

ܐܘܨܐܪ ܫܠܐܘܬܐ

AWSĀR ṢLAWŌTO

6

ST. EPHREM ON THE PEARL
AND ITS SYMBOLS

by

Dr. Sebastian Brock



ST. EPHREM ECUMENICAL RESEARCH INSTITUTE (SEERI)
BAKER HILL, KOTTAYAM - 686 001,
KERALA, INDIA

2019

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Published by:

St. Ephrem Ecumenical Research Institute (SEERI)

Baker Hill, Kottayam 686 001, Kerala, India

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Layout :

Kaval Graphics, Kottayam

Printed by:

St. Joseph's Press, Mannanam, Kottayam



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PREFACE

We are happy to bring out another Volume (No. 6) in the Awṣār Ṣlawōto series viz. the five Hymns of St. Ephrem on the Pearl and its Symbols with a vocalized text in both West Syriac and East Syriac scripts with their English translation (common to both scripts) adding some annotations, by Dr. Sebastian Brock. We express our sincere thanks to Dr. Sebastian Brock for this strenuous work.

We hope that this work will be most beneficial to our M.A.(Syriac) students and others who study Syriac and our esteemed readers will welcome this work as a valuable addition to their collection.

1. INTRODUCTION

The theme of the pearl, with its mysterious origins, has been taken up by writers in many different languages and cultures. In Syriac the 'Hymn of the Pearl', incorporated into the Acts of Thomas, is probably the most widely known, though Ephrem's five *madrashé* 'On the Pearl' towards the end of the collection of his Hymns on Faith have also received a certain amount of attention, and have been translated into a number of different modern languages. Since the standard edition of these five poems is not readily accessible, being published in an academic series, and furthermore is printed in Estrangelo script, without any vowel signs to assist modern readers, it seemed desirable to make these beautiful poems more available by offering two separate sets of vocalized texts, one in Serto script and West Syriac vowels, and another in East Syriac script with East Syriac vowels, accompanied by an English translation, and followed by some basic annotation.

The idea of producing such an edition goes back to a proposed collaboration with Fr. John Vattanky SJ, Professor of Sanskrit and a great authority on the writings and thought of Śamkara. Having become interested in Ephrem symbolic approach to theology,¹ he would come to Oxford for a couple of months each year, during which we would meet together regularly to read Ephrem's *madrashé* on the pearl. For these meetings I would provide a vocalized text in the East Syriac script, with which he was most familiar. After a few years we decided to aim at producing a vocalized edition and translation that would be accompanied by a theological commentary, to

1 See his 'Ephrem and Sankara: a dialogue between two creative thinkers', *Parole de l'Orient* 36 (2011), pp. 525-32, and 'Understanding Christian eschatology against the background of the thought of Ephrem and Sankara', *The Harp* 27 (2011), pp. 369-80.

be written by him. Sadly, before he became incapacitated by a stroke he had only had time to produce a draft commentary on the first of the poems.

The Hymn of the Pearl in the Acts of Thomas: did Ephrem know of it?

The Hymn of the Pearl a royal child, brought up in luxury in the East (the heavenly world), was sent by his parents to go down to Egypt (the material world) in order to bring back 'the single pearl which is in the midst of the sea, in the vicinity of a hissing serpent'. To make this trip he is provided with a load of precious stones, but is stripped of his splendid garment and purple toga. He sets off on his mission intending to take the pearl from the serpent while it was asleep. Once in Egypt, however, he forgot about the pearl and had to be reminded of it and of his true identity, by means of a letter from his parents. Thus aroused, he managed to charm the serpent into a sleep, reciting over it the name of his parents. Then, snatching (*ḥṭap*) the pearl, he returns to his homeland and is re-clothed in the resplendent robe whereupon he enters his father's palace with the offering of the pearl.

The poem is open to many different interpretations, but these are not of real concern here,² but what would be interesting to know is the answer to the question, 'Did Ephrem know of the Hymn of the Pearl'? While this Hymn, which is incorporated into the Acts of Thomas, is of uncertain date, it almost certainly belongs to a time earlier than Ephrem's lifetime, but whether or not Ephrem actually knew of it unfortunately remains unclear: several more general ideas are

2 A good survey is provided in P-H. Poirier, *L'hymne de la perle de Actes de Thomas* (Louvain, 1981). The pearl is usually taken as symbolizing the soul.

in common, such as a descent in order to find the pearl, but the Hymn of the Pearl in fact displays very little interest in the pearl itself; rather, the focus of attention is on the adventures of the King's Son who is sent to Egypt (the lower world) to fetch the pearl, guarded by a serpent.. The single possible point of contact between Ephrem and the Hymn of the Pearl in fact lies in his use of 'seize' (*ḥṭap*) in connection with the pearl (II.9-10; see the annotation), and the mention of Leviathan who evidently plays the same role as the serpent in the Hymn of the Pearl.

The origin of the pearl: two ancient theories

Prior to modern times, and the scientific discovery of the true origin of pearls, various mythological explanations were given concerning the pearl's origin³. Two in particular seem to have been current in Ephrem's time. In both there is the basic idea of the conjunction of two different elements, one from above, the other from below. The conception of the pearl through the conjunction of two disparate elements obviously made it an attractive image for early Christian writers who, from Clement of Alexandria onwards, employ it as a symbol of Christ.

According to the first view, already known to Pliny in the late first century AD,⁴ a drop of dew, or of rain, falls into the opened bivalves of the oyster when it comes up at specific times to the surface of the sea. Having received the drop, the oyster closes and pearl is conceived, while the oyster returns to the bottom of the sea. This theory was the predominant one known to Latin writers and it remained the standard view in the medieval West.

3 See especially R.A. Donkin, *Beyond Price. Pearls and Pearl-Fishing. Origins to the Age of Discoveries* (Philadelphia, 1998).

4 *Natural History*, IX.liv.107.

The second conception is to be found primarily in Greek writers.⁵ This time the element from above is lightning, and the pearl is conceived when lightning strikes the oyster-shell. This view is already to be found in a work 'On the nature of animals' (X.13) by the third-century Greek author Aelian, but is most clearly expressed in a Greek text which is actually attributed to Ephrem, but which is certainly not by him and probably belongs to the fifth century.⁶ The unknown author uses the image of the origins of a pearl to illustrate the dilemma posed by the Incarnation, that 'God is un-begotten, (but) flesh is visible; God is not subject to suffering, (but human) nature is subject to it', so how can two such elements 'have become a single hypostasis?' The author tells his readers that they have the example of the pearl, produced by the conjunction (*synkrasis*) of lightning (*astrapē* and water, where the fire (of the lightning) indicates the divinity and the water the assumption (*proslēpsis*) (of body). He goes on to elaborate in some detail the analogy between the pearl's conception and that of Christ as recounted in Luke 1:35.

While Ephrem certainly understood the birth of the pearl as the result of the conjunction of two opposites, one from on high, the other belonging below, it is not entirely clear which of the two theories outlined above he was following. On the whole it would seem that he was aware of both. In I.6 the pearl is described as the 'Luminary's daughter', where

5 See especially F. Ohly. 'Die Geburt der Perle aus dem Blitz', in his *Schriftenzur Mittelalterlichen Bedeutungsforschung* (Darmstadt, 1977), 293-311. His 'Tau und Perle' in the same volume (pp. 274-92) deals with the first theory in more general terms.

6 *ClavisPatrumGraecorum* 3949. In the eighteenth-century edition of Ephrem Graecus the work in question features in the second volume (1743), pp. 259-279, and in the modern reprint, edited by K.G. Phrantzolas, Hosiou Ephraim tou Syrou *Erga*, VI (Thessaloniki, 1995), pp.131-72, with the relevant passages on pp. 149-54.

the Luminary will be the sun, the element of both fire and light, thus pointing to the second viewpoint. By contrast in IV.14 he says 'as the story goes', perhaps implying a *different* explanation, according to which 'a fluid nature' came down from heaven, which suggests a drop of either dew or rain, though the 'fluid nature' could also refer to fire. In fact, Ephrem is more interested in the end product of the pearl, and not so much in its origins: it is the pearl's indivisibility in contrast to precious stones which are cut and engraved, that are his special concern.

Ephrem's use of types and symbols⁷

It is significant that one of the most frequently used words in the five poems is *tupsa*, 'type', which features six times (I.1, 6; II.2, 5; IV.7; V.1). This is further joined by the near synonym *dmuta* (I.4 and IV Refrain) and the related verb *dm'* (7 occurrences); likewise closely related in sense are *yuqna* (I.1) and *ṣalma* (IV.15). All these are incorporated within the term *raza*, *raze*, 'mystery, mysteries', but often more helpfully translated 'symbols', where 'symbol' retains a strong sense, indicated an ontological link between the symbol and the reality (*qushta*, literally 'truth') which it represents. This term occurs more times than any other, featuring several times in each of the five poems, and in total no less than twenty-one times. In using these various terms Ephrem is aiming to indicate the links between the material and spiritual worlds: the *raze*, inherent in the created world, and most obviously so in such objects as the pearl, serve as pointers to a spiritual reality whose existence is otherwise hidden from the created world. Elsewhere in his poetry Ephrem explains that, in order to perceive these *raze*,

⁷ See especially R. Murray, 'The theory of symbolism in St Ephrem's theology', *Parole de l'Orient* 6/7 (1975/6), pp. 1-20, and T. Bou Mansour, *La pensée symbolique de s. Éphrem* (Kaslik, 1988), pp. 91-4 and 479-81

which are latent within the created world, a person needs to purify his or her interior eye of the heart: only then will the interior eye be able to function properly and to see with clarity.

For Ephrem certain symbols are multivalent, and this above all applies to the pearl, 'the fountain' from which he drank the symbols of the Son' (I.1); more specifically it is symbol of the Eucharistic Body of Christ (I.3). At the same time he perceives in the pearl's different facets, Truth (I.3), Mary, the Church (I.4), and Faith (IV.9-10). As often in the Hymns on Faith there is an undercurrent of polemic against certain heretical views; thus the pearl provides an analogy for the virgin birth of Christ (II.4), whose origins are not to be pried into: the frequency with which the terms such as 'investigation' ('*uqqaba*'), and the verb 'examine' (*bṣa*) occur certainly has in mind the investigation, illegitimate in Ephrem's eyes, of the various 'Arian' factions into the precise relationship of the Son to the Father. For Ephrem theological investigation is only legitimate if it is dealing with matters that belong this side of the 'chasm' (*peḥta*) that separates Creation from the Creator.

Jacob of Serugh on the Pearl

Ephrem's fellow poet, Jacob of Serugh, who died in 521, just under a hundred and fifty years after Ephrem's death, happens to be an excellent exponent and developer of many of Ephrem's ideas. Jacob employed an essentially narrative form of poetry, the *mimro*, built up of couplets, each consisting of a pair of twelve-syllable lines. This more leisurely genre allowed him to make more explicit various matters to which Ephrem only provides allusions. This interpretational character of Jacob's poetry is especially helpful for many modern readers who are not well accustomed to Ephrem's symbolic thought and approach.

In his verse homilies Jacob introduces the pearl on various occasions, usually with one or other of two main associations. According to one image, it is the consecrate Eucharistic Host which is described as a pearl, or pearls in the plural, due to the association with the coals of fire (*gumre*) of the prophet Isaiah's vision (Isaiah 6:6). Thus, for example, in describing the Epiclesis, or Invocation to the Holy Spirit in the Eucharistic Liturgy Jacob writes:

(the Holy Spirit) proceeds from the Father and, tabernacling and dwelling (on the Bread), makes it the Body, making from it precious pearls.⁸

According to the other image, it is Adam/humanity, the fallen Image of God (Gen. 1:27) who is the pearl that has fallen into the depths of Sheol. The course of the Incarnation is accordingly described as the descent of Christ 'into the sea of the dead, diving down, like a swimmer, and bringing up from the depths of Sheol the pearl in which His image is depicted'.⁹ Similarly, in another homily Jacob writes that Christ, having dived down into Sheol,

felt around in the mud of the departed, searching for the pearl that had fallen away from Him; Taking it up, He ascended to His Begetter.¹⁰

Elsewhere Jacob presents the pearl as a type for virginity.¹¹

It is, however, in one of his Letters that Jacob provides an extended passage on the pearl and its symbolism. In this passage Jacob, like Ephrem, addresses the Pearl directly, and it answers him at some length. The passage is remarkable and

8 Homily 125, on Ezekiel's Chariot, ed. Bedjan IV, p. 597.

9 Homily 86, ed. Bedjan III, p. 423. Sometimes it is added that the pearl had been stolen by Satan.

10 Homily 53.8, ed. Bedjan II, p. 599.

11 Homily 191, ed. Bedjan V, p. 835.

is worth quoting in full.¹² Jacob is contrasting faith and love: the latter can be added to, or subtracted from, whereas this is not the case with former; he then goes on to cite the analogous case of the pearl and gold. Christ is depicted in the pearl, since the description of him does not accept the additions of the disputatious (*daroshe*). The pearl is then addressed:

Where do you come from, O Pearl? Where have you come from? Whom to you resemble? Who resembles you? Whose daughter are you? Where is your home? What is the likeness (*tapnika*) of this fair image of yours? Your person is rich in the symbols of light, and for this reason radiance is your covering. The depiction of the King's Son/Royal Son is marked out in you; for this reason splendour surrounds you. Something magnificent is concealed in the proclamation of you;¹³ for this reason the epiphany of your beauty is powerful (in its effect) on beholders. You are clothed in types, and shine out: with them, you value is precious among the wares of merchants. Look how you are chaste, while being naked; you are modest, while being displayed. Many are your facets, and you have not rear side, for your beauty is on the right side, and you have no wrong side. Merchants desire you, for the sight of you can never be sated. They sold their possessions and purchased you so that, with your wealth, they might forget their (other) possessions. Speak with us in your silence, for the sight of you greatly astonishes us.

The Pearl speaks:

I am the daughter of Light, for the image of Light is depicted in me. I have come from the supernal heights, I have descended

12 Translated from G. Olinder, *Iacobi Sarugensis quotquot supersunt* (CSCO 110, *Scriptores Syri* 57; Louvain, 1937), pp. 74-7; for a French translation and discussion, cf. F. Graffin, 'Le thème de la Perle dans une lettre de Jacques de Saroug', *L'Orient Syrien* 12:3 (1967), pp. 355-70.

13 *mashqleky*; the precise sense of the term here is unclear.

and felt around in the depths. I am a drop of the spring ran, and I am born from a mighty womb. Lightnings flashed before me, and thunder-claps were my attendants. The racing clouds escorted me, the winds bore me along: I was concealed in dense clouds of light, and I descended from my Father's house to the deeps. The sea desired me, and received me; the depth embraced me into its bosom. I dived down into the water, but my beauty was not harmed. The dark womb conceived me, while my radiance was not hidden. I became embodied, and ascended, for the depth was not sufficient for me to dwell there. Craftsmen saw me and disfigured me, for they thought it was not I who had descended: they saw me as a bodily object, and I was insignificant in their eyes; they prepared for me sufferings, having taken me in their hands. They wanted to add to me - but they could not do so; (they wanted) to take away from me, but I did not accept it. O cunning craftsmen, allow me to remain as I am: I do not accept being engraved: gemstones are engraved, but I do not belong in the company of engraved (stones): I have descended from on high; I am not like gemstones, I am neither carved nor engraved. I shine forth with the beauty with which I was born. I do not accept being polished, like chalcedony or jacinths. I did not come up from the depths in the claws of a bird of prey, but descended from on high on the breath of the wind. I am born, but not engraved in any way. I am conceived and born without marriage or intercourse. I was not conceived amid the lust of intercourse, for I am clothed with the splendour of holiness from the womb. Jewellers beheld me and were amazed at me: they turned me over in their hands, but they could not contain my beauties. They took hold of me and confined me, because I had become a bodily object. They directed at me sharpened iron, and deliberated concerning me in their cunning skill. They soldered me and fixed me onto a diadem. Now I shall stand at the summit of a crown, and will cry out

forcefully to the disputants: 'You have investigated Christ enough, you have researched into the Only-Begotten enough. It is sufficient for you to have engaged in battle with fire, it is sufficient for you to have dared to overthrow the flame'

He sent me from His supernal height; He received me in the lowest depths. He depicted in me His image so that I might tread out a path before Him. He gave me His types to manifest to the world His truth. He wafted down from His abodes of light and came and resided in a dark womb. The Most High willed it, and He came down and became one below. His Father indicated in a hidden way, and the angels quaked with fear. Gabriel ran before Him and brought the tidings of the Virgin. He travelled on the wings of the wind and made His way straight to the Maiden. The Spirit sanctified Mary, and the Hidden One resided in her womb. The fiery Being encountered the young woman, and extended to her the Peace. The Word entered by the ear, and He who was to be born was conceived. For this reason (women) hang me on their ears so that I might be a crown for the race of women, who have been held worthy to receive with their hearing that Word - the Pearl - which His Father had granted to their hearing, and so (brought) salvation to the world.

Like an image of the Light depicted on a lintel, I am suspended on the ears of young women, so that the ear, which had become the entrance for the Word, might be held in honour.

When He wished to reside in the Maiden, He placed me as guardian of the door outside the entrance of the ear, so that the abode wherein He resided might be held in honour as a result of the rays of the light that surround me.

I have come from the height to the depth, and I have trodden out a path before Him; I rose up from the depth to the height, and I have depicted an image for His exaltation (*mashqleh*).

I hastened to the door of the ear and I hung on its lintel before Him. My course escorted Him with my (various) staging posts, since He wished to depict His types in (created) natures. I descended and I ascended, and proclaimed that He who has ascended is He who had descended. I ran before Him, since He sent me, and He who is before me came after me. He entered and resided in a virgin staging post, in a womb that had not experienced intercourse. He became embodied from the Virgin, acquiring limbs and, taking on the likeness of a servant, He came forth to the world: He was born in a second birth, He whose first birth had no beginning.

Many later Syriac writers make use of the image of the pearl, but usually this is only in passing. One writer who adopts 'The Pearl', as a title of a treatise is the great East Syriac author, 'Abdisho' of Nisibis (d. 1318); the treatise in question is a summary of East Syriac Christology, and it is very likely that 'Abdisho' chose the title with Ephrem's poems in mind.¹⁴

*Some recurrent features of Ephrem's poetry*¹⁵

Ephrem loves to play with paradoxes, opposites which on the surface seem irreconcilable, but which often turn out to be complementary, depending on the perspective from which one is approaching them. In the five poems on the pearl Ephrem explores four different pairs of opposites in particular, hidden/

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- 14 Much more recently Patriarch Barsaüm entitled his history (in Arabic) of West Syriac literature *The scattered Pearls* (2nd edn. 1956; English translation, Piscataway NJ, 2003). The Syriac translation (1967) has altered this to *Berulebdire*, 'the scattered beryls', probably for reasons of assonance.
- 15 For more details on this aspect, see especially the commentary provided by A.S. Rodrigues Pereira, *Studies in Aramaic Poetry I*, 217-48; also A.N. Palmer, 'The Merchant of Nisibis. Saint Ephrem and his faithful quest for union in numbers', in J. den Boeft and A. Hilhorst (eds), *Early Christian Poetry. A Collection of Essays (Vigiliae Christianae, Supplement 22; Leiden, 1993)*, pp. 167-233.

revealed (I.5, 7; II.4; V.1), great/small (III.8; IV.7; V.4- 5)), ascent/ descent (I.11; II.7-9; IV.13-14; V.6, 9)) and naked/ clothed (II.10; III.1-2; V.6-7). Likewise Ephrem delights in paradoxical pairings such as *kennarshetqa*, literally ‘the lyre of silence’ (I.6), which nevertheless ‘has given forth songs’.

Balance, in the form of pairs or triplets words is a rather common feature throughout the Hymns on the Pearl; a good example of the latter is III.9, with the series ‘head, eyes, ear’:

ܠܝܠܬܐ ܕܠܝܠܬܐ ܕܠܝܠܬܐ ܕܠܝܠܬܐ ܕܠܝܠܬܐ ܕܠܝܠܬܐ

In the case of pairings, chiasmus of one sort or another is not infrequently also present, e.g. II.4:

ܠܝܠܬܐ ܕܠܝܠܬܐ ܕܠܝܠܬܐ ܕܠܝܠܬܐ ܕܠܝܠܬܐ

ܠܝܠܬܐ ܕܠܝܠܬܐ ܕܠܝܠܬܐ ܕܠܝܠܬܐ ܕܠܝܠܬܐ

Your pure conception (is) without being from seed

X

without intercourse (is) your chaste birth.

thus forming the pattern ab ba.

Word play/double entendre features a number of times, notably involving the double sense of *zhira*, ‘resplendent’, but also ‘attentive’ (III.10, where the two different senses occur in sequence in a single verse); ‘*amoda*, ‘baptismal candidate’ and ‘diver’ (II.10, where both senses are intended simultaneously); and *shliha*, ‘stripped, naked’ and ‘Apostle’ (II.10 and V.6, where again both senses are intended at the same time). II.10 can serve to illustrate the complexity involved:

ܠܝܠܬܐ ܕܠܝܠܬܐ ܕܠܝܠܬܐ ܕܠܝܠܬܐ ܕܠܝܠܬܐ

ܠܝܠܬܐ ܕܠܝܠܬܐ ܕܠܝܠܬܐ ܕܠܝܠܬܐ ܕܠܝܠܬܐ

ܐܠܗܐ ܕܡܪܝܬܐ ܕܡܪܝܬܐ ܕܡܪܝܬܐ

ܐܠܗܐ ܕܡܪܝܬܐ ܕܡܪܝܬܐ ܕܡܪܝܬܐ ܕܡܪܝܬܐ

In symbol and in truth Leviathan is trodden down by mortals: divers/baptizands stripped off (their clothes) and put on oil, in a symbol of Christ; they stole you away and came up: stripped (naked) they snatched the soul from his mouth, (he) being embittered.

Here the second line can be translated in two different ways:

(1) The pearl divers strip naked and oil themselves (before entering the water). and (2) Those being baptized strip off their clothes and are anointed with oil (the pre-baptismal *rushma*, or 'mark' of ownership by Christ).

Since Ephrem clearly intends both, in the translation below a double rendering is given ('the baptised, like divers'). The third line could apply to both divers and those being baptized, while the fourth line recapitulates the third but in metaphorical terms: the object snatched is no longer the pearl but the soul, seized from the mouth of Leviathan, seemingly alluding both to the serpent of the Hymn of the Pearl, and at the same time to personified Sheol, alluding to Isaiah 14 (see the Annotation), while the soul' will represent the true 'self', the lost image of God which had been rendered unrecognisable at the Fall.

Assonance can take several different forms. Rhyme as a regular feature is of course absent from Ephrem and from all earlier Syriac poetry, and when it does occur, it serves some rhetorical purpose; thus, in V.13 the end rhyme in *da-ḥlap dahba b-ḥub ba-mḥazzaq* draws attention to the contrast between 'gold' and 'love'. In the annotation following the translation, attention is drawn to some other instances of assonance (II.10, III.1, 2, 6); more can readily be adduced.

Another form of assonance consists in the predominance of certain letters in a stanza; thus in II.10, quoted above, the letter shin features eight times; whether or not this is for some deliberate rhetorical effect remains uncertain.

Links between stanzas are sometimes made clear by related pairs of words; thus, for example, the link between III.10 and III.11 is provided by *mellat qushta* in stanza 10 and *mellat rawma* in stanza 11, in both cases referring to the Divine Word.

The manuscript basis

The collection of 87 *madrashe* 'by the blessed Mar Ephrem', which is transmitted in four sixth-century manuscripts (three of which are precisely dated, to 519, 522, and 552) under the title 'On Faith', incorporate almost at the end a distinct group of five *madrashe* with the title 'On the Pearl', corresponding to Hymns on Faith 81-85. Of these four sixth-century manuscripts, one only has selected *madrashe* from the collection,¹⁶ and these do not include any of those 'On the Pearl', thus leaving the three manuscripts which form the basis of Dom Edmund Beck's edition; these are:

- British Library, Add. 12,176, of the sixth (or possibly even the fifth) century: Beck's 'A'.
- Vatican Syriac 111, dated 833 of the Seleucid era = AD 522: Beck's 'B'.¹⁷
- Vatican Syriac 113, 6th century: Beck's 'C'.

Beck's edition prints the text of A, with the variants of B and C recorded in the apparatus, under the text; every now and

16 British Library, Add. 14,571, dated 830 of the Seleucid era = (November) AD 518: Beck's 'D'.

17 Since this manuscript was one of those which, on its journey from Egypt to Rome, fell into the Nile and had to be rescued, the water damage has left parts of the manuscript illegible.

then he indicates that he considers the reading of B and/or C as better than that of A, and in such cases he gives the modern reader the instruction ‘*lege*’, ‘read’. In the edition of the Syriac text below, Beck’s text and his choice of preferred variant in B and/or C has usually been followed.¹⁸

These five poems are all in the same metre (*qala*), which is designated as *Manu sapeq*, ‘Who is capable...’, the opening words of H. on the Church 38 which serve as a model stanza to indicate both the melody and the syllabic metre. This metre¹⁹ consists of ten stichoi, or units, each consisting of four syllables (see further, below). A Refrain, presumably intended to be used by a full choir, or the whole congregation, is provided for I and IV.

A note on the structure of the stanzas

In Syriac manuscripts poetry is not written out in separate lines, but continuously, with just the ends of stanzas marked (usually by a diamond-shaped punctuation mark). Careful scribes indicate the ends of individual stichoi with a single point, but there is no hint how best to set out the stanzas in lines, as is

18 Places where I have adopted in the text below readings which are in Beck’s apparatus are as follows: I: (p.249) his notes 1-5; (p.250) notes 3, 5, 6, 8, 9; (p.251) note 2. II: (p.252) note 6; (p.253) notes 1, 3, 8; (p.254) note 2. III: (p.254) note 1; (p.256) notes 1-5; (p.257) note 3. IV (p.257) note 4. V: (p.260) note 4; (p.261) note 2; (p.262) notes 2-4. At one point I have corrected the text (see on I.7, and in the notes have suggested other corrections at I.14 and III.12. In Beck’s text (= A) a number of feminine singular suffix forms are without a point; in all such cases the standard supralinear point has been tacitly added (see, for example, three instances in I.1). For readers used to West Syriac orthography, it should be noted that in early manuscripts 3 f.pl. perfects are identical in their written form to 3 m. sg., and do not have the ending -y.

19 Ephrem uses it elsewhere in H. on Faith 86-87, as well as H. on the Church 38-42, H. on the Nativity 5-20, and Appendix I to the H. on the Fast; it is also sometimes known as Hanaw yarḥa, after the first words of H. on the Nativity 5.)

normal with poetry today. Accordingly it is up to the editor of a text to decide upon the best way to present and set out a poem. In the case of syllabic metres with a long and complicated structure, this is no easy task. Although the syllabic metre used in all five poems on the Pearl is a straightforward one, where each stanza consists of ten 4-syllable units, or stichoi, there are, nevertheless, various options for setting out the text by lines. Dom Edmund Beck, in his edition, chose to print each stanza as five lines, each line consisting of two stichoi, and this model has been followed here in the English translation, for largely practical reasons, as in English three stichoi often constitute more than can be fitted into a single line. Since, however, Syriac is more economic in the space required for each stichos, this allows the possibility of offering a different line structure. It will be observed that there is normally a sense break after the third and seventh stichos, and to bring this out, the following layout with four, not five, lines for each stanza, has been adopted in printing the Syriac texts:

4+4 4+4 4+4

4+4 4+4

4+4 4+4

4+4 4+4 4+4

This happens to have the advantage of pointing to the neat chiastic structure of each stanza, abba.

2. SYRIAC TEXT AND TRANSLATION

I. (Hymns on Faith 81)

Taking hold of a pearl and turning it around in his hand, Ephrem discovers all sorts of symbols: of the heavenly Kingdom (stanza 1), of the Son (stanzas 1-2), of Christ's Eucharistic Body (stanza 3), of Mary, and of the Church (stanza 4). The symbols abound and are eloquent ^Ā yet silent (stanzas 5-7); they are sufficient in themselves, taking the place of commentaries, just as manna sufficed as food for the Israelites (stanza 8). Since the pearl possesses no physical organs of sense, the beholder requires spiritual senses in order to be able to comprehend it (stanza 9) and to listen to and hear its reply (stanzas 10-16); it warns against enquiring into the Godhead, giving as examples the experience of pearl-divers (stanza 11) and ships battling against the waves instead of riding upon them (stanza 12). Various dire fates are cited from the Pentateuch of those who presume too much (stanzas 13-14). The tongue can either give thanks to God, or it can pry into his nature: which will he listen to? If the prophet Jonah actually fled from God, how is it that you (plural, i.e. human beings) think of investigating him?

1. ܬܢܕ ܡܝ ܒܗ ܩܒܝܢ ܡܬܟܬܒܐ ܝܫܝܐ ܕܢܕ
 ܫܡܐ ܕܐܢ ܕܕܝܢ ܩܒܝܢ ܡܠܚܡܐ
 ܡܬܩܝܢ ܡܠܟܐ ܕܝܢ ܕܕܝܢ
 ܫܡܐ ܕܐܢ ܡܠܚܡܐ ܡܬܩܝܢ ܕܕܝܢ ܕܕܝܢ ❖

ܠܡܬܟܬܒܐ: ܕܕܝܢ ܕܕܝܢ ܕܕܝܢ ܕܕܝܢ ܕܕܝܢ ܕܕܝܢ ܕܕܝܢ ܕܕܝܢ

2. ܡܬܟܬܒܐ ܕܢܕ ܕܢܕ ܕܢܕ ܕܢܕ ܕܢܕ ܕܢܕ
 ܕܢܕ ܕܢܕ ܕܢܕ ܕܢܕ ܕܢܕ ܕܢܕ
 ܕܢܕ ܕܢܕ ܕܢܕ ܕܢܕ ܕܢܕ ܕܢܕ
 ܕܢܕ ܕܢܕ ܕܢܕ ܕܢܕ ܕܢܕ ܕܢܕ ❖

3. ܕܕܝܢ ܕܕܝܢ ܕܕܝܢ ܕܕܝܢ ܕܕܝܢ ܕܕܝܢ
 ܕܕܝܢ ܕܕܝܢ ܕܕܝܢ ܕܕܝܢ ܕܕܝܢ ܕܕܝܢ
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 ܕܕܝܢ ܕܕܝܢ ܕܕܝܢ ܕܕܝܢ ܕܕܝܢ ܕܕܝܢ ❖

- I.1. One day, my brethren, I took a pearl
 into my hands; in it I saw symbols
 which told of the Kingdom, images and figures
 of God's majesty. It became a fountain
 from which I imbibed the symbols of the Son.
 Refrain: Blessed is He who likened the Kingdom on high
 to a pearl. Mt. 13:45
2. I placed it, my brethren, in the palm of my hand
 in order to contemplate it. I turned to look at it

1. حَسْبُ مَعِي مَعْتَبِرٌ مِّنْ جُيُشٍ أَمَّامَةٍ
 سَامِعٌ دُونَ إِوْرَا حَتَّى مَلْحَمَةٍ
 مَعْمُومًا دُونَ قَهْمٍ وَهُوَ وَحْدُهُ
 وَهُوَ كُنْ مَحْبُوسًا دُونَ مَلْأَمَةٍ مَّوَدَّةٍ وَهُوَ وَحْدُهُ

حَقُّهُ: حَسْبُ وَهُوَ وَحْدُهُ حَتَّى مَلْحَمَةٍ وَهُوَ حَتَّى جُيُشٍ أَمَّامَةٍ

2. مَعْلُومٌ أَمَّامٌ كَلَّا قَهْمٌ أَمَّامٌ وَهُوَ حَقُّ دُونَ
 أَرْجَاهُ وَاسْمُهُ مَعِي سَرَّ حَقًّا
 وَهُوَ كُنْ إِقَامًا مَعِي كَلَّا حَقًّا
 حُرٍّ وَحْدًا وَهُوَ مَعْدُومٌ وَهُوَ وَحْدُهُ وَهُوَ وَحْدُهُ

3. دُونَ مَعْلُومٍ سَامِعٌ حَقًّا وَهُوَ مَعْدُومٌ
 دُونَ مَعْلُومٍ وَهُوَ وَحْدًا
 فَهُوَ وَحْدًا وَهُوَ وَحْدًا وَهُوَ وَحْدًا
 حَقًّا فَهُوَ وَحْدًا سَامِعٌ حَقًّا وَهُوَ مَعْدُومٌ وَهُوَ وَحْدًا

from one side, but it had facets
 on every side: so it is with enquiry into the Son,
 it cannot be done, since it is entirely Light.

3. In the luminosity of the pearl I beheld the Luminous One
 who cannot be perturbed; in its purity
 is a mighty symbol - the Body of our Lord,
 wholly unsullied. In the undivided nature of the pearl
 I beheld Truth, which is not divided.

4. ܐܬܐ ܕܐܬܐ ܕܡܕܢܐ ܕܝܫܘܥ ܕܡܢ ܒܝܬܐ ܕܚܒܐ
 ܐܬܐ ܕܐܬܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ
 ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ
 ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ

5. ܡܝܥܐ ܕܐܬܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ
 ܡܝܥܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ
 ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ
 ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ

6. ܡܝܥܐ ܕܐܬܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ
 ܡܝܥܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ
 ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ
 ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ

4. There was Mary, whose pure conception
 I beheld there; there was the Church,
 with the Son within her. Like a cloud Ex. 16:10; Is. 19:1
 is she who carried Him, and like the heaven Is. 65:17
 is she from whom flashed His glorious Ray.
5. I saw in the pearl the trophies of His exploits
 and of His triumphs; I saw His assistance
 with all its benefits, both hidden

4. ܐܠܗܐ ܕܢܚܝܡ ܕܝܫܐܠܡ ܕܚܝܬܐ ܕܚܝܬܐ
 ܐܠܗܐ ܕܢܚܝܠ ܕܚܝܬܐ ܕܚܝܬܐ
 ܕܚܝܬܐ ܕܚܝܬܐ ܕܚܝܬܐ ܕܚܝܬܐ
 ܕܚܝܬܐ ܕܚܝܬܐ ܕܚܝܬܐ ܕܚܝܬܐ

5. ܝܫܐܠܡ ܕܢܚܝܬܐ ܕܚܝܬܐ ܕܚܝܬܐ
 ܝܫܐܠܡ ܕܚܝܬܐ ܕܚܝܬܐ ܕܚܝܬܐ
 ܕܚܝܬܐ ܕܚܝܬܐ ܕܚܝܬܐ ܕܚܝܬܐ
 ܕܚܝܬܐ ܕܚܝܬܐ ܕܚܝܬܐ ܕܚܝܬܐ

6. ܝܫܐܠܡ ܕܢܚܝܬܐ ܕܚܝܬܐ ܕܚܝܬܐ
 ܕܚܝܬܐ ܕܚܝܬܐ ܕܚܝܬܐ ܕܚܝܬܐ
 ܕܚܝܬܐ ܕܚܝܬܐ ܕܚܝܬܐ ܕܚܝܬܐ
 ܕܚܝܬܐ ܕܚܝܬܐ ܕܚܝܬܐ ܕܚܝܬܐ

and manifest. To me it grew greater
 than the Ark, absorbed as I was with it. Gen. 7-8

6. I saw in the pearl hidden places, that had no shadows,
 for it is the Luminary's daughter.
 In it types are eloquent, although they have no tongue;
 symbols are uttered, but without the help of the lips;
 the silent lyre, though it has no sound, has given forth songs.

7. ܕܢܗܡ ܥܒܕܝܢ ܕܠܚܬܐ ܕܠܚܬܐ ܕܠܚܬܐ
 ܥܒܕܝܢ ܕܠܚܬܐ ܕܠܚܬܐ ܕܠܚܬܐ
 ܥܒܕܝܢ ܕܠܚܬܐ ܕܠܚܬܐ ܕܠܚܬܐ
 ܥܒܕܝܢ ܕܠܚܬܐ ܕܠܚܬܐ ܕܠܚܬܐ

8. ܕܢܗܡ ܥܒܕܝܢ ܕܠܚܬܐ ܕܠܚܬܐ ܕܠܚܬܐ
 ܕܢܗܡ ܥܒܕܝܢ ܕܠܚܬܐ ܕܠܚܬܐ ܕܠܚܬܐ
 ܕܢܗܡ ܥܒܕܝܢ ܕܠܚܬܐ ܕܠܚܬܐ ܕܠܚܬܐ
 ܕܢܗܡ ܥܒܕܝܢ ܕܠܚܬܐ ܕܠܚܬܐ ܕܠܚܬܐ

9. ܕܢܗܡ ܥܒܕܝܢ ܕܠܚܬܐ ܕܠܚܬܐ ܕܠܚܬܐ
 ܕܢܗܡ ܥܒܕܝܢ ܕܠܚܬܐ ܕܠܚܬܐ ܕܠܚܬܐ
 ܕܢܗܡ ܥܒܕܝܢ ܕܠܚܬܐ ܕܠܚܬܐ ܕܠܚܬܐ
 ܕܢܗܡ ܥܒܕܝܢ ܕܠܚܬܐ ܕܠܚܬܐ ܕܠܚܬܐ

7. The trumpet murmurs, the thunder whispers low;
 cf. Joel 2:1, 15

“Do not make bold, leave the hidden things,
 take only what is manifest”. I have seen in the clear sky
 the latter rains: a stream that has filled my ears
 cf. Hos. 6:3 Joel 2:23
 with expositions, just as from a rain-cloud.

8. Like the manna which of its own sufficed
 Ex. 16:15, Wis. 16:20

7. وَأَمْرٌ مِّنْهُمَا هَٰذَا وَهَٰذَا هَٰذَا كَمِ الْأُمْنِ
مَعَهُ تَصَدَّقُوا بِهِ هَٰذَا هَٰذَا
سَأَلَ حَيَّسًا مِّنْهَا إِيَّاهُ
فَرَبُّهَا وَأَنْتَ أَيْسَرُ مَعَ حَيَّسًا مَّكَرَ لَهُ وَقَوْلًا

8. هَآيِ اِهْ مَسْلُ وَاِهْ حَلْسَهْ وَوَهْ مَكَّ حَمْلُ
وَهْ مَحْلُ لَقْمَهْ حِلْحَضَهْ
مَحْلُ اَوْ كَ مَزْجِي
وَهْ مَحْلُ صَفَا وَهْ مَتْنَهْ وَهْ عَصَبَهْ

9. هُوَ الْهَلَّا ۖ وَالْأَهْلُ أَمَّ ۖ أَوَّلًا أَسْتَلَّا
كُلَّ كَلْبٍ فَهَمَّا ۖ وَأَهْمَكُ مَهْمَكُ
هَؤُلَاءِ كَلَّا أَوَّلًا ۖ وَهَؤُلَاءِ أَهْمَكُ مَهْمَكُ
أَهْ ۖ كَلَّا قَهْمًا ۖ وَقَهْمًا سَبَّحًا ۖ مَهْمَكُ مَهْمَكُ ۖ أَوَّلًا مَهْمَكُ ۖ

to fill the People, in place of other foods,
thanks to its savour, so too the pearl
filled me, replacing books
and the reading and commenting on them.

9. In order that I might ask if there were
any symbols further, no mouth was available to the pearl
to give me answer, nor ears to hear
my questioning. O pearl without organs of sense,
it is from you that I have acquired new senses!

10. ܠܚܬܐ ܗܝܡܢܬܐ ܠܒ ܬܬܐ ܒܢܬܐ ܬܬܐ ܕܠܐ ܡܝܬܬܐ
 ܡܢ ܫܐ ܒܢܬܐ ܕܝܠܝܬܐ ܡܝܬܐ
 ܕܬ ܫܐ ܕܬܐ ܕܬܐ ܕܬܐ ܕܬܐ
 ܬܬܐ ܕܬܐ ܕܬܐ ܕܬܐ ܕܬܐ ܕܬܐ

11. ܫܐ ܬܬܐ ܕܬܐ ܕܬܐ ܕܬܐ ܕܬܐ ܕܬܐ
 ܕܬܐ ܕܬܐ ܕܬܐ ܕܬܐ ܕܬܐ ܕܬܐ
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12. ܕܬܐ ܕܬܐ ܕܬܐ ܕܬܐ ܕܬܐ ܕܬܐ
 ܕܬܐ ܕܬܐ ܕܬܐ ܕܬܐ ܕܬܐ ܕܬܐ
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10. The pearl replied and spoke to me: "I am the daughter of the immeasurable sea, and the treasures of symbols that I carry in my bosom are greater than those of the sea from which I have ascended. You may examine the sea, but do not examine the Lord of the sea.
11. "I saw the divers who went down in search of me out of breath and eager to return from the sea to the dry land: they could not endure it

10. حُمَ هُؤْمُنَا كَ خَبَا عُمَا إِنَّا ، وَكَا مُصَلَّسْ
هَمْمِ هَهُ عُمَا ، مَهْلَمٌ مُمْنٍ
وَكَا يَهُ كَالَا ، وَأَوَّلًا وَحَصَد
خَرَجِي حَمَلَا كَلَا وَيَ أَحِلَا حَمَلْنَا عُمَا

11. سَامٌ حَقَقُوا وَيَسَاهُ حُلُومُ جَبْرٌ مَحَلَّةٌ
وَمَعَهُ عَمَلٌ حَسَنًا نَعَمَ
لَهُوَ أَخُو حُلُومُ حُلُومُ يَوْمَ
يَوْمَ نَعَمَ نَحْمَدُ حَمْدًا وَنُحْمَدُ

12. تِلْكَ آيَاتُ الْكِتَابِ الْمُبِينِ ۚ وَإِذَا مَلَكَتُ جُحُودُكُمْ وَتُؤْتُوا الْحِمْلَ كُلُّهُنَّ فَكُلُوا وَشَرِبُوا ۚ لَا عَلَيْكُمْ حُزْنٌ وَلَا حَمَلٌ ۚ تِلْكَ آيَاتُ الْكِتَابِ الْمُبِينِ ۚ وَإِذَا مَلَكَتُ جُحُودُكُمْ وَتُؤْتُوا الْحِمْلَ كُلُّهُنَّ فَكُلُوا وَشَرِبُوا ۚ لَا عَلَيْكُمْ حُزْنٌ وَلَا حَمَلٌ ۚ تِلْكَ آيَاتُ الْكِتَابِ الْمُبِينِ ۚ

even for a short while; who then can examine
for long the depths of the Divinity?

12. “The waves of the Son are full of benefits as well as harm. Have you not observed how the waves of the sea, when a boat struggles against them, break it up; but if the boat yields without resisting, then it is preserved.

13. تَبَعْدُ سَبَبِ حِكْمَتِي خَدَّكَ بِحَيْثُ
 وَدَكَ تَبَعْدُ تَلَبُّبِ
 نِي يَتَقَبُّ وَنَحْوَ يَسْفِ
 وَهَذِهِ تَبَعْدُ حَبَسِ وَنَحْوَ يَوْحَفِ ❖

14. دتایم بحقیقہ عقیقہ حقیقہ قلم لکھ
 لیتہ دھرتی خد نبہ لکھ
 دتایم حقیقہ دتایم حقیقہ
 مکتبہ دتایم دتایم حقیقہ دتایم حقیقہ

13. "In the sea all the Egyptians drowned Ex. 14:28
without their having made any examination, and likewise,
without any prying on their part, some Hebrews too were
swallowed up on dry land. Num. 16:31-2
How then will you survive? The men of Sodom too
were licked up by fire - so how will you succeed?
Gen. 19:24

13. حَمَلْنَا سَيْفِي قُلَا مَرْؤَسَا جُ كَا حَقَّصَ
 هُوَ كَا جُ كَا حَمَلْنَا حَكِيصَ
 أَوْ حَقَّصْنَا هُوَ كَا حَمَلْنَا
 هَمَّةً مُمَّا حَمَلْنَا حَمَلْنَا هُوَ كَا حَمَلْنَا

14. حَمَلْنَا حَمَلْنَا حَمَلْنَا حَمَلْنَا حَمَلْنَا
 حَمَلْنَا حَمَلْنَا حَمَلْنَا حَمَلْنَا
 حَمَلْنَا حَمَلْنَا حَمَلْنَا حَمَلْنَا
 حَمَلْنَا حَمَلْنَا حَمَلْنَا حَمَلْنَا

14. "At these horrors the fish in the sea
 quaked, along with us. Have you
 a heart of stone that you can read about such things
 and yet ignore them? It is something greatly to be feared
 the Justice herself has kept silence so long!

15. سلجك تكة بح ههجه هنجك جوج
 ييكه جهكك اك جهكك
 م جهكك هككك هه
 تكه لكهكك م جهكك هنجك يعكك

16. نهكك هككك حككك حككك هككك كك تكك
 وك حكككك كككك كككك
 كككك كككك م كككك
 تكك كككك هكككك هككك كككككك

15. Enquiry is joined in contest with thanksgiving:
 which will win? Praise rises up, like incense,
 and so does examination, both from the same tongue.

James 3:9

To which will God listen? Prying and prayer
 come from one and the same mouth: which will He hear?

15. مَكْنِيَا حُكْمًا حَمَّ لَاهُؤْمَلَا هَاهُؤْمَلَا
 حَلِيْزُ مَعْدُحَا أَوْ خَمْمُحَا
 مَعِ حَمْلَا هَلَلْنَا بَرَّهْ
 حُرَّالْ رَكْعَالْ مَعِ سَبَّ فَعْمَا هَاهُؤْمَلَا تَمَعْدُ

16. مَعْمَا لَكُلَا حُحَا حَمْلَا هَاهُؤْمَلَا كَيْ مَعْنُ
 أَوْ سَتَقْلَا وَجْهَ مَعْلَا
 وَمَنْتَه تَحْدَه مَعِ أَلَا
 مَعْنُ حُزْمَ هَاهُؤْمَلَا مَحْنُ كَلَا خَمْمُحَا

16. Jonah was a neighbour of ours
 for three days in the sea. The creatures of the sea
 quaked and said, Who can flee
 from God? Jonah actually fled from God, Jon. 2:1
 and here you are presuming to grasp Him by means of
 investigation!"

II. (Hymns on Faith 82)

Throughout this poem Ephrem addresses the pearl directly. He begins by asking requesting the pearl in its silence to tell what it resembles (stanza 1), going on to describe its undefiled origin (stanza 2) and its unique character, unlike any engraved gemstones (stanza 3). Specifically, both its conception and its birth are unique (stanza 4), yet once it has been placed on a royal crown it has other jewels there as brothers and sisters (stanzas 5-7). Once raised up from the sea and set on a crown the pearl is held in honour and cherished (stanzas 8-9).

Stanza 10 is highly packed with symbolism: playing on the double meaning of 'amode, both 'divers' and 'baptized', Ephrem describes how both have oil applied to their bodies, stripped naked (*shliḥe* - also 'apostles') before diving into/being baptized in the water in order to snatch up the pearl: in the case

of the baptized the oil (*mesħa*) at the pre-baptismal anointing is a symbol of Christ (*mshiħa*), whom they 'put on', and the pearl here represents the soul, snatched out of the mouth of Leviathan (Satan) who has held every human soul in captivity ever since the Fall.

Once raised up out of the water the pearl is pierced in order for it to serve as a earring, and in this silent suffering it reflects the suffering of the 'Silent Lamb' on Golgotha (stanza 11). This suffering on the part of the pearl simply increases its beauty (stanza 12); indeed, without the suffering, neither the pearl's, nor Christ's beauty would have been perfected. Simon Peter misunderstood this when he rebuked Christ, not realizing that Christ was the adamant Rock which, when struck harmed only the person who struck it (stanza 13).

1. لَحْمِهِ ذَمِيمٌ دِمَّتْهُ يَلِيحٌ كَذَّبَهُ لِحٌ
حَمَمَتْهُ يَلَانٌ مَلِكٌ لِحٌ
دَمَّتْهُ دَمَمٌ دَمَمْتُ دِيمَمٌ
ذَمُّوا تَمِيحٌ ذَمَمْتُهُ ذَمَمٌ ذَمَمْتُ ذَمَمٌ

2. **يُحِبُّ الْمَدِينَةَ** **حَدَّثَنَا** **خُذْ** **كَفَيْتَهُ**
حَدَّثَنَا **يُفَكِّهِ** **خُذْ** **كَفَيْتَهُ**
تُحِبُّهُ **يُذَوِّقُ** **خُذْ** **كَفَيْتَهُ**
لَسْتُ مَدِينَةً **يُحِبُّ** **لَمْ يَكُنْ** **خُذْ** **كَفَيْتَهُ**

3. نَعْمَ هُوَ دِينٌ مَحْدُودٌ بِالْحَدِّ خَلَسَ مِنْ حُلِّهِ وَتَقَلُّبِ
 دَوَابِّهِ هُوَ كَلَامٌ لِيَكُونَ دَوَامٌ
 دَائِبٌ بِدِينِهِ بِالْحَدِّ دَوَامٌ
 بِحَدِّهِ الْحَدُّ لِحَدِّهِ تَقَلُّبٌ دَائِبٌ

1. Who is it you resemble? Let your silence speak to one who listens to you. With silent mouth speak to us, for he who hears the whisper of your silence, to him your symbol proclaims in silence our Saviour.
2. Your mother is the virgin (bride) of the sea: without its having married her, she fell into its bosom, without the sea's having known her; your conception was in it.

1. حَكَمَهُ وَمَلَأَهُ - تَأَمَّنْ مَلَكُ كِبُطْطَ لَح
 حَقَّهُ مَا مَلَأَ مَلَكُ حَمَّ
 وَأَمَّا وَمَعَهُ وَأَمَّا وَمَعَهُ
 إِنْ أَرَادَ مَلَأَ مَلَأَهُ كَلَّ فَوْهَمَ

2. أَمَّا أَمَّا حَكَمَهُ مَلَأَ دَبُّ كَلَّ نَعْدَهُ
 حَكَمَهُ نَعْدَهُ دَبُّ كَلَّ نَعْدَهُ
 حَكَمَهُ نَعْدَهُ دَبُّ كَلَّ نَعْدَهُ
 حَكَمَهُ نَعْدَهُ دَبُّ كَلَّ نَعْدَهُ

3. أَمَّا أَمَّا وَأَمَّا حَكَمَهُ مَلَأَ حَكَمَهُ
 وَأَمَّا أَمَّا حَكَمَهُ مَلَأَ حَكَمَهُ
 وَأَمَّا أَمَّا حَكَمَهُ مَلَأَ حَكَمَهُ
 وَأَمَّا أَمَّا حَكَمَهُ مَلَأَ حَكَمَهُ

although it knew her not. Let your symbol rebuke

cf. Mt. 1:25

the Jewish girls when they wear you.

3. Of all the gems you are the only one
 to have a birth: you resemble the Word on High
 whom, in unique fashion, the Most High
 begot - whereas engraved gems
 symbolically resemble the created beings on high.

4. ܒܠܕܐ ܕܠܝܬܐ ܕܥܡܕܐ ܕܚܝܬܐ ܕܕܢܐ ܕܕܢܐ
 ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ
 ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ
 ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ

5. ܠܚܕܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ
 ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ
 ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ
 ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ

6. ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ
 ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ
 ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ
 ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ ܕܠܝܬܐ

4. O visible offspring of a hidden womb!
 O mighty symbol, your pure conception
 required no seed, your chaste birth
 no intercourse. You have no brothers
 for your birth is unique.
5. Our Lord had brothers, and yet he had none,
 for He is the Only-Begotten. O solitary pearl,
 great is the mystery, for your symbol

4. نَحْنُ أَوْلَادُكَ وَنَحْنُ أَوْلَادُكَ
 وَنَحْنُ أَوْلَادُكَ وَنَحْنُ أَوْلَادُكَ
 وَنَحْنُ أَوْلَادُكَ وَنَحْنُ أَوْلَادُكَ
 وَنَحْنُ أَوْلَادُكَ وَنَحْنُ أَوْلَادُكَ

5. نَحْنُ أَوْلَادُكَ وَنَحْنُ أَوْلَادُكَ
 وَنَحْنُ أَوْلَادُكَ وَنَحْنُ أَوْلَادُكَ
 وَنَحْنُ أَوْلَادُكَ وَنَحْنُ أَوْلَادُكَ
 وَنَحْنُ أَوْلَادُكَ وَنَحْنُ أَوْلَادُكَ

6. نَحْنُ أَوْلَادُكَ وَنَحْنُ أَوْلَادُكَ
 وَنَحْنُ أَوْلَادُكَ وَنَحْنُ أَوْلَادُكَ
 وَنَحْنُ أَوْلَادُكَ وَنَحْنُ أَوْلَادُكَ
 وَنَحْنُ أَوْلَادُكَ وَنَحْنُ أَوْلَادُكَ

stands all alone, yet on the royal crown
 you have brothers and sisters!

6. The fair gems shall be your brothers,
 along with the beryls; and other pearls
 are as your companions, while gold shall be,
 as it were, your relative: the King of kings shall have
 a crown constituted out of your dear friends.

7. ܩܕ ܕܗܝܠܝܬܝ ܫܗ ܡܢ ܕܗ ܒܩܕ ܩܕ ܩܕ
 ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ
 ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ
 ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ

8. ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ
 ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ
 ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ
 ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ

9. ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ
 ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ
 ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ
 ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ ܩܕ

7. Once you have come up from the depths of the sea
 - the living grave - you acquire
 this glorious band of brethren, relatives
 and kinsfolk. As wheat on the stalk,
 so are you on the diadem, set amongst many.
8. As a debt is justly returned to you,
 so you are raised up from that depth
 to the glorious height. The stalk in the field
 bears the wheat, while as for you, the king's head,

7. مَا يَهْلِكُهُمْ يَوْمَ قِيَامِهِمْ هُمْ مِمَّا قَتَلُوا
 أَنْفُسَهُمْ أُولَئِكَ هُمُ الرَّاغِبُونَ
 إِلَىٰ آثَانِ إِسْتِنَاءٍ وَقَدْ كَفَرُوا بِمَا
 كَانُوا عَمِلُونَ ۚ

8. هَامِلٌ مَحْمُودٌ حَمْدُهَا قَوْلٌ أَوْفَى
وَمِنْ هَذِهِ حُمُومٌ دَمُهَا قَالٌ
حَسْبُهَا لَحَى مَبْنُ حَمَمٌ
لَحَى وَهِيَ مَلَبَسٌ مَلَأَ وَمَلَحَ مَلَأَ مَلَحُهَا

9. أُوْهُ كَيْلًا مَّتًا وَحَصًّا مَّعًا وَكِبْرًا دَهْ
حَحْمًا مَّحْمًا وَوَسْمًا دَهْ
وَوَسْمًا مَّوْفَهْ وَوَلَحْهْ دَهْ
أَسْ وَهْ حَجًّا وَوَسْمًا كَحْمًا وَوَلَحْهْ دَهْ

as though it were a chariot, conveys you about.

cf. Ezek. 1

9. O daughter of the waters, who left the sea
in which you were born: you went up to the dry land
where you are cherished: because people cherished you,
they seized you
and were adorned by you. So too with the Child,
because the Peoples cherished Him, they were crowned
with Him.

10. ܬܕܕܝܢ ܡܡܥܬܐ ܕܒܬ ܕܡܬܐ ܡܢ ܡܩܬܐ
 ܥܠܟܡ ܡܩܬܐ ܕܐܠܝܚܡ ܡܢ ܡܩܬܐ
 ܬܕܕܝܢ ܡܡܥܬܐ ܕܡܢ ܡܩܬܐ ܕܡܢ ܡܩܬܐ
 ܥܠܬܝܢ ܡܩܬܐ ܡܢ ܡܩܬܐ ܕܡܢ ܡܩܬܐ

11. ܡܢ ܡܩܬܐ ܕܡܢ ܡܩܬܐ ܕܡܢ ܡܩܬܐ
 ܕܡܢ ܡܩܬܐ ܕܡܢ ܡܩܬܐ ܕܡܢ ܡܩܬܐ
 ܕܡܢ ܡܩܬܐ ܕܡܢ ܡܩܬܐ ܕܡܢ ܡܩܬܐ
 ܕܡܢ ܡܩܬܐ ܕܡܢ ܡܩܬܐ ܕܡܢ ܡܩܬܐ

10. In symbol and reality Leviathan is trodden down
 Is. 27:1, Ps. 74:14
 by mortals: the baptized, like divers, strip
 and put on oil, as a symbol of Christ;
 they snatched you and came up: stripped,
 they seized the soul from his embittered mouth.
 cf. Is. 14:9

10. حَارُوا هَمْعًا وَبِ حَمَلٍ مَحْمُودًا
 حَمَلٌ حَقِيقًا دَلَّعَهُ مَحْمُودًا
 حَارُوا مَحْمُودًا كَرِيمًا دَلَّعَهُ
 حَمَلًا نَحْمُودُ سَلَامًا مَحْمُودًا
11. حَمَلٌ وَبِ حَمَلٍ حَمَلًا حَمَلًا
 وَبِ حَمَلٍ حَمَلًا حَمَلًا حَمَلًا
 حَمَلًا حَمَلًا حَمَلًا حَمَلًا
 حَمَلًا حَمَلًا حَمَلًا حَمَلًا

11. Your nature resembles the Silent Lamb cf. Is. 53:7
 with His gentleness: even though someone pierce it,
 cf. Zech. 12:10
 then takes it and hangs it on his ear
 - as it were on Golgotha -, all the more does it throw out
 its bright rays on all those who behold it!

12. ܕܝܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ
 ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ
 ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ
 ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ.

13. ܕܝܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ
 ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ
 ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ
 ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ ܕܡܕܢܐ.

12. In your beauty is the Son's beauty depicted -
 the Son who clothed Himself in suffering: nails went
 through Him.
 Through you the awl passed, you too did they pierce,
 just as they did His hands. But because He suffered He
 reigns
 - just as your beauty is increased through your suffering.

12. ܕܢܝܢ ܡܚܝܬܐ ܡܚܝܬܐ ܕܢܝܢ ܕܢܝܢ ܡܚܝܬܐ
 ܕܢܝܢ ܡܚܝܬܐ ܡܚܝܬܐ ܕܢܝܢ ܕܢܝܢ ܡܚܝܬܐ
 ܕܢܝܢ ܡܚܝܬܐ ܡܚܝܬܐ ܕܢܝܢ ܕܢܝܢ ܡܚܝܬܐ
 ܕܢܝܢ ܡܚܝܬܐ ܡܚܝܬܐ ܕܢܝܢ ܕܢܝܢ ܡܚܝܬܐ.

13. ܕܢܝܢ ܡܚܝܬܐ ܡܚܝܬܐ ܕܢܝܢ ܕܢܝܢ ܡܚܝܬܐ
 ܕܢܝܢ ܡܚܝܬܐ ܡܚܝܬܐ ܕܢܝܢ ܕܢܝܢ ܡܚܝܬܐ
 ܕܢܝܢ ܡܚܝܬܐ ܡܚܝܬܐ ܕܢܝܢ ܕܢܝܢ ܡܚܝܬܐ
 ܕܢܝܢ ܡܚܝܬܐ ܡܚܝܬܐ ܕܢܝܢ ܕܢܝܢ ܡܚܝܬܐ.

13. If they had spared you, then they would not have cherished you,
 for if you have suffered, now you reign. Simon Peter
 had pity on the Rock by which all who struck it
 were wounded. It is because of His suffering
 that His beauty now adorns both height and depth.

Mt. 16:22

III. (Hymns on Faith 83).

Ephrem continues to address the pearl directly. The merchant who eagerly removes the pearl's oyster shell is not immodestly stripping the pearl naked, since its innate radiance serves as its clothing (stanza 1), as was the case with Eve, clothed in glory before the Fall. Whereas the serpent was able to strip Eve of her glory, he cannot do this with the pearl, which thus symbolizes women clothed in light in Paradise (stanza 2). In stanzas 3-5 the episode of the Ethiopian eunuch in Acts (8:26-40) is introduced: after being baptized by Philip, he returned home and preached the Gospel, thus making 'pearls' for the Son. Another visitor to Jerusalem was the Queen of Sheba; in her case she received 'the lamp of truth' from Solomon who then himself turned to pagan practices. The 'spark' of truth which she had received from Solomon was eventually reunited with the 'Ray' when her country was converted to Christianity (stanza 7).

The paradox of the 'Great One' (the divine Word) who became small so that Adam might be made great is briefly explored in stanza 8 before the poet returns to the theme of the pearl serving as a pendant on the ear. This time the pearl is described as the attendant of the ear through which the Gospel word enters, its beauty being reflected by the pearl's beauty (stanzas 9-11).

In the Gospels Christ uses both the pearl and the Five Virgins as symbols of the Kingdom (stanza 12). However costly a pearl may be in itself, it is not of benefit even to a poor girl, whereas when the pearl symbolizes, it costs nothing and is free (stanza 13): it is this pearl of faith which is truly precious and ought to be carefully preserved (stanzas 14-15).

1. ܐܢ ܡܝܬܝܬܝܢܐ ܬܠܝܬܝܬܐ ܡܕܝܬܐ
 ܕܗܐ ܫܗ ܬܫܡܝܬܐ ܗܐ ܕܐܬܝܬܐ
 ܕܡܬܝܬܐ ܬܫܡܝܬܐ ܐܢ ܕܡܕܝܬܐ
 ܠܡܝܬܐ ܡܫܝܬܐ ܬܫܡܝܬܐ ܐܢ ܡܬܝܬܐ ܕܗܐ ܡܬܝܬܐ ܕܗܐ

2. ܠܝܬܐ ܕܡܝܬܐ ܕܠܬܝܬܐ ܫܗ ܬܠܝܬܝܬܐ
 ܠܝܬܐ ܫܗ ܕܡܬܝܬܐ ܗܐ ܕܡܬܝܬܐ
 ܐܢ ܡܝܬܐ ܡܝܬܐ ܡܬܝܬܐ ܡܬܝܬܐ
 ܕܡܬܝܬܐ ܕܡܬܝܬܐ ܐܢ ܡܬܝܬܐ ܕܡܬܝܬܐ ܕܡܬܝܬܐ

3. ܡܬܝܬܐ ܕܡܬܝܬܐ ܡܬܝܬܐ ܕܡܬܝܬܐ
 ܠܡܬܝܬܐ ܕܡܬܝܬܐ ܡܬܝܬܐ ܕܡܬܝܬܐ
 ܫܗ ܡܬܝܬܐ ܕܡܬܝܬܐ ܡܬܝܬܐ ܕܡܬܝܬܐ
 ܕܡܬܝܬܐ ܕܡܬܝܬܐ ܡܬܝܬܐ ܕܡܬܝܬܐ ܕܡܬܝܬܐ

1. You are not to be reproached for your being stripped naked, O pearl; for the merchant who strips off your clothing is drunk with love for you: he does not do this to lay you bare for your lustre serves as your garment, your radiance is your clothing, stripped though you are!
2. You are like Eve, who was clothed in glory in her nakedness; cursed is he who deceived her
 Gen. 3:4-6; 2 Cor. 11:3
 and left her stripped. The serpent cannot

1. Ḥā mēkēšā. Ḥēkēšā. mēkēšā.
 ʾōhā ʾōhā ḥēḥ. ʾōhā ʾōhā.
 mēkēšā. ḥēḥ. Ḥā ʾōhā. ḥēḥ.
 ḥēḥ. ʾōhā. ḥēḥ. ḥēḥ. ʾōhā. ḥēḥ.

2. Ḥēḥ. ʾōhā. ḥēḥ. ʾōhā. ḥēḥ.
 ḥēḥ. ʾōhā. ḥēḥ. ʾōhā. ḥēḥ.
 Ḥā mēkēšā. ḥēḥ. ḥēḥ.
 Ḥā mēkēšā. ḥēḥ. ḥēḥ. ʾōhā. ḥēḥ.

3. ḥēḥ. ʾōhā. ḥēḥ. ʾōhā. ḥēḥ.
 ḥēḥ. ʾōhā. ḥēḥ. ʾōhā. ḥēḥ.
 ʾōhā. ḥēḥ. ʾōhā. ḥēḥ.
 ʾōhā. ḥēḥ. ʾōhā. ḥēḥ.

strip you of your glory: through the Mystery you represent
 women are clothed in light in Eden.

3. Pearls from Ethiopia shine out brightly,
 as Scripture says. Who is it who has given you

Job 28:19

to Ethiopia of the blacks? He who gave light to the nations,
 Is. 49:6. Lk. 2:32

whose rays have reached
 both Ethiopians and Indians.

4. ܡܪܝܬܬܐ ܕܡܝܢ ܚܡܐ ܒܬܐ ܡܕܚܝܬܐ ܫܡܐ ܩܠܒܐܬܐ
 ܩܠܕ ܡܕܚܝܬܐ ܝܡܕܐ ܕܡܪܝܬܐ
 ܡܝܢ ܝܡܐ ܫܥܝܐ ܫܡܝܐ ܕܡܪܝܬܐ
 ܠܡܕܐ ܡܪܝܬܐ ܩܠܕܐ ܡܪܝܬܐ ܡܪܝܬܐ ܕܡܪܝܬܐ ❖

5. ܕܠܡܝܬ ܡܪܝܬܐ ܡܝܢ ܡܪܝܬܐ ܡܪܝܬܐ
 ܡܪܝܬܐ ܡܪܝܬܐ ܡܪܝܬܐ
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6. ܡܠܚܐ ܕܝܬܐ ܝܬܐ ܕܝܬܐ ܕܝܬܐ
 ܡܠܚܐ ܕܝܬܐ ܝܬܐ ܕܝܬܐ ܕܝܬܐ
 ܡܠܚܐ ܕܝܬܐ ܝܬܐ ܕܝܬܐ ܕܝܬܐ
 ܡܠܚܐ ܕܝܬܐ ܝܬܐ ܕܝܬܐ ܕܝܬܐ ܕܝܬܐ ❖

4. The Ethiopian eunuch on the chariot Acts 8:26-40
 saw Philip. The Lamb of light Is. 53:7-8
 met the black man in the verses of Scripture
 as he read. The Ethiopian was baptized
 and put on light. Shining out, he set off home.
5. He converted and taught, turning
 black into white. The black Ethiopian girls
 became pearls of the Son:

4. مَعْدَمُهَا وَمَعَ تَمَّ كَلَّ مَنَحَهَا سَا قَكْفَه
 وَكَلَّ حَاهُمَا اُنْصَا وَتَهْوَ
 مَعَ تَمَّ سَقَمَا دَبْ مَزَا هَا
 حَضَبْ تَمَّهَا هَلَحَمْ تَهْوَ هَا فَنِي هَوْدَه

5. اَلْحَضَبْ هَا اَلْحَمْ مَعَ اَهْتَمَّا حَضَبْ سَقَمَا
 هَتَقْتُمَا اَهْتَمَّتُمَا
 مَنَقَسُمَا هَا هَا كَلَّ كَلَّ
 اَهَمْ حَاهُمَا اَلْأُهَا وَصَفَنِي مَعَ تَمَّتُمَا

6. مَحَلَّهَا وَمَحَا تَمَّهَا وَالْأُهَا حَالَا وَوَاطَا
 حَنُهَا وَمَهْمَا مَحَا كَلَّ مَكْسَمَا
 هَا وَتَمَّ هَا دَبْ اَسَمَا هَا
 تَهْوَ اَلْأُهَا هَسَمَمَا هَا اِي وَصَحْبَه

He lifted them up to His Father
 as a resplendent diadem from the Ethiopians.

6. The queen of Sheba came as a lamb IKgs 10:1-10
 to the land of the wolf. To her Solomon gave
 the lamp of truth. While he blew out the lamp
 and turned pagan, she shone out as she travelled,

I Kgs 11:1-8
 while they were left in the dark, as was their wont.

7. ܐܘܪܐ ܕܥܬܕܕܢܐ ܕܝܝܬܐ ܕܡܝܬܐ ܕܡܝܬܐ
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7. As for the spark which descended to be
 with that blessed woman, its radiance persisted
 in the darkness, until there came the new Dawn:
 Lk. 1:78

the spark met the Ray,
 and the land was illumined.

8. In the sea there are all sorts of fishes
 many cubits long, but despite their size
 they are still small (compared with you). With your tiny presence

7. ܐܘܬܐܪܥܐ ܕܐܡܪܐ ܐܘܬܐܪܥܐ ܐܘܬܐܪܥܐ ܐܘܬܐܪܥܐ
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9. ܐܘܬܐܪܥܐ ܐܘܬܐܪܥܐ ܐܘܬܐܪܥܐ ܐܘܬܐܪܥܐ
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a crown becomes great - like the case of the Son
at whose becoming small, Adam became great.

9. For the head you provide the crown; for the eye, you
provide beauty,
for the ear your adornment is meant. Come up from the sea,
O neighbour of dry land; come and take up residence
close to the organ of hearing: let the ear cherish
the word of salvation, just as it cherishes you.

10. ܕܝܕܢܐ ܡܝܠܬܐ ܠܚܕܐ ܡܝܬܐ ܡܕܠܝܬܐ

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12. ܕܝܕܢܐ ܕܝܕܢܐ ܕܝܕܢܐ ܕܝܕܢܐ ܕܝܕܢܐ

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10. In the ear the word resides, outside it
is the pearl. Because the ear is resplendent with you
may it grows wise through you: let it be attentive
to the true Word. Act as the ear's mirror,
and let it see, in your beauty, the beauty of the Word.

11. Through you let the ear learn how precious
is a tree of flesh, and on it are you,

10. طَابُوا مَحَلًّا هَلَحَ مَعْنُ مَنُكْسَا
 وَابْنًا حَبَّ حَبَّ لَأَسْحَم
 لَأَمَّا ابْنًا حَبَّكَ مَعْمَا
 هُوَ مَسْأَلَا مَعْنُ مَحَلًّا حَفَّ قَبْ لَأَسْأَلُ

11. حَبَّ هُوَ لَأَكْفَ صَعَا مَعْنَا مَكَّ وَهْمَا
 لَهْ فَا وَابْنًا أَلَحَ مَعْنَا
 هَأَيَّدَ حَقَّهْ قَاوَا وَتَهْوَ
 وَحَمَّا حَفَّهَا وَحَبَّهَا تَهْوَ سَاوَا وَوَأَصْوَ

12. حَبَّ هُوَ مَحَلَّكَ حَمَّ مَحَلَّهْ مَنُكْسَا
 هَحَّةُ كَلَّا وَحَلَّا كَهْ سَعْمَا
 تَهْوَ حَلْفُ وَحَمْفَتَبْهْ
 حَبَّ هُوَ وَهْمُ تَهْوَ لَأَلَّ حَصْفَهْ تَهْوَ

the luminous fruit. Does not your symbol
 look to the womb which gave birth to Light?

12. He used you, O pearl, as a parable Mt. 13:45
 of that Kingdom, as He did with the five Mt 25:1-12
 virgins who entered the Kingdom, wrapped in the light
 of their lamps: these virgins, thus illumined,
 resemble you, who are clothed in light!

13. مَبْعُ يِيْل مَقْبَلِيَّة لَحْدَه مِيحَقِي
 دَحْ جَلْت كَه كَه قَنْت كَه
 يَسِي مَبْكَ اَمَقْبَلِيَّة
 دَحْ كَه قَنْت لَحْد اَمَقْبَلِيَّة دَحْ يَتْن

14. هَذِي كَه دَحْ قَنْت مَبْلَقِي يَزْدَه مَقْبَلِيَّة
 يَهْدِي هَه دَحْ دَحْ يَسِي جَهْتِي
 مَبْكَ يَتْن مَقْبَلِيَّة
 مَقْبَلِيَّة دَحْ يَسِي لَحْد دَحْ يَتْن

15. دَحْ يَتْن هَذِي تَهْمَقِي هَتَكِه كَو
 لَحْد مَبْ جَدْتِي جَدْتِي يَسْتِي
 مَبْ مَقْبَلِيَّة هَتَكِه يَسْتِي
 مَقْبَلِيَّة دَحْ يَسِي هَه يَسْتِي يَسْتِي حَل

13. Who would give a pearl to a destitute girl,
 for when she wears it
 it does not become her; let her rather acquire,
 for nothing, faith which is wholly becoming
 to all mortal limbs.
14. No freeborn lady would exchange her pearl
 even for gold: it would be a huge disgrace
 for you to throw away, for nothing,

13. مَعَهُ تِلْكَ مَذْكُورًا لَحْزِمًا مَصْقُورًا
وَجَبَّ لَحْزِمًا كُنْ كَأُفْلًا كُنْ
أَمَّا مَعِيَ هَمْصُورًا
وَكُنْ فُلًا لَحْزِمًا هَمْصُورًا وَحْتًا إِنْغَامًا

14. هُوَ أَوْ كَأُفْلًا مَصْقُورًا مَأْزُورًا مَذْكُورًا
تَهْجِيرًا هَمْصُورًا وَأَيْدٍ كَهْجِيرًا
مَعِيَ لَحْزِمًا مَذْكُورًا
مَذْكُورًا وَأَيْدٍ تَهْجِيرًا وَحْتًا وَحْلًا

15. هُوَ خَرْجُورًا أَوْ حَصْمًا هَجْرًا
لَحْزِمًا مَعِيَ لَوْحًا لَوْحًا إِنْغَامًا
حَمْرًا مَعَهُ هَمْصُورًا
مَذْكُورًا وَحْتًا هَمْصُورًا أَيْدٍ لَحْزِمًا

your Pearl into the mud. In the pearl that passes away
Mt. 7:6

we should recognize the Pearl that lasts forever.

15. Here a pearl is kept in a purse, or on a signet ring,
or in a safe: inside one door
there are other doors, bolted up
and locked. But your Pearl
the Exalted One has sealed up, He who exacts all.

IV. (Hymns on Faith 84).

The poem consists of a series of reflections on the nature of faith. The pearl is directly addressed In stanza 7, and then again in the final stanzas 12-15.

Faith is a gift that needs to be received: the Repentant Thief saw it hanging as fruit on the Cross, the Tree of Life, and partook of it (stanza 1). A faith full of question marks is in danger of rendering one's faith blind (stanza 2): contrast both the diver and the king who simply rejoice over the pearl, without investigating it (stanza 3). The example of the peal should rebuke you (the reader) in the same way that Balaam's irrational ass, the inanimate Rock at Horeb, and various other birds and animals are represented in the Old Testament as rebuking human beings (stanzas 4-6).

The pearl's luminosity does not change, and its beauty is perfect in itself (stanzas 7-8); if, however, someone chips off a flake from a pearl, that pearl is ruined Ā just as faith is lost

when torn apart; however, whereas a pearl thus treated cannot recover, faith can always recover, and it is only the person who tries to harm it who suffers (stanzas 9-10). One can separate out fire and wind, but light, like the Creator, is indivisible; at the same time it is able to give birth without itself being diminished in any way (stanza 11). The pearl too is indivisible, and does not get fashioned or engraved by a craftsman; it thus serves once again a symbol of the Son (stanza 12), though at the same time, the pearl's birth, which is from the depths, is unlike that of the Son born from the Father on high (stanza 1). But the pearl's birth, from the conjunction of fire (lightning) from on high and water below, is the source of its embodiment, thus allowing human hands to take hold of it and put it in various places of honour, from which it might silently point to all the different things it symbolizes (stanzas 14-15).

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1. The Thief acquired faith - the faith Lk. 23:43
 that had acquired him, that brought him into Paradise
 and set him there. He beheld it in the Cross,
 the Tree of Life, faith being the fruit
 of which he partook, instead of Adam.

Refrain: Happy is he who has faith like Simon Mt. 16:17
 - the same Simon who has inherited your beatitude.

2. A fool whose faith is hedged in
 by all sorts of question-marks rubs it sore,

1. مَلَا حَمْلَهَا مَحْضَةً أَوْ مَحْضَةً
 أَحْكَمَ مَحْضَةً حَمْلَهَا فَوَيْلَهَا
 سَأَلَ حَامِلَهَا أَلَمْ يَسْأَلْ
 سَأَلَ أَوْ قَالُوا سَأَلَ سَأَلَ أَيْمَ أَعْدَاكَ

حَمْلَهَا: لَمْ يَسْأَلْ حَمْلَهَا مَحْضَةً وَفَيْلَهَا

2. هَمَلَهَا وَأَمَلَهَا مَحْضَةً أَوْ حَمْلَهَا مَحْضَةً
 حَمْلَهَا أَوْ حَمْلَهَا أَيْمَ وَحَمْلَهَا
 مَحْضَةً وَحَمْلَهَا حَمْلَهَا
 مَحْلَةً مَحْلَةً أَوْ وَحَمْلَهَا حَمْلَهَا

3. أَوْ حَمْلَهَا حَمْلَهَا أَوْ حَمْلَهَا
 حَمْلَهَا أَوْ حَمْلَهَا أَوْ حَمْلَهَا
 حَمْلَهَا أَوْ حَمْلَهَا أَوْ حَمْلَهَا
 حَمْلَهَا أَوْ حَمْلَهَا أَوْ حَمْلَهَا

like an eye: the finger's probing touch
 can blind the eye - and even more so does
 probing enquiry serve to blind faith.

3. Not even a diver pries into his pearl;
 at it all merchants just rejoice,
 without investigating when it came into existence.
 Nor does the king, who is crowned with it,
 probe into its (nature).

4. ܒܕ ܕܥܣܐ ܕܝܫ ܝܠܝܥ ܒܚܬܐ ܚܒܕܐ ܒܚܬܐ
 ܚܒܕܐ ܕܥܣܐ ܕܝܫ ܝܠܝܥ ܒܚܬܐ
 ܕܥܣܐ ܕܥܣܐ ܕܝܫ ܝܠܝܥ ܒܚܬܐ
 ܕܥܣܐ ܕܥܣܐ ܕܝܫ ܝܠܝܥ ܒܚܬܐ

5. ܠܚܬܐ ܕܥܣܐ ܕܝܫ ܝܠܝܥ ܒܚܬܐ
 ܕܥܣܐ ܕܥܣܐ ܕܝܫ ܝܠܝܥ ܒܚܬܐ
 ܕܥܣܐ ܕܥܣܐ ܕܝܫ ܝܠܝܥ ܒܚܬܐ
 ܕܥܣܐ ܕܥܣܐ ܕܝܫ ܝܠܝܥ ܒܚܬܐ

6. ܚܒܕܐ ܕܥܣܐ ܕܝܫ ܝܠܝܥ ܒܚܬܐ
 ܕܥܣܐ ܕܥܣܐ ܕܝܫ ܝܠܝܥ ܒܚܬܐ
 ܕܥܣܐ ܕܥܣܐ ܕܝܫ ܝܠܝܥ ܒܚܬܐ
 ܕܥܣܐ ܕܥܣܐ ܕܝܫ ܝܠܝܥ ܒܚܬܐ

4. Because the foolish Balaam had become Num. 22:9-12, 28-30 a foolish animal, God spoke with him through an ass, because he had despised God who had spoken with him. Let the pearl reprove you, too, instead of the ass.
5. The people who had acquired a heart of stone Ezek. 11:19, 36:26 he reproveth through the Rock, for, as Scripture says, the rock at Horeb was obedient to words. He made this rock cf. Num. 20:8-10

4. ܠܐ ܝܗܝ ܐܝܬܐ ܬܠܡܝܗܘܢ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ
 ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ
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 ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ

5. ܠܠܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ
 ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ
 ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ
 ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ

6. ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ
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 ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ ܡܠܟܐ

his testimony, in order to rebuke them - and today it is
 your deafness cf. Mt. 21:42
 that the pearl will rebuke.

6. With the swallow and the stork did He put mankind Jer. 8:7
 to shame; with the ox too and the ass did He instil Is. 1:3
 a sense of shame. Now it is the pearl's turn to offer reproof:
 you see He uses birds on high,
 things on earth, and the pearl below!

7. ܐܡܝܢ ܕܝܥܝܢ ܕܝܥܝܢ ܕܝܥܝܢ ܕܝܥܝܢ ܕܝܥܝܢ
 ܕܝܥܝܢ ܕܝܥܝܢ ܕܝܥܝܢ ܕܝܥܝܢ ܕܝܥܝܢ ܕܝܥܝܢ
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8. ܐܡܝܢ ܕܝܥܝܢ ܕܝܥܝܢ ܕܝܥܝܢ ܕܝܥܝܢ ܕܝܥܝܢ
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9. ܐܡܝܢ ܕܝܥܝܢ ܕܝܥܝܢ ܕܝܥܝܢ ܕܝܥܝܢ ܕܝܥܝܢ
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 ܕܝܥܝܢ ܕܝܥܝܢ ܕܝܥܝܢ ܕܝܥܝܢ ܕܝܥܝܢ ܕܝܥܝܢ ܕܝܥܝܢ

7. Your light, (O pearl,) does not wax and wane like the moon's. In your smallness is depicted the type of the sun, whose brightness surpasses all - itself a symbol of the Son whose single ray is greater than all the sun's.
8. The pearl is a being complete in itself, being filled with light: no jeweller can detract from it, for its own beauty serves as its bastion

7. كِه اَيِر هَهوَا مُكَل نَهوَا اِه مَلَكُو
 مَحْمَل وَاوَك هِه هِسَه مَح كَل
 اِه نَه لَه فَمَح كَل كِه هَه اِه
 اَوَاوَه وَاوَا وِسِر اِه وِسِه وَاوَك مَح مَحْمَل

8. مَهوَا مَحْمَل وَاوَك نَهوَا مَحْمَل اِه
 هَكَل اِه مَحْمَل وَاوَك مَحْمَل
 هَهوَا هَهوَا اِه لَهوَا
 كَل مَحْمَل اِه وَاوَك مَحْمَل

9. هِه اِه نَهوَا وَاوَك نَهوَا
 كِه مَحْمَل اِه وَاوَك
 نَه مَحْمَل وَاوَك مَحْمَل
 وَاوَك مَحْمَل اِه وَاوَك مَحْمَل

and guard: wherever it is
 it lacks nothing, being wholly perfect.

9. If someone wanted to break you up
 and take from you a slither, then you are like
 faith that is lost when renegades
 tear it apart and spoil it - but the fact that faith
 can be investigated again and again makes it
 better than you!

10. اَلْمُحْتَمِلَةُ حَتَّى هِيَ خَلَقَتْ ذَكَرٌ مِمَّنْ خَلَقَ
 اِنَّهُ هَدَتْهُ مِمَّنْ خَلَقَ
 اِنَّهُ خَلَقَ مِمَّنْ خَلَقَ
 ذَذَذْ مِمَّنْ خَلَقَ مِمَّنْ خَلَقَ

11. مِیہ فِلَکِی یِیہ مِہْدَہ مِہْدَہ خِدِ یِہِیہ
 مِہْدَہ خِلَسَہ مِہ حِلِ یِہِیہ
 کِ مِیہ فِلَکِی یِہِیہ تِہِیہ
 کِہ یِہِیہ مِہْدَہ مِہ دِہِیہ مِہِیہ خِدِ کِہ مِہْدَہ

[illegible]

10. Faith is by nature perfect in itself,
it cannot be destroyed - one who tries to harm it
is himself injured by it; he who denies it
finds his own destruction in it: for he who chases
light from his own eyes, finds himself blind.
11. Fire and wind, however strong,
can be separated out, but light alone
of all created things is indivisible,

10. ܐܡܢܬܐ ܠܐ ܡܢܬܐ ܝܗܐ ܡܠܟܐ ܕܐܡܢܬܐ
 ܐܡܢܬܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ
 ܐܡܢܬܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ
 ܐܡܢܬܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ

11. ܡܠܟܐ ܕܐܡܢܬܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ
 ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ
 ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ
 ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ

12. ܐܡܢܬܐ ܠܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ
 ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ
 ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ
 ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ ܡܢܬܐ

like its Creator. Not that it is barren,
 for it too gives birth, without losing anything of itself.

12. If someone supposes that you are fashioned by hand,
 he is greatly in error: your very nature cries out
 that it is no craftsman's fabrication,
 as are all other jewels. Rather, it is a symbol of that Child
 whom the created world has not fashioned.

13. ܝܕܒܗ ܚܝܘܬܗ ܡܢ ܟܡܬܩܢ ܕܚܝܘܬܗ ܕܕܢܐ
 ܕܢܠܝܕܐ ܕܒܠܝܬ ܡܢ ܟܡܬܩܢ ܕܚܝܘܬܗ ܕܕܢܐ
 ܕܢܐ ܕܚܝܘܬܗ ܡܢ ܕܡܐ ܕܚܝܘܬܗ ܕܕܢܐ
 ܕܢܐ ܕܚܝܘܬܗ ܡܢ ܕܡܐ ܕܚܝܘܬܗ ܕܕܢܐ ❖

14. ܡܢ ܕܡܐ ܕܚܝܘܬܗ ܡܢ ܕܡܐ ܕܚܝܘܬܗ ܕܕܢܐ
 ܡܢ ܕܡܐ ܕܚܝܘܬܗ ܡܢ ܕܡܐ ܕܚܝܘܬܗ ܕܕܢܐ
 ܡܢ ܕܡܐ ܕܚܝܘܬܗ ܡܢ ܕܡܐ ܕܚܝܘܬܗ ܕܕܢܐ
 ܡܢ ܕܡܐ ܕܚܝܘܬܗ ܡܢ ܕܡܐ ܕܚܝܘܬܗ ܕܕܢܐ ❖

15. ܡܢ ܕܡܐ ܕܚܝܘܬܗ ܡܢ ܕܡܐ ܕܚܝܘܬܗ ܕܕܢܐ
 ܡܢ ܕܡܐ ܕܚܝܘܬܗ ܡܢ ܕܡܐ ܕܚܝܘܬܗ ܕܕܢܐ
 ܡܢ ܕܡܐ ܕܚܝܘܬܗ ܡܢ ܕܡܐ ܕܚܝܘܬܗ ܕܕܢܐ
 ܡܢ ܕܡܐ ܕܚܝܘܬܗ ܡܢ ܕܡܐ ܕܚܝܘܬܗ ܕܕܢܐ ❖

13. Your side of the scales flees from comparison
 with that of the Son, for your birth
 stems from the utmost depths, while that
 of your Creator's Son stems from the utmost heights.
 He resembles you, yet does not do so, for it is His Father
 He resembles.
14. As the story goes, two wombs
 bore you as well: a fluid nature
 came down from heaven, while from the sea

13. حَمْدُكَ مَعِ قَوْمُكَ
بِحَبَابٍ وَبِحَبَابٍ
وَبِحَبَابٍ وَبِحَبَابٍ
وَبِحَبَابٍ وَبِحَبَابٍ

14. هَآيَ اَمَحَدَا اَوْفِ كَم حَقِّهِ لَجِبَتْ اَوْ لَص
سَهْ مَعِ وَهْمَا حُنَا هُنَا
هَلَمْ مَعِ مَحَا كَهْمَا مَحَا
حَكَا اِسْنَا مَعَدَا مَعَدَا لَحْتُمَا

15. مَحْصُ أَتَبَا جِبَالِ مَصَد حَاسَةُ وَح
أَيْدِي هـ حُلَا أَيْ خُرْحَا
هـ أَوْ حَكَلَا أَيْ اُقْعَلَا
أَيْدِي كَلَا قَوْلًا حَمَعَا قَتْلًا فَنَهَضَا كَلَا قَلَا

there came up a solid body. In the other birth
you showed your love to humanity.

15. Human hands could set you on a crown, since you took on
bodily form
for them to grasp hold of you: you are set there,
as on a cross; and on a diadem
you serve as the trophy. On the ears too you are to be found,
like words, for you extend over all.

V. (Hymns on Faith 85)

The first eleven stanzas are addressed directly to the Pearl, but in stanza 12 Ephrem turns to Christ.

The pearl which comes up with the diver is free, like the light, and both symbolize the Hidden Light of God (stanza 1). Although someone might depict the pearl, there are depicted in it quite naturally all sorts of symbols (stanza 2). While the pearl is not experienced by the physical senses of smell, taste and hearing, the spiritual senses are able to perceive its savour, taste and utterance (stanza 3). Although small in size and weight, it is great in its splendour, and those who despise it only harm themselves (stanzas 4-5).

Once again Ephrem plays on a double entendre, this time of *shli%*ē, 'stripped', but also 'apostles': it was the apostles who first stripped and dived down to bring up into the

open Christ the Pearl; to do so they also needed to be childlike (cf. Mt. 18:3; stanzas 6-7). Once brought up into the open, the Pearl becomes available to all as the Elixir of Life (stanza 8). Stanzas 9-10 continue the imagery of the divers/apostles stripped naked, but the focus of attention is now shifted to the episode of the appearance of the risen Christ by the Lake (John 21), and Peter's swimming from the boat to the shore.

In stanza 11 Ephrem still addresses the pearl, but realises he has wandered in telling of its many symbols and he now wishes to recollect himself and imitate the pearl's singleness. Turning to Christ in the final two stanzas he offers to him, in place of his own defects, the 'crown of eloquent pearls' which has strung together by means of faith and love.

1. ܐܗ ܩܪܬܝܢܐ ܕܕܡܝܢ ܗܠܝܗ ܕܡܝܢ ܬܡܝܢܐ
 ܕܡܝܢ ܡܝܢܐ ܕܡܝܢ ܡܝܢܐ ܕܡܝܢ ܡܝܢܐ
 ܕܡܝܢ ܡܝܢܐ ܕܡܝܢ ܡܝܢܐ ܕܡܝܢ ܡܝܢܐ
 ܕܡܝܢ ܡܝܢܐ ܕܡܝܢ ܡܝܢܐ ܕܡܝܢ ܡܝܢܐ

2. ܐܗ ܕܝ ܕܡܝܢ ܕܡܝܢ ܕܡܝܢ ܕܡܝܢ
 ܕܡܝܢ ܕܡܝܢ ܕܡܝܢ ܕܡܝܢ ܕܡܝܢ
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3. ܐܗ ܕܝ ܕܡܝܢ ܕܡܝܢ ܕܡܝܢ ܕܡܝܢ
 ܕܡܝܢ ܕܡܝܢ ܕܡܝܢ ܕܡܝܢ ܕܡܝܢ
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1. O gift that came up, quite free, cf. Is. 55:1-2
 with the diver, relation of this
 visible light that shines, quite free,
 for humanity, a parable of the Hidden (Light)
 who gives, quite free, the hidden Dawn. Lk. 1:78
2. The painter too has depicted you in a likeness,
 using pigments. But in yourself is faith
 depicted with types and symbols,

1. أُو مَعْدَحَدَا وَمُيْ هَلَمَّا حَم حُصَّوَا
 اِسْتَلَّ تَهَوَا وَا نَا كَلَا
 وَمُيْ وُس كَحْت اِنَا
 قَلَا صَعَا وَمُيْ مَو وَا سَا صَعَا

2. اُو رِنَا حَلَا رُو م م هَقْتَلَا
 حَص وَا رِنَا مَصَلَا
 حَقَّة صَا وَاوَا اِي هَقْتَلَا
 مَلَا رَحَلَا حَص مَحَص وَا رِنَا حَص وَا

3. اُو وَا وَا وَا وَا وَا وَا
 كَا مَلَا اَكَلَا مَلَمَقَا
 حَصَا اَنَا كَا مَلَمَلَا
 مَلَمَلَا مَلَمَلَا وَاوَا كَاوَا حَصَلَا

as with paints, and instead of just a likeness,
 in you and in your colour is your very Creator depicted.

3. You have no scent, but from you the fragrance
 of symbols exhales; you cannot be eaten,
 but you delight the palate of those who listen to you;
 you cannot be imbibed, yet through the telling of you
 you turn into a fountain of symbols for the ears.

4. ܐܢܬܐ ܥܠܝܐ ܕܢܚܬܐ ܕܚܝܠܐ ܕܡܕܝܢܐ ܕܚܝܠܐ ܕܡܕܝܢܐ
 ܕܚܝܠܐ ܕܡܕܝܢܐ ܕܚܝܠܐ ܕܡܕܝܢܐ ܕܚܝܠܐ ܕܡܕܝܢܐ
 ܕܚܝܠܐ ܕܡܕܝܢܐ ܕܚܝܠܐ ܕܡܕܝܢܐ ܕܚܝܠܐ ܕܡܕܝܢܐ
 ܕܚܝܠܐ ܕܡܕܝܢܐ ܕܚܝܠܐ ܕܡܕܝܢܐ ܕܚܝܠܐ ܕܡܕܝܢܐ

5. ܐܢܬܐ ܕܠܐ ܕܠܐ ܕܠܐ ܕܠܐ ܕܠܐ ܕܠܐ ܕܠܐ ܕܠܐ ܕܠܐ
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6. ܐܢܬܐ ܥܠܝܐ ܕܚܝܠܐ ܕܚܝܠܐ ܕܚܝܠܐ ܕܚܝܠܐ ܕܚܝܠܐ
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4. You are great in your smallness,
 O pearl; your dimension is modest,
 your measure is slight, so too your weight,
 but great is your glory: that crown
 alonewhere you are set is without price.
5. Whosoever does not perceive how great you are
 amidst your smallness, should he despise you
 he will also lose you, so that he will come to blame himself

[illegible][illegible]

6. اِنْعَا مَكْتَسَا حَمْبَه هَمْلَاوَح مَحْمَلَا
 كَا هَا قَلَحَا مَحْمَلَا كَهْمَبَر
 كَحْت اِنْعَا اِنْعَا مَكْتَسَا
 اِنْعَا مَحْمَلَا مَحْمَلَا مَحْمَلَا

for his stupidity; for once he has seen you
on the royal crown he will be tormented at (seeing) you.

6. Men stripped bare dived down and drew you up,
O pearl. It was not kings
who first presented you to human kind,
but men stripped, symbols of the apostles,
poor Galilean fishermen.

7. ܟܕ ܡܝܢ ܫܡܝܐ ܝܬܐ ܐܠܡܢܝܢ ܠܬܝܝܬܐ ܕܝܝܢܐ ܕܝܝܢܐ ܕܝܝܢܐ
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7. They could not approach you
 with their bodies clothed, so they stripped
 like young children: they buried their bodies
 cf. Mt. 18:3
 and descended to you. You eagerly met them
 and took shelter in them, because they so loved you.
8. Their tongues proclaimed glad tidings of you
 as these impoverished men opened up their bosoms

7. ܠܐ ܡܬܪܥ ܝܗܘܐ ܕܢܝܢ ܕܡܡܬܐ ܠܡܬܬܐ ܕܠܐ ܕܢܝܢ
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and brought out for display a novel kind of wealth
amidst the merchants, placing you
in people's hands, as the Elixir of Life.

9. The naked divers, symbols of the apostles, saw you rising up
by the sea shore, and by the shore of the lake Jn 21:4
did the true apostles see the risen Son
of your Creator: both sea and lake
have been adorned by you and by your Lord!

10. هَلِيكْ تَحْفَدْ مِ كَم بَقْدْ هَلِيكْ تَحْفَدْ
 هَذِ مِ بَصَّةْ يَصْفَحْ جَقْدْ
 هَلِيكْ جِدْ قَبِيكْ هَلِيكْ نَسِيكْ
 نَبِيكْ تَحْفَدْ لَحِيكْ قِصْفَحْ كَقْدْ هَقْدْ
 11. دَقْدْ قِصْفَحْ مَقْدْ يَحْفَدْ يَحْفَدْ مَقْدْ
 هَقْدْ يَحْفَدْ دَقْدْ يَحْفَدْ
 هَقْدْ يَحْفَدْ هَقْدْ يَحْفَدْ
 هَقْدْ يَحْفَدْ هَقْدْ يَحْفَدْ

10. The diver comes up from the depths of the sea
 and puts on his clothing; so too, did Simon Peter
 come up, swimming, from the lake, Jn 21:7
 and put on his clothing. Both have put on,
 as their raiment, love of you both, pearl and the Pearl.

10. مَلِكُ حَمْدِهِ مُرَّيْ مَحْمُودٌ هَلْ حَمْدُ تَسْلَا
 هُوَ مَحْمُودٌ مَحْمُودٌ مَحْمُودٌ طَارُ
 مَلِكُ دُبُّ هُمَا هَلْ حَمْدُ تَسْلَا
 أَيْسَ تَسْلَا هَلْ حَمْدُ تَسْلَا هَلْ حَمْدُ تَسْلَا

11. وَهَذَا فَهَذَا حَمْدُ مَحْمُودٌ أَصْلُهُ مَحْمُودٌ
 هُوَ مَحْمُودٌ حَمْدُ أَوْ هَذَا حَمْدُ
 هُوَ مَحْمُودٌ هُوَ حَمْدُ تَسْلَا
 هُوَ مَحْمُودٌ حَمْدُ سُبُّ أَسْلَمٌ سُبُّ أَسْلَمٌ

11. Since I have strayed in my telling of you, O pearl,
 let me gather up my mind: having gazed on you
 let me imitate you, for you are completely
 self-recollected; and because you at all times
 remain single, let me too be single in you.

12. ܡܕܢܟܝܬܐ ܕܝܥܝܐ ܕܝܥܝܐ ܕܝܥܝܐ
 ܡܠܟܐ ܡܡܢܟܐ ܕܕܝܥܝܐ ܕܝܥܝܐ
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13. ܕܡܕܢܟܝܬܐ ܕܝܥܝܐ ܕܝܥܝܐ
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 ܕܡܠܟܐ ܕܝܥܝܐ ܕܝܥܝܐ ܕܝܥܝܐ

12. I gathered in the pearl to make
 a crown for the Son. In place of the stains
 marked out on my limbs, accept my offering,
 - not that You have any need of it: I have offered it to You
 for my own need. O make white my stains! Ps. 51:7

12. مَنِّيَّيْئَا قَبْعَا وَأَحْبَ لُيَا كَحْنَا
 سَكُ قَبْلَامْأَا وَدَهْؤَمْ
 مَحْلَا مَهْؤَحْ كَهْ وَهَنْمَ آيَا
 كَهَنْفَعْلَا وَكُ مَحْلَاهْ كُ سَهْ; قَبْلَامْأَا

13. وَتَحْيِيَّيْئَا هِ تَلْكَلْأَا قَلَاهْ طَكْأَا
 وَسَكُ وَهْأَا حَسْأَا مَسْأَا
 هُسْأَا حَنْمَأَا دَهْصَنْفَعْلَا
 هَسْأَا أَتْأَا مَحْسْأَا تَكْكَهْ هِ رِي تَحْكْأَا

13. The entire crown consists of
 eloquent pearls; instead of with gold
 it is girdled with love, and instead of with links
 cf. Col. 3:14
 it is fastened by faith. In place of hands
 let praise raise it up to the Most High! cf. Ps. 140/141:2

3. ANNOTATION

- I.1 symbols (*raze*): Literally ‘mysteries’; the sense here could indeed be the Eucharistic Mysteries since the consecrated Host (which can also be designated as a ‘Pearl’) would have been received in the hand, but it seems more likely that the wider sense of ‘symbols’ is uppermost in Ephrem’s mind, but retaining Eucharistic resonances. For him, as for the Church Fathers in general, a symbol is understood as being intimately connected with what it symbolizes.
- I.2 it is entirely Light: the (feminine) antecedent could be either the pearl, or the enquiry, as it were blinded by light.
- I.3 Luminous One (*shapya*): Ephrem uses this title of Christ rather frequently elsewhere: H. Nat. 1:1, 3:8, 4:15; H. Azym. 11:25; H. Eccl. 29:1, 32:1, 51:3; H. Fid. 19:5, 35:2, 59:11; H. Ieiun. 1:3. The abstract *shapyutha* likewise often features, denoting ‘clarity, lucidity, purity, smoothness (of a path)’.
- I.4 Like a cloud: Mary is frequently designated as a ‘cloud’ in liturgical texts, based on Isaiah 19:1, ‘The Lord rides on a swift cloud’; since the singular is in the Septuagint, whereas the Peshitta has the plural, ‘swift clouds’, it is unclear whether Ephrem has Is. 19:1, or some other passage, such as Ex. 13:21 or Deut. 31:15; Ex. 19:9 and Dan. 7:13 have also been suggested. The type based on Is. 19: is common in later Syriac writers, probably by way of translations of Greek writers.
- like the heaven: likewise Mary is frequently described as a ‘new’, or ‘second heaven’, based on Isaiah 65:17. ‘for behold I create a new heaven’. For Mary as a type of the Church, see Murray, *Symbols of Church and Kingdom*, pp. 145-50.

- I.5 triumphs (*kullalayky*) ... Ark (*kewwela*): the assonance will be deliberate. In Gen. 7-8 the Peshitta has *qibotha* for the Ark, whereas in the Gospels (Mt. 24:38, Lk. 17:27), the Peshitta has *kewwela*, as does the Curetonian manuscript of the Old Syriac in Luke (it is not extant in Matthew; by contrast the Sinaiticus has *qibotha* in both Gospels. In his Commentary on Genesis Ephrem normally keeps to *qibotha*, but in his *madrashē* he regularly employs *kewwela*: see Kronholm, *Motifs*, pp. 182-3, and (for the parallelism between Ark and Church) 184-90.

hidden (*kasyateh*) and manifest (*galyateh*): Ephrem frequently makes use of the contrast between hidden and revealed', and the paradox of the 'Hidden One' (*kasya*) who became 'manifest' (*galya*), e.g. H. Nativity 3:4, 'Praise to the Hidden One (*kasya*) whose Nativity was manifest (*galya*)'. The contrasted pairing is found again in stanza 7, and in II.4, See also V.1. See the brief summary in G. Noujaim, 'Anthropologie et économie de salut chez s. Éphrem: autour des notions de *ghalyata*, *kasyataet kasya*', *Parole de l'Orient* 9 (1979/80), 313-5.

- I.6 the Luminary's daughter: the Luminary will be the sun, the source of the lightning/fire which descends into the water as a result of which the pearl is conceived.
- I.9 that I might ask (*wad-'esha''el*): note that, since the metre requires four syllables, the *alaph* must retain its consonantal value (later usage would treat this as three syllables, *wd-esha''el*).
- I.7 latter (*'hrya*) rain: the three manuscripts have *'hryna*, 'other, another', which is taken here to be a corruption of *'hrya*. If, however, the reading of the manuscripts is correct, then the sense must be 'another kind of rain'.

- I.10 examine (the sea): *bṣiuhy* is treated as two syllables.
- I.11 examine for long (*nawḥarnebṣe*): reading *nawḥar* 'delay', with Vat. Syr. 113 (Beck's C), which seems a better contrast to *ṭawraz'ura*, and so preferable to Beck's text which has *nḥur* 'gaze'.
- I.13 sea ..land..fire: i.e. representing the elements water, earth, fire..
- I.14 along with us (*lwatan*): although *lwatan* could be treated as three syllables (as required here by the metre), one wonders whether the text is not corrupt, and instead originally read *lewyatan* '(the fish) quaked, as did also Leviathan' - who indeed features in II.10.
- I.15 which will win?: Ephrem has in mind a precedence dispute, an ancient Mesopotamian literary genre which he adapted to Christian usage in H. on Nisibis. 52-54, with Death and Satan as the protagonists.²⁰ Ephrem elsewhere alludes to other imagined disputes, e.g. Prayer and Prying in H. on Faith. 20, Body and Soul in H. on Nisibis 69:5.

to which will God listen: again the metre indicates that initial *alaph* of 'ayna is preserved (*wal-* 'ayna, rather than *wlayna*.)

- II.2 it knew her not: the wording deliberately reflects Matthew 1:25, indicating that Ephrem has in mind the following symbolic correspondences: pearl ~ Christ, the pearl's mother ('virgin of the sea') ~ Mary, and the sea ~ Joseph.

wear you: lit. suspend you, that is, on their ears.

20 For this genre in Syriac, see my 'Syriac dispute poems: the various types', in *From Ephrem to Romanos* (Aldershot, 1999), chapter VII.

II.3 the Word on high: the feminine form of the anticipatory *lah* indicates that Ephrem is here retaining the feminine grammatical gender for the divine Word, as found in the Curetonian manuscript of the Old Syriac Gospels at John 1:14, and occasionally elsewhere in Ephrem (e.g. H. Nativity 4:143) and other early Syriac writers..

engraved gems: the essential contrast between the pearl, which cannot be worked, and gemstones, which are engraved, is especially brought out in Jacob of Serugh's Letter 17, cited above.

II.5 O solitary pearl: Ephrem no doubt also intends a resonance with the ascetic *iḥidaye* of his time who, along with the *qaddishe*, constituted the *bnayqyama*, the 'members of the covenant', who had made a covenant, or pact (*qyama*), with Christ to model their lives on his 'singleness'. (See also on V.11).

II.6 gold: in which the pearl is set.

II.7 the living grave: it is unclear whether Ephrem intended the reader to associate this with the idea of Christ's resurrection by linking it with Christ's resurrection appearance in John 21, specifically referred to in V.9-10.

II.7 you acquire (*qanyaty*) ... on a stalk (*b-qanya*): the introduction of wheat on a stalk (*qanya*) seems to have been suggested by the assonance with *qanyat(y)*, though the pairing of the stalk with a diadem is picked up again in the next verse.

II.8 a king's head, as though it were a chariot, conveys you about: another possible translation would be 'the king's (King's?) head escorts you on the chariot' (with possible reference to Ezekiel 1).

II.9 the Peoples: that is, the Gentiles. Ephrem, like other Syriac authors, frequently makes a distinction between 'the (Jewish) People', and 'the (Gentile) Peoples'; cf. Murray, *Symbols of Church and Kingdom*, chapter 1..

II.10 In symbol and reality (*qushta*): though *qushta* properly means 'truth', Ephrem quite often uses it to denote the reality towards which the symbol (*raza*) points.

baptized like divers ('*amode*): the double translation here of '*amode* is intended to bring out the two different senses of the word, both of which are certainly intended by Ephrem.

put on oil: the reference is to the pre-baptismal anointing known as the *rushma*. The assonance between *meshḥa* and *mshiḥa* brings out an allusion to Paul's imagery of 'putting on Christ', cf Galatians 3:37, cf. Romans 13:14.

stripped (*shliḥe*): though he does not make use in this stanza of the double sense of *shliḥe*, he does so in V.6.

seized the soul: it is unclear whether or not Ephrem had in mind here the Hymn of the Pearl in the Acts of Thomas, where the pearl/soul is snatched from its captivity in Egypt/the lower world: ed. J. Ferreira, *The Hymn of the Pearl* (Sydney, 2002), verse 61, 'then I [the King's son] snatched away the pearl', where, on one interpretation of the poem, the pearl represents the soul..

his embittered mouth: the use of *ethmarmar* seems to intend an allusion to Isaiah 14:9 where both the Peshitta and the Septuagint have 'Sheol/Hades below was embittered (*ethmarmrat/epikranthe*) faced with your entry', a verse which came to be often associated with the Descent of Christ into Sheol, and made famous by

John Chrysostom's Easter sermon, read liturgically at the Resurrection, with its thrice repeated *epikranthē*, 'he (Satan) was embittered'.

II.12 put on suffering: for the phrase cf. Hymns on Faith 30:5, and H. on the Church 51:4.

II.13 Simon Peter (*Kepha*)...Rock (*kepha*): for the various ways in which early Syriac writers exploit this wordplay, see Murray, *Symbols of Church and Kingdom*, pp.212-8.

(spared) you (*ḥasw* 'layky): such forms with 'al- are often treated in poetry as two syllables. There is a deliberate word play between *ḥasw* and the following *ḥashw* 'suffered'.

III.1 You are not to be reproached (*metganyat(y)*) ... O pearl (*marganita*): the assonance will be deliberate.

III.2 Eve ... clothed in glory: according to a widespread tradition of Jewish origin Adam and Eve, when created, were clothed in glory or in light, but at their act of disobedience they were stripped of it and found themselves naked. For the origin of the conception, based on a Jewish exegesis of Genesis 3:21, see Kronholm, *Motifs* pp. 62-3, and (for the loss) pp. 108-10; also my 'Some aspects of Greek words in Syriac', reprinted in *Syriac Perspectives on Late Antiquity* (London, 1984), ch. IV, pp. 98-104.

III.2 Eve (*Hawwa*) ... the serpent (*ḥewya*): the assonance is often brought out by the Syriac poets.

III.3 Pearls from Ethiopia (Kush): the reference is to Job 28:19 where only the Peshitta has 'pearls of Kush'.

III.4 Lamb of Light: the allusion is to the passage of Isaiah (53:7-8, the lamb dumb before the shearer) which the Ethiopian was reading.

and put on Light: the phrase, already found in the Odes of Solomon 21:3, is based on Romans 13:13, 'put on the armour of light'.

III.6 land of the wolf: it is unclear what Ephrem has in mind here; two possibilities suggest themselves (1) the allusion is to Gen. 49:27, 'Benjamin is a ravening wolf'; cf. Ezek. 22:24 with 27; or alternatively and perhaps preferably (2) the allusion is to Isaiah 11:6 and 65:25, where the wolf and the lamb dwell/feed together': what should have been scene of messianic times was spoilt by Solomon's apostasy.

blew out (*nphaḥ*) ... turned pagan (*aḥnep*): the assonance will be intentional.

III.7 Dawn (*denḥa*): Luke 1:78 (Peshitta; Greek, *Anatolē*); Ephrem uses it as a title of Christ, combined with *Semha* (from Hebrews 1:3), in H.Nativity 18:1.

met (*pga'*): the use of the same verb as in stanza 4 links the two episodes together.

III.8 they are still small: that is, in comparison with the pearl.

at whose becoming small Adam became great: the paradox of the Great One who became small at the incarnation is to be found several times in Ephrem's writings, e.g. *rabba da-z'ar*, 'the Great One who became small'. H. on the Nativity 25:14, on Epiphany 4:11, on the Resurrection 1:22; for the aim of making Adam/humanity 'great' again, see the Refrain for H. Nativity 21: 'Blessed is He who became infinitely small in order to make us infinitely great'.

III.9 word of Life (*ḥayye*): *ḥayye* in many Syriac texts also has the sense of 'salvation' (compare the Greek *zōē* in the Gospel of John).

III.10 resplendent ... attentive: both render *zhira*, which has both the sense of brightness and of watchfulness.

to the true Word (lit. Word of truth): the reference is to the Divine Word, or Logos. *melatqushta* also occurs in H. on Faith 36:20 and 37:7, 11.

ear's mirror: for mirror imagery in Ephrem, see especially E. Beck, 'Das Bild vom Spiegel bei Ephraem', *Orientalia Christiana Periodica* 29 (1953), pp. 5-24.

III.12 who are clothed in light: it seems better to take *lbyšt* as singular, *lbishat*, referring to the pearl, rather than plural, *lbishāt*, referring to the Five Wise Virgins.

III.15 The Exalted One: the interpretation of the last line is uncertain, and depends on whether one follows the reading of manuscript B, *ram* (thus Beck), and vocalizes *ḥtmh* as *ḥātmāh* ('its seal is exalted'), or whether (as in the present translation) one reads *rama* with the manuscripts A and C, and takes *ḥtmh* as a verb, vocalizing it as *ḥatmāh*, as is done here.

IV 1 He beheld it: 'it' will be 'faith'

instead of Adam: or 'on behalf of Adam', having the coming Resurrection in mind.

IV.4 a foolish animal: in Ephrem's understanding it is reason/speech that distinguishes human beings from other animals, and it is this immaterial feature that in turn links them with the angelic beings.

- IV.6 things on earth: lit. 'those in the middle', that is 'animals' if the reference is just to this stanza, but if stanzas 4 and 5 are also included then this will refer to both 'animals' and 'the rock'.
- IV.8 a being complete in itself (*qnomamalya*): *qnoma* in early texts has the sense of 'identity' or 'self'; only later does it become in the West Syriac tradition the regular rendering of Greek *hypostasis* (whereas in East Syriac Christology *qnoma* has the sense of 'identifying characteristic'). For the pearl's completeness, compare H. on Faith 51:13 where the 'perfect (*gmira*) pearl is compared to 'complete (*shalma*) faith'.
- IV.9 investigated again: that is, unlike the pearl, faith remains unharmed.
- IV.13. your side of the scales (*kappeky*): the *kappa* is the bowl holding the object to be weight on the balance, or scales. Compare 12: 4, where Grace and Justice are the two *kappe* of Gods scales (*mas'atak*). The scribe of manuscript C misunderstood the sense and supposed that *kpky* was a defective spelling (such as is often found in early manuscripts) and so wrote *k'pky* 'your gemstone', which goes against Ephrem's contrast of the pearl with gemstones (the same corruption is to be found in 38:8, but there C has the correct reading and A the corruption!).
- who resembles His Father (*dl-abuhy dame*): the metre indicates that here the *alaph* is elided (contrast I.9 and IV.15).
- Son of your Creator: similarly V.9. The title 'Son of the Creator' is used of Christ also in H. on Faith 25:7, and several times in the H. on the Nativity (e.g. 8:17, 9:2, 17:11 etc.) and against Heresies (e.g. 37:6).

IV.14 two wombs bore you as well: Ephrem seems to be referring to the two different explanations of the origins of the pearl, the first, through lightning striking the oyster-shell in the depth (the one evidently most familiar to him), and the second, which he has heard about ('as the story goes'), according to which a dew (or rain) drop ('a fluid nature') comes down and fertilizes the mussel ('the solid body') which has come up to the surface of the sea and opened up to receive it. According to the former, the conception/birth takes place in the depth, but according to the latter, it is on the surface of the sea.

In the other birth: that is, the former of the two views, with the pearl being conceived by lightning and being born in the depths.

you showed your love: the feminine forms indicate that the pearl is still the subject.

IV.15 set you: lit. 'fixed you'. To ease the sense, the translation anticipates the reference to the crown.

since you took on bodily form (*bad- 'ethgashshamty*): the metre indicates that the *alph* retains its consonantal value here (as in I.9, 15). Alongside *lbeshpagra*, *ethgashshamis* also occasionally found in some fourth-century authors to denote the incarnation; in the fifth century it becomes a standard term, to be followed at the end of the that century by the neologism *ethbassar* (<*besra*, 'flesh'), as a calque based on Greek *esarkōthē*. The only place where Ephrem uses *ethgashsham* with the Word as subject is in the Commentary on the Diatessaron 2:21a, though in Hymns on the Nativity 3:5 he uses *gashshemnapsheh*, 'he embodied himself'.

- V.3 as Scripture says (*lam*): *lam* should introduce a biblical quotation, but it is unclear what passage Ephrem has in mind: at Exodus 17:6, the rock is struck, but no words are specified; Numbers 20:8-10 is probably more suitable, since words are mentioned, even though they do not in the end accompany the action (again, the rock is just struck).
- V.5 tormented (*metnaggad*) at (seeing) you: alternatively one could take the verb to be *thtp 'el*, treated as three syllables, with the sense 'drawn to/by you'.
- V.6 but men stripped bare, symbols of the apostles: this double translation of *ellashliḥ* is an attempt to bring out the double entendre of *shliḥe*, where Ephrem certainly intends both senses to be understood at once.
- Galilean: Ephrem is very probably alluding to the Emperor Julian's derisive designation of the Christians as 'Galileans'; this is specifically mentioned in H. against Julian 3:17. (Julian's polemical work against Christianity was entitled 'Against the Galileans').
- V.8 Elixir of Life (*sam ḥayye*): lit. 'medicine of Life/salvation'. The term, which ultimately goes back to Akkadian *sambalāṭi*, with the same meaning, is frequently used by Ephrem with reference to Christ, above all in the Hymns on the Nativity; elsewhere in the Hymns on Faith it occurs in 2:19, 5:16, 12:8, 47:11 and 54:10. See further *The Luminous Eye*, chapter 6.
- V.9 Son of your Creator: see on IV.13.
- V.10 put on ... love of you (*lbeshw reḥmathkon*): compare *lbesh + ḥubba* in Odes of Solomon 23:3.
- V.11 strayed: the same verb as is used in I.5.

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V.11 remain single (*ḥad*): lit. 'one', but Ephrem certainly intends his readers to make the associate with the ascetic *ihidaye* who seek to imitate Christ the *ihidaya* ('Only-Begotten') in a life of singleness. Cf. S.H. Griffith, "'Singles' in God's service: thoughts on the Ihidaye from the works of Aphrahat and Ephraem the Syrian', *The Harp* 4 (1991), pp.145-159; also my *The Luminous Eye*, chapter 8.

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5. Select Syriac terms

III.5, IV.13	ܚܒܪ
I.7, 9; III.9-11, 15; V.3	ܚܒܪܐ
III.3-5	ܚܒܪܐܢܐ
III.11; IV.1	ܚܒܪܐܢܐ
I.16; IV.4	ܚܒܪܐܢܐ
I.11	ܚܒܪܐܢܐܢܐ
I.12	ܚܒܪܐܢܐܢܐ
II.11; III.4	ܚܒܪܐܢܐܢܐ
II.2, 4	ܚܒܪܐܢܐܢܐ
III.11	ܚܒܪܐܢܐܢܐ
I.15, IV.2	ܚܒܪܐܢܐܢܐ
I.10-11; IV.3	ܚܒܪܐܢܐܢܐ
I.2, 13, 15; IV.2	ܚܒܪܐܢܐܢܐ
I.2	ܚܒܪܐܢܐܢܐ
IV.11, 13	ܚܒܪܐܢܐܢܐ
II.6	ܚܒܪܐܢܐܢܐ
II.2; III.2	ܚܒܪܐܢܐܢܐ
V.2	ܚܒܪܐܢܐܢܐ
IV.14; V.7	ܚܒܪܐܢܐܢܐ

I.10; III.15	ܠܝܠܐ
IV.1	ܠܠܝܠܐ
I.5, 7; II.4; V.1	ܠܝܠܐ
I.12	ܠܝܠܐ
IV.15	ܠܝܠܐ
III.6	ܠܠܝܠܐ
II.6; III.14; V.13	ܠܠܝܠܐ
III.8	ܠܠܝܠܐ
I.4; II.4	ܠܠܝܠܐ
II.1, 3; III.2, 12; IV.9, 13; V.11 (verb)	ܠܠܝܠܐ
I.4; IVR	ܠܠܝܠܐ
V.1	ܠܠܝܠܐ
III.7; IV.7; V.1	ܠܠܝܠܐ
III.13; IV.1, 2, 9, 10; V.2, 13	ܠܠܝܠܐ
IV.3	ܠܠܝܠܐ
IV.2	ܠܠܝܠܐ
III.10	ܠܠܝܠܐ
III.7; IV.7	ܠܠܝܠܐ
II.8	ܠܠܝܠܐ
I.4; III.1	ܠܠܝܠܐ

Select Syriac terms

I.4	ܠܐ
II.11; III.3, 7	ܠܡܠܝܚܐ
I.11; III.8; V.4	ܠܡܠܝܚܐ
III.8; IV.7; V.4, 5	ܠܡܠܝܚܐ
IV.3 (verb)	ܠܡܠܝܚܐ
I.9; III.7; V.8	ܠܡܠܝܚܐ
III.1; IV.14; V.13	ܠܡܠܝܚܐ
III.2	ܠܡܠܝܚܐ
II.9, 10	ܠܡܠܝܚܐ
II.7, 8	ܠܡܠܝܚܐ
III.9; IV.1; V.8	ܠܡܠܝܚܐ
III.7	ܠܡܠܝܚܐ
III.6	ܠܡܠܝܚܐ
III.15	ܠܡܠܝܚܐ
II.3, 6	ܠܡܠܝܚܐ
I.1, 6; II.2, 5; IV.7; V.2	ܠܡܠܝܚܐ
I.6	ܠܡܠܝܚܐ
I.14; IV.12	ܠܡܠܝܚܐ
I.8	ܠܡܠܝܚܐ
I.8	ܠܡܠܝܚܐ

I.1	ܠܡܢܐ
II.3, 5	ܕܡܢ ܡܢܐ
II.4, 5	ܠܡܢܐ
I.5; III.8	ܡܢܐ
I.14	ܠܡܢܐ
I.14; II.13; IV.5; V.10	ܠܡܢܐ
I.5	ܠܡܢܐ
I.5	ܠܡܢܐ
V.12	ܠܡܢܐ
II.11; IV.10, 12, 14	ܠܡܢܐ
IV.3	ܡܢܐ
II.6; IV.15; V.5, 13	ܠܡܢܐ
I.5, 7; II.4; V.1	ܠܡܢܐ
IV.13	ܠܡܢܐ
IV.9, 10	ܠܡܢܐ
III.11	ܠܡܢܐ
I.14; IV.5	ܠܡܢܐ
III.1	ܠܡܢܐ
II.10, 12; III.2, 4; V.10	ܠܡܢܐ
III.12	ܠܡܢܐ

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11; III.7; IV.14; V.7	ܕܡܥܠܐ
III.1; V.10	ܠܕܡܥܠܐ
I.5	ܠܡܥܠܐ
II.10	ܠܡܥܠܐ
V.8	ܠܡܥܠܐ
IV.5	ܠܡܥܠܐ
IV.7	ܠܡܥܠܐ
V.10	ܠܡܥܠܐ
V.2, 8	ܠܡܥܠܐ
I.8	ܠܡܥܠܐ
IV.12	ܠܡܥܠܐ
II.3; V.3	ܠܡܥܠܐ
I.4	ܠܡܥܠܐ
I.10; II.2, 4; IV.14; V.8	ܠܡܥܠܐ
I.11; II.8, 13; IV.13	ܠܡܥܠܐ
I.15, 16	ܠܡܥܠܐ
V.8	ܠܡܥܠܐ
III.9; IV.2	ܠܡܥܠܐ
II.3; V.13	ܠܡܥܠܐ
III.14	ܠܡܥܠܐ

Select Syriac terms

I.8; IV.5	ܚܒܐ
II.9; III.3	ܚܚܐ
III.4; V.6	ܚܚܐ
I.11; II.10; IV.3; V.1, 10	ܚܚܐܐܢܐ
I.4, 7	ܚܚܐ
I.13; IV.9	ܚܚܐ
III.11; IV.1	ܚܚܐܐܢܐ
I.3; V.7	ܚܚܐܐܢܐ
IV.13	ܚܚܐܐܢܐ
I.8	ܚܚܐܐܢܐ
V.1	ܚܚܐܐܢܐ
I.3; IV.11	ܚܚܐܐܢܐ
IV.1	ܚܚܐܐܢܐ
II.1	ܚܚܐܐܢܐ
V.6	ܚܚܐܐܢܐ
V.2	ܚܚܐܐܢܐ
I.15	ܚܚܐܐܢܐ
IV.15	ܚܚܐܐܢܐ
V.2	ܚܚܐܐܢܐ
III.7	ܚܚܐܐܢܐ

II.12	ܠܫܫ
II.12; IV.7; V.2	ܝܫ
II.7	ܠܡܝܐ
V.12	ܠܡܝܢܐ
I.3; II.10; III.6, 10; V.9	ܠܡܝܢܐ
III.15	ܠܡܝܢܐ
IV.8	ܠܡܝܢܐ
II.7, 8	ܠܡܝܐ
I.8	ܠܡܝܐ
I.1; III.8	ܠܡܝܢܐ
I.9	ܠܡܝܢܐ
IV.11	ܠܡܝܢܐ
I R; II.3, 8, 13; III.11; IV.13, 14	ܠܡܝܢܐ
III.2, 11; IV.7, 12; V.2, 3, 6, 9	ܠܡܝܢܐ
I.1, 3, 4, 6, 9, 10; II.1, 3, 4, 5, 10	
II.9	ܠܡܝܢܐ
II.9; III.9	ܠܡܝܢܐ
V.10	ܠܡܝܢܐ
V.3	ܠܡܝܢܐ
I.7	ܠܡܝܢܐ

Select Syriac terms

I.15; III.2; V.4, 13	ܠܚܒܐ
II.12, 13; III.9, 10; IV.8	ܠܚܒܐ
I.7	ܠܚܒܐ
II.10; V.6, 7, 9	ܠܚܒܐ
III.1, 2	ܠܚܒܐ
I.4	ܠܚܒܐ
IV.7	ܠܚܒܐ
I.3; II.4	ܠܚܒܐ
I.3	ܠܚܒܐ
III.6	ܠܚܒܐ
I.6; II.1, 11	ܠܚܒܐ
II.5, 7; III.5, 8, 9; IV.15; V.4, 12	ܠܚܒܐ
III.1; ~IV.3; V.8	ܠܚܒܐ
IV.12	ܠܚܒܐ
I.7	ܠܚܒܐ
IV.2	ܠܚܒܐ
	ܠܚܒܐ
III.15	ܠܚܒܐ
V.3	ܠܚܒܐ

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