

# Song of Solomon

## Is It An Unsolved Mystery?

**T**he *Song of Solomon* is a book buried in a degree of mystery. Christians generally take it to be an allegory of Christ and the Church. Even here there is variation of significant difference. Among the Jews, it is taken as an allegory of God and Israel. Undoubtedly, they have their variations as well. There is confusion as to the very basics of who is even speaking in different verses. Such variation allows for all kinds of interpretations. There is nothing from history, written in stone, that helps us to clear up the confusion. I have read through the short eight chapter book many times and have been

stumped time and again in trying to figure out the mystery.

Why was it included in the canon of Scripture? What is its purpose for us?

I went onto the internet in search of some help. I found a new, rather expensive, research work on the subject. The description of the work triggered something in me. The author said that if you came at the book from some preconceived position, it became impossible to begin to get a handle on the book. His solution was to do a simple work of looking exactly at what was said. Forget allegory for now, lets just see what it says in an up front value. How

novel, huh? Since I couldn't afford the book, over a hundred dollars, I decided to do the same research myself. I got out my Hebrew Bible and started carefully reading, sentence by sentence, and with prayer.

### A Few Basic Facts

Some points that may be of interest to you:

First, in the King James Bible, the title of "God" and the name of "Yahweh" or "LORD" are never mentioned in the *Song of Solomon*.

Second, it is never quoted in the New Testament. There are only five books from the Old

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Testament that are not quoted in the New Testament. Those being *Ezra*, *Nehemiah*, *Esther*, *Ecclesiastes* and the *Song of Solomon*. These are all part of the inspired cannon of Scripture, just never quoted in the New Testament.

Considering that God had this little book included in the cannon of Scripture, we must realize He intends for us to understand it and learn something from it. He does not intend for it to be a mystery to us. Based upon that aspect, I believe we can approach this book with a degree of confidence that He will help us to understand, if we seek with an open heart.

One more thought I would like to add at this junction. If we insist on holding on to our preconceived allegories and we are wrong in that allegorical application, we will NEVER come to an understanding of what God wanted us to see and learn. What's more, we will look rather ridiculous singing some song based on some verses of the *Song of Solomon* from an allegorical application, when in fact, if we knew what the passage actually referred to, we would go red in the face! There are such songs out there.

## Performing for Dignitaries

I was listening to an interview with a singer. He recalled being invited to sing for an event

at the White House. He was asked to write a special song for the occasion. When you are a performer, and you are asked to perform for “Dignitaries”, or some kind of nobility, President, or the like, you are going to take that opportunity for giving it your best. What an honor! That is what I perceive in the *Song of Solomon*.

The very opening of the book is this mark of special dedication. Literally reading, “*Song The Songs That To Solomon*”. After reading through this book carefully, my conclusion is that this song was written as a performance for Solomon. My guess would be that it was performed in the spring in the audience of King Solomon and his harem.

I can see it now, down on the stage the star male and female singers sing their *Romeo and Juliet* love duo. King Solomon sitting at the head of this horseshoe shaped seating arrangement around the stage. His wives and concubines flanking him off to his left and right. The performers come out and perform their opera-like play. The play is skillfully written in poetical mastery. They break into duets on several occasions. The play is skillfully composed to present the romance of the couple's love while granting dignity to the house of the King. My visualization may be a bit fanciful, after all, I have no way of knowing if Solomon even had a special “stage”, with

wrap-around seating, but I'm sure you get the jist.

## The Lead-In Credit

Lets take a short step back to the dedication. In 2:12, we see the reference to the time of spring. The “*time of the singing*”, though the Hebrew word used indicates the playing of melody on an instrument. Since the verse appears to be talking about the birds singing, they could be thought of more along the lines of producing “music”, since few birds sing lyrics! Hold this consideration, alongside the introductory credit. I perceive we see the song's official name being, *Song The Songs*, referring to the romantic side of the time of life in the spring. The continuation of that opening line, gives the dedication of this “performance” being for King Solomon and his court.

Now for those familiar with the history of King Solomon, you may have gotten the idea he was not a bashful man. That being obvious to everyone of his time, they would not be afraid of presenting, should I term it, “rather explicit lyrics”.

## Such Bold-Faced Immodesty

I would ask you to ponder the significance of this. This has been chosen of God to be included in Scripture, but why? These are things that modesty conceals from casual or mixed conversa-

tion. Now that is so, but these are also issues that are important to each of us, that marriages grow strong or topple with understanding, or lack of, on these issues.

## Dangerous Preaching

I felt a need to cover the light of the *Song of Solomon* due to a sermon I heard preached. The minister said that the sin of “Sodomy” does not just include “men with men working that which is unseemly”. He attested that it included behavior between members of the opposite sex, as well as between that of a husband and wife. He refined his definition to, “if it is not for the purpose of reproduction, it is the sin of Sodomy”. This conclusion is a serious error and has far reaching consequences. It is absolutely false, first of all.

Considering the more literal meaning of Proverbs 5:18,19. The word translated “ravished” in Proverbs 5:19 means basically, “intoxicated, to transgress” (*tishgeah*). Isn’t being “intoxicated with your wife’s love” and “finding great satisfaction in her chest” something other than being “for the sake of reproduction”? For that matter, consider 1 Corinthians Chapter 7. There again, we see the purpose of satisfying mutual passion.

What of my concern for the dangers of the teaching the minister was promoting?

I know of someone, whose wife had been raised in a con-

vent by nuns. She felt it was a sin to come together with her husband, unless it was for the purpose of having children. She didn’t want a lot of children, so their marriage was like that of “being married to your sister”, as testified by the man. He spent most of his life adventurously on the seas. Was this due to his lack of husbandly treatment at home? Whatever the case, the lone child would have to spend many years of growing up with a significant absence of the father. Now move ahead to generation three, the effects of a hatred for “religion” still were visible. As I looked at all the details, which I can’t cover, I came to the conclusion a wall of rejection of Christianity stemmed back to that “religiously” misguided woman. It was this generationally long consequence, and loss, that flourished from the very teaching that misguided minister was promulgating.

Such errors lead to marital suffering, a lifelong robbing of joy and actually ended up turning others away from Christ. I believe that is the reason God chose to include the *Song of Solomon* in the cannon of Scripture. It is one of God’s ways of helping to set the married couple free to rejoice in each other in the rich marriage He intends.

## Honourable In All

Remember this verse:

4 *Marriage is honourable*

*in all, and the bed undefiled: but whoremongers and adulterers God will judge. Hebrews 13:4*

3

Yes, that “all” is there in the Greek. The minister I referred to quoted this verse, alluding to the Greek for the term “bed” is the term for “coitus”. He was correct, however, it must be realized that the English language used the sexual nuance of that Greek word for the singular meaning of that word “coitus” in the English. The actual Greek’s first common meaning was bed and couch. Because of what was done there, the sexual meaning was also derived. The minister reasoned that since the Greek word used was “coitus”, the passage was saying that only that specific act is being referred to as “undefiled”. Folks, that little play on words he performed is simply not being honest. I believe that is why the “in all” was specifically included in the verse. Stop and think about it, that verse reads perfectly clear without those two little words. God knew those additional two little words, “in all” were needed. Safeguards, as it were, against the twisted teaching of: “*husbands and wives enjoying each other is Sodomy, if not for the direct purpose of reproduction*”.

I want you to know that minister’s sermon was specifically a sermon to an audience of other ministers. He was laying a guilt trip on the ministers to preach his definition of “Sodomy” to their congregations. Such

4 should be doubly concerning. How far reaching will that damage be? Remember, the lies of celibate priesthood taught in the Roman Catholic Church has had many openly scandalous results. I have heard of similar amongst nuns. It is unnatural and results in sins that snowball.

## Cast Of Actors & Actresses

Let us return to the *Song of Solomon*. One might look at this song as “The Wedding Song”.

I would like to present an introduction of the singers. I have color coded them to assist in identifying the characters throughout the script. The duets being the light blue fill with red outline.

The list of stars being:

**1. The Daughters of Jerusalem;** I would propose the singer was an actress with the lead performers singing for the performance of some parts. In other cases, there were likely more than one, on stage, in the group that was being addressed.

**2. King Solomon;** Like the previous starlet, I would propose there was a performing actor singing the part of King Solomon. I doubt the performer was actually King Solomon himself, but such is not outside the realm of possibility.

**3. The Shulamite;** The “lead woman”. She is the “most beautiful of women” that is in love with the Beloved Shepherd.

**4. The Beloved Shepherd;** Though not specifically given any name, that “title” seems most practical. He is the star the Shulamite is in love with, and who is in love with the Shulamite.

**5. Wedding Guests;** These play a short part but definitely add punch.

## The Format For The Song

I have created a three column presentation to walk through the *Song of Solomon*. In the left column is the King James Version, Cambridge Edition of 1769 reading of the song. It is color coded and broken according to performer.

In the middle column, is an interlinear of the Hebrew, using the Masoretic text found in the Second Great Rabbinic Bible. That is the copy the King James translators used when they did their translation. You will be seeing the exact same words they were looking at. To follow it, it is important to understand that Hebrew reads from right to left. With English reading from left to right, that can make for a little confusion in reading an interlinear. What I have chosen to do is to place

the “definition” and “expanded definitions” as closely as possible directly below the Hebrew word. The English definitions are in left to right English fashion PER WORD. You’ll get the hang of it pretty quickly.

In the final right hand column, you will find my running commentary. It is in that column where you will find the resources in the other two columns pulled together for understanding. I have detailed important information, such as when the singer turns from addressing one individual to another, or when there is a scene change. I believe you will find the *Song of Solomon* will come alive for you as you read through this third column.

I have included some smaller articles that parallel the themes this song brings to the fore. You will find those scattered along the way.

One important article that seems to be “a must” before even delving into the *Song of Solomon*, is the one on “*New Testament Marriage Custom*”. With that foundational understanding, the *Song of Solomon* begins to just open up.

I have created a dictionary at the back to help with some of the words you might be unfamiliar with.

Having said all that, lets begin the journey. By the way, you won’t need rice to throw at the bride and groom. That’s not one of their customs!

# New Testament Marriage Custom

A key to understanding the *Song of Solomon* lay in understanding the marriage customs among the Jews at the time of the Lord Jesus Christ. To us they seem rather shocking, but are part of the key to understanding this song.

First is the betrothal: This is the establishing of a marriage covenant. Commonly, the man would go from his father's home to the home of the woman. He would negotiate with the woman's father to determine the purchase price of the bride. Once he had paid the price, the covenant was established and the man and woman were regarded as husband and wife. As a token of the covenant, the bride and groom would drink from a cup of wine over which a betrothal benediction had been said. From that time, the woman was declared "consecrated; sanctified; set apart exclusively" for her bridegroom.

After the betrothal, the groom would leave the bride's home and return to his father's house. He would remain separate from his bride for a *maximum* of

twelve months. At some time, there was set a *minimum* time of seven days. During this time, the bride would gather her trousseau to prepare for married life. The bridegroom would prepare living accommodations to bring his bride to. After the period of separation, the bridegroom would come to get his bride. The "taking the bride" usually took place at night. The groom, best man and other attendant men would leave the bridegroom's home and conduct a torchlight procession to the bride's home. The bride would be expecting the bridegroom's coming, but not know exactly when he would come. Just before the bridegroom arrived, there would be a shout. The shout was to forewarn the bride to be prepared for her coming bridegroom.

After the bridegroom received his bride with her bridesmaids, the growing wedding party would return to the bridegroom's father's house. When they got there, the wedding guests would already be present.

Not long after their ar-

rival, the bridegroom and bride would be escorted by the members of their wedding party (best man, the other attendant men and her bridesmaids) to the bridal chamber. The bride remained veiled. The groomsmen and bridesmaids would wait outside while the bridegroom and bride entered the chamber alone.

In that private chamber, they would come together for the first time, consummating the marriage. After the consummation, the bridegroom would come out and announce the consummation to the other members of the wedding party who were waiting outside. They would pass on the news to the wedding guests. When they received this good news, the wedding guests would feast and make merry for the next seven days.

During this seven days, the bride stayed hidden in the bridal chamber. After this time period, the bridegroom would bring the bride out without her veil and present her so all could see who he married.

## King James Version Color Coded to Script

### CHAPTER 1

1 The song of songs, which is Solomon's.

#### DAUGHTERS OF JERUSALEM:

2 Let him kiss me with the kisses of his mouth: for thy love is better than wine.

3 Because of the savour of thy good ointments thy name is as ointment poured forth, therefore do the virgins love thee.

## Hebrew Interlinear with Expanded Word Definitions

### CHAPTER 1

1 לְשִׁלְמוֹהַ: אֲשֶׁר הַשִּׁירִים שִׁיר הַשִּׁירִים  
to (who; (the songs; (Song;  
Solomon. which; the Singing)  
that) singings)

2 כִּי-טוֹבִים יִשְׁקֵנִי מִנְּשִׁיקוֹת פִּיהוּ קִיסָהּ  
good (for; his from the Kiss  
(plural - thus; mouth kisses me  
(they are so; as; מִיָּוִן: דְּדִידָךְ  
good) likeness) from your breast; your pap  
- DUAL CONST.; love; tokens  
of love - caresses, kisses, etc.

3 תִּנְרַק שֶׁמֶן טוֹבִים שְׁמֵנֶיךָ לְרִיחַ  
(to empty; (fat; oil; good (pl- your (music.) To (fragrance;  
empty out; olive oil) they are good) (fat; oil; scent; aroma)  
pour forth) אַחֲבוּךָ: עַל-כֵּן עַל-כֵּן שְׁמֶךָ  
(love; breath young women upon this; your  
after; desire) you. of marriageable age, virgins therefore name

## Verse by Verse Commentary

**Verse 1:1** - Credit introduction does not detail whether Solomon wrote this or it was dedicated to him. This provides the title for the book, which from the Latin comes the title often used of "Canticles". The credit may have been sung, but the "body" of content starts with 1:2.

**Verse 1:2** - The enamored woman is speaking of her longing for a particular man. It is of note that the direction changes in mid-verse. The pronouns tell us the speaker is addressing someone other than the loved one, in the first half. Perhaps she is singing aloud of her desires, as if daydreaming. This is the launching of the entire mood for the performance. She turns to address the desired one directly in the second half.

**Verse 1:3** - She continues addressing this man directly through this third verse. We see some identifying point brought out here. The desirable fragrance is focused in on the greatness of the one addressed. We see "your name" is the well-known desirable fragrance. It then details that it is due to this "name" that all the potential wives desire him. I believe it is Solomon who is being addressed. We also see why so many women would be enamoured by an already "well-married" man. Such a wise, wealthy, and famous man. These women, referred to, must have seen him as some kind of "Don Juan", romantic figure. I believe the individual who is singing these first verses is one of these "Daughters of Jerusalem". She is expressing what all his wives and concubines, and those as yet not married to him, have in their desire for him. This song launches in praise of King Solomon. It contains praises throughout. It is carefully constructed so as not to steal the ultimate honor from the king. It protects against potential cause of offense to the dignitary.



4 Draw me, we will run after thee: the king hath brought me into his chambers: we will be glad and rejoice in thee, we will remember thy love more than wine: the upright love thee.

### SHULAMITE:

5 I am black, but comely, O ye daughters of Jerusalem, as the tents of Kedar, as the curtains of Solomon.

6 Look not upon me, because I am black, because the sun hath looked upon me: my mother's children were angry with me; they made me the keeper of the vineyards; but mine own vineyard have I not kept.

4 מִשְׁכְּנֵי אַחֲרָיִךְ נִרְוָצָה הֵבִיאֲנִי  
to bring we will after (Drag; draw; me into run you seize) me  
הַמֶּלֶךְ חָדְרָיו וְנִשְׂמְחָה בְּךָ  
in and we we will his (chamber; the  
you will rejoice (rejoice; exult; be glad) room, parlor; king  
נִזְכְּרָה דְדִדְךָ מִיָּמֵינוּ מִיִּשְׂרָאֵל אֲהַבּוּדָה  
(love; the from your breast; your we will  
breath after; desire) upright wine. PDP - DUAL CONST.; (remember; love; tokens of call to mind)  
you (masculine). (plural) love - caresses, kisses, etc.

5 שְׁחֹרָה אָנִי וְנָאֵהָ בְּנוֹת יְרוּשָׁלַם  
Jerusalem daughters and I Black  
בְּאֵהָלֵי קֶדָר כִּירֵעוֹת שְׁלֹמֹה  
Solomon. as curtains Kedar as tents of

6 אַל־תִּרְאֵנִי שְׁאֲנִי שְׁחֹרָחֵת  
blackish because look at Not  
that I me  
שִׁשְׁוֹפְתָנִי הַשֶּׁמֶשׁ בְּנֵי אִמִּי נִחְרֹבוּ־בִי  
in were my sons the has burned  
me angry mother of sun me  
שְׁמֵנִי נִטְרָה אֶת־הַכְּרָמִים  
the untranslatable keeper; they  
(vineyards; - defines - proper article guarder appointed me  
gardens) כְּרָמֵי שְׁלִי לֹא נִטְרָתִי:  
I have No; that to my  
kept. Not me vineyard

Verse 1:4 - The singer, continues addressing the king, showing that they, for it says “we”, have their hearts set on the king. He is thus assured they are day-dreaming about him and have no intention of seeking any one else. The end of verse 4 ties us back to the end of verse 2, acting as a kind of sealing of this first song as a completed unit.

Verse 1:5 - The voice that debuts, in 1:5, is the leading female role of the performance. We shall call her the “Shulamite”. She ushers on the scene addressing the woman, who had been singing as the representative for the “collection” of the “Daughters of Jerusalem”. Thus, she addresses them by that descriptive name. She launches with a humble, but not ignorant, view of herself. Her comparison parallels the first half of the verse; black - meaning darkly tanned but none-the-less attractive. In our culture, tanned is considered “desirable”. In their culture, it would have been more the sign of being a common worker, less desirable, not the sign of a princess or “never get your hands dirty” dignitary of some level. The desirable and the undesirable compare in the second half. The tents of Kedar were dark camels hair. The dark without beauty. The beauty was the refinery of the “rich” curtains of King Solomon. She was a symbol of both.

Verse 1:6 - She details the reason for her “undesirable” tan. It is clearly a cause of embarrassment for her. Due to her unfortunate family issue, she has suffered in not attending to her own issue. The “vineyard” takes on a symbolism throughout this song of physical relationship. The “Daughters of Jerusalem” had their garden taken care of in their relationship with the king. She, on the other hand, has had hers forcefully neglected. Kind of like “Cinderella” slaving away, while the wicked step-sisters were out courting. We shall see the “romantic” turn to the good that will blossom, much like the tide turned for “Cinderella”.



8

7 Tell me, O thou whom my soul loveth, where thou feedest, where thou makest *thy flock* to rest at noon: for why should I be as one that turneth aside by the flocks of thy companions?

### KING SOLOMON:

8 If thou know not, O thou fairest among women, go thy way forth by the footsteps of the flock, and feed thy kids beside the shepherds' tents.

7 הַגִּידָה לִּי שָׂאֲהָבָה נַפְשִׁי אֵיכָה  
 where my that to QUESTION  
 soul loving me Tell  
 תִּרְעֶה אֵיכָה תִּרְבִּיץ בְּצִהְרֵי  
 you (sing. - masc.) where  
 in mid-day to make (a flock) pasture  
 (plural lights) to lie down  
 שְׁלָמָה אָהָה כְּעַמְיָה עַל  
 that to be where (for)  
 upon as one I to faints  
 עֲדָרֵי חֲבֵרָיִךְ  
 the flocks of  
 your (masc.) (associates; companions; fellows).

8 אִם-לֹא תִדְעִי לִּךְ הַיְפָה  
 the to you (fem.-sing.) know; no; If  
 beautiful you have knowledge of not  
 בְּנָשִׁים צְאִי-לָךְ בְּעֵקְבֵי הַצֹּאן וּרְעִי  
 and the in the to go in  
 pasture flocks heels of you forth women  
 אֶת-גִּדְיֹתֶיךָ עַל מִשְׁכְּנוֹת הַרְעִים  
 the dwellings upon your female — untrans. defines proper art.  
 shepherds. goats

Verse 1:7 - Her song continues, with a turn in who is being addressed. The Shulamite, like the “Daughter of Jerusalem” who sang the first half of 1:2, turns to wistfully asking where is that love of her heart. She longs for her vineyard to be tended to in the romance of her life. She is almost as one who sighs in the hopelessness of despair. She doesn’t just want anyone, there is a particular man out there, and only he will satisfy her.

Verse 1:8 - I see verses 8 through 10 as being from the mouth of King Solomon himself. Whether the performer was “someone dressing the part” of the king or the king was himself invited to participate in this small way, I cannot say. I do see the Hebrew is fairly hard-core that it is Solomon who is speaking here. That being the case, it is significant in that it is an evidence that King Solomon was not trying to get the “Shulamite” for himself. Consider verse 8 in that Solomon was the one to give counsel to the “Shulamite” as to how to find the solution to her query of 1:7. *If his goal was to get her for himself, he certainly wouldn't have told her how to find someone else!* Also, consider that Solomon was known for being able to solve mysteries. In 1:7, the “Shulamite” poses a question of dilemma. In 1:8, an answer is given as to how to solve that mystery. Now I must admit, I don’t quite know how the answer given would solve the mystery, but I can see that is the purpose. I also must admit, I have never really seen the lives of shepherds, so would have no idea as to how they socially interacted at the time and place of this song. All I need to know is that is was the answer to her dilemma.





9 I have compared thee, O my love, to a company of horses in Pharaoh's chariots.

9 דִּמְיִיתִיךְ פָּרֹעַה בְּרִכְבֵּי מָרָסָיו  
(compared; Pharaoh in to my  
resembled; chariots mares  
likened) you רַעִיּוֹתֵי:  
(fem.) my (beloved attendant  
maidens; companions).

Verse 1:9 - Solomon turns from addressing the “Shulamite” to addressing the one who sang the introductory song. The King James didn’t make it very clear, but the interlinear makes it pop out that the speaker could be none other than Solomon. You must remember that Solomon had a whole passel of horses and chariots from Egypt. To refer to “*Pharaoh’s chariots*” would have been referring to one of those he had purchased. His “*Buick*” from the “*Buick Motor Company*”. The word translated “*horses*” is specifically “*mares*”, and with the pronoun “*my*”. Solomon was complementing his wives and concubines in this verse. He was as the man, who was empowered for the motion of his life by the mares who pulled his chariots. Unfortunately, Solomon’s mares were not all broken and took him for a wild ride in his latter years!



## Large Hebrew Letters

In the original Hebrew Scriptures, there is a rather mysterious practice of certain letters suddenly being extra large or extra small. This characteristic has simply been faithfully copied over the course of time, though the reason is forgotten. The Song of Solomon has three such letters that are enlarged.

The first enlarged Hebrew letter is found in 1:1. It is the letter “Shin” on the word “song; singing”.

The second enlarged Hebrew letter is “Gimel” in 4:12. It is on the word for “garden -the fenced in type primarily for trees and herbs).

For the final enlarged Hebrew letter, we find it as the “Beth” on the word for: Shoot along; To flee in 8:14.

Though it cannot be known for certain the reasoning for these particular enlargements, I thought it worthwhile to note the following two possible significances:

The first is a simple observance of placement. The first verse, the almost absolute middle verse and the very last verse. These may have served as aides for the early scribes in marking positions to be sure they copied the manuscript accurately. The only odd thing is

there would not be a need for the first and last enlargement. Also, the last enlargement is not at the end of the sentence.

The second may have more behind it than I could observe, but when you consider the words that were chosen, you find a short theme of the song itemized. The first, being “Song; Singing” relates us to the songs of the turtle-doves. More basically the desires of the spring in nature. *The desire to marry*. This starts the Song.

The second word was for “garden - the fenced in type primarily for trees and herbs”. As we see in the song, this typified the sensual joys of the marital relationship with the wife. *The initial satisfaction of marriage*.

The final word was that for “Shoot along; To flee”. In the context of the verse, this clearly represented the continuing on in the joyous marriage relationship into the rest of life. *The continued satisfaction of marriage*.

If this observation of the particular words enlarged is considered, we find the very reason for the importance of this song. God intended for rich marital relationships, and He considers it important enough to include a book on the topic in the cannon of scripture.

The final Hebrew word in verse 9, is marked as plural. It is used repeatedly throughout this song, but it is clear that in other cases, it is referring to the singular. Outside of the *Song of Solomon*, there is only one other place where that exact construct of the word is used. That is Judges 11:37. There it was translated in the plural. Seeing the “versatility” of the word, I felt it best to point out the plurality while also considering it is sometimes used with a singular intention. The *Song of Solomon* is filled with quite a few words that are found no where else in the same form in the rest of scripture. That should be borne in mind in trying to get a grasp of the text. It is certainly not an easy book to figure its complexity, and we must bare in mind that some mysteries might yet remain unsolved until further understanding is gained on some of the words.



10

10 Thy cheeks are comely with rows of jewels, thy neck with chains of gold.

11 We will make thee borders of gold with studs of silver.

SHULAMITE:

12 While the king sitteth at his table, my spikenard sendeth forth the smell thereof.

13 A bundle of myrrh is my wellbeloved unto me; he shall lie all night betwixt my breasts.

14 My beloved is unto me as a cluster of camphire in the vineyards of Engedi.

10 בתרים לחיך נאור (circlets, plaits or turns of hair or gold) your (fem.) (To be comely; be befitting) בחרוים: בְּחָרָיִךְ in (beaded necklaces; strings of beads); your (fem. -sing.) (neck; back of neck) 11 נעשה-לך זהב תורי (fem.-sing.) made to you to be gold (Circlet, plait or turn - of hair or gold - masculine) עם נקדות (points, drops) with the silver.

12 עד-שהמלך במסבו נרדני נתן ריחו: (aroma, gives its scent), my in his (surroundings; spike-environs; that which is round) king Until 13 צרור המר דודי לי בין שני גליו: (lodge; abide; pass the night), my between to my the (Bundle; parcel; as filled) breasts me beloved myrrh pouch - 14 לי הכפר העין גדי: (Cluster - of grapes, of flowers) to my the (Engedi (place name). in cultivated garden

Verses 1:10&11 - Verses 10 and 11 show us that Solomon is not to be outdone in the complementing given by the singing “Daughter of Jerusalem”. In fact, he does it in style. Verses 10 and 11 are written in Hebrew poetic artistry. He is complementing the beauty of an unromantic comparison. The understanding she would have had, would have been of the artistic items she would have seen in her environment in Jerusalem. The one comparison is of gold in the weavings, the other of silver in bead work. He draws the two together in the understood beautiful match in their variety. The gold and the silver, the weaving and the beading bring variety of elegance and artistry.

Verse 1:12 - The “Shulamite” speaks, as if in her day-dream. Basically, she is saying that King Solomon is surrounded by his “cluster” of women. While he is in the midst of his garden, this “Shulamite” is still waiting. Her “spikenard” has not as yet serviced its “alluring” purposes.

Verse 1:13 - The myrrh was kept in a little pouch, worn around the neck. The Shulamite continues her day-dream of longing for that soon coming day of having her beloved.

Verse 1:14 - Verse 14 acts as a poetic doubling of the thoughts of 1:13. The cluster of the camphire flowers, that were found in the cultivated garden at Engedi, were likely worn like she wore the myrrh pouch of 1:13. Both these verses are speaking of dreams of things yet to come, not of that which has already come to pass.



# Marriage Crown

To begin to get a grasp on this Song, we need to have an understanding of the marriage customs that have been in practice among the Jewish people.

In beginning my search on marriage customs, I was searching to find an understanding of chapter 3:11. I found a single article about the “Sons of Israel” from a Jewish website. It was interesting. Centuries ago, some Jews, fleeing the destruction of the kingdom, were escaping by sea along the coast of India. Their ship was shipwrecked. Only six women and six men survived. They started their own settlement in India. All they had was their memory of the faith of their fathers. They were only rediscovered by Christianity and Judaism in the 1800s.

The article covered what had

survived of the Jewish practices amongst them. One characteristic was the marriage custom of the betrothal. The bride to be would be brought/come to the home of the man. He would propose to her at this meeting. It was a binding contract, which would be completed some time later at the actual marriage ceremony. When he proposed, the man’s mother would place a crown/wreath of flowers upon his head. I believe this is what we are seeing referred to in 3:11. Consider also that Solomon wrote the Proverb:

*4 A virtuous woman is a crown to her husband: but she that maketh ashamed is as rottenness in his bones. Proverbs 12:4*

The crown carries even more significance with that Proverb of consideration.

**BELOVED  
SHEPHERD:**

15 Behold, thou *art* fair, my love; behold, thou *art* fair; thou *hast* doves' eyes.

**SHULAMITE:**

16 Behold, thou *art* fair, my beloved, yea, pleasant: also our bed is green.

17 The beams of our house *are* cedar, *and* our rafters of fir.

**CHAPTER 2**

1 *I am* the rose of Sharon, *and* the lily of the valleys.

15 הַנָּדִי רַעֲיָתִי יָפָה הַנָּדִי  
behold you my (beloved attendant beautiful Behold you  
(feminine) maidens; companions). (feminine)  
יוֹנִים: עֵינַיְךָ יָפָה  
doves. your eyes beautiful

16 הַנָּדִי יָפָה דוּדֵי אֶפְרָיִם  
(pleasant; how much my (comely; Behold you  
agreeable) more beloved beautiful; (masc.)  
:רַעֲנָנָה: אֶפְרָשֵׁנוּ  
(to put forth leaves; to be our (bed; how  
green, v.) or just (green, adj.). couch) much  
more

17 קִרְוֹת בַּתֵּינֹו אֲרָזִים רַחֲטֵינֹו בְּרוֹתִים:  
cypress our (carved or cedars our (Beams;  
(plural). fretted ceiling) house Joists)

**CHAPTER 2**

1 אֲנִי חַבְצֵלֶת הַשָּׂרוֹן שׁוֹשַׁנַּת הַעֲמָקִים:  
the valleys (low lilies the Sea I  
tracts of land of wide extent). Sharon Daffodils

**Verse 1:15** - (See notes on 2:5-7). Here we find a clear change in the speaker. It is a man addressing a single, particular woman. One could say it is Solomon addressing the singing “Daughter of Jerusalem”, but I find that doubtful. That would be almost rude in the interruption of the “Shulamite’s” day-dream, totally ignoring her. If you take it as Solomon addressing the “Shulamite”, that would violate the spirit shown back in 1:8, and the fact she has shown her desire is for a particular love of her heart. I can only conclude that the speaker is the “love of the Shulamite’s heart” that has entered the performance. We shall call him the “Beloved Shepherd”. He enters her longing with words of adoration for her beauty. On a stage setting, perhaps he suddenly appears from behind her singing her praise. She turns, and the song turns to the praise of the beauty he sees in her eyes.

**Verses 1:16&17** - The “Shulamite” responds in her praise of his handsomeness. The second Hebrew word in 1:16 is for beauty used for both masculine and feminine charms. She is definitely addressing the “my beloved” she has been talking about so far. If verse 15 were Solomon, so much for her quick abandonment of her “love of her heart”. *All he would have said is that she had beautiful eyes!* Forget it, verse 15 is not Solomon. We are beholding the “Beloved Shepherd” Solomon gave counsel as to how to find.

The Shulamite’s reference to the green bed and the cedars and cypress takes us to the special garden of the marital love. A place of lushness, richness and beauty. *It is also sung from the position of future tense.*

**Verse 2:1** - Though modern number and chapter divisions put a break, where we see the chapter change, the original did not possess these divisions. 2:1 is the continuation of the “Shulamite’s” song from 1:17. She draws up herself as a rather beautiful flower that is found in the Plain of Sharon. She is definitely trying to win more of his loving flattery.



## BELOVED SHEPHERD:

2 As the lily among thorns, so is my love among the daughters.

## SHULAMITE:

3 As the apple tree among the trees of the wood, so is my beloved among the sons. I sat down under his shadow with great delight, and his fruit was sweet to my taste.

4 He brought me to the banqueting house, and his banner over me was love.

5 Stay me with flagons, comfort me with apples: for I am sick of love.

6 His left hand is under my head, and his right hand doth embrace me.

2 כְּשׁוֹשַׁנָּה בֵּין הַחֹרְחִים כֵּן  
so the (thorns; (between As a lily  
thorn bushes) - distinct)

רַעֲיֹתַי בֵּין הַבָּנוֹת:  
the daughters. (between my (beloved attendant  
- distinct) maidens; companions).

3 כְּתַפּוּחַ בְּעֵצֵי הַיַּעַר כֵּן דּוֹרֵי  
beloved woods trees of apple tree  
As an

בֵּין הַבָּנִים בְּצֵלוֹ הַמִּדְּתִי  
I (to desire; in his the (between  
to delight in) shadow sons - distinct)

וַיִּשְׁבַּתִּי וּפְרִיּוֹ מִתּוֹךְ לַחֲבִי:  
to my palate (for sweet and his and I to  
organ of taste). (masculine) fruit sit down

4 הַבֵּיאֲנִי אֶל-בַּיִת הַיַּיִן  
the wine house to (To bring me into;  
To cause me to come in)

וַיְדַלְּגוּ עָלַי אֶהְרָה:  
(love; (over; and (his banner  
loving), upon me - a large military  
standard)

5 סִמְכֹנִי בְּאִשֹּׁתַי רְפֹדֵנִי  
(spread out; in (cakes, specially such as (Stay me; Refresh  
support) me were of grapes, dried and pressed into certain form) me; Rest upon me)

בְּתַפּוּחִים כִּי-חֹלֶת אֶהְרָה אֲנִי:  
I. (love; sicknesses for in apple trees  
loving)

6 שְׂמָאלוֹ תַחַת לְרֹאשִׁי וּיְמִינוֹ תַחְבֵּקֵנִי:  
to embrace and his to my that which His left  
me. right hand head is below hand

Verse 2:2 - He picks up on her comparison and forwards the flattery of his own accord. He itemizes the uniqueness of that lily of Sharon. His comparison multiplies her compliment many fold. He compares all other women as likened to thorn bushes, and her to that spectacular flower of beauty. *Not one among many, but one among weeds!*

Verse 2:3 - The "Shulamite" returns her refrain in paralleling the complement he gave her. He had compared her to other women as nothing to be compared to, and she compares him to other men as unique and pleasant. Satisfying for food and delight.

The King James has it as "past tense, completed". The Hebrew indicates "that yet to be done". Such perception of timing clears up difficulty that has been found when reading this song. The "Shulamite" is yet a virgin in verses 2:3 and 4. (The Hebrew "Piel" verb form of "desire" brings us to "I desire to sit down in his shadow" - see Gesenius 2532a.)

Verse 2:4 - The "house of wine" recalls us to the comparison of the "Daughters of Jerusalem" in 1:2 and 1:4. This is that longing for the marital relationship and it is "yet to come". The verb structure is clear on that.

Verses 2:5&6 - The "Stay me with flagons" is unique. The interlinear helps to make it clearer as to the intended meaning behind her words. The first part of verse 5 and verse 6 form parallelisms. They sandwich her love sickness in the second half of 2:5.

Looking back, you might notice the position presented through the song after the "Beloved Shepherd's" last piece in 2:2. *It relates the "Shulamite's" thoughts, but never necessarily directly addresses him.* It takes a final care form of not addressing him at verse 2:6. She distinctly refers to him as "his" not "you" or "your". What happened to the "Beloved Shepherd"? A play brings in many elements, to make a story flow, with as little wasted time as possible. That is what we see here. The "Beloved Shepherd", whisked in to sing his small portion and add the necessary direction, almost as if a ghosted part of her day-dream, but then he vanishes from stage as she sings of her day-dreams.



7 I charge you, O ye daughters of Jerusalem, by the roes, and by the hinds of the field, that ye stir not up, nor awake *my* love, till he please.

7 יְרוּשָׁלַם בָּנוֹת אֲתֶכֶם הִשְׁבַּעְתִּי  
 Jerusalem daughters specific you I charge you  
 (plural) by taking an  
 group oath  
 בְּבָאֵי לֹת הַשָּׂדֶה אֲבִתְעִירוּ אוֹ בְּבָאֵי לֹת הַמַּדְבָּר אֲבִתְעִירוּ  
 (to incite - (not; the [field; in or in the  
 anyone to whether) border; (fortitudes; hosts  
 any thing) him country; empire) strengths)  
 אֲבִתְעִירוּ עַד שֶׁתִּחַפֵּי אֶת־הָאֱהָבָה הַזֹּאת  
 (that [she will; until the; untranslatable (to awake; to and (not;  
 she desires - to do something) loving) proper article arouse) him whether)

Verse 2:7 - We see that by 2:7, the “Shulamite” has turned to clearly addressing the “Daughters of Jerusalem”. This is who she was addressing all along as she related her longing for the “Beloved Shepherd” and he popped in, like the dream Tevia related to his wife in *Fiddler on the Roof*. It came to life as he told of it, but we knew he was telling his nightmare!

After comparing the interlinear to the King James text, you might notice a significant difference. The Hebrew for “in the hosts” and “in fortitudes; strengths” are very close words to that for “roes” and “hinds”, but there is a slight difference. Since this song does have such wild animals mentioned, I surmise they were influenced by that. If you find this hard to accept, its not the end of the world if you believe she charged them with an oath based on animals. In our culture, you might say, “I charge you by cows and horses”, but that really doesn’t make much sense. What I believe we are seeing, is that she is charging them under oath by “*God and Country*” to not meddle in her love ambitions. “*In the hosts*” brings us to the famous title of God as “*LORD of Hosts*”. The “*strengths of the country*” brings us to the greatest natural defence in the might of the country and of man. It is a charge under all honor and power of God and man to not meddle.

In the “*she will; she desires to do something*” of the interlinear, the “*she*” refers back to the “feminine” proper article of “*love; loving*”. The Shulamite wanted him to only act out of love for her, not due to someone pushing.



## The Broken Glass

In looking over the customs of Jewish weddings, there is one tradition that I’m sure many of us have noticed. If you have seen “Fiddler on the Roof”, you might remember the wedding scene. To finish the ceremony, the man crushed the glass, then the celebration began. That broken glass grips my heart.

The broken glass is meant to recall us to:

*6 If I do not remember thee, let my tongue cleave to the roof of my mouth; if I prefer not Jerusalem above my chief joy.*  
*Psalm 137:6*

In Judiasm, the chief joy in a man’s life was decided to be his wedding day. That broken glass is meant to remind us that even at this chief occasion of joy, we do not forget Jerusalem, the habitation of God’s throne. That habitation is still crushed. God’s house is always to hold the foremost place in our hearts, even over our earthly relationships.

A lesson from Judiasm here, is the difference between the “temple” and the “synagogue”. The synagogues are local community meeting houses. They serve the needs of the people. The temple on the other hand, is the one and only house of God. It serves the needs of God. Many Jews of today (not all) are content with their personal needs met in the synagogue. As long as they have their own houses, they are content, the broken glass is mere symbolism which has lost its meaning.

For the Christian, there is likewise that lack of concern for the true house of God in gathering on the grounds of Christ’s body. They are content with a denominational church, which meets their personal need. The need of God’s house really is no skin off their nose. They have their synagogues, what do they need the temple for? The glass is still broken.

8 The voice of my beloved! behold, he cometh leaping upon the mountains, skipping

upon the hills.

9 My beloved is like a roe or a young hart: behold, he standeth behind our wall, he looketh forth at the windows, shewing himself through the lattice.

10 My beloved spake, and said unto me,

**SHULAMITE AND BELOVED SHEPHERD DUET:**

**Rise up, my love, my fair one, and come away.**

8 קוֹל דוֹדֵי הַנָּהָה זֶה בָּא מִדָּלֵג  
 from (come; this behold my Voice  
 leaping bring; go) beloved  
 על־הַהַרְרִים מִקַּפְּצֵן עַל־הַגְּבֻעוֹת:  
 the hills. upon from the upon  
 springing mountains

9 דוֹמָה דוֹדֵי לַעֲבִי אוֹ לַעֲפָר הָאֲזִילִים  
 to (fawn - young of deer, goat, gazelle) Or to (splendor; my glory; or gazelle) beloved like; or To be silent  
 (whitish; dust-earth) (To be like; or To be silent)  
 הַנִּהְיָה עוֹמֵד אַחֲרַי כְּתִלְנֵי מִשְׁנֵיחַ  
 (looking in; beholding) our wall (behind; (stand; poss. this behold (a place where one stands)

מִן־הַחַלּוֹנוֹת מִצִּיּוֹן מִן־הַחַרְבִּיּוֹת  
 the lattices from (to shine, emit splendor; the from (of windows). or glancing forth; or from flourishing) windows

10 עָנָה דוֹדֵי וְאָמַר לִי קוֹמִי לְךָ  
 (to you; arise to and say my (Sing; yourself) (fem.) (addressing one female) me beloved Shout out)

וּלְכִי־לָךְ רַעֲיָתִי יָפִיתִי  
 (to you; and (go; myself) (fem.). walk) my beautiful my (beloved attendant maidens; companions).

the (stags; harts) (consider term in architecture - framing of a door; ornamental columns with spaces occupied by windows Gesenius 352)

Verse 2:8 - The "Shulamite" continues. She is relating the "Beloved Shepherd's" speaking or his voice. This is her continued song of day-dreaming. Having read the piece on the marriage customs in the day of the Lord Jesus Christ, you will remember that after the "betrothal", the bridegroom returned to his father's house and set up for his bride. When all was ready, he returned to take his bride for the marriage feast and final consummation of the marriage. She did not know exactly when he would come. She would be on constant vigilance, in anticipation of his soon coming to get her. Before he got to the bride's house, he would be preceded by a shout. The Shulamite seems to be describing a similar anticipation. She is day-dreaming of that expected call for the completion of the marriage.

Verses 2:9&10 - Through verse 9, I have listed several meanings to some of the words used. Obviously, it would have carried the meaning of only one, but there are two possible directions verse 9 could be read. The one would be like that read in the King James verses. In that case, the "Beloved Shepherd", as the bridegroom, has come to take his bride. She sees him at the window, coming to get her and take her away. Verse ten shows us the Shulamite is still relating her day-dream to the "Daughters of Jerusalem". We are not actually hearing him say it directly. As she relates her dreams, she quotes what she is dreaming of him saying. In a stage performance, it would be my perception that he joins her in actually singing the words she is quoting of the "Beloved Shepherd". In a more modern setting, she is slightly off-center stage, the spotlight upon her, she sings her account to the woman, or women sitting in front of her. As she enters the quote, another light spotlights the "Beloved Shepherd" offset on the stage further back to the side. His voice gently joins hers in singing the duet together. She is simply singing the memory of the words of her dream. His presence, simply a personification of her dream for the audience.

The other possible reading of verse 9, would be her eagerly looking, waiting for the call of his voice to come bounding over to her. The sight of her beloved appearing as unto the beautiful architectural pillar she could see from her window. Here is an expanded attempt to translate my alternative reading: "My beloved is like the splendor or whiteness (imagine the beauty of a fine white marble) of the ornamental columns that frame a window opening. Behold this place where that ornamental column is standing (she might be pointing as of out of her window), that after our wall (over there), it shines in from (my) windows radiating it's splendor through the lattices." To her, his appearance at the window for her will be like the splendor of that beautiful architecture the "Daughters of Jerusalem" could behold.



11 For, lo, the winter is past, the rain is over and gone;

12 The flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land;

13 The fig tree putteth forth her green figs, and the vines with the tender grape give a good smell. Arise, my love, my fair one, and come away.

14 O my dove, that art in the clefts of the rock, in the secret places of the stairs, let me see thy countenance, let me hear thy voice; for sweet is thy voice, and thy countenance is comely.

15 Take us the foxes, the little foxes, that spoil the vines: for our vines have tender grapes.

SHULAMITE:

16 My beloved is mine, and I am his: he feedeth among the lilies.

17 Until the day break, and the shadows flee away, turn, my beloved, and be thou like a roe or a young hart upon the mountains of Bether.

11 כִּי-הִנֵּה הַסֶּתִּי עָבָר הַגֶּשֶׁם  
the heavy pass the behold For  
rain over winter

הַקֶּלֶף הִלָּךְ לוֹ:  
to itself. (go away; (slipped; vanish) glided)

12 הַנִּצְנִים נִרְאוּ בְּאַרְצֵנוּ עַת הַזְמוּר  
the time in land they The  
melody appear flowers

הַגִּיעַ וְקוֹל הַתּוֹר נִשְׁמַע בְּאַרְצֵנוּ:  
in our to be the and arrive  
land. heard turtledove voice

13 הַתְּאֵנָה חֲנִטָּה פִּנְיָהּ וְהַגְּפִיטִים  
her limbo figs matures The fig  
and the vines which wintered (figurative for on the tree aromatic juice) tree

סָמְדָר יָצְאוּ לִי יָחַד קוֹמֵי לְכוּ  
go arise fragrance they blossom  
(addressing one female) give

רַעֲיָתִי יָפִיתִי וְלִבֵּי-לָדָי:  
(to you; and (go; myself). walk) my my (beloved attendant beautiful maidens; companions).

14 יוֹנְתִי בְּחַגְוֵי הַסֶּלַע בְּסֶתֶר הַמִּדְבָּרָה  
the steep in the the in places of My  
mountain covering rock refuge of dove

הֲרֵאִינִי אֶת-מְרָאֵיךָ הַשְּׁמִיעֵנִי  
you (feminine - singular) cause me (appearance; to hear acceptably form) your untranslatable - defines proper article make me see

15 אֶת-קוֹלְךָ כִּי-קוֹלְךָ עָרֵב וּמְרָאִיךָ נֶאֱוָה:  
becoming, and your (appearance; form) (sweet; pleasant) your for your voice (female - defines proper article) untranslatable

16 אֶחָוֵנוּ לָנוּ שִׁיעָלִים שְׁעָלִים קְטָנִים  
small (foxes; ones jackals) (foxes; jackals) to us Seize

מִחֻבָּלִים בְּכַרְמֵינוּ וּבְמֵרְאֵי נֶאֱוָה:  
blossom. and our vineyards from (bindings; spoilings - noun)

17 דוֹדֵי לִי וְאֲנִי לוֹ הִרְעָה בְּשׁוֹשְׁנִים:  
in lilies. be to and to my  
pasturing him I me beloved

18 עַד שִׁיבּוֹחַ הַיּוֹם וְנָסוּ הַצִּלְלִים  
the and the breathe Until  
shadows flee day

19 סֹב דְּמַה-לָּךְ דוֹדֵי לֹאֲבִי אוֹ  
or to (splendor; glory; or gazelle) my beloved yourself to like turn  
(masculine)

לְעַפְרָה הָאֵילִים עַל-הַרְרֵי בְּתָר:  
divided by mountains upon the (stags; harts) to (fawn - young of deer, goat, gazelle) (whitish; dust-earth)



Verses 2:11-13 - The duet continues. The message being one of, "The heavy winter rains are past, the weather is favorable now." "Spring has come, I am prepared to take you away". "As the migrating doves sing their song, (the time to prepare their nests, so it is our time. This Song of Songs, the season of love.)" "Those wintered-over figs give out their wonderful aroma, the flowers give the refreshing fragrance. (The pleasures of spring burst upon us.) Arise and go with me my beauty and let us walk." A little expanded paraphrase for you.

Verse 2:14 - The parallel is drawn back to the doves. The turtle-doves land in little shelters along the cliff walls. Like them, the "Beloved Shepherd" appeals to the "Shulamite" in this song of her fancy, to come out of the shelter for him to behold her. Like the voice of the turtle-doves is heard as they seek their mate, so he wants her singing to be favorably for him and to boldly come forth from the shelter in her choice and acceptance of him.

Verse 2:15 - The "Beloved Shepherd" continues his romantic call in a reference to the hidey-hole dens the small (foxes or jackals) make in someone's unfortunate vineyard. I perceive the idea is to chase out the occupants and use their vacated hidden home as a place to be alone.

Verses 2:16&17 - After the recital of his hoped-for words, the "Shulamite" relates her words to the "Daughters of Jerusalem", summing up the dream of 2:15 in their being for each other in the lilies till the break of day. The "Shulamite" turns vocally to addressing the "Beloved Shepherd". She is longingly waiting for his appearance to call her in that day-dream fashion, while still talking with the "Daughters of Jerusalem".

The conclusion of 2:17 takes us back to 2:8&9. However you look at the translation of those verses, she is recalling back to that waiting expectation of suddenly seeing him come calling for her. She is wanting for him to come over the hills for her.

1 By night on my bed

I sought him whom my soul loveth: I sought him, but I found him not.

2 I will rise now, and go about the city in the streets, and in the broad ways I will seek him whom my soul loveth: I sought him, but I found him not.

3 The watchmen that go about the city found me: *to whom I said*, Saw ye him whom my soul loveth?

4 *It was* but a little that I passed from them, but I found him whom my soul loveth: I held him, and would not let him go, until I had brought him into my mother's house, and into the chamber of her that conceived me.

5 I charge you, O ye daughters of Jerusalem, by the roes, and by the hinds of the field, that ye stir not up, nor awake *my* love, till he please.

1 על־משכבי בלילות בקשתי את  
untranslatable I seek in nights my bed Upon  
- defines (primary thought  
proper article of touch, feel)

שאהבה נפשי בקשתי ולא מצאתיו:  
I find him. and I seek him soul that (love; loving)

2 אקומה נא ואסובבה בעיר  
in city and I go (now; I pray  
round thee)  
בשוקים וברחבות  
and in wide in streets  
spaces

אבקשה את שאהבה נפשי  
and I to search  
untranslatable - defines  
proper article

בקשתי ולא מצאתיו:  
I seek him and not him

3 מצאוני השמרים הסבים בעיר  
in city the ones the I find  
who go about watchmen

את שאהבה נפשי ראתם:  
you (plural) my that (love; untranslatable  
see? soul loving) - defines  
proper article

4 כמעט שעברתי מהם עד שמצאתי  
that I find until from that I  
him them crossed over  
Shortly

את שאהבה נפשי אחותי ולא  
and I to seize my that (love; untranslatable  
not him soul loving) - defines  
proper article

ארפנו עד־שהביאתי אל־בית אמי  
my house to that (I bring him until let him  
mother in; go with him in) go

ואל־חדר הורתתי:  
she who (chamber; and  
conceived me. room) to

5 השבעתי אתכם בנות ירושלם  
Jerusalem daughters specific you I charge you  
(plural) by taking an  
group oath

בצבאות או באילות השדה  
the (field; in (fortitudes; or in the  
border; country; empire) strengths) hosts

ואמתירו ואמתירו  
(to awake; to and (not; (to incite - (not;  
arouse) him whether) any one to - (not;  
anything) him whether)

את־האהבה עד שתחפץ:  
that (she will; until the (love; untranslatable  
she desires - to do something) loving) defines  
proper article

Verse 3:1 - The “Shulamite” continues in her address to the “Daughter’s of Jerusalem”, she dreams after him through the night, but dreaming doesn’t satisfy her.

Verse 3:2 - She tells of how, in her frustration, she went searching for him, in the middle of the night, through the city, but couldn’t find him. Not necessarily a “thought-out” search, but an emotion driven search of desperation.

Verse 3:3 - When she found the city watchmen, she asked if they had seen him.

Verses 3:4&5 - She tells of finding him just after having talked with the watchmen. From the verb structure, seeing the future aspect of the “seizing”, “until” and “bring him in”, I would say she is speaking of a dreaming, or something akin to that. From that position, the following charge of verse 5 makes sense. What she expressed in the second half of the 4th verse, is the desire to complete the marriage, which she is “impatiently” waiting for in eagerly watching and listening for his marriage “call” or “shout”. Though she be impatient, she is sure to charge the “Daughters of Jerusalem” to not try and hurry him up. She is venting her eagerness, but is determined that he come in his time.

We find a repeat of the charge under oath that we saw in 2:7. I believe it is repeated here as a closing to her discourse with the “Daughters of Jerusalem”. Much like we saw the opening and closing in the first song by the “Daughter of Jerusalem”.





BELOVED SHEPHERD:

6 Who is this that cometh out of the wilderness like pillars of smoke, perfumed with myrrh and frankincense, with all powders of the merchant?

7 Behold his bed, which is Solomon's; threescore valiant men are about it, of the valiant of Israel.

8 They all hold swords, being expert in war: every man hath his sword upon his thigh because of fear in the night.

9 King Solomon made himself a chariot of the wood of Lebanon.

10 He made the pillars thereof of silver, the bottom thereof of gold, the covering of it of purple, the midst thereof being paved with love, for the daughters of Jerusalem.

11 Go forth, O ye daughters of Zion, and behold king Solomon with the crown wherewith his mother crowned him in the day of his espousals, and in the day of the gladness of his heart.

6 מי זאת עלה מן-המדבר  
the from go up this Who  
wilderness  
כְּתִימֵרוֹת עֵשֶׂן מִקְטָרֶת מֵר  
myrrh incense smoke as (columns;  
pillars)  
וּלְבוֹנָה מִכָּל אַבְקַת רוּבֵל:

merchant? (powders; from and  
dusts) all frankincense  
7 הִנֵּה מִטָּתוֹ שֶׁל־שְׁלֹמֹה שְׁשִׁים  
sixty that to (his bed; Behold  
Solomon his litter)

גִּבּוֹרִים סָבִיב לָהּ מִגִּבּוֹרֵי יִשְׂרָאֵל:  
Israel. from the to round mighty  
mighty men of this about men

8 כָּל־מִלְחָמָה אָחֳזִי חֶרֶב מִלְמָדֵי מִלְחָמָה  
war trained sword holding They  
for all  
אִישׁ חָרְבוּ עַל-יָרְכוּ מִפֶּחַד בַּלַּיְלוֹת:  
in nights. from his upon his man  
(fear; terror) thigh sword

9 אֶפְרַיִן עָשָׂה לוֹ תַמְלָךְ שְׁלֹמֹה  
Solomon the king to make  
him A lifter  
(from that  
which is borne)  
מִעֵצֵי הַלְּבָנוֹן:  
the Lebanon. from  
tree of

10 עֲמוּדָיו עָשָׂה כֶּסֶף רִפְדוֹתָו זָהָב  
gold its (support; silver make  
prop- of a litter) (Column;  
Pillar) of it

מִרְכָּבוֹ אֲרָגָמָן תּוֹכּוֹ רְצוּף  
to arrange stones his purple his (seat  
(for a pavement) middle of a chariot)  
אַהֲבָה מִבְּנוֹת יְרוּשָׁלַם:  
Jerusalem. from (love;  
daughters loving)

11 צֵאנָה וּרְאִינָה בְנוֹת צִיּוֹן  
Zion daughters and see Go out

בְּמִלְךְ שְׁלֹמֹה בְעֵטְרָה שֶׁעֲטָרָה-לוֹ  
to that in crown Solomon in king  
him crowned

אִמּוֹ בַיּוֹם חֲתַנְתּוֹ וּבַיּוֹם שִׂמְחַת לִבּוֹ:  
his (gladness; and in his bridegroomings in his  
heart. rejoicings) day (time proposi contracts made) day mother  
(marriage; nuptials)

Verses 3:6-11 - From 3:6 through 3:11, I perceive a song of "intermission". The "Shulamite" completed her singing discourse with the closing of the charge.

The actual singer, or singers, of these verses may be any variety of persons, but the position of observation may have been the "Beloved Shepherd". This section is a song that breaks from the saga of the "Shulamite" and the "Beloved Shepherd". Its purpose would be to serve as a break in timing sequence from the "Shulamite's" completed section. It would also serve to focus the honor on the king and the joy of his family establishment with his wives and concubines. Carefully constructed so as not to steal the hearts of the women from the focus of their love for their husband.

In a modern stage production, we might perceive the lights dim on the "Shulamite" as she sings to the "Daughters of Jerusalem" that are sitting before her, listening to her final words. The light now goes on in another area of the stage, highlighting the "Beloved Shepherd". As if looking at something just barely coming into sight, he sings out his song of the splendor of Solomon. His visible richness, power and the very heart being for the "Daughters of Jerusalem", his loves.

Verse 3:11 - The completion of the intermission praise of Solomon. The "Daughters of Zion" are not the same as the "Daughters of Jerusalem". You will remember, in 1:3, the young virgins awestruck by Solomon. The singer, as he beholds the train of Solomon approaching, addresses the supposed unmarried young women around him to go out to see Solomon. The particular "crown" is that of the betrothing ceremony. (I discussed this in the *Marriage Crown*.) It speaks of the glory upon Solomon, the joy and keeps the focus on his married life. After all, marriage is the whole theme of the *Song of Solomon*. Who knows, maybe Solomon enjoyed those betrothal ceremonies a little too much. Maybe that is why he had so many wives and concubines!



## CHAPTER 4

1 Behold, thou *art* fair, my love; behold, thou *art* fair; thou *hast* doves' eyes within thy locks: thy hair *is* as a flock of goats, that appear from mount Gilead.  
 2 Thy teeth *are* like a flock of sheep that *are* even shorn, which came up from the washing; whereof every one bear twins, and none *is* barren among them.  
 3 Thy lips *are* like a thread of scarlet, and thy speech *is* comely: thy temples *are* like a piece of a pomegranate within thy locks.



## Evening of Lilies

The modern Jewish weddings use a song called “Evening of Lilies”. The proper name being “Erev Shel Shoshanim”. They use it as we use the music of the “Bridal March”. It is a beautiful piece of music and it is based upon the *Song of Solomon*.

In contemporary Hebrew, the word “shoshanim” is taken both for lilies and roses. Here are the lyrics translated into English:

(Lyrics translation thanks to Wikipedia under Creative Common's license.)

## CHAPTER 4

1 הַנָּךְ יָפָה רַעֲיִתִי הַנָּךְ יָפָה  
 beautiful behold you my (beloved attendant beautiful Behold  
 (fem.-sing.) maidens; companions). you

עֵינַיִךְ יוֹנִים מִבְּעַד לְצִמְתְּךָ שְׂעָרְךָ  
 your (fem.- to your (fem.- from doves your  
 singular) hair singular) veil behind eyes

כַּעֲדָר הָעֹזִים שָׁגְלוּ מִהַר גִּלְעָד:  
 as flock the (she goats; as flock  
 Mount down lie goats' hair)

2 שֵׁנֶיךָ כַּעֲדָר הַקְּצוּבוֹת שְׂעֻלֹי  
 that they the shorn as a Your  
 go up ones flock teeth

מִנְהַרְחֻצָּה שְׂכָלָם מֵתַאֲמוֹת  
 from bear that all the from  
 twins they washing

וְשִׁבְלָה אֵין בָּהֶם:  
 in not and devoid  
 them. of young

3 כַּחוּט הַשְּׁנִי שִׁפְתוֹתֶיךָ וּמִדְּבָרְךָ  
 and your your lips the deep As  
 mouth scarlet thread

נְאוּהָ כַּפֶּלַח הָרְמוֹן קִקְתְּךָ  
 your the as (part cut pleasant  
 cheeks pomegranate off; a slice)

מִבְּעַד לְצִמְתְּךָ:  
 to your from  
 veils. behind

Verses 4:1&2 - If the assumption the “praise of Solomon” song was sung by the “Beloved Shepherd” is correct, then at 4:1, we have a break from the one song to the “Daughters of Zion” to a turn to the “Shulamite”. Again, in a contemporary stage setting, we saw him pointing towards the coming of Solomon’s procession. The young women head off in the direction he pointed. The light dims momentarily. It comes back up, the “Beloved Shepherd” is now over by the “Shulamite”, from where we left her before the praise song, she is looking up at him as he sings his praise song of her. *The interim of time has passed and he has come and taken her.* His praise may not sound as flattering to us as it undoubtedly did to her, that or maybe he was like a lot of us men, a lot of effort, but not a lot of skill. Either way, good intentions! Remember, he is a shepherd, so his comparisons would tend to be based upon his daily sights. Shop talk!

Do notice the “veil”. In the marriage customs, you might remember that the bride did not remove her veil until after the week of the marriage feast. 4:1 is in the setting of his having come for his bride. This chapter is the final marriage evening. The entire 4th chapter is the song of the private moments of their wedding day. The flatteries are the moments of appreciation that culminate at the start of chapter 5.

Verse 4:3 - Ah, in verse 3 we see comparisons of beauty that the western mind is more acquainted with: the rich red lips, the beautiful form of the mouth, the strong red of the cheeks. The veils that she was wearing must not have been like the veils of the Moslems with eye slits. He could obviously see through them.

One thought on the veils here. Though the “Shulamite” has been singing of her passion, the veils tell us she does not go around half-dressed. Since her face is clearly covered, so one cannot see it unless sufficiently close, it is only reasonable to perceive she wouldn’t be exposing other private areas in loose dress.

4 Thy neck is like the tower of David built for an armoury, whereon there hang a thousand bucklers, all shields of mighty men.

5 Thy two breasts are like two young roes that are twins, which feed among the lilies.

6 Until the day break, and the shadows flee away, I will get me to the mountain of myrrh, and to the hill of frankincense.

7 Thou art all fair, my love; there is no spot in thee.

8 Come with me from Lebanon, my spouse, with me from Lebanon: look from the top of Amana, from the top of Shenir and Hermon, from the lions' dens, from the mountains of the leopards.

4 כִּמְגִדַּל דָּוִד צֻוְּאֶרֶךְ בְּנִי  
 constructed your neck David As tower  
 קְתַלְפֵיזוֹת אֶלֶף הַמִּגְן תְּלוּי עָלָיו  
 upon it (hang; suspend) the thousand to (arms; shield the deadly)

כָּל שְׁלֵטֵי הַגְּבָרִים  
 the mighty hard all men. shields of

5 שְׁנֵי שְׂרִידֵי כֶשֶׁנִּי עֲפָרִים  
 (fawn - young of deer, goat, gazelle) as your (breasts; teats) Two  
 תְּאוֹמֵי צְבִיחָה הָרְעִים בְּשׁוֹשְׁנִים  
 (gazelle; or splendor; glory) twins of in lilies. the pasturing

6 עַד שִׁפּוּחַ הַיּוֹם וְנָסוּ הַצִּלְלִים  
 the shadows and the breathe Until  
 אֶלֶף לִי אֶל-הַר הַמּוֹר  
 the mountain to to (go away; me vanish) myrrh

וְאֶל-גִּבְעַת הַלְּבוֹנָה  
 the (frankincense; white; whiteness) hills and to

7 כִּלְךָ יָפָה רְעִיתִי וּמוֹם אֵין בְּךָ  
 in you (fem. not and (spot); -singular). blemish my (Beloved attendant maidens; companions). beautiful All of you (fem.-singular)

8 אֲתִי מִלְבָּנוֹן בָּרֵךְ אֲתִי מִלְבָּנוֹן  
 from with bride from With Lebanon me Lebanon me

תְּבוֹאִי תִשׁוּרִי מִרֹאשׁ אֲמָנָה  
 you (fem. -sing.) you (fem.-sing.) to come away (me; with me) (Amana; a covenant) from (head; top)

מִרֹאשׁ שְׁנִיר וְחֶרְמוֹן מִמְעֻנּוֹת  
 from and Senir (cataract; coat of mail) from (head; top) habitations Hermon

מִהַרְרֵי אֲרִיּוֹת  
 from lions' mountains of

נְמֵרִים  
 leopards (spotted).

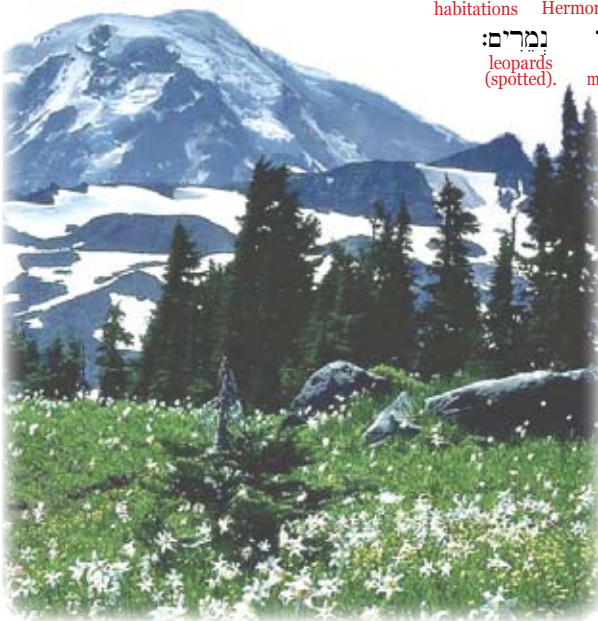
Verse 4:4 - In his description of the Tower of David, he might be referring to the glory of the honor of the tower, since he refers to what was contained inside it. Then again, we should consider he might have been referring inside. The hard shields were of metal, so they would shine and reflect the light as polished metal does. (In fact, both David and Solomon had gold shields.) If you consider the sight of a thousand shields all hanging in beautiful order, reflecting the light, you might perceive the handsomeness of the sight. It might have been that handsomeness he was applying to her neck adorned with the neck jewelry we will read of shortly.

Verse 4:5 - In the interlinear, I included the alternative meanings of the words. The context makes it relatively simple to distinguish what was intended, but it is good to be aware of the options. If you are unaware of the options, you might well miss what was there, that I might not catch.

Verse 4:6 - Verse 5 was a primer for 6. His admiration started simple, with praise of her eyes and became more bold. He expresses the same desire that we saw she expressed in 2:17. His love has awaked. The reference to the myrrh and frankincense takes us to the customs that are not found in our culture. If you read Esther, you will notice the harem of King Ahasuerus (Esther 2:12) went through a special herbal treatment. The herbs were closely tied to romance. To enjoy the herbs was to enjoy each other.

Verse 4:7 - To the “Beloved Shepherd”, she is perfect. In noticing the interlinear of the “attendant maidens”, it is clear he was speaking to a single individual. The “All of you” and “in you”, that sandwiched the word, designate a single female being addressed.

Verse 4:8 - Verses 8 through 11 flow together as a developing dissertation. They begin and end with “Lebanon”. Such a reference would have related to the lushness of the area. It was notably the garden of fruitfulness and delightful smells. From the details of the lions, leopards and the mountain peaks, we know he was referring to the mountains. The Lebanon mountains are a range of three peaks. It is these mountains where the lushness was found. In his reference in “coming with him from Lebanon”, he is attributing the attractions of the area to her. The beauty, the sights, the smells was as if he was in Lebanon, beholding it there, when he was beholding her.



9 Thou hast ravished my heart, my sister, my spouse; thou hast ravished my heart with one of thine eyes, with one chain of thy neck.

10 How fair is thy love, my sister, my spouse! how much better is thy love than wine! and the smell of thine ointments than all spices!

11 Thy lips, O my spouse, drop as the honeycomb: honey and milk are under thy tongue; and the smell of thy garments is like the smell of Lebanon.

12 A garden enclosed is my sister, my spouse; a spring shut up, a fountain sealed.

13 Thy plants are an orchard of pomegranates, with pleasant fruits; camphire, with spikenard,

14 Spikenard and saffron; calamus and cinnamon, with all trees of frankincense; myrrh and aloes, with all the chief spices:

15 A fountain of gardens, a well of living waters, and streams from Lebanon.



9 לִבְבַּתְּנִי אָחֹתִי כְלָה לִבְבַּתְּנִי  
take away bride my sister Take away  
my heart

בְּאַחַד מֵעֵינַיךָ בְּאַחַד עֵינַיךָ מִצְוּרְנֶיךָ  
from your neck (collar; in one from in one  
(UNIQUE necklace) your eyes

10 מַה־יָּפֶּיךָ רִדְיָךְ אָחֹתִי  
my your breast; your pap beauty What  
- DUAL CONST.; love; tokens sister  
of love - carresses, kisses, etc.

כְּלָה מַה־טַּבוּ רִדְיָךְ מִיַּיִן  
from your breast; your pap (good; what bride  
- DUAL CONST.; love; tokens pleasant)  
wine of love - carresses, kisses, etc.

וְרִיחַ שְׂמֹנֶיךָ מִכָּל־בְּשָׂמִים:  
in balsams. from your (fatness - i.e. and  
fertile; spiced oil) scent

11 נִפְתַּח תַּטְפְּנָה שִׁפְתֹתֶיךָ כְּלָה  
bride your lips to fall Dropping down;  
in drops Dripping)

דְּבַשׁ וְחֵלֶב תַּחַת לְשׁוֹנֶיךָ וְרִיחַ  
and to your below and milk honey  
scent tongue

שְׁלֹמֹתֶיךָ פְּרִיחַ לְבָנוֹן:  
Lebanon. as scent your  
garments

12 גֵּן נְעוּלָה אָחֹתִי כְּלָה  
bride my sister (bolted; fastened Garden  
with a bolt)

גֵּל עָלָה מֵעֵיִן חֲתוּם:  
sealed up. (fountain; a place irrigated with  
with a bolt (bolted; fastened stones; ruin;  
fountains) with a bolt well)

13 שְׁלֹחַתְךָ פְּרֹדֶס רְמוֹנִים עִם פְּרִי  
fruit with pomegranates (garden; Your (shoot;  
plantation) sprout)

מִגְדִּים כְּפָרִים עֲמִנְדִים:  
spikenards. with cypress most  
(plural; bunch) precious

14 גִּרְדִּי וְכַרְכֶּם קַנְהָ וְקִנְמוֹן  
and cinnamon calamus and (saffron; Spikenard  
turmeric)

עִם כָּל־עֵצֵי לְבוֹנָה מֵר וְאַהֲלוֹת  
and aloes myrrh frankincense trees all with  
of

עִם כָּל־רֹאשֵׁי בְּשָׂמִים:  
balsam (chief; all with  
shrubs. head)

15 מַעְיָן גְּנִים בְּאֵר מַיִם  
water well gardens (Fountain; A place  
irrigated with  
fountains)

חַיִּים וְנוֹלֵים מִן־לְבָנוֹן:  
Lebanon. from and living  
flowing

Verse 4:9 - As songs go, there is often a repeating of words or phrases. We see such that start of both 4:8 and 9. Verse 9 tells us he has been dazzled by her beauty, the look from her eyes, the elegance of her jewelry. (Maybe it was because of this neck jewelry that he compared her neck to the shielded Tower of David, with its glittery reflections.)

Verse 4:10 - He moves forward in his desires, as he did in verses 5 and 6. We might consider this "Lebanon" section of 4:7-11 as a stylized second verse following the first in 4:1-6.

The "balsams" and "spiced oil" take us to that appreciation of herbs we had seen previously.

Verse 4:11 - To apply the milk and honey to her was an application of the blessing and pleasures of life. He is appreciating the beauty of her mouth and summing up this section of "Lebanon".

Verse 4:12 - Verse 12 is an important, notable point. The comparison he is drawing of her, is of her being like a fenced, privately watered garden. His point is that she has been locked shut, undefiled. He is declaring her virginity has been kept for this wedding day.

Verse 4:13 - Verse 13 refers to the rich treasures that are within this fenced garden, in fruits and scents.

Verse 4:14 - The list of herbs in this verse speak of those herbs of romance and pleasure.

Verse 4:15 - Here we find the garden expanded upon in its lush beauty. The link back to that application of "Lebanon's" charms to her. In other words, she is so lush for she is fed with the waters coming from this source of lushness. That which gives it its beauty.

16 Awake, O north wind; and come, thou south; blow upon my garden, *that* the spices thereof may flow out.

**SHULAMITE:**

Let my beloved come into his garden, and eat his pleasant fruits.

**CHAPTER 5**

**BELOVED SHEPHERD:**

1 I am come into my garden, my sister, *my* spouse: I have gathered my myrrh with my spice; I have eaten my honeycomb with my honey; I have drunk my wine with my milk: eat, O friends; drink, yea, drink abundantly, O beloved.

**SHULAMITE:**

2 I sleep, but my heart waketh: *it is* the voice of my beloved that knocketh, *saying*,

**SHULAMITE AND BELOVED SHEPHERD DUET:**

Open to me, my sister, my love, my dove, my undefiled: for my head is filled with dew, *and* my locks with the drops of the night.

**SHULAMITE:**

3 I have put off my coat; how shall I put it on? I have washed my feet; how shall I defile them?

16 עָרִי צָפוֹן וּבּוֹאֵי תִימֵן הַפִּיחִי  
to blow south and (come) north (Awake; Be ardent)

גַּנִּי יִזְלוּ בְשֵׁמוֹ יָבֵא דוֹרֵי לְגַנִּי  
to his my (come; garden beloved go) his flow my garden

וַיֹּאכַל פְּרֵי מִגְדָּוֹ:  
his fruit and eat precious.

Verse 4:16 - Verse 16 splits in the middle from the “my garden” to the “his garden”. The first half is the “Beloved Shepherd” calling for the stirring up of the delights of the garden. Stirring the herbs of romance. Since she is his wife, from his position of speech, he addresses her as “my” garden. The Shulamite responds in agreement, welcoming him to “his” garden.

**CHAPTER 5**

1 בָּאתִי לְגַנִּי אֶחָתִי כְלָה אֶרִיתִי  
I (pluck; bride my to my I am pluck off) sister garden come

מוֹרֵי עֲמֻבְשָׁמִי אֶכְלֵתִי יַעֲרִי  
my honey freely I (did eat; flowing from combs did devour) my with my myrrh

עֲמַדְבָּשִׁי שָׁתִיתִי יַיִן עֲמַחֲלָבִי  
my with my I drank my with milk wine honey

אֶכְלוּ רְעִים שְׁתוּ וּשְׁכְרוּ דוֹרִים:  
beloved and drink to the full drink (friends; eat ones. (masculine plural) companions)

2 אֲנִי יִשְׁנֶה וְלִבִּי עַר קוֹל דוֹדִי דוֹפֵק  
knock my voice to be and my was I beloved awake heart sleeping

פְּתַח־לִי אֶחָתִי רַעֲיָתִי  
my (beloved attendant maidens; companions). sister to open me

יִוְנֵתִי תַמְתִּי שְׂרָאשִׁי נִמְלֵא־טֶל  
dew to be that (my head; my upright my filled up my chief) one dove

קִנְצוֹתַי רְסִיסֵי לַיְלָה:  
night. drop my locks of dew of hair

3 אֶיֶכְכָּה אֶת־כְּתָנִתִּי אֶבְשָׁתִּי  
how (indicates strong emotion in query) my full untranslatable length - defines garment proper article I have put off

אֶת־רַגְלִי אֶרְחֹצֵתִי אֶלְבָּשְׁנָה  
my untranslatable I have clothe feet - defines proper article washed myself

אֶטְנַפֶּם אֶיֶכְכָּה  
(dirty; soil) how (indicates strong emotion in query) them?

Verse 5:1 - Chapter 5 is the completion of chapter 4. The “Beloved Shepherd” continues addressing the “Shulamite” in the first part of 5:1. If you will remember the marriage customs of the time of Christ, you will remember the chamber, outside of which waited the marriage party. Verse 1 is telling us, in a poetic fashion, they have completed the consummation.

The “Beloved Shepherd” leaves the chamber and addresses their waiting wedding party in the concluding part of 5:1. As was outlined, the wedding celebration of feasting begins when the bridegroom makes the announcement to his close friends, who in turn relate the announcement to the invited guests.

Verses 5:2&3 - Verse 2 follows from the “Shulamite”. The “to me my sister” helps us see this. From a stage production point of view, her staying hidden away from sight for the seven days could be staged in a semi-transparent token “Chamber” or via a backlight silhouetting her and the bridesmaids against a wall for the audience to see. From the remaining contents throughout this chapter, my conclusion is that what we are seeing, after the “Beloved Shepherd” makes his announcement, is a scene change. He says, “Celebrate!”. The lights go out. They relight from behind the Shulamite sharing with someone, or someones (possibly her bridesmaids), about how she first met and fell in love with him. What follows is that memory. In a similar way we might consider that after the marriage ceremony of a couple, the bride might very well be recalling how she first met and fell in



4 My beloved put in his hand by the hole of the door, and my bowels were moved for him.

5 I rose up to open to my beloved; and my hands dropped with myrrh, and my fingers with sweet smelling myrrh, upon the handles of the lock.

4 וּמַעֲיָי וּמִן־הַחֹר וְיָדוֹ שָׁלַח וְיָדִי  
and my the from his put My  
(bowels; belly) hole hand forth beloved  
הַמֵּוּ עָלָיו:  
upon him. they (sigh;  
be turbulent)

5 וְיָדִי וְיָדִי לְדֹדֵי לִפְתָּח אָנִי אָנִי  
and my to my to I I  
hands beloved open arose  
נִטְפְּרוּ מִזֶּמֶר וְאֶצְבְּעֵי מִזֶּמֶר  
cause to myrrh and my fingers myrrh drip  
pass (as a (feminine) with  
bar or bolt) הַמַּנְעוּלָה:  
the (bolt; handles upon  
of a bolt)

love with the man she just married as she fellowships with some of the other women at her wedding, yes, very likely with her bridesmaids.

In this verse, she sings of the contrast from what “was” in her heart’s past state of sleeping with the awakening that came about from her beloved. I perceive that they would sing a duet from the “open to me . . .” to the end of the second verse, for she is relating his words.

The “open to me” is referring to the opening of the garden with the bolted gate, that was referred to in 4:12. He called to her to let him in. This was not for illicit behavior but for his desire for her in marriage.

From 5:2 through 5:4 is a poetic fashion of describing what was going on inside her. The door and the clothes, the feet washing, etc. was referring to what was taking place inside her. It wasn’t referring to a literal “building”. From a close look at 5:2 we can see this, for she sings of his voice “knocking”, with the descriptive references to the garden that represented her.

This relates back to how she was originally wooed by him. Romantically, she was asleep but her heart was awakened by his going after her. *It is of import to note that he chose her acknowledging she was “upright”*. His request in the second part of verse 2 was not an insinuation she was in any way immoral. It was the expression of his choice for her, if she would accept him. When he first knocked, she had the initial response of being settled for her sleep. She was settled and content, ready for her sleep. She had no interest in getting stirred up.

**Verse 5:4** - He however, was not easily dissuaded. He was persistent. Poetically, he broke through to her heart, pictured as seeing his hand put through the hole of the gate of her garden.

**Verse 5:5** - When she was stirred up for him, she arose to welcome him in to her life and heart. The hands dripping with myrrh refer to the readiness now for her to take him as her husband.



6 I opened to my beloved; but my beloved had withdrawn himself, *and* was gone: my soul failed when he spake: I sought him, but I could not find him; I called him, but he gave me no answer.

7 The watchmen that went about the city found me, they smote me, they wounded me; the keepers of the walls took away my veil from me.

8 I charge you, O daughters of Jerusalem, if ye find my beloved, that ye tell him, that I *am* sick of love.

DAUGHTERS OF JERUSALEM:

9 What is thy beloved more than *another* beloved, O thou fairest among women? what is thy beloved more than *another* beloved, that thou dost so charge us?

SHULAMITE:

10 My beloved is white and ruddy, the chiefest among ten thousand.

11 His head is as the most fine gold, his locks are bushy, and black as a raven.

12 His eyes are as the eyes of doves by the rivers of waters, washed with milk, and fitly set.

6 פתחתי אני לדודי ודודי חמק  
turn oneself and my to my I I  
around beloved beloved opened

עבר נפשי יצאה בדברו בקשתי  
I searched in his went my cross  
for him word forth soul over  
ולא מצאתיהו קראתיו ולא ענני:  
(reply; and I cried out I found him and  
answer) me. not for him not

7 מצאתני השמרים הסבבים בעיר  
in city the go over the Found  
(plural) watchmen me

הכניני פצעוני נשאו את רדידי  
my (a wide untranslatable they lift  
female's - defines proper article up wound me smite me  
mantle)  
מעלי שמרי החמות:  
the surrounding watchers from upon  
walls (of a town). of me

8 השבעתי אתכם בנות ירושלם  
Jerusalem daughters specific you I charge you  
(plural) group by taking an  
oath

אם תמצאו את דודי מה תגידו  
you (plural) what my untranslatable you find if  
declare beloved proper article him

לו שחולת אהבה אני:  
I. (love; that to  
loving) sicknesses him

9 מה דודך מדוד היפה בנשים  
in the from your What  
women beautiful beloved beloved

מה דודך מדוד שככה השבעתנו:  
you charge us by that thus from your what  
taking an oath. beloved beloved

10 דודי צח ואדום דגול מרבקה:  
from a erect as a banner, and (ruddy; or (bright; My  
myriad. conspicuous, distinguished by implication white) beloved

11 ראשו כתרם פו קוצותיו  
his locks purified fine His  
(of hair) gold head

תלתלים שחרות כעורב:  
as they are branches  
raven. black of palms

12 עיניו כיונים על אפיקי מים  
waters streams upon as doves His  
of eyes

רחצות בקלב ישבות על מלאת:  
fulness (a place upon they are in milk they are  
abounding in sitting washed  
all good things).

Verse 5:6 - When she did finally respond, she feared she was too late, for he had gone. Such was the state we initially found her in, in the first chapter. In 5:2, she was awakened by his voice, now that he was gone, she went searching for him, but words were no longer to be heard. She became desperate and cried out for him, but still no replying voice.

Verse 5:7 - This search is not the same as the previous one in 3:1-4, for the watchmen did not beat her then. Perhaps they recognized her the second time so did not smite her. If one wonders why they would smite her, it must be considered that a woman running around at night in the streets would have been taken for a harlot. In her desperation, she acted without consideration of how it would look and suffered the consequences.

Verse 5:8 - After the police brutality, she found herself in the presence of the “Daughters of Jerusalem”. She had also sought to use them to help her find him. It is of notable difference that at this occasion, she did not charge them by any powers of authority not to “stir” him up until he was ready. At that previous occasion, she already had him in the bag, it was a matter of waiting for her bridegroom to come and get her. On the initial occasion, however, she was at risk of losing him. She had responded too late, and found him gone when she finally went to the door. Now that her heart had been stirred for him, she was filled with love sickness, pining away for him.

Verse 5:9 - The response of the “Daughters of Jerusalem”, is one of surprise. They wonder what could be so special about this man that this very beautiful “Shulamite” should be so smitten as to actually try to place them under an oath!

Verses 5:10-12 - She begins to boast how wonderful he is through her admiration of his refined manliness. His handsomeness, his wonderful hair, the features that had worked their way into her heart.



13 His cheeks *are* as a bed of spices, as sweet flowers: his lips *like* lilies, dropping sweet smelling myrrh.

14 His hands *are* as gold rings set with the beryl: his belly *is* as bright ivory overlaid *with* sapphires.

15 His legs *are* as pillars of marble, set upon sockets of fine gold: his countenance *is* as Lebanon, excellent as the cedars.

16 His mouth *is* most sweet: yea, he *is* altogether lovely. This *is* my beloved, and this *is* my friend, O daughters of Jerusalem.

## CHAPTER 6

### DAUGHTERS OF JERUSALEM:

1 Whither *is* thy beloved gone, O thou fairest among women? whither *is* thy beloved turned aside? that we may seek him with thee.

### SHULAMITE:

2 My beloved *is* gone down into his garden, to the beds of spices, to feed in the gardens, and to gather lilies.

3 I *am* my beloved's, and my beloved *is* mine: he feedeth among the lilies.

13 חֲבֵשִׁים כְּעֵרֶוֶת לְחַיֵּי  
the (sweet as (raised bed of a garden; His  
smell; perfume) also poss. a trellis) jaws  
שִׁפְתָיו מְרֻקָּחִים מְגִדְלוֹת  
his lips aromatic (towers; beds in gardens  
herbs rising higher and higher)  
עֵבֶר: מוֹר נֹטְפֹת שׁוֹשְׁנִים  
cross myrrh falling in lilies  
over, drops

14 מִמְּלֵאִים זָהָב וְגִלְיָו יָדָיו  
filled up gold (circuits; His  
regions) hands  
בְּתַרְשִׁישׁ מְעִי עֶשֶׂת שֵׁן  
(tooth; workmanship his in (tarshish - a precious  
ivory) belly stone, commonly blue)  
מְעֵלְפֶת סַפִּירִים:  
lapis lazuli. to be covered.

15 שׁוֹקְנוֹ עֲמוּדֵי שֵׁשׁ מִיָּסְדִים  
they are white pillars His lower  
founded marble of legs  
עַל־אֲדָנֵינוּ מְרֻאָהוּ כְּבָבֹן  
as his purified (bases; upon  
Lebanon appearance pedestals)  
בְּחֹר כְּאֲרוּיִם:  
as choice  
cedars.

16 חֲבוֹ מִמִּתְקִים וְכֹלֹ מִחֲמַדִּים  
things and all sweetesses His palate  
desirable him (for moisture of the mouth)  
זֶה דוֹדִי וְזֶה רַעִי בְנוֹת יְרוּשָׁלָּם:  
Jerusalem. daughters my (lover; and my this  
one beloved this beloved  
of a woman)

## CHAPTER 6

1 אָנָּה הֲלֹךְ דְּרוֹךְ הַיְפָה בְּנָשִׁים  
in the your to Where  
women beautiful beloved go  
אָנָּה פָּנָה דְּרוֹךְ וּנְבַקְשֵׁנוּ עִמָּךְ:  
with and we will your turn where  
you. seek him beloved oneself  
2 דוֹדִי יָרַד לְגַנֵּי הָעֵרְוֹת  
to (raised bed of a garden; to his descend My  
also poss. a trellis) garden beloved  
חֲבֵשִׁים לְרַעְוֹת בְּגַנִּים וְלִקְטַת שׁוֹשְׁנִים:  
lilies. and to in to the (sweet  
(gather; collect) gardens pasture smell; perfume)  
3 אָנִי לְדוֹדִי וְדוֹדִי לִי הָרוּעָה  
the to and my to my I  
shepherd me beloved beloved  
בְּשׁוֹשְׁנִים:  
in lilies.

Verse 5:13 - From her detailed, romantic description of his comeliness, she had certainly seen him. This is more than just, "hearing his voice at the door of her garden". As I had said, that was a poetic description of his coming into her life and heart. It is interesting to see, she also refers to characteristics of him as like unto those found in a garden. The Hebrew for "jaws" is also that for the "cheek". Maybe she was admiring his distinguished jaw line like the centerpiece of a fine garden. His lips such as produce the delightful words that romanced her heart.

Verse 5:14 - His hands as ornamentally decorated gold. His "belly" would have been his abdomen. That as compared to another piece of beautiful artistry and precious in value.

Verse 5:15 - His lower legs again compared to another piece of value and artistry, and also strength. His overall appearance compared to the richness of Lebanon, that was covered earlier.

Verse 5:16 - Her final admiration sums up in that he is desirable in all things. With this, she seals up this dissertation (from 5:8-5:16) had been to the "Daughters of Jerusalem".

Verse 6:1 - Now you must consider that the Shulamite has been very convincing as to how wonderful this "Beloved Shepherd" is. So much so, that these women's attention was definitely perked up to be desirous to behold such a one as well. (Remember: These women were ones back when she was searching for the "Beloved Shepherd" when she first fell in love with him. Not the women she is recalling her falling in love with him to at the wedding.)

Verses 6:2&3 - I believe we actually find a trace of humor in Scripture at this point. The "Shulamite" has just gotten the interest of these "Daughters of Jerusalem". Undoubtedly it dawns upon her what she had done and gives an elusive answer to their question. Almost a way of saying, "Oh, never mind." Verse 3 clinches her claim on him as being hers and her being his.





BELOVED SHEPHERD:

4 Thou *art* beautiful, O my love, as Tirzah, comely as Jerusalem, terrible as *an army* with banners.

5 Turn away thine eyes from me, for they have overcome me: thy hair *is* as a flock of goats that appear from Gilead.

6 Thy teeth *are* as a flock of sheep which go up from the washing, whereof every one beareth twins, and *there is* not one barren among them.

7 As a piece of a pomegranate *are* thy temples within thy locks.

8 There are threescore queens, and fourscore concubines, and virgins without number.

9 My dove, my undefiled *is but* one; she *is* the *only* one of her mother, she *is* the choice *one* of her that bare her. The daughters saw her, and blessed her; *yea*, the queens and the concubines, and they praised her.



4 כְּתִרְצָה אֵת יָפֶה אֶת רַעֲיָתִי יְפֵה אֶת  
as Tirzah my (beloved attendant (you, Beautiful  
maidens; companions). - singular)

נִאֲוָה כִּירוּשָׁלַם אִימָה כַּבְּנֵיגְלוֹת:  
as furnished terrible as Jerusalem (becoming; seemly)  
with banners.

5 הֲסִבִי עֵינֶיךָ מִנִּגְדִי שֶׁהֵם  
that they from before me your eyes (Change; Alter) (feminine - singular)

הֲרַחֲבֵנִי שַׁעְרְךָ כַּעֲדָר  
as a flock your hair press me greatly

הָעַיִם שֶׁגִּלְשׁוּ מִן-הַגִּלְעָד:  
the from that lie down (she goats; hair)

6 שֶׁנֶּיךָ כַּעֲדָר הָרֶחְלִים שְׁעָלוּ  
that they the as a Your  
go up sheep flock teeth

מִן-הַרְחֵצָה שְׂכָלֵם מִחֲאִמּוֹת וּשְׂכָלָה  
and devoid from bear that all the from  
of young twins they washing

אֵין בָּהֶם:  
in not them.

7 כַּכֶּלֶח הָרִמוֹן רָקַתְךָ מִבְּעַד לְצַמְתְּךָ:  
to your from your the As (part cut  
veils. behind cheeks pomegranate off; a slice)

8 שְׁשִׁים הֵמָּה מַלְכוֹת וּשְׁמָנִים  
and eighty queens these Sixty  
(masculine)

פִּילִגְשִׁים וְעַלְמוֹת אֵין מִסְפָּר:  
number. there and (young concubines  
is not maidens; virgins)

9 אֶחָת הִיא יִנְתִּי תַמְתִּי אֶחָת הִיא  
she one my perfect my she One  
one dove

לְאִמָּה בָרָה הִיא לְיוֹלְדֶתָהּ רָאוּהָ  
saw her to the one who she chosen to her  
gave birth to her mother

בָּנוֹת וַיֵּאֲשְׁרוּהָ מַלְכוֹת  
queens and blessed daughters  
her

וּפִילִגְשִׁים וַיְהַלְלוּהָ:  
and they and  
praised her. concubines

Verse 6:4 - The “Beloved Shepherd” approaches the “Shulamite” at this point and addresses her beauty. The singular, feminine form of “you” tells us the “my beloved maiden” is addressed to a single person.

Tirzah was the first capital of the Northern Kingdom of Israel for the first few kings. At the time the song was written, the kingdom was still united. Tirzah had a reputation of being lush, hence he draws the comparison to the beauty of Tirzah. Jerusalem is drawn in a different way. The “terrible” does not mean “bad”. Its use is referring to the “awesomeness of the sight”. The use of the word “army” is not found in the verse. The concept being hinted at is the majesty seen in Jerusalem when it is all decked out for some kind of “kingly” display.

Verses 6:5-7 - His flattery continues. As she gazes at him and him at her. His emotions are touched to the core and he beseeches her not to look at him so, for, well, what should I say, “Be still my heart”? Then it proceeds with romantic “shop talk”. Remember, she had sheep also, so undoubtedly relished in it. The admirations being of her eyes, her hair, her teeth and her rosy cheeks. We also see that she is still wearing the veils. At the end of 6:7, he ceases singing to her. He leaves the “chamber” and continues singing to the wedding guests in the next verse.

Verses 6:8&9 - He turns to addressing the “Shulamite” as “she” and “her”. (Now, I use the term “flattery”, but “flattery” that is sincere praise and admiration in truth is not an evil kind of “flattery”. “Flattery” that is for the purpose of manipulating people is the evil kind.)

The “Beloved Shepherd” raises the standard of his lovely wife in drawing the comparison of the choicest of the royal wives, the concubines and all the other young women. He does not say they are not beautiful, but that she is without flaw. All the other women likewise had to admit she was the one who came out on top in feminine beauty.

10 Who is she *that* looketh forth as the morning, fair as the moon, clear as the sun, and terrible as an army with banners?

11 I went down into the garden of nuts to see the fruits of the valley, *and* to see whether the vine flourished, *and* the pomegranates budded.

12 Or ever I was aware, my soul made me *like* the chariots of Amminadib.

10 מִי־זֹאת הַנִּשְׁקָפָה כְּמו־שֶׁחַר יָפָה  
 beautiful (dawn; as who bends this Who  
 morning) forward in order to see  
 כְּלַבְנָה בָּרָה פְּחֻמָּה אֵימָה פְּנֵדָגְלוֹת:  
 as furnished terrible as (heat; chosen as to be  
 with banners? the sun) white  
 11 אֶל־גֶּנֶת אֲנוּז יָרַדְתִּי לִרְאוֹת  
 to see I went down a nut garden To  
 הַבִּיבָה הַנִּחַל לִרְאוֹת הַפְּרֻחָה  
 the bursting to see the valley flourishing  
 הַפֶּן הַנִּצֵּו הַרְמָנִים:  
 the to flourish the  
 pomegranates. his vine  
 12 לֹא יָדַעְתִּי נַפְשִׁי שְׂמַתָּנִי  
 I (put; set; my I Not  
 place) soul know  
 מִרְכָּבוֹת עַמִּי־נָדִיב:  
 nadib Ami the  
 (generous; willing; (my people) chariots  
 noble; a prince).

Verse 6:10 - This question is essentially asking, “Who is this who peaks out as a beautiful morning sunrise, just as the sun begins to peak over the horizon? As the desired light and heat it brings, awe inspiring as those majestic banners seen in Jerusalem? One so beautiful, so unique, who is she?” It is posed as a question not to be properly answered, but to point out her splendor.

Verse 6:11 - The “*his*” that flourished is not referring to the “Beloved Shepherd” but to “*the valley*”. It is describing the time of spring or summer.

The “Beloved Shepherd” continues his praising tale of how wonderful the “Shulamite” is. As she had sung of how he won her heart, now he relates back to his figuratively going out to the garden of the valley, to see what he might find. More bluntly put, “he went looking for a wife”.

Verse 6:12 - He continues that when he did that, he didn’t realize where it would end up. That’s what love is like. You see what you like, you go check it out, and before you know it. ITS GOT YOU!

The “*Amminadib*” is another curiosity. No one is sure of what it means. Either it should be translated out by the meaning of such words as, “my people the generous; my willing people” or possibly it was a personal name of a famed chariot driver. A race star of the time. I would tend toward the latter view. In that position, our singer is telling us that his nonchalant search for a wife, unbenownst to him, was like stepping in front of the famed speedy chariots of Amminadib. Love came upon him so fast, it was like suddenly finding himself in front of a speedy car, it ran him down, he couldn’t get out of the way fast enough.



## WEDDING GUESTS:

13 Return, return, O Shulamite; return, return, that we may look upon thee. What will ye see in the Shulamite? As it were the company of two armies.

(7:?) - VERSE NUMBERING IN THE HEBREW BIBLE.

13 (7:1) שׁוּבִי שׁוּבִי הַשְּׁלֹמִית שׁוּבִי שׁוּבִי  
 you return (fem. singular) you return (fem. singular) the Shulamite you return (fem. singular) you return (fem. singular)  
 בְּשׁוּלְמִית וְנִחְנְהֶבֶךָ  
 in Shulamite will you (plural, masculine) look upon what in you and we (feminine - singular) look upon  
 כְּמַחֲלַת הַמְּחַנִּים  
 the encampments. as dancing (feminine)

Verse 6:13 - This verse appears as a rousing chorus-style line. I suggest the singers of this verse are the wedding guests who have been hearing the bridegroom's praise of his wife. The "Shulamite" was still in "public" hiding for the seven days, while for the performance, she was seen or, at least heard, from the representative stage "Chamber".

27

## Her Mother's Chamber

In the *Song of Solomon*, there are references to her "mother's chamber". If you have read the section on wedding customs in the time of Jesus Christ, you will have noticed the bride was brought to the bridal chamber of his parent's house, *not hers*. This part may not have always been the case in Jewish history. At one point it may have been the other way around.

In the law of Moses, it is written:

13 *If any man take a wife, and go in unto her, and hate her, 14 And give occasions of speech against her, and bring up an evil name upon her, and say, I took this woman, and when I came to her, I found her not a maid: 15 Then shall the father of the damsel, and her mother, take and bring forth the tokens of the damsel's virginity unto the elders of the city in the gate: 16 And the damsel's father shall say unto the elders, I gave my daughter unto this man to wife, and he hateth her; 17 And, lo, he hath given occasions of speech against her, saying, I found not thy daughter a maid; and yet these are the tokens of my daughter's virginity. And they shall spread the cloth before the elders of the city. 18 And the elders of that city shall*

*take that man and chastise him; 19 And they shall amerce him in an hundred shekels of silver, and give them unto the father of the damsel, because he hath brought up an evil name upon a virgin of Israel: and she shall be his wife; he may not put her away all his days. 20 But if this thing be true, and the tokens of virginity be not found for the damsel: 21 Then they shall bring out the damsel to the door of her father's house, and the men of her city shall stone her with stones that she die: because she hath wrought folly in Israel, to play the whore in her father's house: so shalt thou put evil away from among you. Deuteronomy 22:13-21*

From this passage we can see that the bride's parents bore the responsibility of keeping the "tokens of the damsel's virginity". As you can see from the passage, if the "tokens" were missing, the life of the woman was at stake! The "tokens" were the sheets used in the bed of the consummation chamber. The bride's parents kept that sheet as the proof of her virginity. If the chamber was *her* mother's chamber, it would have been an easy matter for her to keep the sheet from her daughter's wedding (3:4). Legally necessary to guard her daughter's

Since she was "in hiding", they sang the "Return, return" part of the song. Remember, they wouldn't get to actually see who the bride was until the seventh day, when she would come out and remove her veil, then they would look upon her.

The splendid sight the "Shulamite" is held in comparison to is, "as dancing the encampments" I doubt this is referring to "two armies". Remember back to the Exodus from Egypt. Miriam and the women trooped out in song and dance in the celebration of God's deliverance. Such must have been a notable and joyous sight. I believe that is what is being referenced to in those final words of 6:13. You will notice the ones viewing were the men and the dancing is the feminine. This understanding would definitely make more sense in why such would be something admired, to be seen in a woman.

life, just in case! The Shulamite's desire to go with her beloved to her mother's chamber would be in reference to that completion of the marriage day.

As far as what kind of evidence such sheets could possibly prove, after the consummation, there is a little bleeding that is only characteristic of that changing from "virgin" status. It is that spotting on the sheets that is the proof. Remember, they didn't have nice little restrooms such as we have today.

1 How beautiful are thy feet with shoes, O prince's daughter! the joints of thy thighs *are* like jewels, the work of the hands of a cunning workman.

2 Thy navel *is like* a round goblet, *which* wanteth not liquor: thy belly *is like* an heap of wheat set about with lilies.

3 Thy two breasts *are* like two young roes *that are* twins.

4 Thy neck *is* as a tower of ivory; thine eyes *like* the fishpools in Heshbon, by the gate of Bathrabbim: thy nose *is* as the tower of Lebanon which looketh toward Damascus.

5 Thine head upon thee *is like* Carmel, and the hair of thine head *like* purple; the king *is* held in the galleries.

6 How fair and how pleasant art thou, O love, for delights!

7 This thy stature *is like* to a palm tree, and thy breasts to clusters *of grapes*.

8 I said, I will go up to the palm tree, I will take hold of the boughs thereof: now also thy breasts shall be as clusters of the vine, and the smell of thy nose *like* apples;



1 (7:2) מַה־יָפֹוּ בַעֲמִיד בְּנַעְלָיִם  
in (shoes; your (step; beautiful What sandals) time)

בַּת־נָדִיב בַּת־נָדִיב חֲמוּקֵי רַכְבֶּיךָ  
your circuit of (generous; willing; daughter thighs noble; a prince).

כְּמוֹ חֲלָאִים מְעֻשָׂה יָדֵי אֶפְסוֹן:  
(a workman; hands work (ornaments; as an artificer). of necklaces)

2 (7:3) שָׂרָרְךָ אֲנִן הַסֶּהַר אֶל־יְחֹסֶר הַמְּנוּגָה  
the mixed be not the (basin; Your wine (spiced) devoid roundness bowl) navel

בַּמְּנוּגָה עֲרֻמַּת חֲטִיִּם סוּגָה בְּשׁוֹשְׁנִים:  
in lilies. hedged (wheat; a heap your about grains of wheat) belly

3 (7:4) שְׁנֵי שָׂדֵיךָ כְּשְׁנֵי עֲפָרַיִם תְּאֵמִי צִבְיָה:  
a female twins fawns as your Two gazelle. of two breasts

4 (7:5) צִנּוֹרְךָ כְּמַגְדֵּל הַשֵּׁן עֵינֶיךָ בְּרִכּוֹת:  
water your the (tooth; as a Your pools eyes ivory) tower neck  
בְּחֶשְׁבּוֹן עַל־שַׁעַר בַּת־רַבִּיִּם  
rabim Bath gate upon in Heshbon (many) (daughter)

אַפְּךָ כְּמַגְדֵּל הַלְּבָנוֹן צוֹפֶה פְּנֵי דַמְשֶׁק:  
Damascus. face a wide the as tower your of view Lebanon nose

5 (7:6) רֹאשְׁךָ עַל־יָד כַּכְּרָמֶל וְדֹלֵת רֹאשְׁךָ:  
your and (hair slender a garden) upon Your head locks; threads) you head  
כְּאַרְגָּמָן מְלֻבָּד אֶסּוּר בְּרִחְטָיִם:  
in (ringlets; bound king as purple curls).

6 (7:7) מַה־יָפִית וּמַה־נְעֻמַּת אֲהַבָּה:  
(Love; you (feminine and beauties What loving) -singular) (to be what lovelily)

7 (7:8) אֵת קוֹמַתְךָ דְּמַתָּה לְתַמָּר וְשָׂדֵיךָ:  
and your to a to become (stature; This breasts palm tree like height) **לְאַשְׁכְּלוֹת:**  
to clusters (as of dates - date palms).

8 (7:9) אֲמַרְתִּי אֵעֲלֶה בְּתַמָּר אַחֲזֶה:  
to (take hold in a to go I said of; to seize) palm tree up  
בְּסִסְנָיו וְיִהְיֶה־נָא שָׂדֵיךָ כְּאַשְׁכְּלוֹת:  
as clusters (as of dates - date palms). breasts to be brances  
הַגִּבּוֹן וְרִיחַ אֶפְּךָ כַּתְּפֻזִּים:  
as (apples; your and scent the (twig; apple trees). nose vine)

Verses 7:1-9 - The following comes as a scene change. The “Beloved Shepherd” had given his story to the wedding party. They followed with their rousing short chorus. Their song dies away and now the stage takes a change of scene. Possibly the bridegroom has gone back into the chamber. It could either be through the backlit curtains, or perhaps simply a scene as if you were inside the chamber watching.

Another possibility is the time is after the Shulamite presented herself for the public view. They are now in their new home together. I think this the most likely scenario. The “Beloved Shepherd” is singing directly to the “Shulamite”.

If you have paid careful attention, as the *Song of Solomon* progressed, you will have noticed the lyrics were either more or less brazen, depending upon who was being spoken to or timing. In the end of the first chapter and the second, the “Shulamite” was speaking in private conversation with women. That was “brazen” of her dreams for her beloved, but it was not in mixed company. You will also remember that such was at the time between the betrothal and the marriage ceremony, and she was talking with other married women. Eventually, in chapter 4, it became very “brazen”, but then it was spoken at the betrothal chamber. Now we move forward to another “brazen” section, sung after the marriage night in privacy to each other.

There are lessons here that reflect upon “modesty” or “immodesty” of speech in mixed public company. We can clearly see there are defining limits in the presence of different persons. We must also consider this was a performance in the presence of the royal family. Though such a polygamous family may be very hard for us to even imagine how they would think and interact as a “family group”, it was within that “family group” and the sanctifying of the marriage covenant as a “holy matrimony” that this song is framed. It gives us a view of the sampling of what is good and right between husband and wife within “holy matrimony”. As

9 And the roof of thy mouth like the best wine for my beloved, that goeth *down* sweetly, causing the lips of those that are asleep to speak.

**SHULAMITE:**

10 I *am* my beloved's, and his desire *is* toward me.

11 Come, my beloved, let us go forth into the field; let us lodge in the villages.

9 (7:10) לְדוֹדִי הַטּוֹב הוֹלֵךְ כִּיּוֹן וְחֶכֶד  
 to my beloved to flow good wine as And your palate (for moisture of the mouth).  
 לְמִישְׁרֵיהֶם דוֹכֵב שְׁפָתַי וְשֵׁנִים:  
 those lips of flow gently straight ways sleeping.  
 10 (7:11) אָנִי לְדוֹדִי וְעֲלֵי תְשׁוּקָתוֹ:  
 his desire. and to my beloved I upon me  
 11 (7:12) לְכֹה דוֹדִי נִצֵּא תְּשׂוּרָה בְּכַפְרֵים: נְלִינָה  
 the field we will my To go go forth beloved in (shelterings; coverings). we will pass the night

I have said, something such as “convents” greatly distort these truths. Apart from these comments, I will leave these verses to simply be read with a minor comment on 7:4 and 7:5.

From reading his comment on her nose, one may think he might get slapped. “How dare you say I have such a big nose!”. Actually, I don’t think the comment is on a large nose, for it seems to be focusing on the view from the tower. The view was apparently “panoramic”. Something of splendor and taking your breath away. Such is the comparison he is attributing to her nose.

In 7:5 I perceive he is commenting on her hair-style. No, she didn’t have the currently fashionable purple hair. He was comparing her hair-style, in the manner in which she had done up the “locks”, maybe one could say “braids”, to being similar in beauty to some kind of say, “royal tassels of ornamentation” found in the king’s courts: rich, elegant and of the highest quality.

**Verse 7:10** - In verse 10, the “Shulamite” responds to his praise with a statement, one might say, “of gratitude and willingness to give”.

**Verse 7:11** - She then suggests the idea of going out to the fields and spending the night in some “romantic” setting in the privacy of a little “cabin” out in the fields.

There seems to be some confusion as to what exactly is referred to by the “shelterings, covering” the Hebrew word refers to. The word is very rare in Scripture. From the context of having to go out into the field to find it, I would have to say it is not another village. I believe we find an easy to understand passage that clears this up:

*8a,b And the daughter of Zion is left as a cottage in a vineyard, as a lodge in a garden of cucumbers, .....*

*Isaiah 1:8a,b*

From this, I would say it was common for fields to have little shelters for both rest and storing of supplies for the field workers.



## BELOVED SHEPHERD:

12 Let us get up early to the vineyards; let us see if the vine flourish, *whether* the tender grape appear, *and* the pomegranates bud forth: there will I give thee my loves.

13 The mandrakes give a smell, and at our gates *are* all manner of pleasant *fruits*, new and old, *which* I have laid up for thee, O my beloved.

12 (7:13) נִשְׁכִּימָה לְרִמִּים נִרְאֶה אִם-פְּרָחָה  
sprouts if we will to the We will get  
see gardens up early

הַגֶּפֶן פִּתַח הַסֶּמְדָר הַנֶּחֱצוּ הַרְמוֹנִים  
the they all the open the (twig;  
pomegranates flourish blossom vine)

שָׁם אֶתֵּן אֶת-דְּרִי אֶת-דְּרִי לָךְ:  
(to you my breast; my untranslatable I will there  
[feminine pap - DUAL CONST. - - defines  
-singular]; love; tokens of proper article give  
yourself). love - caresses, kisses, etc.

13 (7:14) וְעַל-פִּתְחֵינוּ וְתַנְוֵי־רִיחַ הַמַּנְדְּרָאִים  
our and scent give The mandrakes  
entrance upon forth (love apples - herb  
for sexuality)

כָּל-מַגְדִּים יְחִידִים גַּם-יְשֵׁנִים דְּוָרִי  
my old also new most all  
beloved things things precious things

צִפְנֹתַי לָךְ:  
(to you; I  
yourself). conceal

**Verse 7:12** - He responds to her idea favorably. The Hebrew gives the pronoun as being to the woman in the “to you”, found at the end of this verse. Otherwise, one might surmise these were her words continuing from 10 and 11. It seems his agreement is for them to go to one of those little shelters and arise early in the morning and share their love.

A couple comments here: the details of “sprouts the twig” and “open the blossom” does date this as still taking place during the spring, when the marriage took place. The span of time of the whole *Song of Solomon* would have been not much more than a couple of months. The second comment is that the idea of being at the shelter, so as to rise “early” and “tour” the field, and “there” share their love, I would believe, to be so they would beat the “field workers”, who would just be getting up and have to journey out to the field for the day’s work.

**Verse 7:13** - It should be noted we find, “new things”. It does not say “young” in harmony with the “old”. The “to you” is again a match to that found in 7:12. This verse is also being sung by the “Beloved Shepherd”. Since he sang of the blossoming field they would enjoy together in 7:12, I perceive this verse as being a rephrased parallel. The blossoming mandrakes gives the romantic “theme” and the “and upon our entrance all most precious things” is more of the same in reference to the other precious “wild” herbs (i.e. not cultivated, per se). Those herbs that are to be found as they leave their walled town. The “new things also old things” is not referring to “commodities” for sale at street vendors by the gates of the city. It is the “Beloved Shepherd” who is saying he has such that he conceals for her alone. These are obviously references to the privateness of his body and his love to be shared with her alone. Such is new in that he has kept himself pure for her, and since they have just gotten married, it is new. Old in that he has kept himself for her during the years of his life until then. This he had purposely, and determinedly, kept set aside for her. It not only indicates this was “past tense”, but “continued tense”. He will continue to conceal his love for her alone.

## Lightening

I do not believe the choice of the word for “lightening” is of little import. There are five Hebrew root words that are used for lightening. In chapter 8:6, we find the only use of the name of God in this book. It is framed upon a word for lightening.

The first Hebrew word for lightening is based upon the root for “light” (Heb. - *Or*). Just like our English word “lightening”.

The second is based upon the root for “to scatter, to disperse” (Heb. - *Bazak*). This characteristic is the “scattered rays of light”, the branches of the lightening.

The third is based upon the root for “the brightness and the glittering” (Heb. - *Barak*).

The fourth is based upon the root for “an arrow” (Heb. - *Chazaz*).

The final is based upon the root for “a flame, burning” (Heb. - *Rashaf*). It is this last form that is used in 8:6. The use of the fire aspect fit to the previous content of the verse, only in the construction found with the name of God attached to it. We find a form not found anywhere else in scripture. That uniqueness of form pops out. The specific use of God’s name was intentional. It wasn’t just that the word naturally used God’s name, for that wasn’t the case.

It is of note that the dissertation where God’s name is found, is on the strength or preciousness of marital love. The bond of true, pure love between husband and wife is the very gem that sparkles most of God’s glory in the marriage.

## CHAPTER 8

### SHULAMITE:

1 O that thou *wert* as my brother, that sucked the breasts of my mother! *when* I should find thee without, I would kiss thee; yea, I should not be despised.

2 I would lead thee, and bring thee into my mother's house, *who* would instruct me: I would cause thee to drink of spiced wine of the juice of my pomegranate.

3 His left hand *should be* under my head, and his right hand should embrace me.

4 I charge you, O daughters of Jerusalem, that ye stir not up, nor awake *my* love, until he please.

## CHAPTER 8

1 מִי יִתְנַדַּךְ לִי יוֹנֵק שְׂדֵי אִמִּי  
 my (breasts; a to as to give you From  
 mother teats) of sucking me brother (masculine - singular)

אֲמַצְאֶךָ בְּחַוִּין אֲשַׁקֶּךָ גַּם לֹא-יָבוֹז לִי:  
 to they to despise not also I will in I've find you  
 me. (masculine) kisses you (whatever (masculine - singular)  
 - plural)

2 אֲנַהֲדֶךָ אֲבִיָּאָה אֶל-בֵּית אִמִּי  
 my house to I will I will urge  
 mother bring you you on  
 תְּלַמְּדֵנִי אֲשַׁקֶּךָ מִיַּיִן הַרְקַח מֵעֵסִים  
 new wine the spice from to give you (masc. - sing.) to  
 you drink teach me  
 רַמְזִי:  
 my pomegranate.

3 שְׂמְאָלוֹ תַּחַת רֵאשִׁי וְיָמִינוֹ תִּחְבְּקֵנִי:  
 to embrace and his my below His left  
 me. right head

4 הַשְּׁבַעְתִּי אֶתְכֶם בְּנוֹת יְרוּשָׁלַם  
 Jerusalem daughters specific you (plural) I charge you  
 group by taking an oath

מִדַּהֲתַעְרְרוּ וּמִדַּהֲתַעִירוּ  
 (to awake; to and (what; (to incite - (What; How;  
 arouse) him how; in what manner) anyone to in what  
 (manner) any thing) him manner)

אַתָּה אֶהְיֶה עַד שֶׁתַּחְפִּיץ:  
 that (she will; until the (love; untranslatable  
 she desires - to do something) loving) - defines proper article

Verse 8:1 - The “Shulamite” responds in a desire to have the freedoms her infant brother has with his mother. She would be glad if she could receive such attentions from the “Beloved Shepherd” where ever she would find him, but alas, she would be despised for such public conduct.

Verse 8:2 - Since such conduct could not be in public, without negative consequences, she will seek the other option of urging him to a more private arrangement.

The King James reading leads one to believe it would be her mother who would instruct her, but the Hebrew verb shows it is to be him who is to teach her. To teach her what? From what follows in 8:3, it is more of that “enjoying the garden” talk. It is not about being a bartender or getting intoxicated with alcoholic beverages. The way it is phrased, it is showing her desire for him to lead.

Verse 8:3 - This verse is what flows from the “enjoying the garden” talk in sharing their love; however, the “you” she was addressing has turned to “his”. It is at this verse she turns to addressing the “Daughters of Jerusalem”.

Verse 8:4 - She again brings her charge upon the “Daughters of Jerusalem”, but without all the trappings of authority found earlier in 2:7. There is also an important difference. Before it was “not to awaken”, “not to incite”, this time it is, “in what manner to awaken”, “in what manner to incite”. The Hebrew words are distinctly different. I sense the difference in idea is that she is charging the “Daughters of Jerusalem” to not play the part of meddlers in their love life. It is the “Shulamite’s” desire for their love life to flourish as their mutual love would naturally develop it. No “Advice Columnists” desired here, thank you.

One more thought, why were the “Daughters of Jerusalem” suddenly addressed in verses 3 and 4? I have a theory, but whether or not you find it acceptable the fact remains, she did start addressing these “Daughters” in these verses. Remember, this is a live performance. We are coming to the end of the story and a number of things have to be wrapped up. The “Daughters of Jerusalem” are part of what come back into the full picture for the final closing remarks. Perhaps, as a stage setting, the “Daughters of Jerusalem” reappear on stage as the “Shulamite” finishes up the second verse.



## DAUGHTERS OF JERUSALEM:

5a Who is this that  
cometh up from the  
wilderness, leaning upon her  
beloved?

### SHULAMITE:

5b I raised thee up under the  
apple tree: there thy mother  
brought thee forth: there she  
brought thee forth *that* bare  
thee.

6 Set me as a seal upon thine  
heart, as a seal upon thine  
arm: for love is strong as  
death; jealousy is cruel as the  
grave: the coals thereof *are*  
coals of fire, *which* hath a most  
vehement flame.

5 מִי זֹאת עֹלָה מִן-הַמִּדְבָּר  
the from she (go up; this Who  
wilderness come up)  
מִתְרַבֵּקת עַל-דְּרוֹת תַּחַת הַתְּפוּחַ  
the that which her upon to (support  
apple tree is below beloved herself; lean  
herself)  
עוֹרֶרְתִּיךָ שָׁמָּה חִבַּלְתְּךָ אִמֶּךָ  
to (awaken; stir; raise) you (singular  
- masculine) up  
שָׁמָּה חִבַּלְתְּךָ יְלֵדְתִּיךָ  
to bring you (singular  
- masculine) forth. she to  
travail there  
6 שִׁימוּנִי כַחֲתוּם עַל-לִבֶּךָ  
your upon as a seal ring (were  
heart hung by a string  
around the chest)  
כַּחֲתוּם עַל-זְרוֹעֶךָ כִּי-עֵזָה כַּמּוֹת  
as strong (for; your upon as a seal  
death because) arm ring  
אֶהְבֶּךָ קָשָׁה כַּשְּׂאוֹל קַנְיָאָה  
(ardent love; as Sheol (firm; (love; (loving)  
jealousy) jealousy) fast)  
רְשָׁפִיהָ רֶשֶׁף אֵשׁ שֶׁלֶחֶבְתֶּיהָ  
lightning (feminine) fire flame flaming  
(that flame Yah). of she

**Verse 8:5** - The first part of 8:5 comes from the “Daughters of Jerusalem” the “Shulamite” was addressing. These “Daughters” are looking out to the one who was singing to them. She is approaching with her beloved from the wilderness, which was discussed in chapter 7. As she comes, she is leaning upon his shoulder. (We can perceive the “shoulder” part a little later.) Their necessary question prepares the way for her answer and the import of that answer. They are asking each other, not the approaching couple.

The second half of 8:5 is addressing the “Beloved Shepherd” directly. These are the words of the “Shulamite” and she continues through 8:7.

Though it may seem strange to our way of thought, I believe we see a praise of his mother indicated in this portion. We do have our “Mother’s Day” to honor our mothers, so you may comprehend a little from that. You may also remember how King Solomon himself honored his own mother at the beginning of his reign. When she approached him in the throne, he had another throne set for her. I see this 8:5b as doing this. When it starts off with “*that which is below*”, I perceive we are seeing a reference to the apple tree’s foundation, that upon which his life subsists, where his “roots” literally are. You will remember back to chapter 2 where the “Shulamite” compares her “Beloved Shepherd” to the apple tree. That tree is him. This is saying his mother bringing him forth is his foundation. This phrase is included to bestow honor upon his mother.

**Verse 8:6** - As I mentioned about the shoulder. She is coming out of the wilderness with him, leaning upon him. She draws the imagery to being like a seal ring upon his shoulder and hanging over his heart. This addresses the bond of love. She asks him “*to put*” her there. She does not make the assumption that just because they are married, she automatically possesses that position. This is part of that growing love she didn’t want the “Daughters of Jerusalem” to meddle in. They had no part in that. They may rejoice with her over her wedding, but true love is a matter between her and her beloved.

It is at this point, on true love, that we see the only place the direct name of God is said in the *Song of Solomon*. That true love reaches its finality in being compared to a flame, and not just any flame, but the flame of God.





7 Many waters cannot quench love, neither can the floods drown it: if a man would give all the substance of his house for love, it would utterly be contemned.

**SHULAMITE AND BELOVED SHEPHERD DUET:**

8 We have a little sister, and she hath no breasts: what shall we do for our sister in the day when she shall be spoken for?  
 9 If she be a wall, we will build upon her a palace of silver: and if she be a door, we will inclose her with boards of cedar.

**SHULAMITE:**

10 I am a wall, and my breasts like towers: then was I in his eyes as one that found favour.

7 מִיָּמִים רַבִּים לֹא יוֹכְלוּ לְכַבּוֹת  
 to be they are (no; (many; Waters  
 extinguished able not) multitude)  
 אֶת־הָאֵהָבָה וּנְהָרוֹת לֹא יִשְׁטַפְיָהּ  
 she (overwhelm; (no; and the (love; untranslatable  
 overflow) not) rivers loving) - defines  
 proper article  
 אִם־יִתֵּן אִישׁ אֶת־כָּל־הוֹן בֵּיתוֹ  
 his (riches; all- untranslatable man to If  
 house substance) - defines proper article give  
 בְּאֵהָבָה בּוֹז זָבוּזוֹ לוֹ:  
 to him. they to in (love;  
 despise despise loving)  
 8 אַחֹת לָנוּ קְטַנָּה וְשָׂדִים אֵין לָהּ  
 to (not; there and her she is to A  
 her is not) breasts little us sister  
 מַה־נַּעֲשֶׂה לְאַחֲתָנוּ בַּיּוֹם שִׁדְבַר־בָּהּ:  
 in that to be in to our we will what  
 her. spoken day sister do  
 9 אִמְרוּמָה הִיא נִבְנֶה  
 we will she a wall (that If  
 build which surrounds, like a town)  
 עָלֶיהָ טִירַת כֶּסֶף וְאֵם־דֶּלֶת הִיא  
 she (door; and silver (wall; fence; upon  
 gate) if fortress; castle) her  
 נִצְוֹר עָלֶיהָ לִיחַ אָרְזִי:  
 cedar. (tablet; leaf - of upon we will (bind  
 folding door) her up; fashion)  
 10 אֲנִי חוֹמָה וְשָׂדֵי כַּמְגְדָלוֹת אֲנִי  
 (then; as towers and my a wall (that I  
 after that) breasts like a town)  
 הָיִיתִי בְּעֵינָיו כַּמוֹצֵאת שְׁלוֹם:  
 peace. as (arrived at; in his I to be  
 attained to) eyes

Verse 8:7 - The true love is further expounded upon as being so powerful a flame that no amount of water can put it out. It is so precious that it is not even in the same playing field as money. Much like Simon, in the book of Acts chapter 8, thought he could buy the power of the Holy Spirit for money. Such a thought is deplorable!

The concluding thoughts have taken us, first in honor of his mother. Second, in a short treatise on what is true love. Next, the value of preserving one's virginity until marriage:

Verses 8:8&9 - Verses 8-10 are given for the purpose of pointing out the treasure of virginity. From the pronouns, we can see the "Shulamite" and the "Beloved Shepherd" are singing a duet. Their song is a "parable" with a moral to the story. They likely did not literally have a "joint" little sister. They were posing a problem story so they could present the moral lesson. These concluding points are addressing the audience as our song comes to close.

The "to be spoken" is a reference to her betrothal. They pose the lesson that when this "proposed" little sister matures and is betrothed, what is to be done about the issue of purity? If she is determined to keep pure until the marriage, she will be honored by them. If she shows signs of being like a door, (i.e. - morally loose, open - not putting up the barrier that a wall does) they will intervene and blockade that door!

Verse 8:10 - Verse 10 is beautiful. They break out of the duet and the "Shulamite" tells why she is so valued in her "Beloved Shepherd's" eyes. She has been that "wall". He could see her beauty, but it was protected. It was BECAUSE she was the wall that she ultimately held "favour" in his eyes. The word used for that "favour" is the word for "Shalom". "Shalom" is more than peace, it is "complete, perfected". I believe we have the reason she is called "Shulamite", being from this term of "Shalom". She is one of those who conducted herself righteously, keeping the wall up, thus being another one of those of "Shalom". The title declares her purity at the marriage chamber.



## BELOVED SHEPHERD:

11 Solomon had a vineyard at Baalhamon; he let out the vineyard unto keepers; every one for the fruit thereof was to bring a thousand *pieces* of silver.  
 12 My vineyard, which is mine, is before me: thou, O Solomon, *must have* a thousand, and those that keep the fruit thereof two hundred.

11 כָּרֶם לְשִׁלְמוֹהַ בְּבַעַל  
 in Baal (Place name to (to be; (Vinyard;  
 - Lord; Possessor) Solomon to exist) Garden  
 הַמֶּזֶן אֶת־הַכָּרֶם לְנֹטְרִים  
 to the untranslatable to Hamon  
 keepers (vineyard; - defines proper article give (Place name -  
 garden) multitude)  
 אִישׁ יָבֵא בְּפִרְיוֹ אֶלֶף כֶּסֶף:  
 silver. thousand in his is to man  
 fruit bring  
 12 כֶּרְמִי שְׁלִי לְפָנַי הָאֵלֶּף לָךְ  
 to the to my that My (vineyard;  
 you thousand face to me garden)  
 שְׁלֹמֹה וּמְאֹתָיִם לְנֹטְרִים אֶת־פְּרִיָּו:  
 his untranslatable to and two Solomon  
 fruit. - defines proper article keepers hundred

Verses 8:11&12 - Verses 11 through 13 present the final closing message. It addresses the royal house, to whom this whole song was written. The place name, of “*Baalhamon*”, I perceive to represent the point the “Beloved Shepherd” is making. As we have seen, the garden is used to represent the woman’s treasures. Like Solomon’s garden, and the profitableness that Solomon gains from it, so is the comparison of Solomon’s large family comparable to his being a “*Possessor of a Multitude*”. The “Beloved Shepherd” compares this to a profitable business enterprise that Solomon had in the vineyard industry. In doing this, he is reflecting honor on the king and showing a profitable balance to all.

In the business deal presented in 11 and 12, we see Solomon took the larger cut. Each worker was to return 1,000 pieces of silver and got to keep 200 for himself. (By the way, that means a total of 1,200 pieces of silver.) Since the king is the owner of his particular vineyards, he has the right to the profitability of it. Solomon profits, but not at the expense of his workers. An equitable pay to all. The “Beloved Shepherd” draws his position of having his own garden. He may not be in the profitable position of a “government” worker, but he has his own little piece of land (the Shulamite). Solomon has his multitude, and Solomon’s workers have a goodly share, and the “Beloved Shepherd” has his single private possession. I perceive his is intimating, “to each is the delight of his heart, not to the scorn of the other”. In verse 12, we can see he is directly addressing Solomon, which also rules out this singer as being Solomon.

Though polygamy is not acceptable under New Testament Christianity, it was tolerated in the Old Testament period. This being the case, the song did not speak out against it, but simply dealt with it as “free choice”.



13 Thou that dwellest in the gardens, the companions hearken to thy voice: cause me to hear *it*.

**SHULAMITE:**

14 Make haste, my beloved, and be thou like to a roe or to a young hart upon the mountains of spices.

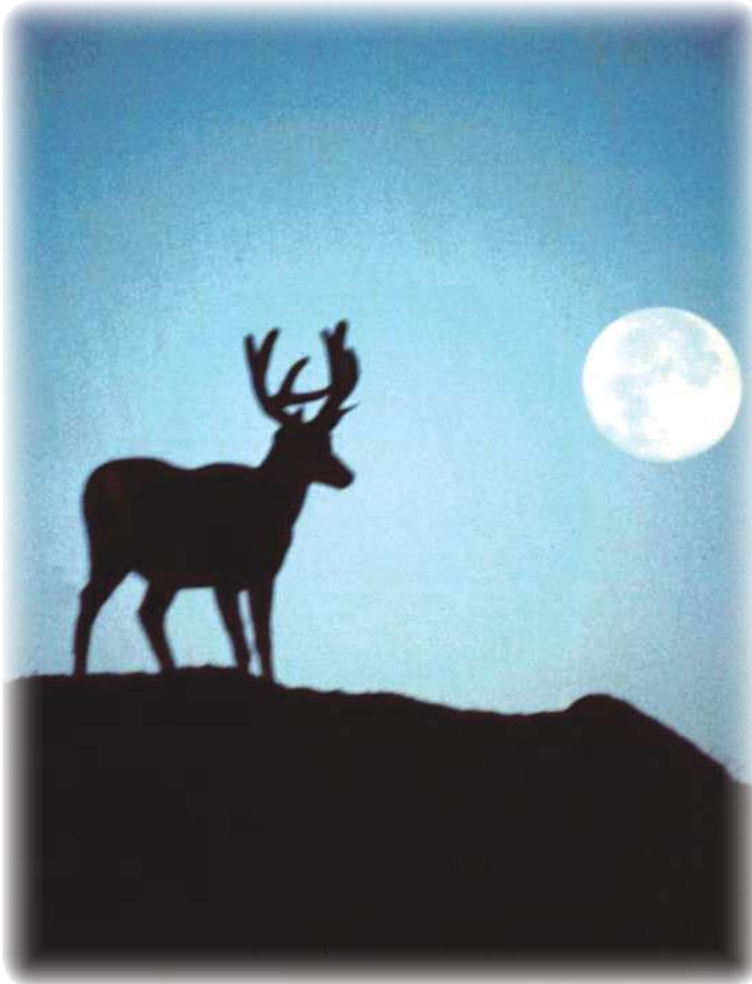
13	חֲבֵרִים	בְּגִנִּים	הַיּוֹשֵׁבֶת
	(companions; associates) masculine	in gardens (esp. of trees; herbs, enclosed)	You (a request, query) (feminine - plural) who (abide; dwell)
	הַשְּׂמִיעָנִי	לְקוֹלְךָ	מִקְשִׁיבִים
	you (feminine - singular) cause me to hear acceptably.	to your (feminine - single) voice	you (plural) (to attend; to regard)
14	וְדַמְּהֵהְךָ	וְדוֹרִי	בְּרַח
	(to you; yourself) (masculine - singular)	and be like my beloved	(Shoot along; To flee)
	הָאֵילִים	לְעֶפְרַיִם	אוֹ לְצִבְיֵי
	the (stags; harts) (consider term in architecture - framing of a door; ornamental columns with spaces occupied by windows Gesenius 352)	to (fawn - young of deer, goat, gazelle) (whitish; dust-earth)	or to (splendor; glory; or gazelle)
	בְּשִׂמְיִם	הַרְי	עַל
	(spices; sweet smells; perfumes).	mountains of	upon

Verse 8:13 - Having addressed the royalty of the house, and the issue of, to each his own marital joys, he addresses the young virgins present with a simple query. This brings the consideration of how they will deal with their gardens, “You women who abide in the gardens, are there not other men who are regarding you?” (The wording is tough, but I believe this would be an approximate translation to the first part of 8:13.) The thought might be put, “You are a garden and your time of being cared for will come too.”

The last two Hebrew words of 8:13 are turned to address his “Shulamite”, who is resting upon his shoulder. These words are addressing a single, individual woman. This is their farewell. Maybe these words take us back to the doves of chapter 2:14. “Sing to me my dove!”

Verse 8:14 - The “Shulamite” responds with an affirmative “causing him to hear her invitation to the garden”. I believe the gazelle and the young buck are the intended meanings to the words she uses here. With this they exit as to “romp and play”.

*The light goes dim and the crowd goes wild!*



# Biblical Guidelines on Sexual Conduct

In the law of Moses, we find a set of laws regarding forbidden sexual conduct. It is important to note that the section is repeated twice, just chapters apart in Leviticus 18:1-30 and 20:1-23. If you pay close attention to the way these sections begin and end, you will see they are enclosed as a complete group of moral requirements God holds all mankind accountable on. These are not just of Jewish ceremonial cleanness issues. Jews were forbidden to eat foods such as clam chowder. Such a law was not based on the moral code of mankind. It was a law based upon the typology it taught. The laws contained in the passages above, were carefully written so that misunderstanding could not be gotten. You will notice in the passage that God said this list of violations were the reasons He destroyed the nations before them. The passages show it was these violations that brought God's wrath, destroying entire nations. Since that is the case, it becomes clear that these laws are not in the same category as "don't each shellfish". God did not destroy the nations for eating shellfish!

I must encourage you to read the listed passages. In brief outline the warnings in regards to forbidden sexual

and family issues are:

1. Incest is forbidden with specific cross relationships enumerated.
2. Practicing polygamy with women who were sisters.
3. Husband and wife coming together during her period is condemned.
4. Adultery
5. Idolatry in regards to either killing your children or purifying them in idolatrous ceremonies. (Such is actually practiced today in abortion. The validation of this statement is a detailed study outside the scope of this article.)
6. Hiding our eyes from the crime of #5 - Ignoring it, not calling it to accountability.
7. Homosexuality
8. Bestiality

In the New Testament, we find further guidance in 1 Corinthians chapter 7. From there, we can see fornication is forbidden, which numerous Old Testament passages also list. Fornication is the sexual union of the non-married. Such union NEVER constitutes marriage - remember Jesus with the woman at the well in John chapter 4. Pay attention to this:

*16 Jesus saith unto her, Go, call thy husband, and come hither. 17 The woman answered and said, I have no husband. Jesus said unto her,*

*Thou hast well said, I have no husband: 18 For thou hast had five husbands; and he whom thou now hast is not thy husband: in that saidst thou truly. John 4:16-18*

This woman was living with a man out of wedlock. That illicit relationship did not constitute marriage. It was simply fornication. Remember, only the marriage bed is undefiled.

*9 Know ye not that the unrighteous shall not inherit the kingdom of God? Be not deceived: neither fornicators, nor idolaters, nor adulterers, nor effeminate, nor abusers of themselves with mankind, 10 Nor thieves, nor covetous, nor drunkards, nor revilers, nor extortioners, shall inherit the kingdom of God. 1 Corinthians 6:9,10*

These verses restate some of what we saw in Leviticus detailing the fact that such who practice these won't be found in heaven!

One last must mention:

*27 Ye have heard that it was said by them of old time, Thou shalt not commit adultery: 28 But I say unto you, That whosoever looketh on a woman to lust after her hath committed adultery with her already in his heart. Matthew 5:27,28*

This strikes at the heart of wandering eyes. Pornography, gazing in lust at someone other than one's wife, is adultery.

# The Pleasures and the Limits

The *Song of Solomon* gives the running description of a lot of the physical pleasures the couple was to pursue within their marriage. That is easily seen just reading through the actual text. What I would like to add here is a look at:

*1 Now concerning the things whereof ye wrote unto me: It is good for a man not to touch a woman. 2 Nevertheless, to avoid fornication, let every man have his own wife, and let every woman have her own husband. 3 Let the husband render unto the wife due benevolence: and likewise also the wife unto the husband. 4 The wife hath not power of her own body, but the husband: and likewise also the husband hath not power of his own body, but the wife. 5 Defraud ye not one the other, except it be with consent for a time, that ye may give yourselves to fasting and prayer; and come together again, that Satan tempt you not for your incontinency.*

*1 Corinthians 7:1-5*

This passage addresses the obvious driving passions of the man, and how the issue is to be dealt with - *get married!* It is very clear that this issue is not of "having children". It is addressing the needs of the appropriate physical passions. In accord to this need, the woman is to remember she is his "property", in a sense (as was clearly seen in the attitude of the Shulamite being his). The man is likewise to remember that he is her "prop-

erty". With this in mind, each is to remember to meet the needs of the appropriate owner, him of her, her of him.

Moving a step further, in many societies, the lust of passions has gotten out of hand. It has become societal interaction instead of husband and wife interaction. Many men go "societal" in pornographic addiction, which has absolutely skyrocketed because of home video viewing ability and internet usage. Many wives, and young women, go "societal" in dressing for "show" in immodesty of dress.

Remember Matthew 5:27,28 here. The man is addressed in his "looking to lust". The woman is likewise condemned in dressing to entice the man to "look to lust". He becomes adulterous in heart in looking. She becomes adulterous in her lack of proper public modesty.

At this point remember:

*9 In like manner also, that women adorn themselves in modest apparel, with shamefacedness and sobriety; not with broided hair, or gold, or pearls, or costly array;*

*1 Timothy 2:9*

One of the definitions of the word translated "shamefacedness" is "bashfulness - like a young bashful girl would be in the presence of men". That is to be the public "show" in dress choices of the Christian woman.

In the *Song of Solomon 2:14* we see the Beloved Shepherd's drive to look at her body. 1 Cor-

inthians 7:1-2 and Matthew 5:27,28 also make a clear reference to that male characteristic.

In further concern here, is the specific use of the word "flee" in the following:

*22 Flee also youthful lusts: but follow righteousness, faith, charity, peace, with them that call on the Lord out of a pure heart. 2 Timothy 2:22*

I have a great concern for the looseness of dress I am seeing in the (primarily) young women in the churches today. Such dress naturally works to entice the men to look at them. In the verse above, Timothy was instructed to "flee" the lusts, NOT "resist" them. Different issues have different war tactics. Based upon the danger of becoming adulterous in thoughts, a godly man needs to not be the fool. He needs to flee the presence of continual exposure to scantily, or skin-tight type, dressed women.

So what does this mean in the church? If you are a man attending some place where the men do not take responsibility to "supervise" the dress of the daughters and wives in godly modestly; and the leadership, likewise, fails to deal with the problem, **for the sake of your own soul, you need to flee those gatherings.** As we saw in 2 Timothy 2:22, that is scriptural folks. Such immodesty of dress is not tolerable. It is a sin that leads to death.

## Definitions

- aloes (4:14):** (Hebrew: ahalot) There are various aloes with great variation. Aloes, such as the use in 4:14, were made into a perfume. An essential oil, made from resin from a wooded variety around India is very expensive.
- Amama (4:8):** A word from “integrity, truth, or a nurse”. Uncertain but likely a mountain in the same mountain group as Mt. Hermon between Lebanon and Syria.
- Amminadib (6:12):** Words meaning “my willing people”. Either refers to a famed chariot driver or should be translated as the meaning of the words and not a proper name.
- Baalhamon (8:11):** Words meaning, “Ruler or Master of a Crowd or Multitude”. Location of a fruitful vineyard owned by Solomon. Possibly located in the region of Asher in the northern region of Israel.
- Bathrabbim (7:4):** Words meaning, “Daughter of Many”. The name of a gate in the town of Heshbon. Possibly a busy gate.
- beryl (5:14):** (Hebrew: tarshish) A stone ranging in color from blue to pale yellow. Likely it was a stone imported from Tarshish, hence its name, but actual identification is uncertain.
- Bether (mountains of) (1:17):** Mountains of an unknown location.
- bowels (5:4):** Figuratively used of internal desire.
- bucklers (4:4):** (Hebrew: hamagen) The Hebrew word translated as “buckler” is literally “the shield”. In medieval times, a “buckler” was a *small* shield used specifically for deflecting a mace or a sword. The Hebrew word translated as “shields” in 4:4 is (shilte). That is another word for shield but derives from “to rule or have dominion” and is apparently so called because of its *hardness*, such as “shields of gold”.
- calamus (4:14):** (Hebrew: kanneah) It was used in making anointing oil. It was a fragrant reed. A rush-like water plant.
- camphire (cluster of; henna) (1:14; 4:13):** (Hebrew: kopher -singular; kpharim - plural) A tall shrub that once grew plentifully near En-gedi. It bore very fragrant flowers. Its wood was valued for its perfume but mainly its leaves were used as a dye for the hair or skin.
- Carmel (7:5):** Term meaning “garden”. Also a mountain in northern Israel, known for its lushness.
- cinnamon (4:14):** (Hebrew: kinnamon) It was used in anointing oil and perfume. A fragrant wood.
- concubines (6:9):** (Hebrew: pilagshim - plural - related to the Aramaic term which means “half-wife”) A principal difference in the Bible between a wife and a concubine is that the wife had a dowry (money, goods or estate a woman brings to her husband in marriage), whereas the concubine did not.
- Damascus (7:4):** A city about 50 miles inland from the eastern shore of the Mediterranean Sea, just north of Israel, in Syria. The oldest continuously inhabited city in the world today. Presently Islamic, but at the time of the *Song of Solomon*, Islam didn’t exist.
- dove (2:14, 4:1; 5:2; 5:12; 6:9):** Comparison made of both the lead man and woman. See “turtle”.
- Engedi (1:14):** Place name meaning, “Kid Spring” as in young goat. A rich oasis west of the Dead Sea near Masada and Qumran (remember the Dead Sea scrolls). 1 Samuel 24:1-2 tells of David hiding there and of the wild goats found there.
- espousals (3:11):** Commonly thought of as “marriage”, espouse precedes marriage in ancient custom. Joseph was espoused to Mary, but the marriage covenant had not yet been completed. It was during this espousal period when Mary conceived of the Holy Spirit and brought forth Jesus. Espousal was a legally binding agreement that could only be broken by proper divorce, but it was not actually the marriage covenant. Similar to “being engaged” but the engagement was considered a legally binding covenant. You have given your word to each other for marriage.
- foxes (2:15):** (Hebrew: shuhalim - plural) The Hebrew word denotes either foxes

or jackals. Both are known for destroying grapes and burrowing.

**frankincense (trees of) (3:6; 4:6; 4:14):** An aromatic resin, like myrrh. Used in incense.

**Gilead (4:1; 6:5):** Place name with the word meaning, “hill of testimony *or* mound of witness”. East of the Jordan.

**hart (2:9; 2:17; 8:14):** (Hebrew: ayyal - singular; ayyalim - plural) A species of deer with the male having branched antlers. Was considered the swiftest of all animals.

**Hermon (4:8):** A mountain with three distinct summits. Presently butts the northern edge of Israel and borders present day Syria and Lebanon.

**Heshbon (pools of) (7:4):** Word meaning, “Intelligence”. A city east of the Jordan River in ancient Israeli territory, once capital city of the Amorites, conquered when Israel, under Moses, defeated them.

**hinds (2:7; 3:5):** It is only used in these two verses coupled with the word designating “hosts” in an oath. Though the Hebrew word (ayelet - Strongs 365) is similar, I believe the word (baylot) is from Strongs 359, specifically 360. The meaning of the term meaning, “fortitude, strength”.

**ivory (bright) (5:14; 7:4):** Teeth or tusks of animals such as an elephant. Used for imagery of beauty and elegance.

**Jerusalem (1:5; 2:7; 3:5; 3:10; 5:8; 5:16; 6:4; 8:4):** It

is of interest to note the city of Jerusalem is mentioned eight times in this song. That is one more time than Solomon, himself is mentioned. It is the capital of Israel and the location of Solomon’s Temple. It is the location the Song is performed. Jerusalem is central in thought as the chosen place of God. To be a “Daughter of Jerusalem”, is an honor.

**Kedar (tents of) (1:5):** Nomadic tribes of Arabs who lived in black-haired tents. Rough image in comparison to the curtains of Solomon.

**Lebanon (3:9; 4:8; 4:11; 4:15; 5:15; 7:4):** Comes from a word meaning, “White”. Lebanon was never properly a part of Israel, though it bordered on the Mediterranean and northern Israel. It was proverbial for the lushness of the area, with snow capped mountains, which may be part of the reason for the *Song of Solomon* alluding to the tower being white. The tower of Lebanon, from 1 Kings 10:17, may have been the storage place for 500 golden shields of Solomon.

**lily (2:1; 5:13; 6:2,3; 7:2):** (Hebrew: shoshanat) Likely, the white lily, *Lilium candidum* Linn., growing wild in the Lebanon and other regions of northern Palestine. The first account of the lily is given by Ibn Ezra in his commentary on the *Song of Solomon* (comp. Salfeld, “Das Hohelied Salomo’s bei den Jüdischen Erklärern des Mittelalters,” 1879, p. 68) “It is

a white flower of sweet but narcotic perfume, and it receives its name because the flower has, in every case, six petals, within which are six long filaments.” (Info. from www.JewishEncyclopedia.com)

**mandrakes (7:13):** (Hebrew - dūdā'im), meaning “love plant”. Reported to help with fertility, but all parts of the plant contain poisons. Perhaps is was used after some special treatment, which rendered the toxins negligible, such as is possible with certain other plants. The use in the song is alluding to sensual love.

**myrrh (sweet smelling) (1:13; 3:6; 4:6; 4:14; 5:1; 5:5; 5:13):** A resin that is exuded in a number of trees. It is reddish brown and has renowned medicinal properties in speeding healing when applied topically. It is also used in incense and perfumes. A scent considered part of a romantic arsenal of herbs.

**palm (7:7,8):** The palm known in Judea at the time of the *Song of Solomon* passed into extinction about the time of Massada’s conquest, but has recently been brought back through successful germination of seeds of this palm found at Massada. In this song, the palm reference is in relation to the fruit it bore upon stalks. Clusters like figs. Not the coconut variety.

**pomegranate (piece of; orchard of; juice of) (4:3; 4:13; 6:7; 6:11; 7:12; 8:2):** A large red fruit, whose

outer skin is like that of a thin skinned orange. It contains many small, juicy seeds. The juice is dark red and very flavorful. Symbols of the pomegranate are found in the Temple. Small woven ones are found on the border of the high priests garment between small gold bells.

**raven (5:11):** Large black birds of the wilderness, as opposed to the crows who prefer to dwell among men.

**roes (2:7; 2:9; 2:17; 3:5; 4:5; 7:3; 8:14):** Member of the gazelle family noted for swiftness, gentleness and grace. Which particular species is unidentifiable, however the Hebrew does indicate doe or buck of the species.

(btzbaot) translated as “roes” in 2:7 and 3:5, similar but not the same as “roe” or “roes” in the other verses. This word is used in both these verses as part of an oath. It is not referring to the animal, the “roe”. The term means, “in the hosts” - remember Yahweh is the Lord of Hosts. Here we find a reference to God without specifically stating His name.

**rose (2:1):** (Hebrew: chabatzelet) The flower mentioned in 2:1 is of uncertain identity. A common belief is that it is a plant that blooms just above the high tidal line in the Sharon plain. The name is *Pancreatium maritimum*, or sea daffodil. It does look much like a daffodil in the sand.

**saffron (4:14):** The Hebrew word “karcom” is likely either the proper “saffron” of our day, or the “turmeric”. Both used for their yellow coloring. The word indicates the yellow.

**sapphires (5:14):** The actual ancient “saphirim” was the stone “lapis lazuli”, which contains many pyrites that glitter like gold against a blue background.

**Sharon (2:1):** The Sharon Plain is on the coast of the Mediterranean Sea.

**Shenir (4:8):** Word meaning, “lantern; light that sleeps”. Name given to Mt. Hermon by the Sidonians.

**Shulamite (6:13):** An epithet used only twice in the Bible in this one verse. If the term refers to an inhabitant of a town called, “Shulam”, the town is presently unknown.

**Solomon (curtains of) (1:5):** Used for description of black, but used in contrast to the tent of Kedar. Solomon’s curtains presenting the aspect of refinery, not rough like black-haired tents. Parallels to the comely in the first part of 1:5.

**Solomon (1:1; 1:5; 3:7; 3:9; 3:11; 8:11,12):** Third king of Israel. Son of King David. Last king before the split of the Kingdom. Reigned for 40 years. Renowned for his wisdom, wealth and wives. Before he died he had accumulated 700 wives and 300 concubines.

**spikenard (1:12; 4:13,14):** An essential oil obtained from a plant which is of a very thick consistency. Used as a perfume.

**Tirzah (6:4):** Word meaning “She is my Delight”. A town northeast of Shechem; identified with Tell el-Farah. For a short period of time it was the capital of Samaria.

**tower of David (4:4):** Ancient citadel near the Jaffa gate in Old Jerusalem. Military supplies were stored in this tower. The present tower in Jerusalem is not what was seen in the *Song of Solomon*. It had been destroyed to the ground and rebuilt at later periods.

**turtle (2:12):** Short, King James term for the “turtle-dove”. The dove and the pigeon differ in that the dove is migratory while the pigeons remain in the same area. Pigeons are more domesticated. Similar in comparison to ravens and crows. Crows being more domesticated and ravens avoiding men. The term for “turtle” accredited to the “tur tur” of their cooing.

**veil (5:7):** Head covering, style is unknown. The term is used more often than is translated.

Dedicated to My  
Special Garden

Loreen  
(Tipharah)  
Farkas



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