General Introduction

One of the connotations of ‘treasure’ is the hidden and unnoticed state of most precious things. Then it can rightly be evaluated that the Syriac patrimony is the treasure house of the costliest pearls of a variety of knowledge, culture and wisdom. Aramaic or Syriac culture had a golden age of great contributions to language, literature, liturgy, exegesis, civilisation and to various other fields related to life between the second century and eighth century A.D. It was the glorious period of the legendary men like Mar Ephrem, Narsai, Mar Jacob of Sarug\(^1\) and many others. But after this wonderful period of the literature, there occurred a darker era in the history of Syriac literature where not only original contributions were less in comparison with that of the golden age but the discoveries and studies on the rich patrimony with the aim of rejuvenating and contextualising the literature and culture were also practically inactive. But this slackness was overcome by the enthusiastic efforts that started from the nineteenth century onwards. Twentieth and twenty-first centuries witness a giant leap in the discovery as well as the rediscovery of the Syriac patrimony. Many research centres around the globe like Pontifical Oriental Institute, Rome, Oriental Institute, University of Oxford, SEERI, Kottayam, etc. were emerged in order to revive the Syriac heritage and culture. These passionate endeavours encourage the younger generations also and give them opportunity to turn towards the past so as to nourish themselves for the present and the future. My attempt to turn towards Mar Jacob of Sarug is also an outcome of these encouragements.

Discovering a gorgeous past should not be just to learn the history of how the life of the old people was, but it should be a conscious effort to revitalise and contextualize those glorious pasts and uphold them in the present context and to carryover them for the future. With regard to the Syriac patrimony each work of its great authors is a priceless gemstone which is ever

\(^{1}\) His toponym is also spelt as Jacob (James) of Serugh, Jacob of Serug etc., equivalent to ܣܪܘܓܐ ܝܥܩܘܒ
significant and increasingly valuable, because, most of them are expositions of the living Word of God and hence they are coexistent with the eternity of the Word of God. Hence an exploration into those caves of treasures is a vital need of all the times, as of the present time.

Among the many luminous stars that adorned the Syriac firmament, Mar Jacob of Sarug sparkles astonishingly. He was a talented poet with eloquent style, powerful thoughts, extraordinary imagination, unique expositions and profound erudition. His contributions to the field of literature are a storehouse of resources for the scholars of all ages. The teachings and exegeses of Mar Jacob of Sarug are ever vibrant and all-embracing. It is this greatness of Mar Jacob as well as of his works that attract the researchers towards him and it is the same that inspired me too to become an awful devotee of the poet. Moreover, He is also well known in the Syriac Churches with his bo’uto, a constituent element in most of the liturgical services; the bo’uto of Mar Jacob often concludes such liturgical services.

One of the best and customary means of keeping and conveying the superb civilizations and traditions is through the arts and literature of the then ages. Each artwork is a self-exposition of the artist also. Thus arts and literature can rightly be called a concealed history. The great works of Mar Jacob of Sarug also include strong hints on what he was and what men of his time thought and did.

Since many authors had already put together, even though hardly in one accord, the available life history of Mar Jacob of Sarug, I would only mention a few important events in his life. He was born probably in 451 AD, at Kurtam on the banks of Euphrates and he was brought up in the district of Sarug or Serugh near Edessa. He had his theological formation as well as his early literary compositions at the school of Edessa. He was raised to the Chor-
episcopal³ status and later he was made bishop of Batnan in June 519 at the age of 68, in the
district of Sarug or Serugh. And he died on 29th November 521 AD at the age of seventy.⁴

Mar Jacob was a legendary literary genius and a versatile hymnographer among the
Syriac writers and at the same time he equals with many classical poets of various ages and
cultures. His theological contributions made him one of the greatest fathers of the Church. He
comes very close to Mar Ephrem and equals Narsai in his calibre as a poet-theologian. He is
known as the flute of the Holy Spirit. The writings of Mar Jacob are widely used even today
among the Christian denominations like Catholics, Syrian Orthodox, Maronites, Armenians,
Copts, Ethiopians etc. and they consider him as the brilliant star in the firmament of their
Syriac patrimony. The contributions of Mar Jacob are voluminous and they belong to the
mimre, madroše and sugyoto genres of Syriac poetry. There are 763 metrical mimre of Mar
Jacob apart from his madroše and sugyoto.⁵ Mimro is a metrical verse homily which is made to
be recited antiphonally during the prayers, madroso is a doctrinal hymn and sugito is a
canticle.⁶ A good number of the literary works of Mar Jacob are preserved in Syriac and Arabic
manuscripts and some of them have been translated into modern languages. Mar Jacob used his
mimre for Scriptural exegeses, for exposing his theological reflections, for arguing against
heretical opponents, for teaching the faithful, for moral and spiritual exhortations and also for
liturgical purposes. These intentions of the poet in no way belittled the literary excellence of
his compositions, instead, by all means, the works of Mar Jacob are the best examples of
classic literary genres.

³ = Country or local bishop, Cf. J. Smith, Compendious Syriac Dictionary.
⁴ These data on the life of Mar Jacob are loaned from different sources like Gabriel’s Syro Chaldaic Grammar,
Kollampampil’s Salvation in Christ according to Mar Jacob, Brock’s Brief outline of Syriac Literature,
Arayathinal’s Aramaic Grammar, William Wright’s A Short History of Syriac Literature etc.
⁵ Ibid.
The theme of the study

There are several myths, stories, religious teachings as well as scientific studies on the origin or evolution and development of the cosmos and of man. But the Holy Bible gives us the Theo-centric explanation on the creation of man and of the universe. Many theologians and exegetes have propounded their own elucidations on the Biblical creation narrative.

Even though Mar Jacob of Sarug also describes the creation of man based on the creation narrative from the Holy Scripture, what isolates him from many other narrators is his way of approaching it and his intention behind the presentation of the narratives. The Four Mimre ‘On Creation’ (‘al brito) of Mar Jacob comprises his descriptions on the creation, particularly on the creation of man. Bringing to light the notions of Mar Jacob on the creation of man will certainly and substantially contribute to the anthropological, theological, exegetical and literary debates and discussions. And my attempt in the present study is to expose the particular work of Mar Jacob ‘On Creation’ (mimre ‘al brito) and to see how far he is valuable even to the modern theologians, exegetes, scientists and literary men. Thus, the theme of the present study is a multi-faceted thorough analytical investigation and appreciation on the particular work of Mar Jacob, the Four Mimre ‘On Creation’ (mimre ‘al brito). A truthful translation of the mimre into a most modern language, English, is inevitable in order to make the appreciation comprehensible to the non-Syriac scholars and so at the very outset, the present study includes the English translation of the text as a vital part. The analytical investigation is intended to bring out the main themes that are included in the particular work of Mar Jacob and an appreciation on the work aims at finding out the brilliance of the author as well as the excellence of the work especially from a literary point of view. Therefore, the translation of the Four Mimre of Mar Jacob ‘On Creation’, its literary appraisal, estimation on

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7 Cf. Gen. 1/1 ff.
8 The etymological analysis on ‘creation’ can be seen in the section, “Image and Likeness of God in Man”, p. 256.
the poet, thematic analysis, factors related to enculturation etc. are the constituents of the current study.

**The extent and aim of the study**

The primary aim of my endeavour is to understand, experience and appreciate Mar Jacob of Sarug and his works. Since appreciating all the works of Mar Jacob and then making statements on him is a laborious work, I have adopted an inductive method: to appreciate a set of works of Mar Jacob, analyse its various themes and literary style and thus to know who Mar Jacob was and how he remains suitable and relevant even today and forever and how he excels others. It is with this aim that I have selected one of the collections of Mar Jacob of Sarug, the Four Mimre ‘On Creation’ for the study.

My venture is a journey through the ways opened by Mar Jacob as well as it is an excavation for collecting treasures using the poet’s own tools. Hence, I, as the researcher, had to enter into the mind of the poet through the narrow gates of the verses of his great works, and where I had to pitch my tent in order to meditate attuned to the scholarship of the poet. I had to imbibe the mood of the poet and to experience the thrill from the verses of the poems as exactly as the poet experienced when he composed them. This kind of my personal association with the composer and the composition only helped me to appreciate the poet and his works appropriately. For this, the words of Sebastian Brock motivated me. In his ‘Baptismal themes in the writings of Jacob of Sarug’ he wrote, “I should stress at the outset that it is essential to read Jacob on his own terms, and not approach him with our own western European presuppositions, if we are to appreciate his true originality and profundity. In other words, we must make an effort of the imagination in order to recapture this supra historical way of
thinking”. Hence my present study intends to extract the essence of the particular work of Mar Jacob and to exhibit them under various categories in order to appreciate the work as well as the poet.

Hence, my aims are mainly three. There are voluminous works of Mar Jacob of Sarug and only a few of them have been brought to the common languages for the use of the public for whom Syriac or Aramaic is incomprehensible. So, my first aim of the study is to make at least one of the greatest works of Mar Jacob of Sarug, the Four Mimre ‘On Creation’ cognizable to the modern man through a proper translation of it into a most common language, English. Here, it is not ignored that there is a French translation of it, but French is not a lingua franca as English is.

Another equally important aim of the study is to churn the mimre well in order to bring to the surface the gist of the particular work of Mar Jacob. Even though many researches have done many investigations on the works of Mar Jacob of Sarug and thus many pertinent themes and thoughts of him have been introduced into the theological milieu, apparently a complete analysis on any particular work from Mar Jacob’s contributions have been hardly done. Moreover, an intensive literary appreciation on any one of the poet’s works is found done scarcely. It is in this situation that my study on Mar Jacob thirdly aims at appreciating the Four Mimre of Mar Jacob ‘On Creation’, especially with the theological, literary and cultural perspectives. This approach will help to get vivid and multi-dimensional pictures of an artwork, the Four Mimre of Mar Jacob ‘On Creation’, and through them it is possible to draw a clear picture of the artist, the poet also. This approach differentiates my attempt from other investigations on Mar Jacob.

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9 As quoted by Kollamparampil, Salvation in Christ according to Jacob of Sarug, 37.
Method of the Study

The method of my study is more investigative and analytical in nature in order to surface and categorise the precious contents of the particular set of literary work of Mar Jacob than a comparative study or a critical evaluation. Since a set of work of an artist is a confirmation on his brilliance and on his outlook, I think, through adopting this method, I can present Mar Jacob before the modern world with more radiance. Many experts in the field like Sebastian Brock, Thomas Kollamparampil etc. as well as my research guide Dr. Jacob Thekeparampil, had given me the counsel to concentrate deep into Mar Jacob and his works. Thus, sufficient steps are taken in my study for an intensive and keen exploration into the particular work of Mar Jacob. I hope the method that I have adopted in my work allows me to concentrate more on one of the major works of Mar Jacob, to go even into the minute details of its each verse and thus to discern the mind of the poet and I feel that this method, from an analytical point of view, is more valuable, productive and useful than putting together the sporadic thoughts of the poet from various sources. So, the investigational material before me for the experiment on the dissection table is a set of metrical mimre of Mar Jacob of Sarug, the Four Mimre ‘On Creation’. I strongly believe that an intensive study that helps to bring to light the entire content, systematically set thought pattern, richly employed literary styles etc. of a particular work is more opportune and beneficial than having a bird’s eye over several works of the same author or over other literature as a whole. By this reason, I have consulted other works of Mar Jacob of Sarug and the works of many other authors only as and when they are found necessary in order to elucidate those themes that are found within the Four Mimre ‘On Creation’ of Mar Jacob. One might come across in my study extensive citations from the works of some great authors; it is by the reason that they are some of the excellent and comprehensive works on Mar Jacob.
I am confident that the successful completion of my study on the Four Mimre of Mar Jacob ‘On Creation’ will certainly help the devotees of Mar Jacob to have a comprehensive understanding on this work as well as on the poet and which will be highly useful for further studies on Mar Jacob of Sarug. For this systematic analysis, first of all I have translated the mimre into English employing necessary translation techniques and then examined them verse by verse in order to put them into various thematic and literary trays.

The works of Mar Jacob of Sarug have been published mainly by P. Bedjan. But the source material of my study is not from the edition of P. Bedjan but it is from Khalil Alwan’s edition, *JACQUES DE SAROUG, QUATRE HOMELIES METRIQUES SUR LA CREATION*, which is found in the Corpus Scriptorum Christianorum Orientalium (CSCO), Vol. No. 508. The reason for the selection of Alwan’s edition is because, only the fourth mimre among the four of Mar Jacob’s mimre ‘On Creation’ is found in Bedjan’s edition and it is Khalil Alwan who has edited the manuscript of the entire Four Mimre ‘On Creation’. But the title of the fourth mimre in Bedjan’s edition differs from that of Khalil Alwan’s edition which has the title, *ܥܠ ܪܘܟܒܗ ܕܐܕܡ* (*al rukbeh dodom*) but Bedjan uses the title, *ܝܬ ܘܚ ܐܡܝܬܐ ܒܪܝܬܗ ܕܐܕܡ* (*al briteh dodom u hayto motto*). However, in the footnote Bedjan gives the title as it is used by Alwan.

Since the work of Mar Jacob has already been edited and published, I left aside the editing task of the Four Mimre of Mar Jacob ‘On Creation’ but only accepted Alwan’s edition as it is for the translation and analysis. In order to reduce the enormity of the already blown up thesis, I have included only the translation of the Four Mimre in the study.

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12 = The Four Metrical Mimre of Mar Jacob ‘On Creation’.
15 Ibid.
The Script, Parenthesis, Citation, Abbreviations, Numbering, Designations etc.

For the terms and transliterations I have adopted the West Syriac script and vowels, but I have retained the transliterations of others as it is in their quotations. I have italicized all foreign words except ‘mimro’ and ‘mimre’ (= homily, sermon etc.) because of their extensive and common use in the thesis. Matters given in the brackets excluding transliterations are my comments or suggestions except for those in the citations of others. Citations from other works go along with the lines of the paragraphs. But the verses from the Four Mimre are cited separately within the paragraphs and their references are also given in brackets. Even while not citing from the mimre, I have also given several verse numbers of the mimre in my thesis. They are intended to show the reference of the contents from the mimre. Among the many such references, the first one within the bracket is the reference of the exact location and the successive ones are references for the similar ideas. Cross references within the thesis are given as foot notes giving the details of the heading, section, page numbers etc.

I have used in my thesis only the common abbreviations and hence I did not give a separate list of abbreviations. But among the references, in order to identify the verses from the particular Four Mimre of Mar Jacob ‘On Creation’, I have used the indication FMC which is the abbreviation of ‘Four Mimre ‘On Creation’. In the reference numbers for the mimre and their verses the upper Roman letters represent the numbers of the mimre and Arabic numerals stand for the numbers of the verses from each mimre, thus FMC IV 20 is the twentieth line of the fourth mimre among the Four Mimre ‘On Creation’. In several occasions I have capitalized ‘Will’ in order to identify it as the willpower. Wherever I used ‘Mar Jacob’, ‘the poet’, Jacob, the author of the poem etc., they are appellations of Mar Jacob of Sarug. And in my work I have mostly used the terms ‘mimro’ or ‘mimre’ rather than ‘homily’ or ‘discourse’ and
whenever I used ‘the mimre’, ‘the whole/entire mimre’, ‘the four mimre’ etc., they represent the Four Mimre of Mar Jacob ‘On Creation’ (FMC).

**Numbering format for the headings and sub-headings:**

Eg: II. 3. D. 2. iv. e.

The upper Roman letters like I, II, III are used for indicating the chapters, Arabic numerals 1, 2, 3, represent sections within the chapters, English capital letters A, B, C are for the headings of the sub-themes within the sections, Arabic numerals 1, 2, 3, 4, after the English capital letters are for subheadings, lower Roman letters i, ii, iii, iv are for subtitles, English lower letters a, b, c, d, represent a division of the subtitle. Thus, II. 3. D. 2. iv. e. stands for the Second chapter, third section, fourth sub-theme, second subheading, fourth subtitle and fifth division.

**Structure of the study**

In order to have an integrated comprehension on the particular work, the Four Mimre of Mar Jacob ‘On Creation’, the present study on the work is divided into four major parts: A B C D. Part A contains the translation of the Four Mimre from Syriac to English. Part B is the literary analysis on the Four Mimre ‘On Creation’ which is an appreciation on the poet on the basis of the mimre. Part C is the analysis of the main themes of the mimre. And Part D consists of an analysis on the cultural influence in the formation of the mimre. The whole study is divided into six chapters along with this introduction and a conclusion.

Part A comprises the first chapter of the study which includes the translation of the Four Mimre ‘On Creation’ from Syriac to English. The first mimre among the four is on ‘God who said, “Come let us Make man in our image and likeness” and on the nativity of Christ’,
the second mimre is on the question ‘Whether Adam was created mortal or immortal’, the third and the longest mimre is ‘On the expulsion of Adam from the Paradise’ and the last one is ‘On the composition of Adam’. Altogether the Four Mimre contains 2142 (Two thousand one hundred and forty two) verses which include an approximate number of 13000 (Thirteen thousand) words. The structure of the mimre is in couplet format and the lines are of twelve syllabic metre.16

One of the finest things to be noticed, which asserts the brilliance of a typical poet, is that each line of almost all the couplets of the Four Mimre is potent enough to convey an idea independently. Very rarely the notions of the first line are being carried over to the next line for its completion. Hence, in order not to change the thought pattern of the poet and not to drop least from the richness of the content of the verses, I have adopted in my translation the poet’s own method: to condense the idea of a line within itself and I took utmost care not to carry it over to the other line of the couplet. Moreover, mine is not a free translation, but it is almost a verbatim translation which includes nearly all the words of the original text, because, I am afraid, a free translation would distort the order, style and thought pattern of the poet. Also, I have violated in my translation a common rule to begin each line of a poem with an upper alphabet; in its place, in order not to destruct the continuity, I have begun the second line of almost all couplet with a lower letter.

As far as I understand, there are a few printing mistakes that crept into the edition of Alwan. Hence, while translating the mimre, I took freedom to change or correct them with the help of dictionary or according to the demand of the context, when and where they are found extremely necessary. In certain cases Alwan’s footnotes helped me to do this. All these changes are mentioned in the footnotes of the present study. Also, in a few occasions Alwan

had given both the alternative passages from Arabic and Syriac manuscripts and some times from Bedjan also. I have translated only the first option as they are given in the text and I have left out the variant reading without translating, except for verses FMC IV 237-242, where the first option is incomplete. I have intentionally skipped over translating the alternative passages by the reason that there are no substantial and basic changes in the meanings of both the passages, but they differ only in the order of the verses, words etc. I omitted them from translating also for avoiding confusion of the verse numbers when I quote them while analysing the themes. And since I have analysed almost all the themes of the mimre in detail in the subsequent chapters, I have not attempted to give cross references in the foot notes of the translation.

Part B of the study consists of the second chapter which deals with the literary analysis on the mimre. It is an attempt to see the man behind the work, because the mimre is an extension of the poet’s own visions, imaginations, personality etc. Hence, it is an appraisal on the poet. A multidimensional and vivid picture of a brilliant poet is drawn through an analysis of the mimre. Towards the end of this chapter, as part of the literary characteristic, we discuss on the authenticity of the so called ‘Sarugean metre’ or the ‘twelve syllabic metre’ which Mar Jacob had widely used in his poems especially in the Four Mimre ‘On Creation’.

Part C consists of various themes that we see in the Four Mimre ‘On Creation’. The main themes of the entire mimre, except the literary and cultural aspects, are grouped in this part within the three chapters from the third to the fifth. The anthropological concepts of the poet that we see in the mimre are being discussed in the third chapter. This third chapter is divided into three sections. The first segment of the third chapter contains the creation of man in the image and the likeness of God. Mar Jacob has a unique elucidation on this which excels

\[17\] = Metre of Jacob of Sarug
many of his contemporaries as well as of later and modern expositions on the topic. The second division of this chapter is more on a metaphysical substance, on the freedom and freewill of man. We try to see in this section how Mar Jacob considers the freedom as the basic ingredient in the creation of man as well as how it is being exercised to choose the destiny of man. The third section of the third chapter is an integration of the descriptions of the poet on the fashioning of man, characteristics of man and woman, establishment of the first family etc.

The fourth chapter in Part C is the collection of the theological notions of the poet as we see them in the mimre. Mar Jacob seems to be voluble to describe God, especially on His abundance of mercy. As the poet testifies, the manmade vessels are inadequate to contain the affluence of God’s grace\textsuperscript{18}, we try to experience in the first section of this chapter how the notion of the mercy of God overflows in the mimre. The concepts of the poet on the non-corporal beings are also incorporated in this chapter as the second segment.

Even though the particular mimre of Mar Jacob is mainly on the creation of man, the poet does not consider the creation of man as a separate entity in the history of man. For him this event is an integral link in the chain of the cyclic history of the mankind. Hence while discussing the creation of man, the poet handles many themes that are related to the whole life of man of all ages. Thus, the fifth chapter of the thesis is on the soteriological perceptions of the poet. Mar Jacob considers the malicious sin of man as the prime cause for the deterioration of the image of God in man. This necessitated a revival for man through the benevolence of God. Hence, the first section of this chapter is about the poet’s deliberations on the sin of man as the soteriological causality. The second division of the fifth chapter comprises the eschatological concepts of Mar Jacob where we try to pickup the ideas of the poet on the eschatological destinations and prospective. In this section, the beautiful narrations of Mar

\textsuperscript{18} Cf. FMC III 159 ff.
Jacob on the revival of the fallen image, consistency of the new world as well as on the circular history of the costume of the image are discussed in detail. The cosmological concepts of the poet are also incorporated in this section of the fifth chapter.

The sixth chapter constitutes Part D of the thesis. I try to see how far Mar Jacob of Sarug was a part of the enculturation of the Syriac literature. It is an attempt to look into the factors that influenced the poet in the formation of the mimre. In addition to the proven facts of the Biblical, theological and religious influences on the poet, I try to find out whether there were cultural and philosophical influences, especially from the Hellenic culture, on the poet in the composition of the mimre, because Sebastian Brock opines that many Syriac writers were under the Hellenic influence and “Aphrahat is one of the least Hellenized of Syriac writers”.\(^\text{19}\)

As the Hellenic culture is ever well known and influential by the eminence of its celebrities like Socrates, Plato, Aristotle etc. my investigation extends also to find answers to my supposition that there are traces of their impact in the composition of the Four Mimre of Mar Jacob ‘On Creation’.

The findings of my investigations are condensed in the conclusions of each segment and they are consolidated in the section ‘General Conclusion’. I am confident that my findings are resourceful, original and novel. What guided me behind my investigation was only the truthfulness towards the content. I hope that a journey through the various sections of this thesis will give the reader a pleasant and fruitful experience and I am sure that my study on Mar Jacob of Sarug is successful, creative, significant and worth in diverse facets.

\(^{19}\) Brock, *Brief outline of Syriac Literature*, 22.
Part A

Translation of the Mimre

Part A - includes the first chapter.

Chapter I – Translation of the Four Mimre ‘On Creation’

- From Syriac to English

This chapter contains four sections

Section one: Translation of the first mimro
Section two: Translation of the second mimro
Section three: Translation of the third mimro
Section Four: Translation of the fourth mimro
Chapter I  Translation of the Four Mimre ‘On Creation’

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Chapter I  Section 1

Translation of the first mimro

“MIMRO ON GOD WHO SAID; ‘COME, LET US MAKE MAN IN OUR IMAGE AND ACCORDING TO OUR LIKENESS’ AND ON THE NATIVITY OF CHRIST”.

Introduction

As the heading of the mimro confirms, the first mimro among the four is a treatise on the creation of man in the image and likeness of God. At its very outset the poet acknowledges the magnificence of the word of God and his powerlessness to look into them. From the verse 27 onwards the poet directly enters into the main theme.

In the first part of the mimro there are several clarifications on the revelations of the second person in the Holy Trinity. God’s merciful descents were for the ascension of the dust and God’s mercy is repetitive in nature. The tablets of commandments, pot of Jeremiah etc. are examples to elucidate this characteristic of God’s mercy. God created man in the likeness of His only begotten Son, but man destroyed his gift through his sin. Even then God was willing to manifest His mercy and to redeem man because, God’s mercy is immutable and repetative. Everything that is created is for the growth of the image of God in man. But seldom narrations on the nativity of Christ, as against the heading, can be seen in the mimro. This mimro holds a high standard both in content and in style.
Mimro I

Mimro on God who said; “Come, Let Us Make Man in Our Image and According to Our Likeness”, and on the Nativity of Christ.

Oh! Lord, my Lord, your mimro is greater than that of the orators, permit me, to speak on you: how much you transcend the eloquence. Henceforth the words of all orators will fall short and there is no word that reaches you, except yours.

5. By your word, your discourse shall be spoken through me, for, I do not have any word; you may speak for yourself. My Lord, I know that not even a mouth of flame can subdue your mimro; speak through me, for, it is raised above all.

If the sun had a mouth and had the courage to speak, which is hot, but its voice will be extinguished without satisfying you.

If the fire dared to comprehend your discourse, at once it would have grown cold, extinguished, and disappeared without defining you.

If the sea were to rush to speak how you are, it would be dried up without having comprehended you in its word.

15. If the firmament, in its turn, would speak about you,

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20 is found in the text as a split word which doesn’t suit to the context. Hence I take it as

21 is considered spelt wrongly; hence I take it as
it would be like a depth, for, the height is depth at your manifestation.
The word of those who can speak and of those who are silent is weak;
You speak of yourself, because, there is no means for any man to speak about you.
Moses, the scribe, wrote for me your story among the readings;
20. open the door for me, so that, I may see your truth and speak on you.
At the beginning of the book he composed and established a great icon of you,
through the prophecy, you have designed an image of your nativity.
From the Torah, the treasure\textsuperscript{23} of the books and of revelations,
one comprehends that you are the beginning and you are the end.\textsuperscript{24}
25. I opened to read the great Book of the great Moses and the great mystery of the Son of God\textsuperscript{25} has restrained me.
Is there a place in the Book where He is not, or, a reading in the scriptures that doesn’t contain\textsuperscript{26} His name?
The Father, when He created, said, “Let us make man in (our) image”\textsuperscript{27}
30. and thus He taught the world about His beloved One\textsuperscript{28}.
The mercy had inclined God towards the dust and He gave it His image and fashioned it (in) the likeness of His only begotten Son.

\textsuperscript{22} is considered here as \(\text{ܒܗܡܗ} + \text{ܒ} + ܗܡܗ\).
\textsuperscript{23} is translated here as the feminine of \(\text{ܣܝܡܐ}\) as ‘treasure’.
\textsuperscript{24} Cf. Rev. 1/8, 22/13, Is. 41/4, 43/10 etc.
\textsuperscript{25} Cf. Heb. 4/14, Rom. 1/4, Matt. 17/5, Jn. 9/35 ff.
\textsuperscript{26} is considered here as derived from \(\text{ܡܦܪܝ}\).
\textsuperscript{27} Gen. 1/26.
\textsuperscript{28} Cf. Matt. 12/8, Mk. 1/1, Eph. 1/6.
Through that mercy, through which the Father handed over the Son to the cross;

by the (same) He lowered himself to give His image, when He created.

35. On account of Adam, He delivered His only begotten Son to death\(^{29}\)

and if you look well, it is not new with God.

For, if He had not given him His image, when He created him,

He would not have handed over His Son for him, while redeeming him.

His love brought Him down in order to give His likeness to the dust

40. and it is the same love that persuaded the Son of God to death\(^{30}\)

He mixed the image of the Creator\(^{31}\) with the dust of Adam

and it is not strange that the Son of God had mingled\(^{32}\) with us.

In the beginning God descended as far as to the dust

and at the end He sent His son down as far as to death.

45. It is one and the same grace here and there: when He fashioned;

when He saves also, the same grace was employed

God has unique design from eternity,

nothing is placed in the mind of God which was not there from the beginning.

With the same intention in Him which He had from eternity;

50. He created and He saves, because of His love.

With that which He fashioned man in His image, the same (love) is employed to save (him)

\(^{29}\) Cf. Phil. 2/8.

\(^{30}\) Cf. Rom. 5/8.

\(^{31}\) حَضَر, literally means ‘creative energy’, but it is translated here as ‘Creator’.

\(^{32}\) هوَ مَمْلَحَتَسْ, is taken for translation as Aphel derivative of مَمْلَحَتَس in passive voice.
and because of this He said, “Let us make man in our image”\textsuperscript{33}

For, when He sends His only son to save His image,
it will be evident, that is to say, it is the first action.

55. Behold the virgin, from whom is manifested His only begotten Son
and He compared her with Adam, who also engendered without a
marriage.

The economy\textsuperscript{34} of the whole course of the Son of God,
His Father engraved it on the house of Adam from the beginning.
The dust received the semblance of the Son and it was exalted through it
and it became the lord of the creatures\textsuperscript{35} while he remained a servant.

When the Lord took the likeness of His servant from the inside of the
womb,\textsuperscript{36}
and He became a servant, a companion to Adam, while He remains his
Lord.\textsuperscript{37}

From the time when\textsuperscript{38} He began to give His image to the dust,
He prepared Himself to take his likeness from the inside of the womb.

60. He who humbled Himself to become one among us while He remains
our Lord,
it is the same one who descended to the dust and gave our image.

It is a great thing that the dust becomes the image of God;
it is also great, so to say, that God becomes man.

\textsuperscript{33} Gen. 1/26.
\textsuperscript{34} even though its literal meaning is ‘guidance’, ‘direction’ etc, since it connotes to our Lord’s
whole actions for the mankind, the meaning ‘economy’ is adopted in the translation.
\textsuperscript{35} Cf. Gen. 1/28.
\textsuperscript{37} Cf. Phil. 2/5-8.
\textsuperscript{38} is translated here as ‘from the time when’.
He elevated the dust when He created it and made it His image,
and while saving it He descended towards it and became one from it.
By this ascent, in which he made the dust ascend when it came to be;
through it, at the end, its Lord descended towards it in order to
become one from it.
From the beginning He was united with it by means of race,
so that, when He disposes Himself to come towards it, He can come to
His own.\textsuperscript{39}

And it is written, “The Lord will extend His hand a second time
in order to obtain His people”\textsuperscript{40}, this is the way of the only begotten Son.
He descended towards Adam when He fashioned him from the dust
and He stretched out (again) and descended when He restored him
from destruction.
And because of this, “the Lord will extend His hand again”\textsuperscript{41}
in order to gain Adam; it was told in the prophecy.
Since He descended towards Adam when He fashioned him,
love impelled Him to descend again; because he was lost.
If He had not caused Himself to come down at the beginning,
He would not have been compelled to descend at the end also.

And since He descended near him and showed love, the love urged Him
to extend and to go down; otherwise Adam would not have been raised.
As it was said, “Lord extended His hand a second time”\textsuperscript{42}

\textsuperscript{39} Cf. Jn. 1/11.
\textsuperscript{40} Is. 11/11.
\textsuperscript{41} Cf. Ibid.
\textsuperscript{42} Ibid.
He extended and descended towards Adam while seeking him.

He descended because He created him, but he perished from it having willed to perish.

90. And He descended and sought him; He found and restored him, a second time, by His hands.

If the Lord had not extended His hand a second time

Adam would have lost his image and would become non-existent.

God descended, so that, the beautiful one (image) may not perish, and He renewed the image, which was corrupted in the house of destruction.

95. Isaiah saw that the Lord, his Lord, has descended towards the dust, when He ennobled it to become His image.

He looked at His image which was destroyed and became dust for, as it is said, “you are from the dust and you will return to it”. And the prophet cried out that the Lord will extend His hand again in order to obtain His people: unless He had not extended, He could not have obtained him.

And the Lord extended and descended to Adam, who was lost and by the revelation of His only begotten Son, He possessed him a second time.

43 - Since no Aphel derivative of is found in the dictionary, it is assumed that ‘’ is lost in between ‘’ and ‘’ and hence it is considered here as Pael passive - , because Pael Passive of is found used in the line FMC 94, 101 etc.

44 Gen. 3/19.

45 is considered as misspell and here it is taken as because in lines 90, 91, 106 etc. is found used in the same context. In the foot note of the mimre also, is given.

46 Cf. Is. 11/11.
For, if He had not descended towards him while He created him,
He would not have descended through mercy, towards Adam, while
saving him.

105. Also, the law which Moses brought down from Mount Sinai,
he gave it to the people from God,\textsuperscript{47} by the repetition of the hand.
Moses received the Tablets and descended from the mist
and since he saw iniquity among people, he broke them.\textsuperscript{48}
So as to say he was destroying that law,

110. and it was destroyed and it became as if it did not exist.
And the mercy dawned and the Lord extended His hand a second time\textsuperscript{49}
and He gave the law that was incorruptible\textsuperscript{50}; the law existed.
The sin of the world had broken the beautiful Tablets
and the mercy of the Father retained the law a second time by His
hand.\textsuperscript{51}

115. And behold, from then onwards He showed His mercy symbolically:
He restored again the image of Adam, which was decayed.
He manifested His love when He renewed the written law,\textsuperscript{52}
for, He renewed the nature also through the manifestation of His Son.\textsuperscript{53}
Also the tablets which Moses brought down from Mount Sinai,

120. he engraved them in the house of Adam, who was decayed.\textsuperscript{54}

\textsuperscript{47} Ex. 31/18.
\textsuperscript{48} Cf. Ex. 32/15 ff.
\textsuperscript{49} Cf. Is. 11/11.
\textsuperscript{50} Cf. Ex. 32/15 ff.
\textsuperscript{51} Cf. Is. 11/11.
\textsuperscript{52} Cf. Ex. 34/1 ff.
\textsuperscript{53} Cf. Jn. 1/29 ff.
\textsuperscript{54} – it is assumed that ‘\textdegree’ is lost in between ‘\textdegree’ and ‘\textdegree’ and hence it is considered here as Pael
And since the Lord gave the law again, a second time\textsuperscript{55},
He revealed to the creation about the salvation through His only
begotten Son.

The two tablets; so as to say, are Eve and Adam:
beloved nature, innocent couple, who are from God.

125. Then the serpent entered the camp as a calf\textsuperscript{56}
and it became the cause (for destruction) to the house of Adam and
they became corrupt.

Just as those first tablets were broken,
the divine law also was perished with them.

Likewise, Eve and Adam also perished and became corrupt

130. and the nature came to be as if it did not exist at all, because it fell
down.

And as those Tablets were renewed by the hands of Moses,
in the same manner, the Son of God renewed Eve and Adam.

And as the Lord gave the law through His hand a second time,
also, He gave the salvation to the nature through the repetition (second
extension) of His hands.

135. God made these first Tablets
and He gave it to Moses in order to make them, so that they be
renewed\textsuperscript{57}.

Because, Moses is the image of the Son of God:

\textsuperscript{55} FMC I 107-122 – Cf. Ex. 24/1 ff, 15-18.
\textsuperscript{56} Cf. Ex. 32/ 1 ff.
\textsuperscript{57} FMC 135-138 – Cf. Ex. 24/1 ff, 15-18, 34/1 ff.
it is believed that Moses entered in order to refashion the Tablets.
And on account of this he calls Him: “a prophet like me”, 58

140. the Son of God, who would renew the house of Adam.

God had pity on the law, which was destroyed
and He commanded Moses to refashion the Tablets which were broken. 59
Then He had pity, for, He had seen the image that was perished
and He sent His Son; He sought the lost one, 60 took him and he (Adam) ascended.

145. Now you look into what is said from the beginning:
“Let us make man in our image” 61 and see what had been said.

For, He was prepared to descend towards him again, a second time,
lest He should descend to a stranger, He made him “in our image”. 62

Since He knew that He would have to extend His hand a second time,

150. He gave His semblance to him, so that, He may assume it from him when He saves him.

Jeremiah 63 also, in the repetition of the hands of that potter,
saw that he fashioned an earthen vessel, as if in a mystery.

Lord was trying to show him how He returns:
He searched and set in order the image of Adam which was destroyed.

155. And He sent him, and he descended to the potter and saw there
the earthen vessel that was destroyed at the house of the potter.

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59 Cf. Ex. 24/1 ff, 15-18. Ex. 34/1 ff.
60 ﾄｨﾙ is fond in the text as a split word; but here it is taken as ﾄｨﾙ
61 Gen. 1/26.
62 Ibid.
63 Cf. Jer. 18/1 ff.
And the artificer who made it was still alive:
he set in order, completed it and it became a beautiful new vessel.
And through this, Jeremiah taught there

160. that, in this manner, the Lord establishes Adam, who was destroyed.
He descended when He moulded him, and He will descend towards him
and then He renews,
for, the artisan also perfects the vessel, the second time, which he made.
Adam was a vessel of clay when He fashioned him;
the serpent perforated into him and since he was soft, he was spoiled.

165. And the Lord extended His hand, a second time, towards the clay of
Adam:
He made him a vessel which is not corrupted and also has no death.
Come Jeremiah, who learnt the mystery from the potter,
and see in Messiah, through whom the image of Adam was renewed.
That artisan gave you a type through the vessel of the potter

170. and behold, perfect is the type and it revealed the mystery of the Son
of God.
He set Adam in good order, who was corrupted in the beginning,
and behold, it is accomplished and is made a beloved vessel at the end.
Lord emancipated the Hebrews from Egypt
and He extended His hands to them, a second time, from Assyria.  

175. And in them the first creation of Adam was depicted,
also, the redemption happened to the world through the repetition

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64 Cf. Gen. 2/7.
65 Cf. Is. 11/11.
66 Cf. Ex. 13/17 ff.
There is no other return for the world inscribed in the Book and there is no other redemption for the world except through the Son. Parables, types and allegories are for His sake,

and also, redemptions and revelations of the prophesy.

When the Father fashioned Adam, He fashioned him in the likeness of His son and in the resemblance of His incarnation He fashioned his image. In the image of the Son, that came out to the world openly, He typified through it the head of the race, when He created him.

At the heavenly Adam, who is Lord Jesus, the Father looked and in that resemblance He made Adam. Because, He is the Son of God, his name was there before the sun. He gave his likeness, so that, the dust of Adam shall be honoured by it. He entered into a covenant with the dust when He fashioned him that even if he falls or become corrupted, He will set him in order. And on account of this, He gave the great image in advance, that, it may be a reason to the dust which He fashioned, it should not perish.

the search for the lost one will become a great labour.

Even if it happens as far as to suffering and crucifixion

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67 Cf. 1Cor. 15/ 20 ff.
69 Verse 193 is found missing in the text.
70 Cf. Luke. 15/1ff.
His Lord will come for his sake until He finds him.

If His image was not mixed with the dust of Adam,

the Son would not have borne these passions for his sake.

That was why, when He created, He gave him His image,

so that, He may not be reluctant to suffer\textsuperscript{71} for his sake.\textsuperscript{72}

He gave him His image and set it upon him as a pledge to Adam,

so that, Adam also should give his image to the Son at the end.

The Creator wished that Adam should become great like God

and His Son shall be reduced as a man when He saves him.

He gave him His image and set it upon him as a pledge to Adam,

so that, Adam also should give his image to the Son at the end.

The Creator wished that Adam should become great like God

and His Son shall be reduced as a man when He saves him.

He became great by that image which the Lord had given to His servant

and behold the reason which called the Son to die for his sake.

The serpent was envious and from that blessed height of Eden

he dragged and brought him down, carried in and threw him into the

abyss of Sheol.

He trampled him, shattered him and made him dust as he was

and his entire beautiful image was spoiled.

Because he was a great image, a great search

was undertaken by the Father for his sake, so that, he may not be lost.\textsuperscript{73}

And He sent His only begotten Son after him to go down to search for

him;

it was pleasing to Him, hence He did not renounce His image to be

perished.

\textsuperscript{71} The \textit{seyame} diacritic sign above \textit{ܚܐܫ} makes confusion; but here it is taken as the active participle of \textit{ܚܫ}.

\textsuperscript{72} Cf. Rom. 5/14.

\textsuperscript{73} In the text it is found as \textit{ܢܐܪܒ}. But in the foot note of the text it is found as \textit{ܢܐܒܕ}. Since \textit{ܢܐܒܕ} seems to be

more suitable to the context the translation is of \textit{ܢܐܒܕ}. 
215. In order to redeem His image, He handed over His only begotten Son, for, it was not proper to lose His image in the abyss of Sheol. It is for this reason that He gave him His image at the beginning, so that, it may be a reason for him for life at the end. From now onwards, when you hear the Father who says, 220. “Let us make man in our image”, you look at the Son who manifested himself. For, Adam had the image of that majesty; the advent of his Lord near him happened because of His love. From the time he was existing, Adam was loved by the Creator: even when he went astray, he was precious to Him when He looked upon him. 225. He sinned but He did not curse him, since His love was with him, He did not hate him: not to curse him, He cursed the earth on account of him. With hope He cursed it when He cast him out from the Paradise, lest He should curse him, He showed softness and brought him in. When He cast him out He did not cast out an enemy; 230. but He raised up a friend a little near to His beloved one. When his nakedness was covered with the leaves of the fig tree,

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74 Gen. 1/26.  
75 Cf. Is. 33/21.  
76 Since no such word as ܡܪܣ or any equivalent is fond in the dictionary, ܣ in the word is considered as a misplacement for ܗ, hence it is taken here as ܡܪܗ 77 Cf. Gen. 3/17.  
78 Considering that ܐܦܘܗܝ is a spelling mistake what is translated here is ܐܦܩܘܗܝ the Aphel derivative of ܢܦܩ 79 Cf. Gen. 3/7.  
80 Cf. Matt. 12/8, Mk. 1/1, Eph. 1/6.
He made a garment for him,\textsuperscript{81} lest He should cast him out exposed.

He took pain to show him that He did not hate him,

because, if He had hated him, He would have neither clothed nor covered\textsuperscript{82} him.

235. Since He honoured him, He did not curse him when he went astray and because He saw him naked, He gave him cloth.

And through these He beckoned to him about the restitution which He brings in for him at the time that is set for him to return.

In this manner the Lord loved Adam from the beginning

240. and what He did towards him at the end testifies this.

He gave His only begotten Son\textsuperscript{83} to the cross for his sake and to show (him) all beautiful things through the manifestation of His Son.

The love of the Father had concealed the tax from the creatures\textsuperscript{84} and He revealed it in His Son and the world learned how much He loved him.

245. For, in God, there is no renewal of thinking such as, now He hates and then He loves the house of Adam.

He shows love and He loved from when He created and because of this He said, “let us make man in our image and in our resemblance”.\textsuperscript{85}

And that design of His love remains always the same

\textsuperscript{81} Cf. Gen. 3/21.
\textsuperscript{82} Even though the meaning of the verb \textit{ܢܟܦ} in Pael form is ‘to control, correct, chasten etc’, in order to go with the ‘clothing’, the meaning ‘covered’ is adopted here.
\textsuperscript{83} Cf. 1 Jn. 4/9 ff.
\textsuperscript{84} Cf. Matt.20/28.
\textsuperscript{85} Gen. 1/26.
and He made to spring up the revelation in the crucifixion of His only 
begotten Son.\textsuperscript{86}

Out of His love He descended towards the creatures to create them, 

like that, out of His love, His beloved one ascended on Gogultho.\textsuperscript{87}

If it was not out of His love He created the creatures; 

He would not have possessed the possessions that are not useful to Him.

He furnished the earth for man and the heaven for angels, 

the seas for the fish and mountain for the rock-goat and for living 

creatures.

The sun for light and the moon to make all seasons, 

the clouds for rain and wind for breeze and for cumin. 

The stars for times, seasons and for cycle\textsuperscript{88}

and the course of all these are for Adam. 

For, the works which God did are useless to Him; 

and what would be His advantage for creating them? 

If the light approaches Him, it becomes a shadow; 

why then did He create the light, which is useless for Him.

Since all the courses of all creatures are with Him 

everything that is created is useless for Him. 

It is for Adam that the creatures and their structures were created; 

because of this, He made him in His image, so that he may possess them. 

The creatures shall see the image of the Lord in Adam 

and it should fear him and be obedient to him, for, indeed he is its lord.

\textsuperscript{86} Cf. 1 Jn. 4/9 ff. 

\textsuperscript{87} Cf. Matt. 12/8, Mk. 1/1, Eph. 1/6. 

\textsuperscript{88} Cf. Gen. 1/1 ff. Ps. 65/1ff, 104/1 ff, 136/1 ff.
God gave His resemblance to the dust, so that, He may be honoured by it;
in order that the creatures may respect him, He clothed him the image.

Adam was (shaped by God) from the very beginning and because of this, all creatures are obedient to him.

275. And he had this great love with him until the end;
and God handed over His only begotten Son to die for him.89

No new idea sprang up from God:
He loved Adam and saved him through His Son at the latter end of the time.

This is the first love and it was not altered,

280. because, at the beginning and at the end He loved Adam.
And because of him, He lowered Himself two times:
in creating him and saving him, because He loved him.

The anointed one of God was Adam until he sinned
and because he sinned, He (Son) became the Anointed one (Messiah)
and died for his sake.90

285. And because of Adam, the Son of God became Adam91 again,
and in every thing He resembled him92 because of His great love.

89 Cf. 1 Jn. 4/9 ff.
90 Cf. Rom. 5/14.
91 Cf. Rom. 5/12 ff, I Cor. 15/45-47.
92 Cf. Phil. 2/7 ff.