charis.*

*Kathairo*: as noted in 3.4, pertaining to moral purity as opposed to physical cleanliness. *Kata* as part of the word suggests purity according to a given order. *Empathos* or being situated in (*em* or *en*) passion which pertains to *ennoia*, more the intent of doing something impure; the *psuche* is free from this impurity. *Aparapodistos*: *a + para* (beside) + *pous* (foot) relates to the act of seeing (*blepo*) which is not tripped up. Note use of *pros* (toward-which) God's grace or in that particular direction, or in the act of being fulfilled.

**4.6.** I hope that my commentary will be a guide [*cheiragogia*] for the more fleshly-minded [*sarkodes*], since the wisdom [*sophia*] hidden (in the Song of Songs) leads to [*pros*] a spiritual [*aulos*: immaterial] state [*katastasis*] of the soul.

*Cheiragogia-sarkodes-sophia with pros-aulos-katastasis.*

*Cheiragogia*: literally, a leading by the hand required for fleshly (minded) people which contrasts with the Song's *sophia* leading in the direction toward-which (*pros*) a state of soul or a *katastasis* (literally, standing in accord with or *kata* something) lacking matter, *hule*.

**4.10.** Because some members of the Church always think it right to follow [*paristemi*: to set before, supply, furnish] the letter of holy scripture and do not take into account [*suntithemi*: to put together, observe] the symbolic [*ainigma*, with *dia*] and allegorical meanings [*huponoia*: underlying meaning, deeper sense], we must answer [*apologeomai*: to defend] those who accuse us of doing so.

*Paristemi-suntithemi-ainigma with dia-huponoia-apologeomai.*

*Paristemi*: a setting beside (*para*) or before in the sense of making a preference for the letter instead of two meanings being set beside each other (*sun* or with & *tithemi*, to stand): *ainigma* or a dark saying, riddle and *huponoia* or a *nous* (mind) set beneath (*hupo*) or underlying a meaning. Both *ainigma* and *huponoia* are used with the preposition *dia*, through, or through them both.

**4.15.** There is nothing unusual in searching [*thereuo*: to hunt] the divinely inspired [*theopneustos*] scriptures

with every means at our disposal [*ophelimos*: useful, advantageous].

*Thereuo-theopneustos-ophelimos.*

*Thereuo*: a hunting down and therefore an intense search for scriptures which are both divine as well as inspired (*theos* & the adjective for *pneuma*, breath).

5.2. But if anything in the hidden [*epikrupsis*, with *meta*: concealment], symbolic sense [*ainigma*: 4.10] cannot be of use with regard to the literal sense [*noema*: thought, design, that which is perceived], we will, as the Word [*Logos*] teaches and as Proverbs says [1.6], understand [*noeo*, with *eis to*: to perceive, notice] the passage either as a parable, a dark saying [*logos* & *skoteinos*], an utterance [*rthesis*: a saying] of wise men, or as a riddle [*ainigma*].

*Epikrupsis with meta-ainigma-noema-Logos-noeo with eis-logos-skoteinos-rthesis-ainigma.*

A contrast between that which is literally hidden- upon (*epi* as preface to the noun; used with *meta* or with designating accompaniment) and symbolic or possessing concealment yet with just enough visibility (*ainigma*) and literal *noema*, alternately as or thought, perception. As for *noeo* (to understand), it is used with the preposition *eis* or into, an understanding-into with respect to a passage of scripture. Note second use of *ainigma* as riddle. NB: often *logos* (upper case and lower case 'l') will appear. To distinguish between the two, references to them will be kept separate.

5.6. With regards to anagogy [*anagoge*], it makes no difference what we call it--tropology [*tropologia*: figurative expression] or allegory [*allegoria*]-as long as we grasp the meaning [*noema*: 5.2] of (scripture's) words.

*Anagoge-tropologia-allegoria-noema.*

*Anagoge*: literally, a bringing back or leading up. *Tropologia*: *tropos* or turn, direction & *logos*, word and applicable to the figurative interpretation of scripture. *Noema*: *that* which is perceived or thought and has purpose or intent.

5.10. He (St. Paul) includes [*emperilambano*] under the name of Law the historical narratives.

*Emperilambano.*

*Emperilambano*: the root verb *lambano* (to take, receive) with two prepositions prefaced to it: *em* (or *en*) for in and *peri* for around: a receiving which is both in and around. Throughout Gregory's **Song Commentary**, *lambano* will occur frequently with one or more prepositions prefaced to it.

5.13. They teach [*paideuo*] not only through precepts but through the historical narratives: both lead to knowledge [*gnosis*] of the mysteries [*musterion*] and to a pure way of life [*politeia*] for those who have diligent minds [*epistatikos*, adverb: carefully; from *epistasis*, a stopping, observation & *epaineo*, to applaud, commend, undertake].

*Paideuo-gnosis-musterion-politeia-epistatikos.*

*Paideia*: originally as applied to the rearing of a child and thus implying a more comprehensive educative sense. Knowledge of *musterion*, generally applied to secret rites and then to sacraments, is balanced by practice as signified by *politeia*, the positive way one conducts his or her life within an ancient Greek city-state. *Epistatikos*: derived from *epistateia*, authority, rule and thus suggests responsibility.

5.16. Paul also uses exegesis with an eye to what is useful and best [*areskos*, with *kata*: pleasing] for him; he is not concerned [*phrontizo*: to reflect, give heed] about the word necessary [*ophelimos*, with *pros*: 4.15] to designate the form [*eidos*] of his exposition [*exegesis*].

*Areskos with kata-phrontizo-ophelimos with pros-eidos-exegesis.*

*Areskos*: that which is pleasing in accord with (*kata*) Paul. This makes it unnecessary to be concerned with (*phrontizo* connotes anxiety) any word required to designate the *eidos* of his exposition, the form in the sense of that which is seen (*eido* or to see being the verbal root).

5.19. However, Paul says that the name changes [*allasso*] when he is about to transfer [*metago*] the meaning of the historical sense for showing [*endeixis*, with *eis*: a pointing out] the dispensation [*oikonomia*] of the two Testaments.

*Allasso-metago-endeixis with eis-oikonomia.*

Two prepositions at work here: the *meta* (with) of *metago*, a bringing-over and the *en* (in) of *endeixis*

coupled with *eis* (into) with respect to the dispensation of the Old and New Testaments. *Oikonomia* applies to the management of a household in its entirety.

**6.10.** Yet Paul somewhere calls the shift [*metastasis*] from [*apo*] the corporeal to [*pros*] the spiritual [*noetos*] “a turning [*epistrophe*, with *pros*] to the Lord and the removal of a veil” (2Cor 3.16).

*Metastasis-apo-pros-noetos-epistrophe* with *pros*.

The two prepositions showing opposite directions (*apo/pros*) are used with the noun *metastasis*, literally, a standing-after (*meta*) which signifies being put or changed into a different place. Another word for *metastasis* is *epistrophe*, a turning about or upon (*epi* prefaced to noun) which is used with the preposition *pros*, direction toward-which the Lord. *Noetos* as spiritual alternately means anything which falls under that which is mental, *nous* (mind).

**6.14.** We must pass [*metabaino*] to [*pros*] a spiritual [*aulos*: 4.6] and intelligent [*noetos*: 6.10] investigation [*theoria*: 3.4] of scripture so that considerations [*ennoia*: 4.3] of the merely human element might be changed [*metalambano*] into [*pros*] something perceived by the mind [*nous* and *dianoia*] once the more fleshly sense of the words has been shaken off like dust.

*Metabaino-pros-aulos-noetos-theoria-ennoia-metalambano-pros-nous-dianoia*.

Compare *metastasis* of 6.10 with *metabaino* (a going-after or beyond) used with the preposition *pros*, direction toward-which. This passage consists in a *theoria* (investigation in the sense of a contemplative gesture) which is both *aulos* and *noetos*, immaterial (*a-hule*) and belonging to the mind and spirit. The notion of passing beyond intimated by *metabaino* continues with the verb *metabaino* with respect to *ennoia*, that is, notions and intention. Again, the preposition *pros* is used with respect to *nous* and *dianoia*. The former being the faculty of thought and perception and the latter referring to the meaning of something as well as purpose.

**7.4.** What benefit to virtuous living [*arete*, with *pros*] can we obtain...unless something else lies beyond the mere letter?

*Arete* with *pros*.

*Arete*: virtue in the sense as that which is the best of anything, including human character; used here with *pros* or direction toward-which.

**7.14.** For the apparent [*apemphaino*: to be incongruent, inconsistent, distinguished] reprehensible [*diabeblemenos*] sense [*ennoia*: 6.14] is changed [*metatithemi*] into something with a more divine meaning [*emphasis*: 3.4].

*Apemphaino-diabeblemenos-ennoia-metatithemi-emphasis*.

*Ennoia*: that which forms a notion as well as intention which here is 1) *apemphaino* or not apparent (*emphaino*, to exhibit, display) prefaced with *apo* signifying having no share in this and 2) *diabeblemenos* (*dia* prefaced to *bebeloo*, to profane). However, such an *ennoia* can be put (*tithemi*) after (*meta* prefaced to verb) or shift to an emphasis (appearance, reflection: *em* or *en* prefaced to *phaino*, to appear) or which is more divine.

**7.16.** We know that even the Word [*Logos*: 5.2] himself, who is adored [*proskuneo*: to make obeisance to the gods] by [*para*] all creation, passed on [*paradidomi*] the divine mysteries [*musterion*: 5.13] when he had assumed the likeness [*homoiosis*, with *en* & *schema*, with *dia sarkos*] of a man.

*Logos-proskuneo-para-paradidomai-musterion-homoiosis* with *en-schema-dia sarkos*.

*Logos*: the *pros* of *proskuneo* represents direction toward-which, of where worship is directed though never attained fully. The preposition *para* (from the side of, near) indicates the source of this worship as directional.

**8.5.** The bronze serpent...was transformed [*metalambano*: 6.14] for [*huper*] us into the dispensation [*oikonomia*: 5.19] of the cross.

*Metalambano-huper-oikonomia*.

*Metalambano*: the serpent consisting of bronze literally puts (*lambano*) this bronze after (*meta-*) it or is changed for us into the *oikonomia* or literally the management of the household (effected by the cross).

**8.6.** Christ trained [*diagumnazo*] the minds [*agchinoa*: readiness of mind, wit] of his disciples through sayings veiled [*epikalupto*] and hidden [*epikrupto*] in parables, images, obscure [*skoteinos*: 5.2] words and terse sayings in riddles [*ainigma*: 5.2].

*Diagumnazo-agchinoa-epikalupto-epikrupto-skoteinos-ainigma.*

*Gumnazo*: literally, to train naked, the sense of which is intensified by the preposition *dia* (through) prefaced to it and whose object is *agchinoa*: *agchi* (adverb, near) prefaced to *noeo* (to understand), that is, nearness of mind. Such intense training is effected by means which are kept deliberately not clear to protect the sense of mystery. Note two verbs with *epi* (upon) prefaced to them, *epi-kalupto* and *epi-krupto*: to reveal-upon and to hide-upon.

**8.12.** If the disciples occasionally did not grasp [*katalambano*] the intent [*dianoia*: 6.14] of his words, Christ rebuked [*diamemphomai*: to blame greatly] their slowness [*bradunous*: *brados* & *nous*, 6.16] and lack of understanding [*sunesis* & *atonos*].

*Katalambano-dianoia-diamemphomai-bradunous-brados-nous-sunesis-atonos.*

*Katalambano*: to receive in accord with (*kata*) a given order, here *dianoia* or the ability to think-through (*dia*) or insightfully. The *dia* prefaced to *memphomai* (to blame, censure) is opposite to the *dia* in *dianoia*, a thorough laying on of blame. One object of this upbraiding is lack of understanding or a lack of *sunesis*, a setting together (*sun-iemi*) which has the adjective *atonos*, literally, not stretched. That is to say, understanding here is contracted and unable to expand.

**9.7.** We can present many examples from the Gospel where the literal meaning [*to nooumenon*, *noeo*: 5.2] differs [*analego*: to pick up, gather] from the text's intention [*procheiros*, with *to ek*].

*To nooumenon-analego-procheiros with ek.*

The *ana* (up, upon) prefaced to *lego* (to pick up) intensifies the sense of making a choice, here from that which is understood (*noeo*) *procheiros* literally, that which lies at the hand.

**10.1.** All these and similar examples should serve to remind us of the necessity of searching [*diereunao*: to track down] the divine words, of reading [*prosecho* & *anagnosis*] them and of tracing [*anichenuo*] in every way possible how something more sublime [*hupselos*] might be found [*heurisko*] which leads [*cheirago*] us to [*epi*] that which is divine and incorporeal [*asomatos*] instead of the literal sense [*dianoia*: 8.12].

*Diereunao-prosecho-anagnosis-anichenuo-hupselos-heurisko-cheirago-epi-asomatos-dianoia.*

The *dia* (through) prefaced to *erunao* (to search) heightens the sense of the verb to a tracking down as in hunting with respect to three objects: the divine words, reading (*anagnosis*: having direction toward, *pros* literally a knowing or *gnosis* to or upon, *ana*) and a tracing back, the preposition *ana* prefaced to *ichneuo*, to seek out, to hunt. All three are directed to a finding of that which is *hupselos* (literally, lifted up). Next this moves to a leading by the hand or *cheir-ago* to that which is above (*epi*) or beyond the *dianoia* or understanding which pertains to the literal sense.

**11.5.** Unless a person contemplates [*entheoreo*] the truth through philosophy [*philosophia*: 3.4], what the text says here will be either inconsistent [*asustatos*] or a fable [*muthodes*].

*Entheoreo-philosophia-asustatos-muthodes.*

The preposition *en* (in) prefaced to *theoreo* (to look at, behold) suggests an intense beholding of truth. *Asustatos*: not (alpha privative) with *histemi*, to stand. *Muthodes*: connected with a myth and opposite to philosophy [*philosophia*].

**11.9.** He is referring [*katonomazo*: to name] to the mystery [*musterion*: 7.16] of piety [*eusebeia*] which is being revealed [*anadeiknumi*] for the destruction [*kathairesis*: a pulling down to the ground] of the opposing powers [*dunamis*].

*Katonomazo-musterion-eusebeia-anadeiknumi-kathairesis-dunamis.*

The preposition *kata* (according to) prefaced to *nomazo* (to name) suggests a naming or recognition in accord with the order implied in *musterion* or that which is secret and requiring initiation which here is relative to *eusebeia*, reverence. Thus *eusebeia* is a kind of initiation into *musterion*. The purpose of its showing up or upon (*ana* prefaced to *deiknumi*, to show) is to pull down opposing powers, *dunamis* or strength in the sense of having a capacity to do something.

**12.1.** Many such examples could be gathered [*analego*: 9.7] from other prophecies to teach [*deiknumi*] us the necessity of contemplating [*theoria*] the words [*rhema*: 3.4] according to [*kata*] their deeper meaning [*dianoia*, with *kata*: 10.1].

*Analego-deiknumi-theoria-rhema-kata-dianoia* with *kata*.

*Analego*: to pick (up, *ana*-) prophecies for the purpose of showing (*deiknumi*) how necessary it is to have *theoria* toward *rhema* (that which is the subject of speech compared with *logos*, word) in accord with or *kata* the understanding or *dianoia* of these words.

**12.11.** Therefore, just as food [*trophe*] not worked over [*akatergastos*] is fit for beasts [*alogos*] and not for man, so one could say that the inspired [*theopneustos*: 4.14] words [*rhema*: 12.1], when not worked over by a more subtle [*leptos*: fine, delicate] contemplation [*theoria*: 12.1], are food for irrational beasts [*alogos*] rather than for rational men [*logikos*].

*Trophe-akatergastos-alogos-theopneustos-rhema-leptos-theoria-alogos-logikos*.

*Akatergastos*: alpha privative prefaced to *kata* (according to) *ergazomai*, to work. *Alogos*: animals which lack *logos* or reason compared with man who has it and therefore is *logikos*. Another definition of *leptos* is that which is peeled, threshed out.

**13.3.** Although Origen laboriously [*philoponos*] applied [*spoudazo*] himself to the Song of Songs, we too have desired [*prothumeomai*] to publish our efforts [*ponos*: work, exertion].

*Philoponos-spoudazo-prothumeomai-ponos*.

*Philoponos*: fond of work which is close to the sense of *spoudazo* and thus exertion as well as eagerness. Compare *ponos* of *philoponos* with *ponos* as efforts. The *pro* (before) prefaced to *thumos* (soul, breath of life, seat of anger) suggests an intense form of desire.

**13.8.** To me, however, this treatise on the Song of Songs is not written for display [*epideixis*, with *pros*], because out of love for knowledge [*philomatheia*], some of our associates [*suniami*] have reported to us many of the things said in the church.

*Epideixis* with *pros-philomatheia-suniami*.

*Epideixis*: literally, a showing upon (*epi*-) which has a direction toward-which, *pros*. *Philomatheia*: love of learning; compare use of *philos* here with 13.4, *philoponos*. *Suniami*: to sit together.

## First Homily

### The Song of Songs, 1.1-4

*The Song of Songs which is Solomon's. Let him kiss me with the kisses of his mouth, for your breasts are better than wine. And the scent of your ointments is better than all spices. Your name is ointment poured forth. Therefore have the young maidens loved you. They have drawn you. We will run after you toward the scent of your ointments. The king has brought me into his chamber. Let us rejoice and be glad in you. Let us love your breasts more than wine. Righteousness has loved you.*

**14.13.** Those of you who according to the advice [*sumboule*: counsel] of St. Paul have stripped off [*apoduo*] the old man with his deeds [*praxis*] and desires [*epithumia*] as you would a filthy garment and have wrapped [*periballo*: to throw around] yourselves by the purity [*katharotes*] of your lives in the bright [*photeinos*] garments of the Lord which he displayed [*deiknumi*] upon the mount of transfiguration [*metamorphosis*].

*Sumboule-apoduo-praxis-epithumia-periballo-katharotes-photeinos-deiknumi-metamorphosis*.

*Sumboule* or advice-with (*sum* prefaced to *boule*) is based upon Col 3.9 which runs in full: "Do not lie to one another, seeing that you have put off the old nature with its practices." The stripping off consists of two things: *praxis* or affairs and *epithumia* or desires, lusts. *Thumos* or the seat of anger or temper with the preposition *epi* (upon) which serves to intensify this irascible nature. The act of casting (*ballo*) around (*peri* prefaced to the verb) by purity protects one against both *praxis* and *epithumia* which is akin to the Lord's garments when he was transfigured: *morphe* or form in the sense of shape and *meta* (after), hence the word intimates attention to that-which-is-put-after the visible shape.

**14.19.** And have been transformed [*summetamorphoo*: to be transformed completely] with him into [*pros*] a state which is free from passion [*apathes*] and more divine, listen to the mysteries [*musterion*: P11.9] of the Song of Songs.

*Summetamorphoo-pros-apathes-musterion.*

Compare the *meta* of *metamorphosis* with the *sun* (*sum-*) of *summetamorphoo*, a being-with or accompanying the same form of Jesus Christ as this act of forming...shaping (*morphoo*; from the noun *morphe* as in 14.13) assumes direction toward-which (*pros*) *apathes* or not-suffering (adjective). During this movement, as it were, Gregory counsels us to listen to *musterion* of the Song of Songs, the mysteries which are not revealed fully but require initiation.

**15.3.** Enter the inner chamber [*entos*: within] of the chaste [*akeratos*: unmixed, undefiled] bridegroom and clothe yourselves with the white garments of pure, chaste [*amoluntos*: *a* + *muluno*, to stain, sully] thoughts [*noema*: 5.6].

*Entos-akeratos-amoluntos-noema.*

*Entos*: an adverb with reference to the bridegroom himself who literally is not mixed or who is singular in his purity. A second adjective with alpha privative is used, without stain with regard to one's *noema* or thoughts, a word which more specifically applies to conceptions or definitions.

**15.4.** Let no one be bound up [*epago*: to bring upon, influence] in his own thoughts [*logismos*] or drag [*kathelko*] the pure words of the bridegroom and the bride down into earthly [*sarkodes*: human] passions [*empathes*].

*Epago-logismos-kathelko-sarkodes-empathes.*

*Logismos*: reasoning or the actual function as well as product of the mind's activity, often uncontrolled, as in an over-active imagination. *Logismos* reveals one's disposition or attitude. Two directions to which *logismos* can go: *epago* as literally to bring upon (*epi*) and dragging down (*kata-*) or *kathelko* into passions: *empathes*: states of emotions, with *em-* (*in-*) prefaced to the noun indicating position-in or that which is more stable as and qualities as a state or condition.

**15.11.** I issue this warning [*diamarturomai*: to protest solemnly, to be earnestly] before entering upon [*hapto*: to fasten, bind] the mystical [*mustikes*] contemplation [*theoria*: 12.11] of the Song of Songs. Through the words of the Song the soul is escorted [*numphostoleo*] to an incorporeal [*asomatos*: 10.1], spiritual [*pneumatikos*], and pure [*amoluntos*: 15.3] union [*suzugia*: a yoke (of animals), pair] with God.

*Diamarturomai-hapto-mustikes-theoria. Numphostoleo-asomatos-pneumatikos-amoluntos-suzugia.*

The warning refers to Mt 22.10-13 or a wedding garment; *martureo* means to give witness, and with *dia* (through prefaced to the verb), a thorough or stricter type of witness. Gregory enjoins it before the act of binding or fastening (*hapto*) oneself to a *theoria* which is *mustikes* or a contemplation requiring ongoing initiation with regard to the Song. *Theoria* suggests focus upon that which is seen, even by the mind or spirit. The binding which had taken place leads to *numphostoleo*, escorting (*stello*: to arrange, equip) the bride to a yoking-with (*suzugia*) God which lacks corporeal form. It belongs to the *pneuma* and is not defiled (cf. *muluno* of 15.3).

**15.17.** For God...shows [*hupodeiknumi*] the most perfect [*telikos*] and blessed way [*tropos*] of salvation [*soteria*] here—I mean [*dia* is used here] the way of love [*agape*].

*Hupodeiknumi-telikos-tropos-soteria-dia-agape.*

The showing at hand is one from beneath, as it were (*hupo* prefaced to the verb), working upward and suggests getting a glimpse of a pattern that emerges from this showing. It refers to a *tropos* (connotes manner, fashion, character) which has the end (*telos*, noun) of salvation in mind effected through *agape*, disinterested love compared with *eros* or *philia*, sexual or friendly, affective love.

**16.1.** Further, there are those who, because of the hope [*elpis*] of the reward held out [*apokeimai*: to be laid up in store] for a life well lived, conduct [*katorthoo*: to set upright] themselves virtuously [*arete*: 7.4]. They do not possess [*kataktaomai*] the good [*agathos*] out of love [*agape*: 15.17] but by the expectation [*prosdokia*] of a recompense [*amoibe*: return, payment]. On the other hand, the person who is hastening [*anatrecho*: to retrace, start up] to [*pros*] spiritual perfection [*teleios*] rejects [*apothéo*: to thrust away] fear.

*Elpis-apokeimai-katorthoo-arete. Kataktaomai-agathos-agape-prosdokia-amoibe. Anatrecho-pros-teleios-apotheo.*

Here a reward is in terms of hope stored up as a result of a live directed uprightly, *orthoo* with *kata* prefaced to it, this preposition indicating the following of a proper order, that of *arete* which applies to anything which is the best. There is another verb (*ktaomai*) with *kata* prefaced to it, a possession in accord with its own order or pattern, in this instance relative to an expectation heightened by the preposition *pros* prefaced to the noun, an expectation toward-which or a recompense. On the other hand we have a *pros* directed to spiritual perfection, *teleios* being an adjective concerning things which are last or most important. *Pros* is used with the verb *anatrecho*, literally, a running-up, *ana* being prefaced to the verb. This forward and upward action (*pros* and *ana*) serves to reject fear.

**16.8.** Rather, the person seeking perfection disdains [*huperorao*: to look down upon] even rewards: he does not want to give the impression [*dokeo*: to appear, seem] that he prefers the gift [*kerdos*] to the one who bestows [*doreo*: to present, give] it.

*Huperorao-dokeo-kerdos-doreo.*

*Huperorao* as a looking down upon rewards with scorn in order to avoid the appearance of preferring gain (*kerdos*) to the one giving it.

**16.13.** This, then, is the attitude [*diathesis*: disposition] which he commands [*nomotheteo*: to make laws, ordain by law] to the souls of all who listen to him, for he summons to us to share [*metousia*] his own life.

*Diathesis-nomotheteo-metousia.*

*Diathesis*: literally, a setting-through and applies to a disposition or arrangement which God ordains or sets up (*tithemi*) by...through (*dia*)...law (*nomos* connotes custom, convention). *Metousia*: literally, a being (*ousia*) with (*meta*).

**17.4.** This other Solomon comprehends [*emperierchomai*: to encompass, surround] the knowledge [*gnosis*: 10.1] of all things. His wisdom [*sophia*: 4.6] is infinite [*aoristos*: without boundaries] and his very essence [*to einai*] is wisdom, truth, as well as every exalted, divine [*theoprepes*: befitting God] name and thought [*noema*: 15.3].

*Emperierchomai-gnosis. Sophia-aoristos-to einai-theoprepes-noema.*

*Erchomai*: a basic verb meaning to come or go which here has two prepositions prefaced to it: *em* or *en* (in) and *peri* (around), hence a going which is first in and then around with respect to *gnosis*. Christ-as-Solomon has *sophia* which lacks boundaries (*a-horos*; cf. 28.21) and whose being (literally, the being) is both this *sophia* as well as truth including names and *noema* (where that which is perceived is emphasized) befitting God.

**17.7.** (Christ) used Solomon as an instrument [*organon*] and speaks [*dialego*: to discuss] to us through his voice first in Proverbs and then in Ecclesiastes. After these two books he speaks in the philosophy [*philosophia*: 11.15] set forth [*prokeimai*] in the Song of Songs and shows us the ascent [*anodos*] to perfection [*teleios*: 16.1, with *pros*] in an orderly fashion [*hodos* & *taxis*].

*Dialego. Philosophia-anodos-teleios with pros-hodos-taxis.*

*Organon*: an instrument or tool for speaking through (*dia* prefaced to *lego*) through the two biblical books at hand. Next Salomon/Christ employs the philosophy set forth (*pro*: before & *keimai*: to lay, place) or proposed in the Song which is an ascent to perfection. The preposition *ana* (upon) prefaced to *hodos* and *pros* as direction toward-which imply first a moving upward and then forward, both effected in a given *hodos* (way) and *taxis* (arrangement, disposition).

**18.4.** So too one can see in the soul [*psuche*: 4.3] an analogy [*analogia*] to [*pros*] the body's growth [*helikia*: time of life, prime of life] where there is a certain order [*taxis*: 17.7] and sequence [*akolouthia*] leading to a life in accord with [first comes *pros* followed by *kata*] virtue [*arete*: 16.1].

*Psuche-analogia-pros-helikia-taxis-akolouthia-pros-kata-arete.*

The preposition *pros* as direction toward-which is essential for the analogy at hand, that is, between *helikia* or the fulness of growth and development and the *psuche* which has both a *taxis* or order and an *akolouthia* or sequence which is in accord with virtue, *arete* or that which is deemed best. First comes *taxis* followed by *akolouthia*, a sequence within that *taxis*. Both are dynamically oriented with another use of the

preposition *pros* relative to virtue.

**18.7.** For this reason, Proverbs teaches [*paideuo*] in one way and Ecclesiastes in another; the philosophy [*philosophia*: 17.7] of the Song of Songs transcends [*huperkeimai*] both by its loftier teaching [*dogma*].

*Paideuo-philosophia-huperkeimai-dogma.*

*Paideuo*: more than education but the rearing of a child into adulthood with the implication that it continues indefinitely. *Huperkeimai* as the Song laying above these two biblical books which lead up to it.

**18.14.** You see here that the soul [*psuche*: 18.4] is at a stage of life [*helikia*: 18.4] where it is tender [*hapalos*: soft] and easily formed [*euplastos*]. Moreover, it still needs [*epidees*] maternal instruction and paternal admonition [*nouthesia*: warning].

*Psuche-helikia-hapalos-euplastos. Epidees-nouthesia.*

A term of measurement applied to bodily growth transferred to the spiritual order or *psuche*. Like a physical body, the soul is tender, easily formed and requiring paternal admonition, literally, a putting (*tithemi*) into mind (*nous*).

**19.2.** It is necessary to understand [*noeo*: 9.7] these things fully if the symbol's [*ainigma*: 8.6] intent [*ennoia*: 7.14] is to point [*hodegeo*: to lead the way] to [*pros*] something better. Thus Proverbs begins the description [*hupographo*] of wisdom [*sophia*: 17.4] to the child in several different ways and expounds [*dierunao*: to examine closely, search through] the ineffable [*aphrastos*] beauty [*kallos*] so as not to inspire any fear or constraint [*anagke*]; rather, it draws [*dianuo*] the child by yearning [*epithumia*: 14.13] and desire [*pothos*] to participate [*metousia*: 16.13, with *pros*] in the good [*agathos*: 16.1].

*Noeo-ainigma-ennoia-hodegeo-pros. Hupographo-sophia-dierunao-aphrastos-kallos-anagke-dianuo-epithumia-pothos-metousia* with *pros-agathos*.

*Noeo*: to understand in the sense of observing the familial training recounted in 18.14, if there exists a correspondence between the *ennoia* or intention of this rearing process with the *ainigma* used (i.e., gold chain and crown) or that which isn't presented in clear fashion but partly concealed. Note the use of *pros* as the intent pointing toward-which or toward something better. Proverbs has two purposes, both of which are presented with verbs prefaced by the preposition, *dia* (through): *dierunao* or to search through and *dianuo* or to bring to an end. The first concerns beauty which cannot be uttered and the second, a being-with or an *ousia-meta* the good which has a certain direction or *pros*, toward-which. This being-with is accompanied by a yearning upon or *epi-thumia* and desire or *pathos*, the former being a more intensive desire.

**19.4.** The description [*hupographo*: 19.2] (of beauty) somehow attracts [*anarripizo*: to stir afresh, dart hither and thither] the desire [*epithumia*] of the young to what is shown [*deiknumi*: 14.13, with *pros*], fanning their desire [*pothos*] for a participation [*koinonia*, with *pros*] in beauty [*hora*: any period of time; compare with *kallos*].

*Hupographo-anarripizo-epithumia-deiknumi* with *pros-pothos-koinonia* with *pros-horos*.

*Anarripizo*: a verb which suggests being excited and inflamed with respect to *epithumia*, a desire-upon that which is shown which, in turn, leads to a *pothos* or desire for *koinonia* in the direction toward-which (*pros*) or beauty. Here beauty is *hora* which alternately means season or period of time.

**19.10.** In order that our affections [*epithumetikos*] may be intensified [*auxano*: to increase, augment] further after having changed [*metatithemi*] our material [*hulikos*] inclinations [*prospatheia*] to [*pros*] an immaterial [*aulos*] state [*schesis*], Solomon adorns [*horizo*] the beauty of wisdom [*sophia*: 19.2] with praise [*egkomios*: literally, in or of the same village].

*Epithumetikos-auxano-metatithemi-hulikos-prospatheia-pros-aulos-schesis-horizo-sophia-egkomios.*

*Epithumatikos*: an adjective from the noun *epithumia* or desire-upon used for affections which increase (*auxano* suggests expansion from within as opposed to from without) once they have been placed (*tithemi*) after (*meta* or beyond) material inclinations. *Prospatheia*: desires or *pothos* prefaced with *pros*, toward-which and used with another instance of *pros*, direction toward-which an immaterial (*a + hule*) state or *schesis* suggesting the nature or quality of a thing.

**21.1.** All the elements in creation Solomon attributes [*anago*: to lead or take up] to the power [*dunamis*:

capacity] of wisdom [*sophia*: 19.10] and adorns [*diapoikillo*] her with many names, for he means the same thing by wisdom, prudence [*phronesis*], sense perception [*aisthesis*], knowledge [*gnosis*: 17.4], apprehension [*sunesis*: 8.12] and the like.

*Anago-dunamis-sophia-diapoikillo-phronesis-aisthesis-gnosis-sunesis.*

*Anago*: to lead up, here with respect to the *dunamis* or capacity inherent in wisdom. Solomon adorns this wisdom or works in various colors (*koilillo*) in a thorough fashion (*dia* prefaced to that verb). *Phronesis*: also as purpose or intention and *sunesis* as a being (*eimi*) with (*sun*) or apprehension as that which brings about union between apprehender and apprehended.

21.4. Solomon next escorts [*numphostoleo*: 15.11] the youth to a special dwelling [*sunoikesis*: cohabitation] and exhorts [*egkeleuo*] him to gaze [*blepo*] at the divine bridal chamber [*thalamos*].

*Numphostoleo-sunoikesis-egkeleuo-blepo-thalamos.*

*Numphostoleo* suggests (as in 15.11) an act done in public, here to the living (*oikeo*)-with (*sun*) or dwelling place from which the youth gazes (*blepo* is used often with this sense as opposed to simply looking) at the *thalamos* which also means an inner room.

21.16. Solomon has inflamed [*anaphlego*: to rekindle] the desire [*epithumetikos*: 19.10] of the one still young according to the inner man [*kata ton eso*] and has shown Wisdom (not in Greek text) describing [*diegeomai*: to set out in full & *hupodeiknumi*: 15.17, with *logos*] herself.

*Anaphlego-epithumetikos-kata ton eso-diegeomai-hupodeiknumi-logos.*

*Anaphlego*: a setting on fire again (*ana*, upon) of that which is characterized by *epithumia*, the adjective form being used here suggestive of a more fluid action. Such burning follows an order, if you will, the one in accord with (*kata*) the inner man.

22.1. For the hope of being loved in return [*antagapao*] disposes [*ditithemi*: to place separately] the lover [*erastes*] to a more intense [*sphodros*: excessive] desire [*epithumia*: 19.2, with *eis*].

*Antagapao-ditithemi-erastes-sphodros-epithumia* with *eis*.

Two forms of love: *agape* (*anti* prefaced to the verbal form) and *eros* (the personal form used here). Both interact freely with each other, the former is more disinterested love applied to an exchange which sets-through (*tithemi-dia*) the one characterized by *eros* (i.e., *erastes*) or passionate love which leads to a longing...a desire (*thumos*)-upon (*epi*)...which tends to excess, *sphodros*.

22.4. He leads the [*ago*] youth to [*pros*] a more perfect [*teleios*: 17.7] state [*hexis*: habit (of mind)] in the final verses of Proverbs where he calls "blessed" [*makarizo*: to pronounce blessed] the union [*suzugia*: 15.11] in that section pertaining to the praises [*egkomios*: 19.10] of the brave [*andreios*: strong, manly] woman.

*Ago-pros-teleios-hexis-makarizo-suzugia-egkomios-andreios.*

Solomon is the one leading the youth to (*pros*) a *hexis* which is more perfect or in comparison to the one in which the youth had been earlier. Hence the value of *pros* as indicative of direction toward-which with regard to this transition. *Hexis* is a noun derived from the verb *echo* (to have) and suggests that which a person possesses or is integral to his make-up and is manifest through certain habits or modes of behavior.

22.9. After having reproached [*diaballo*: to set at variance] in that book men's attitudes [*schesis*: 19.10] towards external appearances [*phaino*: 7.14, with *peri*], and after having said that everything unstable [*astatos*] is vain [*mataios*] and passing [*parerchomai*: to pass by], Solomon elevates [*hupertithemi*] above everything grasped [*katalambano*: 8.12] by sense [*aisthesis*: 21.1] the loving movement [*epithumetikos*: 21.16] of our soul [*psuche*: 18.14] towards [*epi*] invisible [*aoratos*] beauty [*kallos*: 19.2].

*Diaballo-schesis-phaino* with *peri-astatos-mataios-parerchomai-hupertithemi-katalambano-aisthesis-epithumetikos-psuche-epi-aoratos-kallos.*

*Diaballo*: literally as to cast-through which is directed to (or through, *dia*-) the attitudes or *schesis* of men with respect not so much to external appearances but them *peri*, that is, the "around-ness" or inability to escape them. *Schesis* is similar to *hexis*; both are derived from the verb *echo*, to have. *Schesis* refers more to the overall quality of a person whereas *hexis* is more focused, the inner intent. The preposition *para* (beside) prefaced to *erchomai* (to come) suggests a passing-by or passing-beside. Solomon lifts all that can be received (*lambano*) in accord with (*kata*-) sense that capacity for *thumos* belonging to the soul upon (*epi*) a beauty

which is invisible.

**22.15.** Having thus cleansed [*katharizo*] the heart with respect to external [*phaino*: 22.9] matters [*schesis*: 22.9], Solomon then initiates [*mustagogeo*] the soul [*psuche*: 22.9] into [*entos*] the divine sanctuary [*adutos*: not to be entered] by means of the Song of Songs. What is described [*hupographo*: 19.2 & *diaskeue*: arrangement, account] there is a marriage; but what is understood [*noeo*: 19.2] is the union [*anakrasis*: a mixing] of the human soul [*psuche*] with [*pros*] God.

*Katharizo-phaino-schesis-mustagogeo-psuche-entos-adutos. Hupographo-diaskeue-noeo-anakrasis-psuche-pros.*

First comes a cleansing with regard to the *schesis* which is manifest (*phaino*) or as noted in 22.9, the overall external bearing of a man. Next comes an initiating process of the *psuche*, a *mustagogia* (noun) within the *adutos* or that place sacred and not to be entered, a paradox of sorts, *adutos* being the Song. *Upographo* or literally writing under is used with *diaskeue*, an overall or thorough (*dia-*, through) comportment (*skeue*: equipment, fashion, attire) which here applies to marriage, a mode of life transferable to a mixing (*krasis*; with *ana* or upon, the noun being a more noun term for marital union). The preposition *pros* as signifying direction toward-which suggests this union never is fully achieved but works continuously in the direction of union.

**23.1.** Because of this, the son in Proverbs is named a bride, and wisdom [*sophia*: 21.1] is changed [*antimethistemi*: to move from one side of the other] into the role [*taxis*: 18.4] of a bridegroom so that a person might be espoused [*mnesteuo*: to woo, court] to God by becoming a pure virgin instead of a bridegroom.

*Sophia-antimethistemi-taxis-mnesteuo.*

The verb *antimethistemi* suggests the changing of places, alteration, with respect to the changing of roles and the order or *taxis* of each. *Mnesteuo* applies to courtship or the interaction of two persons betrothed to each other.

**23.4.** By clinging [*kollao*] to the Lord he might become one spirit through [*pros*] a union [*anakrasis*: 22.15] with what is pure and free from passion [*apathes*: 14.19] and have a pure mind [*noema*: 17.4] instead of burdened with [*bareo*] the flesh's weight.

*Kollao-pros-anakrasis-apathes-noema-bareo.*

*Kollao*: literally, a gluing to the Lord described in terms of moving in direction toward (*pros*) the mixing of roles (i.e., a *krasis* which is *ana* or above, upon) which consists of no (alpha privative) *pathos* and a pure *noema* or a pure capacity for perception.

**23.8. 1** boldly [*tharseo*] add to [*prostithemi*] these words: "Be passionate about it" [*erasteuo*]. This affection [*pathos*] for incorporeal things is beyond reproach [*anegkletos*: not accused] and free from lust [*apathes*: 23.4] as wisdom [*sophia*: 23.1] states in Proverbs when she prescribes [*nomotheteo*: 156.13] passionate love [*eros*] for the divine beauty [*kallos*: 22.9].

*Tharseo-prostithemi-erasteuo. Pathos-anegkletos-apathes-sophia-nomotheteo-eros-kallos.*

*Thraseo*: also implies being courageous in the act of setting (*tithemi*) forward (*pros-*) the statement which applies to showing *eros* regarding the injunction of Dt 5.6, loving God. Such *eros* is a *pathos* or passion applied to that which is opposite to human *eros/pathos*, the reality which is incorporeal and divine *kallos*. *Kallos* implies all that which is honorable and to be desired on the moral and spiritual levels.

**23.12.** But the text now before us gives the same exhortation [*prokeimai*: 17.7]. It does not merely offer [*diakleuomai*: to give orders] advice [*sumboule*: 14.13] regarding love, but through ineffable mysteries [*aporretos*, adjective] it philosophizes [*philosophizo*] and offers [*prostithemi*: 23.8] an image [*eikon*] of the pleasures [*hedone*] of [*kata*] life as a preparation [*kataskue*] for its instruction [*dogma*: 18.7, with *eis*].

*Prokeimai. Diakleuomai-sumboule-aporretos-philosophizo-prostithemi-eikon-hedone-kata-kataskue-dogma* with *eis*.

A contrast between *sumboule* or an advising-with (*sum-*) and that which is *aporretos* or literally not spoken, forbidden. This contrast consists of an invoking (*keleuo*) through (*dia-*) and a philosophizing as well as a presenting to (a *tithemi* which is *pros-*) with respect to an image of pleasures not in and by themselves but as a plan in accord with (*kata* as prefaced to *skeue*: 22.15) as well as into (*eis*) instruction. *Eikon* as an

image suggests a reflection based upon *hedone* yet on a different plan from such pleasure.

**23.16.** The image [*eikon*: 23.12] is one [*diaskeue*: 22.15] of marriage where the desire [*pothos*: 19.2] for beauty [*kallos*: 23.8] acts as intermediary [*mesiteuo*].

*Eikon-diaskeue-pothos-kallos-mesiteuo.*

*Eikon* as image is a *diaskeue* or an arrangement or ordering-through (*dia*-) for a desire of that which is *kallos*, and that, in turn, functions as an mediating element.

**23.18.** The bridegroom does not initiate [*katarcho*: to make a beginning of a thing] the desire [*epithumia*: 22.1] according to [*kata*] normal human custom [*sunetheia*], but the virgin anticipates [*prolambano*] the bridegroom without shame [*anepaischuntos*, adverb], openly makes her passion [*pothos*: 23.16] known [*demosieuo*: to be in the public service] and prays [*euche*: a prayer, vow] that she may enjoy [*katatrupho*] the bridegroom's kiss.

*Katarcho-epithumia-kata-sunetheia-prolambano-anepaischuntos-pothos-demosieuo-euche-katatrupho.*

*Katarcho*: to begin in accord with (*kata*-) a given order with respect to intense longing, a *thumos*-upon (*epi*-). Here it is not in accord with (*kata*) familiar custom or *sunetheia* (*hethos* or custom with *sun* or with prefaced to it), an intimacy which is constant. Rather, the virgin receives (*lambano*) beforehand (*pro* or *pros*-) her spouse without shame, the adverb here similar to the sense of *demosieuo* or that which is made known openly. *Katatrupho*: *truphe* or that which is associated with luxury in accord with (*kata*) the bridegroom.

**24.9.** When the virgin receives all these divine gifts from [*para*] the noble bearers who bring them through their prophetic teaching [*didaskalia*], she both confesses [*homologeō*] her desire [*epithumia*: 23.18] and hastens [*epispoudazo*: 13.3] to enjoy [*katatrupho*: 23.18] the favor [*charis*: grace] of the beauty [*hora*: 19.2] of the One she so eagerly [*spoudazo*: 13.3] desires [*potheo*].

*Para-didaskalia-homologeō-epithumia-epispoudazo-katatrupho-charis-hora-spoudazo-potheo.*

The receiving of divine gifts is one which comes from beside as well as from, *para*. Once received, the virgin confesses or acknowledges (*homologeō*: to speak with or like (*homos* or like & *lego*, to speak) two things governed by use of the preposition *epi*, upon: 1) her desire or *thumos*-upon and 2) her eagerness or *spoudazo* upon, both of which for the enjoyment or extravagance according to a given order (*kata*-), that of grace, for the beauty (*hora*: signifies a time or season relative to beauty; compare with the more common *kallos*) of him she desires. Note the use of *spoudazo* with the verb to desire, that is, *spoudazo* without the preposition *epi* prefaced to it as with *epispoudazo*.

**24.14.** The virgin's attendants [*sunethes*: living together, customary] and associates [*homelix*: of the same age, comrade] hear her and spur her on [*dierethizo*: to provoke gently, stimulate] to [*pros*] an even greater desire [*epithumia*: 24.9].

*Sunethes-homilix-dierethizo-pros-epithumia.*

Note the use of two similar prepositions: *sun* or with as in *sunethes* and *homos* as in *helix* (of the same age). Both urge her gently yet thoroughly (*dia*-) in the direction toward-which (*pros*) a greater desire-upon (*epi*-). That is to say, through-toward-upon (*dia-pros-epi*).

**25.3.** Let no one who is passionate [*empathes*: 15.4], fleshly [*sarkodes*: 15.4] and still smelling of the foul odor of the old man drag down [*katasuro*] the significance [*emphasis*: 7.14] of the divine [*theopneustos*: 12.11] thoughts [*noema*: 23.4] and words [*rhema*: 12.11] to beastly, irrational thoughts [*alogia*: want of respect, unreasonable]. Rather, let each person go out [*ekbaino*] of himself and out of [*exo*] the material [*hulikos*: 19.10] world [*kosmos*].

*Empathes-sarkodes-katasuro-emphasis-theopneustos-noema-rhema-alogia. Ekbaino-exo-hulikos-kosmos.*

A person who is passionate differs here from the one exhorted in 23.8, "Be passionate about it" [*erasteuo*]. Such a one draws (*suro*) down in accord with (*kata* prefaced to that verb) his *empathes* the *emphasis* or reflection in (*phaino* prefaced by *em* or *en*), that is, his capacity to reflect upon what is manifested in his thoughts or things placed there by sense perception which in this instance are corrupted. This corrupt *emphasis* pertains to both divine thoughts and words (*noema* or perceptions and *rhema*, word as that which is said or spoken compared with *logos*, word as that by which an inward thought is expressed). Both are drawn to thoughts lacking *logos* (*a-logos*). To counter the downward (*kata*-) drawing, one must accomplish a double exiting (*ek*- & *exo*) of the material world.

**25.7.** Let him ascend into paradise [*paradeisos*] through detachment [*apatheia*], having become like [*homoioo*] God through purity [*katharotes*: 14.13]. Then let him enter [*choreo*] the inner sanctuary [*adutos*: 22.15, with *epi*] of the mysteries [*musterion*: 14.19] revealed in this book (the Song of Songs).

*Paradeisos-apatheia-homoioo-katharotes. Choreo-adutos with epi-musterion.*

*Apatheia*: a state free from (alpha privative) *pathos* which enables an ascent into paradise followed by an entrance or giving way (*choreo*) with regard to *adutos* or that place which cannot be entered. Note use of *epi* (upon), a giving way to upon the *adutos* which contain the Song's mysteries or means of initiation suggestive of the relationship between the soul and divine bridegroom, Jesus Christ.

**26.1.** We must follow [*analambano*] his prescriptions [*prostagma*] when we are about to approach [*prosbaino*] the spiritual mountain of the knowledge of God [*theognosia*]: thoughts [*logismos*: 15.4] about women, along with material goods, are left with [*kataleipo*] the life below. If any irrational [*alogos*: 12.11] notion [*noema*: 25.3] should be seen around this mountain, it is destroyed [*kataphoneuo*: to slaughter] with firmer thoughts [*logismos*] as by stones.

*Analambano-prostagma-prosbaino-theognosia-logismos-kataleipo. Alogos-noema-kataphoneuo-logismos.*

The preposition *ana* (on, upon) suggests a kind of ascent with regard to prescriptions. Note the two uses of the preposition *pros* (toward-which) prefaced to *prostagma* and *prosbaino*, both relative to the ascent of the spiritual mountain. With regard to the spiritual life, *logismos* can apply to mental wanderings. A *noema* or perception which lacks *logos* is to be destroyed by firmer thoughts or *logismos* which here is taken in a positive sense.

**26.9.** This sound comes from the dark [*gnophos*] obscurity [*aspheia*: indistinctness] where God is and who burns with fire every material thing [*hulikos*: 25.3] upon this mountain.

*Gnophos-aspheia-hulikos.*

*Gnophos*: in addition to darkness, this word applies to gloom.

**26.14.** In the expression "Holy of Holies" we are taught [*didasko*] a certain super-abundance [*huperthetikos*] and exaggeration [*epitasis*] of holiness.

Two prepositions prefixed to words applied to that which is beyond normal experience: *huper* (above) and *epi* (upon).

**27.1.** However, we learn [*manthano*] from the title Song of Songs that just as the songs of the saints surpass [*apecho*: to keep apart] the wisdom [*sophia*: 23.8] of profane [*exo*: outside] songs, so does the mystery [*musterion*: 25.7] contained here surpass [*huperkeimai*: 18.7] the songs of the saints. Indeed, human nature [*phusis*] left to its own resources [*katanoesis*: observation, with *eis*] could neither discover [*heurisko*: 10.1] nor absorb [*choreo*: to make room] the Song's mystery.

*Manthano-apecho-sophia-exo-musterion-huperkeimai. Phusis-katanoesis with eis-heurisko-choreo.*

*Manthano*: to learn by inquiry, the object being songs of the saints. Note use of two prepositions to indicate the difference between songs of saints and profane wisdom: *apo* (from) prefaced to *echo* and *exo* (outside). Compared with the songs of saints, the *musterion* lays beyond (*huper-*) them. As for this preposition prefaced to *erchomai*, in the situation at hand it is similar to *echo* and *exo*. Unaided, the faculty of *katanoesis*, the faculty of *nous* as applied in a given direction (*kata*) and is a means of observing-into (*eis*) cannot appropriate the *musterion* of the Song.

**27.5.** The most acute physical pleasure [*hedone*: 23.12, with *kata*] (I mean erotic [*erotikos*] passion [*pathos*: 23.8]) is used as a symbol [*ainigmatodos*, adverb] in the exposition [*huphegesis*: guidance] of this doctrine [*dogma*: 23.12]. It teaches [*manthano*: 27.1] us of the need for the soul [*psuche*: 22.15] to reach out to [*enatenizo*, with *pros*] the divine nature's [*phusis*: 27.1] invisible [*aprositos*: unapproachable] beauty [*kallos*: 23.16] and to love [*erao*] it as much as the body is inclined [*schesis*: 22.15] to love what is akin [*suggenes* & *homophulos*] to itself.

*Hedone with kata-erotikos-pathos-ainigmatodos-huphegesis-dogma. Manthano-psuche-enatenizo with pros-phusis-aprositos-kallos-erao-schesis-suggenes-homophulos.*

*Hedone*: used with *kata* in order to show its direction which is erotic passion is employed as symbol

(*ainigma* as that which is concealed, used adverbially) as a guide (*hegeomai* prefaced by *hupo*, from under) regarding this doctrine. The lesson learnt by inquiry (*manthano*) is for the soul to extend itself to the full (*en* or in prefaced to *teino* or to stretch used with *pros*, direction toward-which) the divine nature's beauty. That *kallos* cannot be approached yet can be loved passionately, *erao*. The basis is the body's *schesis* or overall inclination to love. That love is shown by two adjectives with two similar prepositions prefaced to them: *sun* (or *sug*) and *homos* (like).

*Hedone with kata-erotikos-pathos-ainigmatodos-huphegesis-dogma. Manthano-psuche-enatenizo with pros-phusis-aprositos-kallos-earao-schesis-suggenes-homophulos.*

**27.11.** (The soul) must transform [*metalambano*: 8.5] passion [*pathos*: 27.5] into passionlessness [*apatheia*: 25.7] so that when every corporeal affection [*diathesis*: 16.13] has been quenched [*katasebennumi*], our mind [*dianoia*: 12.1] may seethe [*zeo*: to boil] with passion [*erotikos*, adverb] for the spirit [*pneuma*: 4.15] alone and be warmed [*thermaino*: to warm, cherish] by that fire which the Lord came to cast upon the earth.

*Metalambano-pathos-apatheia-diathesis-katasebennumi-dianoia-zeo-erotikos-pneuma-thermaino.*

*Metalambano*: to take or bring after (*meta* prefaced to the verb) *pathos* to *apatheia*. Despite this transformation, words related to passion apply (i.e., *zeo*, *erotikos*, *thermaino*) to our faculty of *dianoia* or the capacity to understand-through (*dia*-). This *lambano* effected *meta* quenches the *diathesis* or composition of the body.

**28.7.** In the art of painting different [*kata: graphikos & episteme*] colors combine to represent the subject portrayed. However, the person looking [*blepo*: 21.4] at the image [*eikon*: 23.16] created by the skillful use of colors does not linger over the colors painted on the tablet; he beholds [*blepo*] instead only the form [*eikon*] which the artist has shown.

*Kata-graphikos-episteme. Blepo-eikon-blepo-eikon.*

*Blepo*: a verb of seeing which connotes expectation and longing as well as gazing, here with regard to first another object of sight (*eikon*) and the form (*eikon* again) presented by the artist.

**28.13.** Thus it is [*proseko*: to come or be near] with the present scripture: we should not look at [*blepo*: 28.7] the material [*hule*: 4.6] of the colors (i.e. the words); rather, we should consider the image [*eidosis*: 5.16] of the king expressed [*anatupoo*: to impress again] by them in the chaste concepts [*noema*: 26.1].

*Proseko-blepo-hule-eidosis-anatupoo-noema.*

The proper use of *blepo*: not material of colors or words but their *eidosis* which is a figure seen compared with *eikon*, a likeness or image. However, both nouns have as their verbal roots the act of seeing.

**28.21.** The form [*morphe*] constituted [*apoteleo*: to complete] by these terms is blessedness [*makariotes*], detachment [*apatheia*: 27.11], union with [*sunapheia*: combination, with *pros*] God, alienation [*allogtriosis*] from evil and likeness to [*exomoiosis*, with *pros*] what is truly beautiful [*kalos*: alternate spelling of *kallos*] and good [*agathos*: 19.2]. These concepts [*noema*: 28.13] testify that Solomon's wisdom [*sophia*: 27.1] surpassed [*huperbaino*] the boundaries [*horos*] of human wisdom.

*Morphe-apoteleo-makariotes-apatheia-sunapheia with pros-allogtriosis-exomoiosis with pros-kallos-agathos. Noema-sophia-huperbaino-horos.*

*Morphe*: form or shape; compare with *eidosis* as figure and *eikon* as image in 28.13. Here it is completed (*teleo*) from or by reason of (*apo*-) five things: 1) blessedness, 2) *apatheia* (state free from passion), 3) *sunapheia* in the sense of a form a junction-with (*sun*-), 4) alienation from evil and a 5) likeness to that which is beautiful and good. The last word (*exomoiosis*): literally, a likeness (*homoiosis*) from (*ex*-) which is in the direction toward-which (*pros*) this beauty and good. These five are *noema* or perceptions as well as concepts with regard to the transcendent nature of Solomon's *sophia*.

**29.3.** What could be more paradoxical [*paradoxos*] than to make nature [*phusis*: 27.5] purify [*katharsios*: cleansing] itself of its own passions [*pathema*: misfortune] and teach [*paideuo*: 18.7] detachment [*apatheia*] in words normally suggesting [*nomotheteo*: 23.8] passion [*pathos*]?

*Paradoxos-phusis-katharsios-pathema-paideuo-apatheia-nomotheteo-pathos.*

The paradox: *phusis* cleanse itself of that which is normally associated with it, *pathema* which alternately means anything that befalls a person, usually a misfortune. Compare *pathema* with its opposite

state, *apatheia*, which suggests or prescribes *pathos*. To teach *apatheia* or hand down through *paideia* suggests this educative process endures for one's entire life.

**29.7.** Solomon does not speak of the necessity of being outside [*exo*: 27.1 in the sense of being profane] the flesh's impulses [*kinema*: motion] or of mortifying [*nekroo*] our bodily limbs on earth, or of cleansing [*kathareuo*] our mouths of talk of passion [*empathos*: 43; modifies *rhema*, 25.3]; rather, he disposes [*diatithemi*: the soul [*psuche*: 27.5] to be attentive [*blepo*: 28.13] to purity [*katharotes*: 25.7] through words which seem to indicate the complete opposite [*apemphaino*: to be incongruous, unseemly], and he indicates [*hermeneuo*: to interpret] a pure [*akeratos*: 15.3] meaning [*dianoia*: 27.11] through the use of sensuous [*empathos*] language.

*Exo-kinema-nekroo-kathareuo-empathos-rhema-apemphaino-hermeneuo-akeratos-dianoia-empathos.*

Instead of being outside or *exo* the movements of the flesh, etc., Solomon disposes or sets (*tithemi*) through (*dia*-) the soul to gaze or *blepo* with regard to purity. This he does through words seeming to indicate the opposite or appear (*phaino*) apart from (*apo*-) them. *Hermeneuo* as the act of interpreting obtains *dianoia* or an understanding (*nous*) through (*dia*-) language suggestive of *pathos*.

**29.14.** Those introduced into [*eisago*] the hidden mysteries [*adutos*: 25.7] of this book are no longer men, but they have been transformed [*metapoieo*: to remodel, alter] in their nature [*phusis*: 29.3] through the Lord's teaching [*matheteia*: training, discipleship] into something more divine. The Word [*Logos*: 7.6] testified [*martureo*] to his disciples that they were more than men.

*Eisago-adutos-metapoieo-phusis-matheteia. Logos-martureo.*

*Eisago*: to lead into a place not to be entered (*adutos*) which effects a making (*poieo*) after (*meta*-) in human nature by means of the Lord's *matheteia* or instruction, this word suggestive of a teacher. *Martureo*: the verbal root for *marturion*, witness or martyr.

**30.1.** The Song's text readily [*procheiros*: 9.7] employs words whose obvious meaning [*emphasis*: 25.3] indicates [*endeiknumi*] the enjoyment of carnal passion [*hedupatheia*], yet it does not fall into [*katolistheso*] any improper [*rhupto*: to remove dirt, wash] meaning [*dianoia*: 29.7]; instead, the Song leads [*cheirago*: 10.1] us to the philosophy [*philosophia*: 18.7, with *pros*] of divine things by means of chaste concepts [*ennoia*: 19.2].

*Procheiros-emphasis-endeiknumi-hedupatheia-katolistheso-rhupto-dianoia-cheirago-philosophia with pros-ennoia.*

*Procheiros*: literally, being at the hand with respect to *emphasis*, the outward appearance of the Song's words which consist of *hedupatheia* (*hedus* as sweet & *pathos* as passion), the deceptive sweetness of passion. Despite this *emphasis*, the Song avoids slipping in accord (*kata*-) with *hedupatheia* or into an understanding-through (*nous* prefaced by *dia*) of such improper things. Note the similarity between *procheiros* and *cheirago*, both referring to hand (*cheir*). In contrast to any *dianoia* (through the mind) which is improper, there are *ennoia* (in the mind), thoughts or intentions which are chaste.

**30.5.** It shows [*deiknumi*: 19.4] that we are no longer to be men with a nature [*phusis*: 29.14] of [*summignumi*: to mix with] flesh and blood; rather, it points to [*epideiknumi*] the life we hope for at the resurrection of the saints, an angelic life [*isaggelos*] free from all passion [*apatheia*: 29.3, with *dia*].

*Deiknumi-phusis-summignumi-epideiknumi-isaggelos-apatheia with dia.*

First comes *deiknumi* as to show and then *epideiknumi* as pointing to or upon (*epi*-). On the same plane (*isos*) as the angels is equivalent to *apatheia*, a plane where angels live beyond the influence of passion.

**30.8.** After the resurrection, the body which has been transformed [*metastoiceioo*: to change the elementary nature of] into incorruptibility [*aphthartos*, with *pros*] will again be joined [*sumpleko*: to plait together, entwine] to the soul [*psuche*: 29.7]. The passions [*pathe*: passive state] now disturbing [*enochleo*: to trouble] us because of the flesh will not be restored [*sunanistemi*: to assist] with those bodies; rather, we shall become tranquil [*eirenikos*].

*Metastoiceioo-aphthartos with pros-sumpleko-psuche. Pathe-enochleo-sunanistemi-eirenikos.*

*Metastoiceioo*: *stoicheion* means one in a row and refers to the components of which matter is made as well as the elements of knowledge. The preposition *meta* prefaced to it (i.e., the verb) refers to that which lays after such primary elements, namely, that which is *aphthartos*, an adjective meaning incorruptible with a specific direction, *pros* as toward-which. The body which has transcended *stoicheion* and is incorruptible with

a specific direction (*pros*) thus will be plaited together...enmeshed (*sumpleko*)...to the soul. Tranquillity results when the flesh does not stand (*histemi*) with (*sun-*) to or upon (*ana-*) bodies existing, as it were, after (*meta*) *stoicheion*.

**30.12.** No longer will the flesh's prudence [*phronema*: mind, spirit] dispute with [*stasiazo*] the soul. No longer will there be civil [*emphulios*: one's native land, tribe] war with the passions [*empathes*: 25.3] set against [*antistrateuo*] the mind's [*noos* or *nous*: 8.12] law [*nomos*], where the soul [*psuche*] is overcome [*prosago*] and taken captive [*hessaomai*: to be less than another] by sin.

*Phronema-stasiazo. Emphulios-empathes-antistrateuo-noos-nomos-psuche-prosago-hessaomai.*

*Phronema*: alternately as thought, purpose of the flesh. *Emphulios*: literally, of (or in, *en-*) the same tribe which will not exist with passions waging war (*stranteuo*, to serve in war) against (*anti-*) the law or *nomos* of the mind, *nomos* also pertaining to custom and regulation.

**30.16.** Nature [*phusis*: 30.5] will then be cleansed [*kathareuo*: 29.7] from all such things, and one spirit [*phronema*: 30.12] will be in both (I mean both in the flesh and in the spirit [*pneuma*: 27.11]), and every corporeal disposition [*diathesis*: 27.11] will be banished from [*exaphanizo*: to cause to disappear utterly] human nature.

*Phusis-kathareuo-phronema-pneuma-diathesis-exaphanizo.*

*Phronema*: noted in 30.5 as prudence here present in both flesh and spirit. Corporeal tendencies or those which are set-through (*tithemi-dia*) and affect a person will disappear utterly, *aphanizo* meaning to hide from sight with *ex* (from) prefaced to it.

**30.20.** Thus the text of the Song exhorts [*parakeleuomai*] us, even if we now live in the flesh, not to turn to [*epistrepho*] it in our thoughts [*noema*: 28.21]; rather we should only regard [*blepo*: 29.7, with *pros*] the soul [*psuche*: 30.12] and attribute [*anatithemi*] all manifestations [*emphasis*: 30.1] of affection [*agapetikos*: loving] in the text to the surpassing [*huperecho*] good mind [*nous*: 30.12] of God as pure [*katharos*], undefiled [*amoluntos*: 15.11] offerings.

*Parakeleuomai-epistrepho-noema-blepo with pros-psuche-anatithemi-emphasis-agapetikos-huperechous-katharos-amoluntos.*

*Parakeleuomai*: literally as to summon to one's side (*para-*). Contrast *epistrepho* or a turning upon (*epi-*) concerning *noema* or perceptions with *blepo* and *pros*, a gazing toward-which relative to the soul. *Agapetikos*: adjective for *agape* modifying *emphasis* or the outward appearance of *agape* depicted in the Song which is attributed to God's *nous* or mind.

**31.5.** For God alone is truly sweet, desirable [*epithumetos*] and worthy of love [*erasmios*]. The present enjoyment [*apolausis*] of God is the starting point [*aphorme*] for a greater share [*metousia*: 19.2] of his goodness [*agathos*: 28.21], and it increases [*sunepiteino*] our desire [*pothos*: 23.18] for him.

*Epithumetos-erasmios. Apolausis-aphorme-metousia-agathos-sunepiteino-pothos.*

*Epithumetos*: i.e., having *epithumia* or intense *thumos*, desire-upon (*epi-*) and *erasmios* or endowed with *eros*. A progression: *aphorme* or beginning-*metousia* or a being-with (*meta-*)-*sunepiteino* (a stretching out with or *sun* & *epi* or upon), the last with respect to desire. Note three different terms related to or insinuating desire: *epithumetos*, *erasmios* and *pothos*.

**31.8.** Moses conversed [*homilia*: converse, company] with God face to face, as scripture testifies [Dt 34.10], and he thereby acquired a still greater desire [*epithumia*] for these kisses after the theophanies [*theophania*]. He sought [*potheo*: 24.9] God as if he had never seen [*eido*] him.

*Homilia-epithumia. Potheo-eido.*

*Homilia* suggests not just speaking but the association with a person on equal terms. Such association results in a greater desire-upon (*epi-*). *Potheo* is related to *pothos* or desire and applies to seeking, here as if Moses had never seen God.

**32.1.** So it is with all others in whom the desire [*pothos*: 31.5] for God is deeply embedded [*dia bathous*]: they never cease [*histemi*: to stand] to desire [*epithumia*: 31.8], but every enjoyment [*apolausis*: 31.5] of God they turn into [*poieo*: to make] the kindling [*huppekkauma*: combustible matter, fuel & *hule*: 28.13] of a still more

intense [*sphodros*: 22.1] desire [*potheo*: 31.8].

Pothos-dia *bathous-histemi-epithumia-apolausis-poieo-huekkauma-hule-sphodros-potheo*.

*Pothos* is literally through (*dia*) the depths of a person which causes him never to stand in his *epithumia* but to inflame it...*hupekkauma* suggesting a kindling-under...into a more excessive (*sphodros*) desire.

**32.5.** Even now the soul [*psuche*: 30.20] united [*sunapto*] to God never has its fill [*akorestos*: insatiate] of enjoyment [*apolausis*: 32.1]. The more it enjoys [*emphoreo*: to be borne about in, take one's fill] his beauty [*kallos*: 28.21], the more [*dapsiles*: abundant] its desire [*pothos*: 32.1] for him increases [*akmazo*: to be in full bloom].

*Psuche-sunapto-akorestos-apolausis. Emphoreo-kallos-dapsiles-pothos-akmazo.*

*Koros*: satiety usually applied to having oneself fill of food which does not apply (i.e., *akorestos*) when the soul is fastened (*hapto*) to or with (*sun-*) God. The more the soul is borne about (*emphoreo*) by divine beauty the more abundant is its *pothos*, that is, it comes into full bloom (*akmazo*).

**32.10.** Thus the virginal soul desires to draw near to [*proseggizo*] the fountain of spiritual [*pneumatikos*] life. The fountain is the bridegroom's mouth from which the words [*rhema*: 29.7] of eternal life well forth [*anabruo*].

*Proseggizo-pneumatikos. Rhema-anabruo.*

The adjective *eggus* (near) in the form of a verb with *pros*, direction toward-which prefaced to it. The direction is the bridegroom's mouth from which *rhema* or words spoken are more than this but *anabruo*, gush forth-upon (*ana-*).

**32.18.** So the thirsting soul [*psuche*: 32.5] wishes to bring [*prostithemi*: 23.12] its mouth to the mouth that springs up [*pegazo*] with life and says "Let him kiss me with the kisses of his mouth."

*Psuche-prostithemi-pegazo.*

*Prostithemi*: another example of *pros* prefaced to a verb which takes up and advances the *pros* of *proseggizo* of 32.10. Compare use of *pegazo* with *anabruo*, 32.10.

**33.12.** But once the soul [*psuche*: 32.18] has been cleansed [*katharizo*: 22.15] and no longer is hindered [*epiprostithemi*] by the leprosy of the flesh, it looks to [*blepo*: 30.20] the treasure house of all good things [*agathos*: 31.5]. A name for this treasure house is the heart. From it there comes to the breasts the wealth [*choregia*: means for providing; originally as defraying the cost of the public choruses] of divine milk by which the soul is nourished [*trepho*] and draws [*ephelko*] grace [*charis*: 24.9] in proportion to [*analogia*: 18.4, with *kata*] its faith.

*Psuche-katharizo-epiprostithemai-blepo-agathos. Choregia-trepho-ephelko-charis-analogia with kata.*

*Epiprostithemi*: the verbal root *titemi* (to set, place) prefaced with two prepositions, *epi* (upon) followed by *pros* (direction toward-which) thus give a setting upon-toward. Here it applies to leprosy from which the soul is freed. Divine milk first nourishes and then draws upon (*epi-*) grace analogously in accord with (*kata*) one's faith.

**33.18.** Nobody will err [*hamarteo*] if he understands [*noeo*: 22.15] by the heart the hidden [*krupto*], secret [*aporretos*: 23.12] power [*dunamis*: 21.1] of God. One would suppose [*huponoeo*: to suspect] rightly that the breasts are the activities [*energeia*] of God's power [*dunamis*] for us by which he nourishes [*titheneomai*: to nurse, suckle] each one's life and bestows [*charizomai*: to say or do something agreeable] appropriate nourishment.

*Hamarteo-noeo-krupto-aporretos-dunamis. Huponoeo-energeia-dunamis-titheneomai-charizomai.*

*Hamarteo*: alternately as to sin. Two words concerning secrecy: the verb *krupto* (to hide) and *aporretos* as that which is not spoken. *Huponoeo* is not unlike them in that it suggests a thinking done secretly and not shared because of suspicion. Here this supposing is directed toward the *dunamis* of divine *energeia*. The former is suggestive of strength and might whereas the latter, of action and operation (i.e., energy).

**34.1.** We are taught [*manthano*: 27.5] indirectly [*parodos*, with *kata*: passage, entrance] another lesson [*dogma*: 27.5] through the philosophy [*philosophia*: 30.1] of this book, namely that perception [*aisthesis*: 22.9] within us

is two-fold—bodily and divine. As the Word [*Logos*: 29.14] says in Proverbs, “You will find perception of God” [Pr 2.5]. A certain analogy [*analogia*: 33.12] exists between the activities [*energema*: action, operation] of the soul [*psuchikos*] and the sense organs [*aistheteria*] of the body.

*Manthano-parodos with kata-dogma-philosophia-aisthesis. Logos. Analogia-energema-psuchikos-aistheteria.*

*Parodos*: literally as beside (*para*-) the way used with *kata*, in accord with. *Aisthesis* as perception applies fundamentally to knowledge obtained through the senses. Here *Logos* as Christ is suggested in the quote from Proverbs which ratifies the two-fold *aisthesis* as both bodily and divine. The analogy consists of the soul’s *energema* (related to *energeia*) or action, operation and the body’s *aistheteria* or means of obtaining knowledge from the senses.

34.11. On the other hand, there is a certain sense of touch [*haphe*] in the soul [*psuche*: 33.12] which takes hold of [*hapto*: 15.11] the Word [*Logos*: 34.1] and works [*energazomai*] in an incorporeal, spiritual [*noetos*] way.

*Haphe-psuche-hapto-Logos-energazomai-noetos.*

A play on words, *haphe* and *hapto*, the former being derived from the latter, here with regard to the divine *Logos*. This touch works or imparts energy in (*en*-) a manner which is *noetos* or perceptible to the mind or *nous*.

35.3. Through the comparison [*hupertithemi*: 22.9] of milk from the divine breasts with the enjoyment [*euphrosune*] obtained from wine we learn [*manthano*: 34.1], I think, that all human wisdom [*sophia*: 28.21], science [*episteme*: 28.7], power [*dunamis*: 33.18] of observation [*theoretikos*] and comprehension [*kataleptikos*] of imagination [*phantasia*] cannot match [*sugkrisis*: comparison] the simple [*aploos*] nourishment [*trophe*: 12.11] of the divine teaching [*mathema*].

*Hupertithemi-euphrosune-manthano-sophia-episteme-dunamis-theoretikos-kataleptikos-phantasia-sugkrisis-aploos-trophe-mathema.*

Milk from divine breasts are contrasted with three human means of obtaining knowledge: *sophia*, *episteme* (acquaintance with, skill) and *phantasia* or imagination (also pertains to appearance). I.e., there is no match nor *sugkrisis* (also as a compound) between them and the nourishment of divine teaching which is *aploos* or simple in the sense of being opposite to the adjective *kataleptikos*, grasping used here as comprehension in accord with (*kata*-) a given order.

35.19. Each of us has his respective odor—one has wisdom [*sophia*: 35.3] or temperance [*sophrosune*], another has fortitude [*andreia*] or justice [*dikaiosune*], or anything else pertaining to virtue [*arete*: 18.4, with *kata*]. Another person may have a good odor within himself compounded [*sugkerannumi*] from all these perfumes. However, all of them together could not compare with [*erchomai* (to come) & *sugkrisis*: 33.5] that perfect [*pantelos*] virtue which the heavens contain [*dialambano*: to take or receive severally].

*Sophia-sophrosune-andreia-dikaiosune-arete with kata. Sugkerannumi. Erchomai-sugkrisis-pantelos-dialambano.*

Five qualities which fall under the category of an odor: *sophia*, *sophrosune* (discretion, self-control), *andreia* (manliness), justice and *arete* or that which is perceived as best and be applied to the first four. Despite their inestimable value, these five do not compare or come into a mixing or compounding (*sugkrisis*) with heavenly *arete*. Note the use of the preposition *sug* (*sun*) or with prefaced to *kerannumi* and *krisis*: a mixing-with and a separating-with. Note that *dialambano* (a receiving which is through, *dia*-) is used here as containing or receiving each of the five human qualities separately.

36.9. Therefore, the odor of the heavenly ointments, he says, holds a delight [*charis*: 33.12] which is incomparable [*aparathetos*] to any aroma known [*gignosko*, with *para*] by us.

*Charis-aparathetos-gignosko with para.*

*Aparathetos*: alpha privative with the preposition *para* (beside) prefaced to the verbal root *tithemi* (to put, place), that is to say, not-placed-beside.

36.12. In what immediately follows the soul-spouse [*psuche*: 34.11] again touches [*hapto*: 34.11] on a more sublime [*hupselos*] philosophy [*philosophia*: 34.1] and shows [*endeiknumi*: 30.1] that the divine power [*dunamis*: 35.3] is both utterly transcendent [*aprositos*: 27.5] and unable to be contained [*achoretos*] by human conceptions [*logismos*: 26.1].

*Psyche-hapto-hupselos-philosophia-endeiknumi-dunamis-aprositos-achoretos-logismos.*

*Hapto* here can be read with the sense given in 34.11 as touch (*haphe*). Divine *dunamis* or the capacity to effect something is compared with human *logismos*, conceptions or thoughts unaided by divine grace which are useless. *Aprositos*: not approachable and *achoretos* or unable to be contained in the sense of a vessel bearing contents.

**36.18.** The unlimited [*aoristos*: 17.4] nature [*phusis*: 30.12] cannot be contained [*perilambano*] accurately [*akribeia*, with *dia*] by a concept [*noema*: 30.20], word [*rhema*: 32.10] or manifestation [*emphasis*: 30.20] of name; rather, every capacity [*dunamis*: 36.12] seems to contain something great and befitting God's [*theoprepes*] glory, are unable to grasp [*ephapto*: to bind on or to, attain] his nature.

*Aoristos-phusis-perilambano-akribeia* with *dia-noema-rhema-emphasis-dunamis-theoprepes-ephapto*.

Two qualities regarding the divine *phusis*: that which is *aoristos* or lacking boundaries and *perilambano* or to receive-around (*peri-*). The sense of *akribeia* as precision is heightened by used of the preposition *dia* (through) and pertains to *noema* (also as perception), *rhema* (as that which is uttered) and *emphasis* (the outward appearance) of a name. Each human *dunamis* or ability to do something, even if expressive of God, never can bind-upon (*epi-*) the divine nature.

**36.20.** But starting from certain traces [*ichnos*: footstep] and sparks, as it were, our words [*logos*: 34.11] aim at [*katastochazo*: to conjecture] the unknown [*adelos*: unclear], and from what we can grasp [*katalambano*: 22.9] we make conjectures [*eikazo*] by a kind of analogy [*analogia*: 34.1] about the ungraspable [*akataleptos*].

*Ichnos-logos-katastochazo-adelos-katalambano-eikazo-analogia-aktaleptos*.

*Ichnos* or footstep suggests the presence of someone who left them. Three words with the preposition *kata* (according to) prefaced to them which acts similar to this *ichnos*: *kata* with regard to *stoicheion* or the elements from which something is made, *kata* with regard to *lambano* or that which receives and *kata* with regard to that which cannot be grasped.

**37.3.** Whatever name we may adopt [*epinoeo*: to think on, conjecture] to signify [*gnoristikos*] the perfume of divinity [*theotes*], it is not the perfume itself which we signify [*semaino*] by our expressions [*emphasis*: 36.18]; rather, we reveal [*endeiknumi*: 36.12] just the slightest trace [*atomos*: that which cannot be cut] of the divine odor by means of our theological terms [*onoma*: name]. As in the case of jars from which perfume has been poured out, the perfume's own nature [*phusis*: 36.18] is not known [*agnoeo*].

*Epinoeo-gnoristikos-theotes-semaino-emphasis-endeiknumi-atomos-onoma. Phusis-agnoeo.*

Three words relative to knowledge: *epinoeo* or to think upon (*epi-*), *gnoristikos* (known, from *gignosko* (cf. 36.9), *semaino* (to indicate by a sign) and *emphasis* (outward appearance). *Endeiknumi* or to show-in (*en-* prefaced to the verb) in the sense of revealing pertains to a trace or something so small it cannot be divided further (*atomos*) of the divine odor.

**38.7.** The beauty [*kallos*: 32.5] grasped [*katalambano*: 36.20] is great; but infinitely greater [*apeiroplosios*] is the beauty [*kallos*] of which we get a glimpse [*eikazo*: 36.18] from the appearances [*phaino*: 22.15, with *dia*].

*Kallos-katalambano-apeiroplosios-kallos-eikazo-phaino* with *dia*.

A contrast between two words: the receiving (*lambano*) in accord with a certain order or purpose (*kata-*) and that which is infinite (*apeiroplosios* refers to multiplication). The latter applies to that beauty of which we obtain an *eikon* or representation, that noun being related to the verb *eikazo*.

**38.8.** Passion [*eros*: 23.8] does not touch [*hapto*: 36.12] those who are still infants, for an infant is incapable [*choreo*: 27.1] of passion [*pathos*: 29.3]; neither is it a problem for those in extreme old age. So too with regard to the divine beauty [*kallos*: 38.7]: both the person who is still an infant tossed about [*kludonizomai*] by every wind of doctrine [*didaskalia*: 24.9] and the aged person approaching [*proseggizo*: 32.10] death [*aphainismos*: disappearance] are incapable [*akinotos*] of desire [*epithumia*: 32.1, with *pros*].

*Eros-hapto-choreo. Kallos-kludonizomai-didaskalia-proseggizo-aphainismos-akinotos-epithumia* with *pros*.

*Choreo*: to make room for something. Note the difference between *eros* or intense physical love and *pathos*, more a longing or yearning, a contrast between an infant and old person: the former is *kludonizomai* (tossed by billows on the sea) and the latter not moved (*a-kineo*) by desire-upon or *thumos* with *epi* prefaced

to it and used with *pros*, direction toward which. Compare this *pros* with that as a preface to *proseggizo*, to approach.

**38.15.** The invisible [*aoratos*: 22.9] beauty [*kallos*: 38.8] does not touch [*hapto*] such people, but only the soul [*psuche*: 36.12] which has passed the state [*katastasis*: 4.6] of infancy and has attained the flower [*akmazo*: 32.5] of spiritual maturity [*helikia*: 18.14].

*Aoratos-kallos-hapto-psuche-katastasis-akmazo-helikia.*

A beauty which cannot be seen touches only the *psuche* characterized by *akmazo*, that being typical of *helikia* or the fullness of age.

**38.23.** The human mind [*dianoia*: 30.1] is unable to find [*heurisko*: 27.1] any description [*hupographe*: 19.4], example [*hupodeigma*] or adequate expression [*hermeneia*] of that beauty [*kallos*: 38.15].

*Dianoia-heurisko-hupographe-hupodeigma-hermeneia-kallos.*

Unable to find: that is, as applied to the *dia* (through) prefaced to *nous* or the mind not being able to go through any way to describe *kallos*.

**39.19.** But the more perfect [*teleios*: 22.4] soul [*psuche*: 38.8], having stretched forward [*epekteino*] more earnestly [*sphodros*: 32.1], has already obtained [*tugchano*] the goal [*skopos*] for which the course [*dromos*] is undertaken [*anuo*: to effect, complete], and it is worthy [*axioo*] of the treasures in the storehouse.

*Teleios-psuche-epekteino-sphodros-tuchano-skopos-dromos-anuo-axioo.*

*Epekteino*: two prepositions, *epi* (upon) and *ek* (from) prefaced to *teino*, to extend or reach to the utmost. Thus the verb at hand is a reaching upon-from, an intensified form of an already strong verbal root. It becomes even more so by the adjective *sphodros*. Such excessive reaching-forward results in obtaining or meeting (*tugchano*) the goal of the *dromos* (race course) in which this stretching forward had taken place.

**40.5.** Now, through what she has already achieved [*tugchano*: 39.19], she has passed [*diaduo*] to a more interior part [*endoteris*: more familiar] of the mysteries [*aporretos*: 33.18] with her mind [*logismos*: 36.12], and she cries out that her passage has brought her only to the vestibule [*prothuron*] of goodness [*agathos*: 33.12].

*Tugchano-diaduo-endoteris-aporretos-logismos-prothuron-agathos.*

What the bride has hit upon or met (*tugchano*) leads to her passing through (*dia* prefaced to *duo*, to strip off) to that part of the mysteries or things which cannot be spoken (*aporretos*). The complete unknowability of the relationship to our reasoning power (*logismos*) is described by the adverb *endoteris*. Despite this profound interiority, the bride knows she is only at the *prothuron* or entrance way to that which is *agathos*.

**40.13.** The discourse now reveals [*ekkalupto*] an ecclesiastical concern [*oikonomia*: 8.5], for those who were first instructed [*matheteuo*] by grace [*charis*: 36.9] and who became eye witnesses [*autoptes*] of the Word [*Logos*: 34.11] did not keep [*periorizo*: to confine] the good [*agathos*: 40.5] just for themselves. They passed on [*diadosis*: distribution] the same grace to those who came after them.

*Ekkalupto-oikonomia-matheteuo-charis-autoptes-Logos-periorizo-agathos. Diadosis.*

The preposition *ek* (from) adds to the sense of uncovering by the verb *kalupto* which here applies to a dispensation related to the household (a *nomos* or law, dispensation to the *oikos*) of the church. *Autoptes*: seeing with one's own (*autos*) eyes. A contrast between keeping-around (*horizo-peri*) and a handing-through (*didomai*, verb & *dia*).

**41.6.** John, who reclined upon the Lord's chest, loved [*agapao*] the Word's [*Logos*: 40.13] breasts; and having placed [*paratithemi*] his heart like a sponge, as it were, beside the fountain of life, he was filled [*pleres*] by an ineffable [*arretos*] transmission [*diadosis*: 40.13] of the mysteries [*musterion*: 27.1] hidden [*egkeimai*: to lie in] in the heart of the Lord.

*Agapao-Logos-paratithemi-pleres-arretos-diadosis-musterion-egkeimai.*

*Agapao*: the verbal form of *agape* directed not so much toward the *Logos* but his breasts where John placed (*tithemi*) beside (*para*) his heart as a sponge to soak up or become *pleres* (full) of a giving-through or *dia-didomai* of mysteries. They are unable to be spoken (*a-rheo*, to flow, stream) located in the Lord's heart or between his two breasts.

41.10. John offers [*epecho*] us the teat filled by the Word [*Logos*: 41.6] and fills [*pleroo*] us with the good things he got from the fountain of goodness [*agathos*: 40.13], loudly proclaiming [*kerusso*] the Word who exists eternally.

*Epecho-Logos-pleroo-agathos-kerusso.*

*Epecho*: to hold out or upon (*epi-*) which results in a filling of good things. *Kerusso* suggests heralding a message or event.

## Second Homily

### The Song of Songs, 1.5-8

*I am black and beautiful, daughters of Jerusalem, as the tents of Kedar, as the curtains (skins) of Solomon. Do not look at me because I have become blackened, because the sun has looked unfavorably at me. The sons of my mother have fought in me, they have placed me as a guard in the vineyards; I have not guarded my own vineyard. Tell me, you whom my soul has loved, where do you pasture, where do you cause your flocks to lie down at midday, lest I become as one who is veiled by the flocks of your companions? If you do not know yourself, beautiful among women, go in the footsteps of the flocks and feed the kids by the shepherds' tents.*

43.8. The visible [*prophaino*] exterior [*ektos*] of the sacred tent of witness [*marturion*: 29.14] was not equal in honor [*homotimos*] to the beauty [*kallos*: 38.23] hidden [*krupto*: 33.18] within [*endothen*].

*Prophaino-ektos-marturion-homotimos-kallos-krupto-endothen.*

*Extos-endothen*: a contrast between 1) the former or the tent of witness which is *prophaino* or shown (*phaino*) before (*pro-*), this describing the nature of *marturion* and 2) the latter or that which is hidden where true *kallos* resides.

44.9. Once again the Song of Songs is presented [*prokeimai*: 23.12] to us as a guide [*huphegesis*: 27.5] for every type of philosophy [*philosophia*: 36.12] and knowledge of God [*theognosia*]. The Song is the true tent of witness [*marturion*: 43.8] whose veils, skins, and coverings of the outer court are terms [*logos*: 36.20] and expressions [*rhema*: 36.18] of love [*erotikos*: 27.11]. They manifest [*emphaino*: 7.14] the attitude [*schesis*: 27.5] with regard to the desired object [*potheo*: 32.1] in both the description [*hupographe*: 38.23] of beauty [*kallos*: 43.8] and mention [*mneme*: memorial, remembrance] of bodily members of those things which appear [*prophaino*: 43.8] on the outside [*prosopon*: face] and of those things which lie hidden [*hupokrupto*] by a garment's covering.

*Prokeimai-huphegesis-philosophia-theognosia. Marturion-logos-rhema-erotikos. Emphaino-schesis-potheo-hupographe-kallos-mneme-prophaino-prosopon-hupokrupto.*

*Huegesis*: more specifically, guidance with respect to both love- (*philia*)-of-wisdom- (*sophia*) and knowledge (*gnosis*) of God. This role of guidance is the Song which is the exterior (*ektos* (cf. 43.8, exterior) tent of *marturion*. Such *extos* consists of *logos*, *rhema* with respect to *eros* (*erotikos* being the adjective used here). Note the use of two forms of utterance: *logos* as expressing an inward thought and *rhema* as that which has been said. Both show-in (*phaino* with *em* or *en* prefaced to it) a *schesis* or inclination with respect to that which is desired, *potheo*. Compare this verb of longing and yearning with *erao* or *erotikos* (to love passionately). Such showing-in has two aspects: description of beauty and mention in the sense of memory (*mneme*) of bodily members or things. This *mneme* uses the verb *phaino* with the preposition *pro* prefaced to it as in 43.8. Also note the contrast between what lies on the face (*prosopon*) and that which is hidden under (*krupto* with *hupo* prefaced to it).

45.4. All these things can be found [*heurisko*: 38.23] hidden [*hupokrupto*: 44.9] in the literal meaning [*noema*: 36.18 & *lexis*] if we only prepare [*epitedeuo*: to make a practice of] ourselves through diligence [*epimeleia*] to enter [*eisodos*, with *pros*] the Holy of Holies after having been purified [*apokluzo*: to wash away] from the filth [*rhupos*] of shameful [*aischros*] thoughts [*ennoia*: 30.1] by the bath of the Word [*Logos*: 41.10]. Otherwise, we will be excluded [*apokleio*: to shut out] from seeing the marvels [*thauroma*] within [*entos*: 22.15] the tent because we have touched [*hupto*: 38.15] corrupt thoughts contrary to [*para*] the Law's command [*paraggelma*], or have entertained [*enthumios*: taken to heart] unclean thoughts [*akathartos*].

*Heurisko-hupokrupto-noema-lexis-epitedeuo-epimeleia-eisodos* with *pros-apokluzo-rhupos-aischros-*

*ennoia-Logos. Apokleio-thauma-entos-hapto-para-paraggelma-enthumios-akathartos.*

*Noema* used with *lexis*: perception and a way of speaking or presentation. Within such a perception/presentation are hidden-under (*krupto-hupo*) symbols of the lamp-stand, censer, gold altar (etc.). However, there is a requirement, namely, preparation or pursuit-upon (the preposition *epi* as preface to *epitedeuo* accents this) through a noun also with *epi* prefaced to it, *epimeleia* (attention-upon). It is shown with regard to an entering into (*eis* prefaced to *hodos*) with regard to a specific direction (*pros*, toward-which), that is, the Holy of Holies. Such a two-fold manner of entry requires purification from thoughts (*ennoia* suggests intention) by a bath of the *Logos*. Because this word (*Logos*) utters divine words (*logos*), it “washes” those with such utterances continuously, another way of stating the process of divinization. Should this not occur, we are shut out (*apo-kleio*) from seeing marvels within or *entos* (cf. 43.8 with *endothen*) the tent. Note the use of *para* (beside, contrary) as free-standing and as a preface, *para-ggelma* (command, to announce or *aggello* beside, *para*)...that is, to stand contrary to this announcing-beside. As for *enthumios* (desirous-in, *en*), contrary-ness to the Law’s command is intensified by this adjective being associated with *akathartos*, unclean (thoughts).

**45.20.** A teacher should correctly begin his presentation [*huphegesis*: 44.9] of the good [*agathos*: 41.10] with an explanation for his pupils [*matheteuo*: to be a pupil, instruct]. Such souls [*psuche*: 39.19] who readily [*prothumos*, adverb & *echo*, to have] understand these symbols figuratively [*tropikos*] speak of wine.

*Huphegesis-agathos-matheteuo. Psuche-prothumos-echo-tropikos.*

The role of teacher and *huphegesis* are similar, the latter suggesting guidance with regard to the good which is prefaced, as it were by an explanation or *matheteuo*, the making of a disciple or an initiate. The preposition *pro* (before) prefaced to *thumos* intimates this intense desire is set before (in adverbial fashion) the figurative understanding of symbols.

**47.1.** Because of this the bride does not let the souls entrusted to her charge [*matheteuo*: 45.20] despair [*apelpizo*] of becoming beautiful [*kalos*: 28.21] when they look [*blepo*: 33.12] back to their former way of life [*parochekos*; *parerchomai*: 22.9]; rather they learn [*manthano*: 35.3] by looking to [*horao*] the bride’s example [*hupodeigma*: 38.23] that the present [*to paron*], if it is blameless [*amomos*], is a veil of their former way of life [*parochekos*].

*Matheteuo-apelpizo-kalos-blepo-parochekos-manthano-horao-hupodeigma-to paron-amomos-parochekos.*

A contrast between *matheteuo* as being a pupil and *manthano* as learning. Here the former intimates the faculty of memory in terms of looking back (*blepo* suggests clear sightedness) to a way of life that has passed, *erchomai* (to come) with *para* (beside) prefaced to it. The latter intimates looking forward or *horao* at the bride’s example. If done correctly, this makes the present way of life a veil without blame of a life that has passed. Note the use here of *parochekos* with *parerchomai*, former way of life.

**48.6.** Although we were darkened [*melano*] through sin [*hamartolos*: sinful], God made us bright [*photoeides*: radiant] and loving [*erasmos*] through his resplendent [*epilampo*: to shine upon] grace [*charis*: 40.13]. When everything is enshrouded [*summelaino*] by the prevailing [*epikrateo*: to prevail, get the mastery over] gloom [*zophos*] of night, even if things happen to be light [*lampros*] by nature [*phusis*: 37.3, with *kata*], with the coming of light, the comparison to darkness does not apply [*parameno*: to stay beside, remain] to things previously obscured [*skotizo*] by gloom.

*Melano-hamartolos-photoeidos-erasmos-epilampo-charis-summelaino-epikrateo-zophos-lampros-phusis* with *kata-parameno-skotizo*.

A contrast between human sinfulness (*hamartolos* being an adjective) and divine grace (*charis*) seen through the contrast of darkness and light. *Zophos* can apply not so much to outright darkness but gloom (often associated with the underworld), the intensity of which comes across by two verbs: *summelaino* (a darkening-with, *sum-* or *sun-*) and a strengthening-upon (*krateo* & *epi-*). The preposition *para* (beside) prefaced to *meno* (to remain) suggests incompatibility or a passing-by with regard to the coming of light.

**49.16.** Thus the bride eagerly encourages [*prothumopoeo*] the daughters of Jerusalem, recommending [*sunistemi*: to set together, associate] to them the bridegroom’s goodness [*agathotes*] because if he receives a blackened soul [*psuche*: 45.20], he restores [*apergazomai*: to finish, complete] its beauty [*kalos*: 47.1] by

fellowship [*koinonia*: 19.4] with [*pros*] himself.

*Prothumopoeo-sunistemi-agathotes-psuche-apergazomai-kalos-koinonia-pros.*

The preposition *pro* (before) is used with a compound: *thumos* and *poieo*, intense desire and the verb to make thus rendering the making-before of an intense desire. This, in turn, changes to a setting-with (*tithemi-sun*) the daughters of Jerusalem and the bridegroom's goodness. *Apergazomai*: the preposition *apo* (from) prefaced to *ergazomai* suggesting a completion that is final and total. This is effected by a *koinonia* or a being in common in the direction toward (*pros*) the bridegroom.

**50.5.** Then the text adds [*epago*: 15.4] further words for strengthening [*asphalizomai*: to make safe] the minds [*dianoia*: 38.23] of its pupils. The cause [*aitia*] of darkness [*skoteinos*: 8.6] is not ascribed [*anatithemi*: 30.20] to the Creator, but its origin [*arche*] is attributed [*kataballo*: to bring down, set down] to the free will [*proairesis*] of each person.

*Epago-asphalizomai-dianoia. Aitia-skoteinos-anatithemi-arche-kataballos-proairesis.*

*Asphalizomai*: more accurately, to make safe from falling with respect to our faculty of *dianoia* or nous (mind) which is prefaced by the preposition *dia*, an understanding-through. *Anatithemi*: a setting upon (*ana-*) with respect not so much to darkness but its cause which doesn't apply here or to the Creator. Compare *aitia* (cause) with *arche* (beginning), the latter applied to free will or a choosing-before (*haireo-pro*). Such an *arche* is cast (*ballo*) in accord with a given order as suggested by the preposition *kata* prefaced to *ballo*.

**51.11.** Human nature [*phusis*: 48.6] was an image [*apeikonisma*] of the true light, far removed from [*porro*] any mark [*charakterizo*: to designate by a characteristic mark] of darkness; it gleamed [*stilbo*: to glisten] by imitation [*homoites*] of the archetype's [*archetupos*] beauty [*kallos*: 44.9].

*Phusis-apeikonisma-porro-charakterizo-stilbo-homoites-archetupos-kallos.*

*Apeikonisma*: from the root *eikon* (image) and meaning a copy or representation not bearing the character (*charakterizo*) of darkness. Instead, this representation is an imitation (*homoites* as resemblance) of the beauty proper to its archetype or type (*tupos*) or that which is noted by that laying in the beginning (*arche*).

**53.1.** No longer setting foot upon [*ereido*: to lean against, support] the earth, we are carried away [*komizo*: to receive, attend] to [*pros*] the life of heaven. Once the heat has been extinguished [*katasbennumi*] by the umbrellas of virtues [*arete*: 35.19], our life becomes shaded and dew-like.

*Ereido-komizo-pros. Katasbennumi-arete.*

*Komizo*: implies a reception not so much to heavenly life but in the direction (*pros*) of that life.

**54.3.** This is the sense [*dianoia*: 50.5] of the words before [*prokeimai*: 44.9] us insofar as we have understood [*katalambano*: 38.7] their meaning: man did not lack at the beginning [*arche*: 50.5, with *kata*] anything of the divine bounty [*agathos*: 45.20]; his task [*ergon*] was only to protect [*phulasso*] the good things [*agathos*] received from God, not to acquire [*ktaomai*: 61.1, with *kata* prefaced to it] them.

*Dianoia-prokeimai-katalambano-arche with kata-agathos-ergon-phulasso-agathos-ktaomai with kata.*

*Dianoia*: the understanding-through (*dia-*) of words set before us provided that we have grasped as an order (implied by *kata-*) prefaced to *lambano* or an order we have received. It is present within what man had according to (*kata*) the *arche* or first principle...beginning...of creation. Instead of possessing things in accord with their order (*kata* again), man is to guard the good from God.

**55.3.** God gave to rational [*logikos*: 12.11] nature [*phusis*: 51.11] the grace [*charis*: 48.6] of free will [*autexousios*, adjective] and bestowed [*prostithemi*: 32.18] on man the power [*dunamis*: 36.18] to find [*heuretikos*, adjective] what he wants [*katathumios*: in the mind or thoughts] that the good [*agathos*: 54.3] might be present [*chora*: space] in our lives, not coerced [*katanagkazo*: to overpower] and involuntary [*akousios*] but the result [*katorthoma*: success, achievement] of free choice [*proairesis*: 50.5]. The movement [*kinema*: 29.7] of our will freely [*autokratorikos*] leads [*ago*: 22.4] us to apparent realities [*dokeo*, with *pros*].

*Logikos-phusis-charis-autexousios-prostithemi-dunamis-heuretikos-katathumios-agathos-chora-katanagkazo-akousios-katorthoma-proairesis. Kinema-autokratorikos-ago-dokeo with pros.*

Human nature is *logikos*, endowed with *logos* not of itself but by *charis* (grace) the capacity to be literally authoritative for itself (*autexousios*). Also there is given *dunamis* or the capacity to man to find what he

wants, that is, to follow in accord with (*kata*) the good employing his *thumos* (*kata* prefaced to *thumos*). Thus a person might make room (*chora*) for the good which is not forced according to a given order (*kata-*) but according to the order proper to (*kata-* again as preface to *orthoo*) free choice. Compare *proairesis* (free choice; literally as to choose from a number of options set before oneself) with *autokratorikos*, an adverb meaning moving in a self-powered fashion, here in the direction toward-which (*pros*) realities which appear (*dokeo*) to be real but are not.

**56.5.** Free choice [*proairesis*: 55.3] divides [*diaphora*: difference, distinction] human nature [*phusis*: 55.3] into [*pros*] friendship [*philiros*] and hostility [*polemios*], for those who have abandoned [*aphiemi*: to let loose, set free] a good attitude [*schesis*: 44.9] give substance [*huphistamai*: to set under] to evil [*kakos*] by departing [*apostasis*] from the good (evil has no substance [*hupostasis*]: it is separate [*chorismos*] from the good).

*Proairesis-diaphora-phusis-pros-philiros-polemios-aphiemi-schesis-huphistamai-kakos-apostasis-hupostasis-chorismos.*

*Proairesis*: to make a distinction-through (*dia-*) with regard to human nature. It has two directions toward-which or *pros*: friendship or hostility. This dilemma results from letting go an attitude (*schesis* or nature, quality) which is good thereby setting-under (*tithemi* prefaced by *hupo*) evil which lacks this foundation (again, *tithemi* prefaced by *hupo*) which results in separation from the good.

**59.3.** Observe [*horao*: 47.1] the evil [*poneros*] guard [*phulax*] of idolatry exercised in impiety [*asebeia*, with *kata*] and greediness [*pleonexia*]: persons keep guard over [*epagrupneo*] such evils [*kakos*: 56.5], thinking [*nomizo*: to hold as a custom] it a loss [*zemia*] to be deprived [*stereo*] of iniquity [*anomia*: lawlessness].

*Horao-poneros-phulax-asebeia with kata-pleonexia-epagrupneo-kakos-nomizo-zemia-stereo-anomia.*

*Asebeia*: lack of reverence not only toward God but one's family and society which here is equivalent to *pleonexia*, greed characterized by having certain advantages over people. Its opposite is a watch over (*epi-*, upon) such tendencies. *Nomizo*: more than thinking but the exercise of what one holds as dear or as customary which here has negative results, being deprived of iniquity (*anomia*: *nomos* or law, custom from which comes *nomizo*).

**60.4.** Immortality [*athanasia*] is the vineyard, a state free from passion [*apatheia*: 30.5], likeness [*homoiosis*: 28.21] to [*pros*] God, and estrangement [*allotriosis*] from evil [*kakos*: 59.3]. The fruit of this vineyard is purity [*katharotes*: 29.7]. This is the radiant, ripe cluster of grapes which warms its form [*eidosis*: 28.21] and sweetens the soul's [*psuche*: 49.16] senses [*aistheterion*] in chastity [*hagneia*: purity].

*Athanasia-apatheia-homoiosis-pros-allotriosis-kakos. Katharotes. Eidos-psuche-aistheterion-hagneia.*

Two nouns with alpha privative: *athanasia* and *apatheia*, the latter belonging to the former. To the former is also attributed likeness a the direction toward-which (*pros*) to God and *allotriosis*, this word implying hostility regarding evil. *Aistheterion* applies to the five organs of sense and equally belong to the soul yet are invisible.

**61.14.** It (the divine name) is ineffable [*aphrastos*: 19.2] and not contained [*achoretos*: 36.12] by any intelligent [*logikos*: 55.3] nature [*phusis*: 56.5]. Therefore, your name reveals [*gnoristikos*] your goodness [*agathotes*: 49.16], the relationship [*schesis*: 56.15] of my soul towards [*peri*] you.

*Aphrastos-achoretos-logikos-phusis. Gnoristikos-agathotes-schesis-peri.*

Reference is to the divine name which neither can be spoken nor contained, the latter suggesting not making room for. Both words with alpha privative show that despite a nature being *logikos* (i.e., endowed with the capacity for *logos*), the divine name transcends it. At the same time this name reveals...*gnoristikos*...or acts as a token or mark of God's goodness which is a *schesis* or condition, quality, of the human soul around (*peri*) Jesus Christ.

**63.18.** The best safeguard [*phulakterion*] is not to be ignorant [*agnoeo*: 37.3] of oneself nor to look at [*blepo*: 47.1] anything other than what pertains to [*peri*] himself which is a way of looking to distinguish [*oiomai*] himself.

*Phulakterion-agnoeo-blepo-peri-oiomai.*

This is a difficult sentence to render into English and may not be exact. The idea is put negatively, that is, ignorance of oneself comes from not looking at (*blepo*) that which is around (*peri*) oneself which is a

way of distinguishing oneself from other persons. Compare this use of *peri* with that in 61.14 which is *peri* Jesus Christ.

**64.10.** Nothing transitory [*parerchomai*: 47.1] belongs to us. How can anyone seize [*krateo*] what is passing [*parodikos*] and impermanent [*rheo*]? Since only one thing has an intelligible [*noetos*:34.11], immaterial [*aulos*: 19.10] nature [*phusis*: 61.14], the material world [*he hule*] continuously [*pantote*] passes away [*parerchomai*] by a kind of flux [*rhoe*] and movement [*kinesis*].

*Parerchomai. Krateo-parodikos-rheo. Noetos-aulos-phusis-he hule-pantote-parerchomai-rhoe-kinesis.*

*Parerchomai* is used twice: first as to go or pass (*erchomai*) by, past or even near (*para*) someone or something; *parodikos*: beside (*para*) the road (*hodos*), with a sense similar to *parerchomai*. *Rheo* as a verb meaning to flow is more vivid with regard to the transitory nature of things; *rhoe* (flux) is derived from it. The second use is amplified by two verbs of movement: *rhoe* and *kinesis* which are in contrast to a nature which is intelligible and immaterial. The former suggests greater and lesser intensity whereas the latter is a more general form of movement.

**64.15.** The person who separates [*chorizo*] himself from what endures [*hestotos*: from *histermi*: 32.1] will be borne away [*sumparaphero*] by instability [*parerchomai*: 64.10]; he who separates himself [*dioko*] from stability is necessarily caught [*katalambano*: 54.3] in instability, and he who from stability is necessarily caught in instability, and he who is frustrated [*diamartano*: to go astray, fail] leaves stability behind, yet he cannot hold onto [*katecho*] instability.

*Chorizo-hestotos-sumparaphero-parerchomai-dioko-katalambano-diamartano-katecho.*

*Chorizo*: to separate with the intent of making a distinction. *Sumparaphero*: the verb *phero* (to bear, carry) with two prepositions prefaced to it, *sum* (with) and *para* (beside)...a bearing with-beside. Such action is effected by instability or *parerchomai* or passes by. Compare the sense of going amiss (*parerchomai*) with that of *diamartano*, literally, going astray-through (*dia*-).

**65.14.** Many people do not judge [*krino*] themselves from the nature [*phusis*: 64.10] of reality [*pragma*: deed, anything expedient]; rather, they consider [*horao*: 59.3] the way [*sunetheia*: 23.18] men lived who preceded them and lack sound judgment [*krisis*: 35.19] about reality [*ta onta*]; they do not have prudent [*emphron*: in one's mind, sensible] reason [*logismos*: 40.5] but irrational [*alogos*: 26.1] habits [*sunetheia*] while they like to pass [*proballo*: to put forward] judgment [*kriterion*: standard of judgment] on the good [*kalos*: 49.16].

*Krino-phusis-pragma-horao-sunetheia-emphron-logismos-alogos-sunetheia-proballo-kriterion-kalos.*

Two terms translated as reality, *pragma* and *ta onta*: the former as that which is had been done or applies to one's affairs and the latter as existing things. *Sunetheia* suggests acquaintance and habitual intercourse of a social nature, here used twice, of a disagreeable kind. A contrast between *logismos* or that which is endowed with *logos* and that which lacks *logos* (*a-logos*).

**66.4.** The person considering [*blepo*: 63.18] what belongs to human nature [*phusis*: 65.14] (that is, reason [*logos*: 44.9]) will disdain [*kataphroneo*] human custom [*sunetheia*: 65.14] as irrational [*alogos*: 65.14] nor choose [*haireo*] as good [*kalos*: 65.14] that which is disadvantageous [*kerdos*: gain; with *me*] for his soul [*psuche*: 60.4].

*Blepo-phusis-logos-kataphroneo-sunetheia-logos-haireo-kalos-kerdos with me-psuche.*

*Blepo*: the turning of one's regard, here to human nature or *logos* as reason. Being attentive to both makes a person disregard or to consider (*phroneo*) in a negative way (*kata* signifying downward motion) human *sunetheia* or the way people comport themselves.

**66.11.** The person who follows [*hepo*: to busy with] in the steps of those who preceded him and takes the passing [*parerchomai*: 64.15] customs [*sunetheia*: 66.4] of this world as his guide [*didaskalos*: teacher] often is forgetful [*lanthano*] of the opportunity [*kairos*, with *kata*] for correct judgment.

*Hepo-parerchomai-sunetheia-didaskalos-lanthano-kairos with kata.*

*Hepo*: to be busy or pre-occupied in the sense of submitting to the *sunetheia* or ways of how people interact with each other which are passing, the *para* prefaced to *erchomai* suggesting things which pass one by in a fleeting manner. *Kairos* applies to the correct time to do something, an occasion and is used with *kata* suggesting an order for this opportunity.

**67.18.** In order that you do not suffer misfortune [*pascho*], watch over [*prosecho*: 10.1] yourself as the text says. For this is the surest way [*asphales*] to protect [*phulakterion*: a guarded post] your own good [*agathos*: 55.3]; realize [*gignosko*: 37.3] how much more than the rest of creation you are honored [*timao*] by the Creator.

*Pascho-prosecho. Asphales-phulakterion-agathos-gignosko-timao.*

*Prosecho*: the preposition *pros* (direction toward-which) prefaced to *echo* (to have), a having toward-which with respect to oneself and referring to Dt 15.9. *Asphales*: literally as being safe from falling with respect to guarding one's good.

**68.4.** You alone are made in the likeness [*apeikonisma*: 51.11] of that nature [*phusis*: 66.4] which surpasses [*hupererchomai*] all understanding [*nous*: 30.20], the image [*homoioima*] of incorruptible [*aphthartos*: 30.8] beauty [*kallos*: 51.11], the impression [*apotupoma*] of true divinity [*theotes*: 37.3], receptacle [*docheion*] of blessed life, seal [*ekmageion*] of true light.

*Apeikonisma-phusis-hupererchomai-nous-homoioima-aphthartos-kallos-apotupoma-theotes-docheion-ekmageion.*

A human being consists of five elements: 1) *apeikonisma*: a representation and can apply to an image or *eikon*, 2) *homoioima* or likeness as resemblance, 3) *apotupoma* or that which is sealed in wax, 4) *docheion*, a receptacle and 5) *ekmageion* or seal, similar to *apotupoma*. Note the two prepositions *ek* and *apo* prefaced to each noun: *ek* signifies out of and *apo* signifies away from. The representation goes-beyond (*erchomai-huper*) the human faculty of *nous*, intelligence; the image has beauty not subject to corruption; the impression is similar to likeness (both *apeikonisma* and *homoioima*) but is something that has had a form inserted into it; the receptacle is a contain; the seal is that on or in which an impression is made.

**69.5.** You have been appointed [*epitasso*] over them as a driver of a pair of horses with these elements [*stoicheion*: 36.20] obedient [*eupeithes*] and subject to your will [*hupexousia*].

*Epitasso-stoicheion-eupeithes-hupexousia.*

*Epitasso*: to arrange (*tasso*) upon (*epi-*) with respect to the ocean and earth, more specifically, the elements of which they are composed (*stoicheion*).

**69.9.** If you do not know yourself [*gignosko*: 67.18, beautiful one among women, you will look with disdain [*huperphroneo*] on the entire universe [*kosmos*: 25.3]. Constantly looking [*horao*: 65.14] to [*pros*] the spiritual [*aulos*: 64.10] good [*agathos*: 67.18], you will disregard [*periorao*: to look over] the wandering footprints of [*kata*] this life.

*Gignosko-huperphroneo-kosmos. Horao-pros-aulos-agathos-periorao-kata.*

*Phroneo*: the verbal root (to understand) used in 66.4 with *kata* prefaced to it (to disdain). In this use, *huper* suggests looking over or beyond instead of looking below. *Horao* as looking is used with the preposition *pros*, toward-which, that is, that which lacks matter (*a-hule* or spiritual). Another use of *horao* but with *peri* (around, about) prefaced to it, *periorao*, not unlike *huperphroneo*. With regard to *periorao*, it is in accord with (*kata*) a certain order, namely, footprints *kata* this life.

### Third Homily

#### The Song of Songs 1.9-14

*I have compared you, my love, to my cavalry facing the chariots of Pharaoh. Why are you cheeks beautiful as those of a turtledove, your neck as small necklaces? We will make for you figures of gold with studs of silver. While the king was on his couch, my nard gave forth its scent. My beloved is to me a sachet of myrrh; he shall lie between my breasts. My beloved is to me a cluster of cypress in the vineyards of En-Gadi.*

**70.14.** What we have considered [*theoreo*: 11.5] in the opening verses of the Song of Songs may be compared [*echo* & *homoios*, adverb] to the sun's beams at dawn just after night has passed. They are not the pure light [*katharos*: 30.20] but a prelude [*prooimion*: introduction] to the light.

*Theoreo-echo-homoios. Katharos-prooimion.*

The Song's opening verses are the subject of *theoreo* or beholding with a desire to activate their meaning and thus resemble...have like (*homoios*)...the sun's beams at dawn. Note the light of that time of day;

not pure but a pre-dawn light acting as an introduction to it, *prooimion*.

**70.18.** But now the voice of the bridegroom himself rises [*anatello*: to give birth to] like the sun, and by the brilliance [*auge*: light of the sun] of its beams it renders invisible [*hupaugazo*: to shine under, gleam beneath] the light of the stars and the breaking dawn. This signifies cleansing [*katharizo*: 33.12] and purification [*perirranterion*: utensil for sprinkling & *dunamis*: 55.3] by which souls [*psuche*: 66.4] are purified [*aphagnizo*: to purify by offerings] and prepared [*paraskeuazo*] to receive [*hupodoche*] God. The present text [*logos*: 66.4] of the Song, however, is a participation [*metousia*: 31.5] in the divinity itself since God's own Word [*Logos*: 45.4] and great [*akeratos*: 29.7] power [*dunamis*] enables a reader to share [*koinonia*: 49.16] this Word.

*Anatello-auge-hupaugazo. Katharizo-perirranterion-dunamis-psuche-aphagnizo-paraskeuazo-hupodoche. Logos-metousia-Logos-akeratos-dunamis-koinonia.*

With the example of 70.14 in mind, it is time to consider not the bridegroom proper but his voice which rises-up (*ana* prefaced to *tello*) whose beams make invisible the stars; *hupaugazo* literally meaning to shine under. Three words pertaining to that which is clean: *katharizo* in the sense of purging away and *perirranterion*, a vessel for sprinkling and *aphagnizo*, which refers to consecration. All three are directed to a preparation (*para* prefaced to *skeuazo* intimates this preparing as taking into consideration all sides and possibilities) the reception (from under, *upo-*) of God. The Song as *logos-as-metousia* (literally, a being-with) in God. Note the close parallel and identity with *logos* and *Logos*, text and Word of God between which exists a *koinonia* or fellowship.

**72.3.** He changed [*metharmozo*: adapt, change the mode] that earlier fearful appearance [*eidos*: 60.4] to one of conjugal joy [*euphosune*: 35.3] which is both sweet and accessible [*euprositos*].

*Metharmozo-eidos-euphosune-euprositos.*

*Metharmozo*: an adapting or harmonizing after (*harmozo-meta*) of that which is seen (*eidos*) as fearful to the opposite or two words with *eu-* which signifies that which is good, fine: *euphosune* (*phroneo* or to think in the sense of being prudent) and *euprositos* (*proseimi* or to approach).

**72.8.** The bridegroom's friends then explained [*huphegeomai*: to guide, lead] the sure [*asphales*: 67.18] norm [*kriterion*: 65.14] of truth: the soul [*psuche*: 70.18] must watch over [*blepo*, with *pros*: 66.4] herself and know [*gignosko*: 69.9] herself (It is said that ignorance [*agnoeo*: 63.18] of oneself is the beginning [*arche*: 54.3] and consequence [*akolouthia*: 18.4] of never having known [*eido*: 31.8] anything of the things which one ought to know. How could anyone obtain knowledge [*manthano*: 47.1] while he is ignorant [*agnoeo*] of himself?).

*Huphegeomai-asphales-kriterion-psuche-blepo with pros-gignosko-agnoeo-arche-akolouthia-eido. Manthano-agnoeo.*

This leading-under (*huphegeomai*) signifies support from beneath which makes the *kriterion* of truth safe from falling (alpha private prefaced to *sphallo*, to fall, trip up). *Blepo* as to see with respect to the soul to itself, toward-which (*pros*). Ignorance of oneself is the opposite to the dictum, "Know thyself" (*gnothi seauton*) which has two parts: *arche* beginning as first principle and *akolouthia* as the sequence of events stemming from *arche*. *Manthano* intimates knowledge obtained by study compared with *gignosko*, knowledge obtained by reflection.

**72.13.** Once the governing part [*hegemon*: one who leads] of the soul [*psuche*: 72.8] has been cleansed [*katharizo*: 70.18], the Word [*Logos*: 70.18] rises [*epanatello*] like the sun for her who desires [*potheo*: 44.9] him and exhorts [*protrope*: exhortation] her to greater perfection [*teleios*, with *pros*: 39.19] by receiving [*apodoche*] what is already present [*pariemi*].

*Hegemon-psuche-katharizo-Logos-epanatello-potheo-protrope-teleios with pros-apodoche-pariemi.*

*Hegemon*: from *hegemoneuo*, to lead the way for the soul; once having been cleansed, the divine *Logos* raises itself upon-to (*epi* and *ana* prefaced to *tello*) with respect to the *psuche*. *Protrope*: an urging forward (*pro-*) to a perfection characterized by affinity for and *pros* with respect to last things (*teleios*). This is effected by receiving-back that which already is beside (*para-*) the soul.

**75.7.** Therefore there are a great number of different ways [*diaphora*: 56.5] in which the divine cavalry works [*energeo*]. The cavalry which drew [*plesiazoo*] (the soul) to God through the course [*dromos*: 39.19] of virtue [*arete*: 53.1] is compared [*pareikazo*] to the one which destroyed the Egyptian power [*dunamis*: 70.18].

*Diaphora-energeo. Plesiazodromos-arete-pareikazo-dunamis.*

*Energeo*: a working which is effected through (*dia* prefaced to noun). *Pareikazo*: to make a likeness (*eikon*) by placing two things beside (*para-*) each other.

**76.13.** Since, as the divine apostle says, everything was written [*anagrapho*: to engrave] for our instruction [*nouthesia*, with *pros*: 18.14], the Word [*Logos*: 72.13] gives us counsel [*sumbouleuo*] through his words [*eiro*, verb] addressed to the bride, namely, that we must also receive [*dechomai*] the Word mounted upon us as upon a horse to conquer [*katagonizomai*: to struggle against] the Egyptian cavalry.

*Anagrapho-nouthesia with pros-Logos-sumbouleuo-eiro-dechomai-katagonizomai.*

*Anagrapho*: to engrave, which suggests registering for the purpose of *nouthesia* or literally putting (*tithemi* in mind, *nous*). Use of the preposition *pros* suggests this putting-in-mind has a specific direction toward-which. Compare *Logos* as that which is uttered with *eiro*, the act of speaking which is a counseling-with (*sum-*), that is, receiving *Logos* upon us.

**77.4.** He must leave behind [*kataleipo*: 26.1] every thought [*noema*: 45.4] of Egypt, every evil [*kakia* & *alophulos*: alien] and sin [*hamartia*] in the water. He must emerge cleansed [*kathareuo*: 30.16], bringing [*sunepago*: to lead together] to his new life no trace of the Egyptian conscience [*suneidesis*].

*Kataleipo-noema-kakia-alophulos-hamartia. Kathareuo-sunepago-suneidesis.*

A contrast between the leaving behind of *kataleipo* and the cleaning (*kathareuo*) which results in a leading with-upon (*sun-epi* prefaced to *ago*) of one's new life which lacks any knowing-with (*suneidesis*) of Egypt.

**77.22.** Each one [*kata*] of the evils [*kakos*: 60.4, *kath' hekaston*] which befell [*en*] the Egyptians can be transformed [*metalambano*: 27.11] easily [*rhadios*] into something instructive [*paideusis*] and a means of restraint [*sophronismos*: teaching of morality], but it would be superfluous to lengthen our discourse [*logos*: 70.18] by those things which we agree upon [*homologeo*: 24.9].

*Kata-kakos-kath' hekaston-en-metalambano-rhadios-paideusis-sophronismos-logos-homologeo.*

*Kata* (according to) suggests an order evils *en...in...the* Egyptians which can be received (*lambano*) after (*meta-*) or have their form changed into that which is instructive, *paideusis* belonging to education starting with childhood and lasting much of one's lifetime. *Sophronismos*: from *sophrosune* or moderation, discretion. *Homologeo*: literally, a speaking-together or better, same (*homos*).

**80.9.** This is no small praise [*euphemia*, with *eis*] for a soul [*psuche*: 72.13] which is attentive [*blepo*: 72.8, with *pros heauten*] and hastens [*epago*: 50.5] without falling [*asphaleia*: with *dia*] on the divine course [*dromos*: 75.7, with *pros*] leaping over [*diallasso*: to chance with one another, pass through] and transcending [*huperbaino*: 28.21] every impediment [*empodios*: at one's feet, meeting] of temptation [*peirasmos*] in its way [*eggignomai*: to happen].

*Euphemia with eis-psuche-blepo-pros heauten-epago-asphaleia with dia-dromos with pros-diallasso-huperbaino-empodios-peirasmos-eggignomai.*

*Euphemia*: the use of words of good omen with *eis* or into the soul which looks toward (*pros*) itself after which it goes upon (*epi-ago*) safe from falling in the direction toward-which (*pros*) the divine course. It does so by leaping-through (*dia-*) and going-over (*huper-*) any temptation laying at one's feet (*empodios*).

**81.6.** If anyone should dispose [*kathistemi*] his soul [*psuche*: 80.9] so as to keep it quiet [*galenos*: calm] and undisturbed [*hesuchia*] in a waveless calm not tossed about [*parakineo*] by the winds of vice [*poneria*], swelled up through haughtiness [*huperephania*], foaming with waves of anger [*thumos*: 45.20, with *pro* prefaced to it], tossed about by any waves of passion [*pathos*: 38.8] or borne about by every wind which raises the many waves of passion [*pathema*: 29.3]--if the soul is thus disposed [*echo*: 70.14].

*Kathistemi-psuche-galenos-hesuchia-parakineo-poneria-huperephania-thumos with pro-pathos-pathema-echo.*

*Kathistemi*: to set (*tithemi*) one's soul in accord with (*kata-*) a given order, that is, calm and in a state of *hesuchia* or tranquility, not unlike *apatheia* or freedom from passion, *pathos* and *pathema* being mentioned. The former refers to passion whereas the latter more to the passive condition in which one is subject to passions.

**83.3.** If one looks at [*blepo*: 80.9] these words in the context of the interpretation [*theoria*: 15.11] given above, the intention [*dianoia*: 54.3] seems [*dokeo*: 55.3] to be in harmony with [*sunereteo*: to assist, befriend] it. However, the literal meaning [*lexis*: 45.4] is deeply embedded [*embathuno*: to make deep, hollow out] in symbols [*semasia*: the giving of a signal or command & *tropikos*: 45.20] and is difficult to interpret [*duskatanoetos*].

*Blepo-theoria-dianoia-dokeo-sunereteo. Lexis-embathuno-semasia-tropikos-duskatanoetos.*

Both *blepo* and *theoria* pertain to close attention and contemplation with respect to *dianoia* or the mind's (*nous*) ability to see-through (*dia-*) which has a friendship with (*sun-*; the verb at hand refers to assist in rowing) the Song's words, "We will make for you figures of gold with studs of silver while the king was at table" [1.11-12] . *Embathuno*: the preposition *em* or *en* prefaced to the verb implies going deeply into symbols which are difficult to interpret: *dus-kata-noetos* (intelligible).

**83.18.** We must leave behind [*kataleipo*: 77.4] these figurative [*tropikos*: 83.3] meanings [*emphasis*: 37.3] yet not omit any meaning [*dianoia*: 83.3] which may be helpful. The soul [*psuche*: 81.6] purified [*kathareuo*: 77.4] through the virtues [*arete*: 75.7] was compared to [*proseikazo*] cavalry. However, it has not yet become subject [*hupocheiros*] to the Word [*Logos*: 76.13].

*Kataleipo-tropikos-emphasis-dianoia. Psuche-kathareuo-arete-proseikazo. Hupocheiros-Logos.*

A leaving behind in accord with a given order (*kata-*) with respect to images or meanings (*emphasis*) which have a certain *tropos* (course, way) but without omitting any understanding-through (*dia-*). *Proseikazo*: a direction of *eikon* (image) toward-which or *pros* cavalry. *Hupocheiros* means literally under the hand with respect to the divine *Logos*.

**84.2.** Whether the king conforms [*epharmozo*: to adapt] the horse to himself--he who, according to the prophet, ascends upon [*epibaino*] us horses and rides upon us for the purpose of achieving our salvation [*soteria*: 15.17, with *epi*]--or whether he is the one dwelling in [*enoikeo*] us and walking about [*emperipateo*] with us and penetrating [*diaduno*: to pass through] our soul's [*psuche*: 83.18] depths [*bathos*], it makes no difference [*diaphero*] for the meaning [*ennoia*: 45.4, with *kata*].

*Epharmozo-epibaino-soteria* with *epi-enoikeo-emperipateo-diaduno-psuche-bathos-diaphero-ennoia* with *kata*.

To fit together (*harmonzo*)-upon (*epi*) which shows the relationship between the king and horse. This verb with *epi* prefaced to it is followed by two other uses, *epi-baino* and *soteria* with *epi*. Three other prepositions reveal the king's relationship with us: *en* of *oikeo*, *em* (or *en*) of *peritapeo* and *dia* of *duno* (i.e., *duo*). *Ennoia* as intention applies to the validity of any or each one of these show in a given order (*kata*).

**84.12.** For however unity [*to hen*] is achieved [*gignomai*: to come into being] from both elements, any defect [*to leipomenon*; from *leipo*] is brought to perfection [*sugkatorthoo*: to help in righting]. Whoever has God on [*epi*] himself indeed has him within [*en*] himself, and he who has received [*dechomai*: 76.13] him in himself transcends [*huperbaino*: 80.9] what he had formerly been.

*To hen-gignomai-to leipomenon-sugkatorthoo. Epi-en-dechomai-huperbaino.*

*To leipomenon*: that which has been left behind is directed-aright (*orthoo*) with and according to (*sug* or *sun* and *kata*) perfection. *Epi-en* or upon-in with respect to God which is similar to a going (*baino*)-beyond (*huper*) of what a person had been in the past.

**85.17.** Every teaching [*didaskalia*: 38.8] concerning the ineffable [*arretos*: 41.6] nature [*phusis*: 68.4] of God, even if it seems to reveal [*emphaino*: 44.9] the best and highest possible understanding [*dianoia*: 83.18], is the likeness [*homoioma*: 68.4] of gold, not gold itself, for the good [*agathos*: 69.9] transcending [*huper*] the human mind [*ennoia*: 84.2] cannot be accurately [*akribeia*: 36.18, with *dia*] presented [*paristemi*: 4.10].

*Didaskalia-arretos-phusis-emphaino-dianoia-homoioma-agathos-huper-ennoia-akribeia* with *dia-paristemi*.

*Arretos*: unable to speak with respect to God's *phusis* despite it being able to manifest (*phaino*)-in (*em-*) an understanding through (*dia-*) considered the best. The divine *agathos* (always in the neuter) is beyond the human *ennoia* or intent (compare with *dianoia* as mind-through) and cannot stand-beside (*histemi-para*) it with accuracy.

**86.2.** Those persons, therefore, who offer us any good thoughts [*logismos*: 65.14] about these mysteries [*musterion*: 41.6], are unable to state [*katanoesis*: 27.1] anything regarding the divine nature [*phusis*: 85.17]. Rather, they speak of the splendor [*apaugasma*] of God's glory, the stamp [*charakter*] of his nature, the form [*morphe*: 28.21] of God, the Word [*Logos*: 83.18] in the beginning [*arche*: 72.8], the Word being God.

*Logismos-musterion-katanoesis-phusis. Apaugasma-charakter-morphe-Logos-arche.*

*Logismos*: thoughts in the sense of calculated reasoning with regard to *musterion*. Applied to that, one comes to a state where *logismos* do not apply, *katanoeo*, or thought in accord with (*kata* prefaced to *noeo*) the divine nature. Splendor, stamp, form and Word apply to Jesus Christ who was in the first principle (*arche*) of all things.

**86.15.** The revelation [*deloo*: to make visible, manifest] presented here says that the divine nature [*phusis*: 86.2] transcends [*huperkeimai*: 27.1] every conception [*dianoia*: 85.17] which tries to grasp [*kataleptikos*: 35.3] it. Our understanding [*noema*: 77.4] of the divine nature resembles [*homoioima*: 85.17] what we seek [*zeteo*]. It does not show [*deiknumi*: 30.5] its form [*eidosis*: 72.3] which no one has seen or can see, but through a mirror and a riddle it provides a reflection [*skiagrapho*: to draw with gradations in light and shade] of the thing sought, that is, a reflection [*emphasis*: 83.18] present in the soul [*psuche*: 84.2] by a certain likeness [*eikasmos*].

*Deloo-phusis-huperkeimai-dianoia-kataleptikos. Noema-homoioima-zeteo. Deiknumi-eidos-skiagrapho-emphasis-psuche-eikasmos.*

*Deloo*: implies a certain clarity already present requiring it to become yet clearer. Each human ability to think-through (*noeo-dia*) which attempts to grasp for one's own order (*kata-*) is transcended or lays-beyond (*huper-*). *Noema* = *zeteo* regarding the divine nature whose *eidosis* or shape can be shadow-drawn (*skiagrapho*) which is an *emphasis* or showing-in present to the soul by a certain *eikasmos*, this term similar to *eidosis* yet implying more a representation or portrayal.

**86.19.** Every word [*logos*: 77.22] signifying [*semantikos*] these [*noema*: 86.15] is like a point lacking extension [*stigma*] since it cannot reveal [*emphaino*: 85.17] what the mind [*dianoia*: 86.15] wishes [*bouleuo*]. Thus every thought [*dianoia*] of ours falls short of [*katoteros*: lower] the comprehension [*katanoesis*: 86.2] of God.

*Logos-semantikos-noema-stigma-emphaino-dianoia-bouleuo. Dianoia-katoteros-katanoesis.*

*Semantikos*: the application of that which stands for something else attributed to a *logos* and *noema* or perception. They, in turn, are a *stigma* or point in the sense of a jot or tittle which cannot manifest-in (*phaino-em*) that which our faculty of understanding-through (*dianoia*) wishes. Thus this faculty is lower (*katoteros*: *kata*) that *kata-noeo* of God, our ability to understanding in accord with a given order.

**87.3.** Every word [*logos*: 86.19] which tries to explain [*hermeneutikos*] God seems [*dokeo*: 83.3] to be a little dot [*stigma*] incapable of being coextensive [*sunepekteino*] with the breadth [*plate*: flat surface] of the conception [*dianoia*: 86.19]. Thus the soul [*psuche*: 86.15] must be led [*cheirago*: 30.1] through such conceptions [*noema*] to [*pros*] comprehend [*perinoia*] what cannot be laid hold of [*aleptos*] except by faith must establish in itself a nature [*phusis*: 86.15] transcending [*huperecho*: 30.20] every intelligence [*nous*: 68.4].

*Logos-hermeneutikos-dokeo-stigma-sunepekteino-plate-dianoia. Psuche-cheirago-noema-pros-perinoia-aleptos-phusis-huperecho-nous.*

A *logos* attempting *hermeneutikos* or interpretation with respect to God gives the appearance (*doeko*) of a tiny dot (*stigma*) which cannot reach forward (*-teino*) with-upon or *sun-epi* the flat surface or *plate* of *dianoia* or that which has been thought-through (*dia-*) about God. This leads to the humble condition of being led by the hand (*cheriago*) through these *noema* or perceptions in the direction toward-which to consider-around (*noeo-peri*) of what cannot be laid hold upon (*a-lambano*). In its place is faith which goes (*ercho*) beyond (*huper-*) each *nous* or understanding.

**88.11.** As she draws nearer to [*proseggizo*: 38.8] the object of her desire [*potheo*: 72.13], before her spouse's beauty [*kallos*: 68.4] appears [*emphaino*: 86.19], with the sense [*aisthesis*: 34.1] of smell she touches [*ephapto*: 36.18] the one she seeks [*zeteo*: 86.15].

*Proseggizo-potheo-kallos-emphaino-aisthesis-ephapto-zeteo.*

The preposition *pro* prefaced to the verb suggests getting closer yet not necessarily attaining the object of *potheo*, one's yearning, which is the spouse's *kallos*. *Aisthesis* or a type of perception by smell which is a

touch-upon (*epi*-) him whom the bride seeks.

**89.15.** We think [*oiomai*: 63.18] that the Word [*Logos*: 86.2] teaches [*paideuo*: 29.3] us here about his essence [*ousia*: 16.13, with *kata*] underlying [*hyperkeimai*: 86.15] the order [*sustasis*] and structure [*dioikesis*] of creation [*ton onton*]: it is inaccessible [*aprositos*: 36.12], intangible [*anaphes*] and incomprehensible [*aleptos*: 86.19].

*Oiomai-Logos-paideuo-ousia* with *kata-hyperkeimai-sustasis-dioikesis-ton onton-aprositos-anaphes-aleptos*.

*Oiomai*: suggests intention with regard to the divine *Logos* who bestows *paideia* or life-long education in accord with (*kata*) the *ousia* laying under creation's order and structure, *dioikesis* suggesting administration (of one's house, *oikos*)-through (*dia*-). Three words with alpha privative: not able to be accessed, not able to be touched and not able to be grasped.

**89.18.** Instead of (the Word) we have in us this compounded fragrance from the purity [*katharotes*: 60.4] virtues [*arete*: 83.18]. It imitates [*mimeomai*] by its own purity [*katharos*: 70.14] that which by nature is incorruptible [*akeratos*: 70.18]; by its goodness [*agathos*: 85.17] it imitates his goodness; by its incorruptibility [*aphthartos*: 68.4], his incorruptibility; by its immutability [*analloiotos*], his immutability; and by everything in us effected [*katorthoo*] through virtue [*arete*, with *kata*], his true virtue which contains [*dialambano*: 38.19] all the heavens.

*Katharotes-arete. Mimeomai-katharos-akeratos-agathos-aphthartos-analloiotos-katorthoo-arete* with *kata-dialambano*.

Two words related to purity: the noun *katharotes* and the adjective *katharos*. The compounded fragrance is a scent and has a five-fold imitation: that which is *akeratos* or unmixed, *agathos* or goodness, lack of corruption, lack of change and that which is set in order (*orthoo*) according to a given order (*kata*-) through (*kata*) virtue, and that *arete* receives (*lambano*) through (*dia*-) the heavens.

**90.12.** For the rays of that true, divine virtue [*arete*: 89.15] shine forth in a pure [*kathairo*: 4.3] life by the out-flow [*aporreuo*] of detachment [*apatheia*] and make the invisible [*aoratos*: 38.15] visible to us and the inaccessible [*aprositos*: 89.15] comprehensible [*leptos*: 12.11] by depicting [*enzographo*] the sun in the mirror of our souls [*psuche*: 86.19].

*Arete-kathairo-aporreuo-apatheia-aoratos-aprositos-leptos-enzographo-psuche*.

*Apatheia*, which has the connotation of lack of movement, is active in that it reflects the flowing out (*apo* prefaced to *rheo*) by a pure life. Two other words with alpha privative: *a-oratos* and *a-prositos* which have an effect opposite to them, *horao* and *aprositos* as subject to being grasped, *lambano* being the verbal root. Rays of divine *arete* write-in (*grapho-en*) the sun in our souls' mirror.

**94.19.** Therefore the bride has received [*paradexomai*] the good odor of Christ in the governing part [*hegemonikos*] of the soul [*psuche*: 90.12] and has made her own heart a kind of sachet for such incense. And so she makes all her actions [*epitedeuma*], like parts of life [*ta kath' hekaston tou biou*], seethe [*zeo*: 27.11] with the breath [*pneuma*: 30.16] from her heart so that no iniquity [*anomia*: 59.3] can cool [*katapsucho*] her love [*agape*: 30.20] for [*pros*] God in any member of her body.

*Paradexomai-hegemonikos-psuche-epitedeuma-ta kath' hekaston tou biou-zeo-pneuma-anomia-katapsucho-agape-pros*.

*Para-dexomai*: the bride has received-beside Christ's good odor in her *hegemonikos* or capacity to be a *hegemon* or leader. *Epitedeuma*: pursuits or business practices resemble "those things which are according to each of her life," the literal translation of the italicized words and seethe with that not normally associated with *zeo*, *pneuma*. Note the connection of *agape* in the directions toward-which or *pros* God.

**96.7.** The child Jesus born within us advances [*prokopto*] by different ways [*diaphoros*, adverb] in those who receive [*dechomai*: 82.4] him in wisdom, in age and in grace. He is not the same in every person but is present according to [*pros*] the measure [*metron*] of the person receiving him. He shows [*choreo*: 38.8] himself according to each one's capacity.

*Prokopto-diaphoros-dechomai. Pros-metron. Choreo*.

*Prokopto*: to cut away in front with the adverb *dia-phoros*, a carrying-through. *Pros* signifies the

*prokopto* of the child born within relative to each persons *metron*. *Choreo* literally means to make room.

**98.9.** When a person becomes these qualities by good works, he looks into [*blepo*: 83.3] the cluster of his own conscience [*suneidesis*: 77.4] and sees the bridegroom there and mirrors [*enoptizo*] the light of truth by his own pure [*akelidotos*: spotless] life.

*Blepo-suneidesis-enoptizo-akelidotos.*

*Blepo*: a gaze into one's own faculty of knowing-together, *sun-eido*.

#### 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 [*lampo*: 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.

**101.1.** 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 [*analysis*: 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-analysis-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*.

**101.11.** 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*).

**102.1.** 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 [*homoioima*: 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 [*theomai*: to look on, gaze] the bridegroom's loveliness [*kallos*: 102.1].

*Psuche-apallasso-prospatheia-eidos-charakter-pneumatikos-enaugazo-dioratikos*. *Katharos-dektikos-charakter-choreo-theomai-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 (*theomai*) 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 [*diakleuomai*: 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-diakeleuomai-eutonia-arete-anenotos-epirro-epirasmos.

*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. *Epirro* 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 [*entruphao*: 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-entruphao-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 wakened [*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 (*ortho*) their lives (*kata-*) while in the "field." While there, the 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-anados.*

*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 [*huperkeimai*: 137.4].

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

*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 (*huper-*).

**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 leaping 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 [*thesaruous*] of meaning [*noema*: 113.13] hidden [*egkrupto*: 3.4] in them.

*Parameno-dianoia-hupographe-hodegeo-musterion with pros-deloo-anakalupto-thesaruous-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 [*metastoiceio*: 30.8] into what they behold [*blepo*, with *pros*] and become stone instead of men.

*Eikos-blepo-theotes-idioma-prosanecho-mataiotes-metastoiheio-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 (*metastoiheio*: *stoiheion* 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 is 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-phusis-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.*

*Hupographo*: 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. Meth-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-kathaors-monoieides-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 [*hyperkeimai*] 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-hyperkeimai-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 *hyperkeimai* 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 [*sumbolikos*], 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-sumbolikos-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-eppaggello-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.I.** 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.II.** 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 [*horao*: 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 heautes-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-phusis-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 [*eidos*: 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, *eidos* 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 [*onton*] 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 (*onton*), always it remains what it is (*ousa*), *ousa* being from the same verb as *onton*, *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 [*suntereo*: 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. Entheooreo-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 (*theooreo*) 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 [*protheooreo*: 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-protheooreo. 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 (*theooreo*) 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-phisis.*

*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 [*di' 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 *potheo*, 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-diaptoeo-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 *ptoeto*, 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 [*hyperkosmios*] 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-hyperkosmios-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 (*hyper-*) 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 [*akroaomai*] 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-akroaomai-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 *akroaomai* 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*.