

**Notes**

**on**

**Song of Solomon**

**Windell Gann's e-Sword Bible Notes**

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# SONG OF SOLOMON

## Introduction

### I. Title and Author -

This little book of eight chapters has been titled many ways. The Hebrew title is "the Song of Songs," which means the most *superlative* song or as we would say, "The Best of Songs". To this inscription is added that the song belongs to Solomon. For this reason then it is also referred to as the Song of Solomon. The Latin word for "song" is Canticle and so some Bibles and commentaries refer to it as Canticles.

Verse 1 asserts that Solomon wrote this song (among the 1,005 which he wrote, **I Kings 4:32**), although the verse may be translated "The Song of Songs which is about or concerning Solomon." The contents of the book agree with all that we know about the abilities and wisdom of Solomon, and there is no compelling reason not to regard him as author. In the Hebrew Bible the books stands in the third division of books: "Law, Prophets, and Psalms."

### II. The Content of the Song

The song is a poetic representation of the sentiments of lovers, some of it quite frank in terms of intimate admiration and desire for each other. It is quite plain from the spacing in the Hebrew and the change of person, number and gender of the personal pronouns and verb endings that the speakers shift from male to female and from the single male and female to a plurality of women termed in the text the "daughters of Jerusalem." But beyond this there is little to aid in the interpretation of the song. There is no scene description, or stage directions.

We cannot say absolutely and beyond possibility whether the principal characters in the song are two lovers, or two lovers and a rival. Different parts of the songs give only subtle hints as to the place where the scenes transpire. If the writer originally gave any hints to aid in the framework of the song, or any stage directions, such notations have been lost or discarded.

Any attempts to divide the parts into alternating divisions or to suggest the locale or setting of each part depends largely on the *grammar* and *poetic style* of the Hebrew. This is a fascinating study, and perhaps this book has had a greater variety of treatment than any other book of the Old Testament.

The traditional view is that there are two single lovers, Solomon and a woman of Shulam, a town seemingly in northern Palestine. For our purposes in surveying the contents of the books we shall interpret the song according to the traditional view of two lovers, Solomon and the Shulamite, and a chorus of women from Jerusalem (either court attendants or the royal harem.)

### III. Interpretation

There have been many different methods employed to discover the meaning and significance of the book. The following is a brief outline of some of the more prominent.

**1. The Allegorical Interpretation.** This has been the dominate view of Jewish Rabbinical scholars. The male "lover" is supposed to represent God, while the "beloved" is the nation Israel. This view seems to account for the selection of the Song as the scripture to be read at the Passover festival by later Judaism.

A variant of this view was introduced early into Christian literature. This view was that the song had to do with Christ and His bride, the church. This view was been widely accepted in the past It accounts for the interpretive chapter headings in many printed versions, (e.g. ch. 1-3 "The Mutual Love of Christ and His Church")

It is seen in poetic adaptations in our songs as "Jesus, Rose of Sharon" and "the Lily of the Valley." Oddly, however, if the interpretation were carried through correctly, the **church**, not Christ, would be represented by these titles.

J. W. McGarvey said of this view: "I tried hard to see something prophetic in it, but I failed, and I have never yet succeeded. I am not surprised, therefore, that all very recent interpreters have abandoned the idea that the Shulamite in some way represents the church, and Solomon the Lord Jesus. There is no sustained analogy in any part of the song to anything connected with Christ or the church."

**2. The Dramatic View.** A few view that originally the poem was a drama in which the settings and actions were supplied by pantomime or stage curtains. Some see the story as a love play in which Solomon's love for a young Jewish country maiden is portrayed.

Some think this view is unlikely because (1) there is little evidence of drama among the Hebrews, (2) and there is nothing in the poem itself of any drama directions or such a production, but what we have left is simply the dialogue which is presented as a love poem or love song (or if you will, an OT musical production by Solomon.)

2. **3. The Collection View.** Some think the book is not a unit but rather a collection of wedding songs such as were used at wedding festivals. (And such as those still used today in some countries,

e.g. Syria.) Parallel collections of such love songs have been made. But the "Song of Solomon" does seem to have a type of plot which develops throughout and it is not likely that a collection of isolated poems would give a story like this.

1. **4. A Modernist View.** One recent modernistic view (cf. The Interpreter's Bible) has claimed that the song was borrowed from pagan religious rites This view holds that the Song gradually lost its identity with paganism and was taken over by Israel. The modern liberal holds that it was the product of some evolutionary process based on mythological stories.

2.

3. **5. The View of Pure Married Love.** A sixth century commentator was condemned by an early council for regarding the song as a simple love story between two married people. The Jewish

Mishna pronounced an anathema on anyone who should so interpret the song.

Schaff-Herzog says, "The theme is conjugal love, pure and simple."

The Bible Commentary says, "The simplest and most natural (interpretation) appears to be that which regards it as a poem or drama of pure wedded love."

Edward J. Young says: "The song, therefore, is didactic and moral in its purpose. It came to us in this world of sin, where lust and passion are on every hand, where fierce temptations assail us and try to turn us aside from the God-given standard of marriage. And it reminds us, in particularly beautiful fashion, how pure and noble true love is."

It is certainly not amiss to emphasize in our day the Biblical view regarding marriage. It was the Lord God Himself who said, "It is not good that the man should be alone; I will make a help meet for him." (*Genesis 2:18*)

See also, [Proverbs 18:22](#); [Proverbs 19:14](#); [Hebrews 13:4](#); [1Peter 3:1-6](#); [Gen 24 \(Genesis 24:67\)](#); [Exodus 21:10](#); [1Corinthians 7:4](#); [Proverbs 31:10 ff.](#); [1Timothy 5:14](#)

The "Song" emphasizes that the husband/wife relationship is to be exclusive and loyal to each other.

*My beloved is mine and I am his (2:16)*

*I am my beloved's and my beloved is mine (6:3)*

*I am my beloved's and his desire is toward me (7:10)*

## Conclusion:

The Biblical understanding of the divine purpose, of fulfillment, of finality is the kind of feeling toward the marriage relationship that we need to try to recapture. It is this kind of feeling toward married love that the Song of Songs seemingly seeks to magnify.

## **SONG OF SOLOMON - Outline according to the speaker. (NASB)**

Title, [Song of Solomon\\_1:1](#)

### **Scene I The Courtship 1:2 -3:5**

- A. The Shulamite to Herself, [Song of Solomon 1:2-4 a](#)
- B. The Daughters of Jerusalem to the King, [Song of Solomon 1:4 b](#)
- C. The Shulammite, [Song of Solomon 1:5-7](#)
- D. The Daughters of Jerusalem, [Son 1:8](#)
- E. Solomon to the Shulammite, [Song of Solomon 1:9-10](#)
- F. Daughters of Jerusalem to the Shulammite, [Song of Solomon 1:11](#)
- G. The Shulammite, [Song of Solomon 1:12-14](#)
- H. Solomon to the Shulammite, [Song of Solomon 1:15](#)
- I. The Shulammite to Solomon, [Song of Solomon 1:16 -2:1](#)
- J. Solomon to the Shulammite, [Song of Solomon 2:2](#)
- K. The Shulammite to Solomon, [Song of Solomon 2:3-6](#)
- L. Solomon to the Daughters of Jerusalem, [Song of Solomon 2:7](#)
- M. The Shulammite to Herself, [Song of Solomon 2:8-13](#)
- N. Solomon to the Shulammite, [Song of Solomon 2:14](#)
- O. A chorus, [Song of Solomon 2:15](#)

### **Scene II The Shulammite Dreams In Her Home**

- A. The Shulammite to Herself , [Song of Solomon 2:16 -3:4](#)
- B. Husband to Daughters of Jerusalem, [Song of Solomon 3:5](#)

### **Scene III The Procession for the Marriage, [Song of Solomon 3:6-11](#)**

### **Scene IV The Consummation of the Marriage, [Son 4:1 -5:1](#)**

- A. Solomon to his Bride, [Song of Solomon 4:1-15](#)
- B. The Bride to Solomon, [Song of Solomon 4:16](#)
- C. Solomon to his Bride, [Song of Solomon 5:1 a](#)
- D. God to the Couple, [Song of Solomon 5:1 b](#)

### **Scene V The Honeymoon is Over, [Son 5:2 -6:13](#)**

- A. Wife to Daughters of Jerusalem; the Wife Rebuffs the Husband, [Song of Solomon 5:2-8](#)

- B. Daughters of Jerusalem to the Wife; a Reminder about her Husband, Song of Solomon 5:9
- C. Wife to the Daughters of Jerusalem; She Remembers How fine He Is, Song of Solomon 5:10-16
- D. Daughters of Jerusalem to Wife, Song of Solomon 6:1
- E. Wife to Daughters of Jerusalem, Song of Solomon 6:2-3
- F. Husband to Wife, Song of Solomon 6:4-10
- G. Wife to Herself, Song of Solomon 6:11-12
- H. Daughters of Jerusalem to Wife, Song of Solomon 6:13 a
- I. King to Daughters of Jerusalem, Song of Solomon 6:13 b

#### **Scene VI The Marriage Deepens, Son 7:1 -8:4**

- A. Husband to Wife, Song of Solomon 7:1-9 a
- B. Wife to Husband, Song of Solomon 7:9-10
- C. Wife to Husband (in the morning), Son 7:11-8:3
- D. Husband to Daughters of Jerusalem, Song of Solomon 8:4

#### **Scene VII The Maturity of Love, Song of Solomon 8:5-14**

- A. The Question, Son 8:5a
- B. Solomon's Reminiscence, Song of Solomon 8:5 b
- C. The Wife to her Husband, Song of Solomon 8:6-7
- D. The Brothers of the Shulammite, Song of Solomon 8:8-9
- E. The Wife to Everyone, Song of Solomon 8:10-12
- F. The Husband to his Wife, Song of Solomon 8:13
- G. The Wife to her Husband, Song of Solomon 8:14

Outline #2 (Edited from the Bible Knowledge Commentary).**I. The Title** “Song of Songs, which is Solomon’s” (1:1)**II. The Betrothed’s Courtship (1:2–3:5)**

- A. Introduction: The Shulamite (in a day-dream) expresses her love for her betrothed, but waits for him to take the initiative (v.4)
  - 1. The theme of longing for his physical attention. (1:2–4)
  - 2. The theme of insecurity, fear she might lose him.(1:5–8)
  - 3. The theme of praise for his handsome qualities. (1:9–11)
- B. The growth of love and its intensity (1:12–3:5)
  - 1. Mutual praise (1:12–2:6)
  - 2. The refrain (2:7)
  - 3. A visit to the country (2:8–17)
  - 4. The beloved’s fear of losing her lover (3:1–4)
  - 5. The restraint of passions (3:5)

**III. The Wedding (3:6–5:1)**

- A. The wedding procession (3:6–11)
- B. The wedding night (4:1–5:1)
  - 1. The beauty of the beloved (4:1–7)
  - 2. The king’s request (4:8)
  - 3. The king’s praise of his bride’s love (4:9–11)
  - 4. The king’s praise of his bride’s purity (4:12–15)
  - 5. The consummation of the marriage (4:16–5:1)

**IV. The Challenges of Marriage (5:2–8:4)**

- A. Indifference and its resolution (5:2–6:13)
  - 1. The problem: The wife’s indifference and the husband’s absence (5:2–8)
  - 1. 2. The attractiveness of the lover (5:9–16)
  - 2. 3. The lover in his garden (6:1–3)
  - 3. 4. The reconciliation: The lover’s praise of his beloved (6:4–13)
- B. Praise of the beloved and her love (7:1–10)
  - 4. 1. The beloved’s charms (7:1–6)
  - 5. 2. The lover’s desire (7:7–9)
  - 6. 3. The refrain of mutual possession (7:10)
- C. An invitation from the beloved (7:11–13)
- D. The beloved’s desire for a greater intimacy (8:1–4)

**V. The Maturity of Love (8:5–7)**

- A. A picture of love (8:5)
- B. An explanation of love (8:6–7)

**VI. The Epilogue: How Love Began (8:8–14)**

- A. The brothers of the Shulamite, (8:8-9)
- B. The wife to everyone, (8:10-12)
- C. The husband to his wife, (8:13)
- D. The Wife to her husband, (8:14)

**Song of Solomon 1:1 -The super-inscription title** (Unknown whether it was sung or announced or not.)

*The Song of Songs, which is Solomon's.*

This is a Hebrew form for expressing a superlative. Like holy of holies (often translated, "the Most Holy Place"), Lord of Lords, or King of Kings. Of the many songs that Solomon wrote (one thousand and five, **1Ki 4:32**) this is the way to say this is the "best."

The Hebrew word "song" used here in "Song of Songs", is *shir*, and most often indicates **a happy or joyful song** (Psalms 28:7; Proverbs 25:20; Isaiah 30:29).

The reason that we accept the Song of Solomon's place in the Holy Bible is that God Himself commissioned Israel to be the trustees of "*the oracles of God*" (**Romans 3:2**); and there can be no doubt that the unchallenged opinion of ancient Israel placed it there (in the Canon).

#### NOTE:

The "Song of Songs" is pictured like a musical stage production, but without the stage direction, for all the action is described in the singing. To one side of the stage is the young female singing the part of the Shulammite maiden. In the middle is a chorus of young maiden who are referred to as "the daughters of Jerusalem," (who seem like the friends of the bride-to-be, who turn out as a surprise to be young ladies, or possibly the concubines in Solomon's harem). On the other side of them is the male singing the part of the shepherd, later to be understood, as a surprise to the Shulammite, and even to the audience, to be none other than Solomon himself. The Shulammite maiden has been betrothed by her brothers to a shepherd who has sheep and an orchard in the vicinity (**Ecclesiastes 2:7**). It may be set up like a **Cinderella story**, where she falls in love with the shepherd (her "prince" or calling him "king" as a term of endearment). She (an initially the audience) is later to be surprised when he shows up for the wedding to actually be King Solomon.

Instead of wicked stepsisters she has mean step-brothers

There are day-dream scenes, and even a night time dream, and at the end there is a flash-back that reveals the betrothal arrangement made by the groom-to-be with the brothers of the Shulammite maiden. Today we are aware how "movies" employ various techniques to let the audience know it is a dream or flash-back, etc. In ancient times, thin transparent curtains were waved in front of the actor to indicate such timing, etc. [Sadly, just as in the Psalms where we have many words untranslated and today are not understood, which apparently were instructions to the chorus director as to how the psalm was to be conducted. And in the "Song of Songs which is Solomon's" we do not have the stage directions preserved and must rely on what information the Hebrew poetry indicate to us. For this reason, there are many interpretations as to the staging of the production.]

A full surprise in the middle of ch. 3, and at the end!

Example:  
Psa 3. "Selah"  
v. 2, 4, 8  
See Intro. To  
Psalm 18  
Psa 42, tune  
Psa 88  
Tune "Lily"  
Psa 91  
Psa 60.1  
NKJV

The scene begins in either Galilee or in Lebanon (**Song of Solomon 4:8**). There was a small village called Shunem in the Jezreel valley, about 8 miles south of Nazareth, (**Jos 19:18; 1Samuel 28:4**). But the precise location is not important to the story. However, the author describes the country-side with its animals and flowers in beautiful poetic language.

We are left with many questions about the story which those contemporary with Solomon would probably have known. **1)** Is the story autobiographical where Solomon is telling us of his real love among all the many wives and concubines he had? **2)** Or is it just a story

The Psalms are not divided into chapters, but "psalms"! There are 5 Books (song books) making up the Psalms. Psa 119 is divided into 22 sections.

Solomon put into poetry and music? 3) Was the Shulammitte a real person or just a character in a musical? 4) Was Solomon's purpose to simply provide a lesson about the sanctity of marriage and beauty of romantic love that is to be found in marriage.

The moral importance and value of the story is about real love. It tells of an engaged couple who are passionately in love and who must put restraint on their feeling and actions to remain morally pure (Song of Solomon 4:12 "A garden locked is my sister, my bride, A rock garden locked, a fountain sealed up;" Song of Solomon 6:9 "She is her mother's only daughter; She is the pure child of the one who bore her." Song of Solomon 8:10 "I was a wall, and my breasts were like towers;"). Then in marriage we see portrayed the depth of physical love and how important intimacy is in binding a wife and husband together. The Song teaches that the marriage relationship is exclusive, such intimacy allows no other, (Song of Solomon 2:16; "My beloved is mine, and I am his." Song of Solomon 6:3; etc.) In a mature marriage it shows that problems, and ups and downs, can be expected in a relationship; but working through them brings a couple to an even-greater level of joy and happiness.

*Fully grown  
and mature,  
but still a  
virgin*

[Important New Testament passages to be also considered are: Hebrews 13:4; 1Corinthians 7:2-12.]

**Song of Solomon 1:2** -- The Beloved day-dreams of her espoused Sweetheart Song of Solomon 1:1-4 a

*Oh, that you would kiss me passionately,  
For your love is more delightful than wine,*

The NIV indicates the male singer by the word "Lover" and the female singer as the "Beloved" in the margins. Others who also sing, such as the "daughters of Jerusalem," are identified in the NIV as "Friends."

It is quite plain from the spacing in the Hebrew and the change of person, number and gender of the personal pronouns and verb endings that the speakers shift from male to female and from the single male and female to a plurality of women.

The Song begins in a day-dream with the "Beloved" expressing a strong desire for her espoused Sweetheart's physical affections, i.e., kisses. (Later we learn how the marriage was arranged.)

When she speaks of his *love* (Song of Solomon 1:2) she is referring to the physical expressions of his *love* (the Hebrew word for "love" is the plural, *dōdīm*) and speaks to physical hugs, *kisses*, and caressing.

Through-out, these sections abound with expressions of sexual desire, but they urge upon themselves sexual restraint. However, after the wedding procession (Song of Solomon 3:6-11) and in the "honeymoon" section there is a notable absence of sexual restraint in the Song.

So this first section points up the fact that in romantic courtship restraint ought to be observed (Song of Solomon 2:7; Song of Solomon 3:5).

The rapid interchange between the third person (**him**, Song of Solomon 1:2, and **his**, Song of Solomon 1:2, Song of Solomon 1:4) and the second person (**you** and **your**, Song of Solomon 1:2-4) is confusing to modern readers, but it was a regular feature of love poetry in the ancient Near East. This

stylistic device gave a strong emotional quality to the poetry.

The statement *your love is more delightful than wine* means that thoughts of his physical affections were exhilarating, refreshing, and a great source of joy (cf. [Song of Solomon 1:4](#)). \*

**Song of Solomon 1:3** The Beloved day-dreams of her espoused Sweetheart [Song of Solomon 1:1-4 a](#)

*Pleasing is the fragrance of your perfumes;  
Your name is like perfume poured [spreading, emptied] out.  
No wonder the maidens love you!*

*What do your friends think of him/her?*

The **pleasing** aroma of his **perfumes** made him even more attractive to her. Mention of perfumes led her to compare his **name** to **perfume**. A person's name represented his character, reputation and personality (cf. [2Samuel 7:9](#)). So comparing her sweetheart's name to perfume meant that his *character* and *personality*, was pleasing and attractive to the beloved. For this reason, she said, many were attracted to him.

**Song of Solomon 1:4** The Beloved day-dreams of her espoused Sweetheart [Song of Solomon 1:1-4 a](#)

*Take me away with you—let us hurry!  
Let the king bring me into his chambers.  
We rejoice and delight in you; we will  
praise your love more than wine.*

**Day-dream fantasy**

*Song of Solomon explained (described)*

*How right they are to adore you!*

*The Hebrews "you" is masculine, singular*

[The last line is sung by the "daughters of Jerusalem" or "friends" of the bride-elect.]

The king is probably a term of endearment, indicating the woman's high regard for her espoused-husband rather than referring to actual royalty. (However, the real identity of her "prince" will be revealed when he shows up at the wedding to carry her away to his lodging. (Compare the many references to "wedding" pictured in the NT.)

*1Pet 3.6,  
Sarah called  
Abraham  
"Lord"*

*Chambers = bed-room*

**Song of Solomon 1:5** The Shulamite sings: [Song of Solomon 1:5-7](#)

*In the NT picture "mansions" are the  
room the groom prepared for his new wife.  
Matt 25, and John 14:1-3*

*Dark am I, yet lovely,  
O daughters of Jerusalem,  
dark like the tents of Kedar,  
like the tent curtains of Solomon.*

The "*daughters of Jerusalem*" may be referring to the principal women of Jerusalem, but most likely they belong to Solomon's harem. The king's character attracted the love of the women of the court.

The Shulamite has been tanned from working in the sun. She likens her skin to the tents of *Kedar*, which were made of black goat hair, but she also likens her natural beauty to the magnificent *curtains of Solomon's* palace.

*Dark, but  
lovely  
features*

**Song of Solomon 1:6** The Shulammite sings: [Song of Solomon 1:5-7](#)

*Do not stare [gaze] at me because I am dark,  
because I am darkened by the sun.  
My mother's sons were angry with me;  
They made me keeper of the vineyards;  
my own vineyard I have neglected.*

*She humbles herself because of her  
dark (tan) skin.*

*Mean step-brothers (? the first  
Cinderella story? )*

Her stepbrothers make her caretaker of the vineyard, with the result that she could not take care of her personal appearance (*my own vineyard*) as well as other girls could.

**Song of Solomon 1:7** The Shulammite sings: [Song of Solomon 1:5-7](#)

*"Tell me, O you whom my soul loves,  
Where do you pasture your flock,  
Where do you make it lie down at noon?  
For why should I be like one who veils herself  
Beside the flocks of your companions?"*

Though the Shulammite longed to meet the shepherd to whom she had been betrothed, she did not want to chase him like one who veils herself; i.e., like a prostitute (cf. [Genesis 38:13-16](#)). (*Tamar*)

Shepherds would rest their flock at noon and rest in the grass under a shade tree themselves ([Jeremiah 33:12](#)). [*Shepherd resting their flocks*]

"Suppose I cannot find his flock, and I must wander across the fields from flock to flock? What will the companion shepherds of my beloved think of me? The obvious conclusion would be that I am a prostitute in search of business. Do not let me be thus misrepresented—it is the anti-thesis of my true self. Help me!"

**Song of Solomon 1:8** Sung by the "female chorus:"

*"If you yourself do not know,  
Most beautiful among women,  
Go forth on the trail of the flock  
And pasture your young goats  
By the tents of the shepherds.*

***Remember – this book is sung!***

*We don't know where the musical pauses  
(interludes) were.*

The "friends" of the bride-to-be give her a suggestion on how to find her shepherd.

**Song of Solomon 1:9** Sung by the Shepherd-groom to his espoused bride [Song of Solomon 1:9-10](#)

*To me, my darling, you are like a mare  
harnessed to one of the chariots of Pharaoh.*

For such a description coming from one who loved horses (**1Ki 4:26**) this was the height of flattery. One pulling Pharaoh's chariots would be the best and well-furnished with ornaments.

*Solomon had 4,000 stalls of horses, and 12,000 horsemen.*

**Song of Solomon 1:10** Sung by the Shepherd-groom to his espoused bride [Song of Solomon 1:9-10](#)

*"Your cheeks are lovely with earrings,  
Your neck with strings of jewels."*

The use of jewelry was understood as natural to heighten beauty (cf. [Song of Solomon 4:9](#)).

**Song of Solomon 1:11** Who sings is unsure; but most likely the Shepherd-groom

*We will make for you earrings of gold,  
With beads of silver.*

**Song of Solomon 1:12** The Shulammite bride-to-be. [Song of Solomon 1:12-14](#)

*"While the king was at his table,                      "king" a term of respect, like "master" cf. 1Pet. 3:6  
My perfume gave forth its fragrance.*

She finds her Shepherd at noon resting his sheep and eating his lunch on the grass in the shade of a tree. The Shulammite again refers to her Shepherd with a term of endearment (see son 1.4 a) while she takes in the aroma of his perfume.

**Song of Solomon 1:13** The Shulammite bride-to-be. Song of Solomon 1:12-14

*"My beloved is to me a pouch of myrrh Which lies [lodges] all night between my breasts.*

The *pouch of myrrh* was a fragrant gum used in anointing oil ([Exodus 30:23](#)), as well as an expensive perfume ([Psalms 45:8](#)). The Shulammite's was probably a pouch of aromatic resin that came from various trees and shrubs which she wore around her neck.

The Hebrew word (*lin*) here means "to stay the night" ([Genesis 28:11](#)). The woman describes her desire for a close physical intimacy between her and her beloved.

**Song of Solomon 1:14** The Shulammite bride-to-be. Song of Solomon 1:12-14

*"My beloved is to me a cluster of henna blossoms  
In the vineyards of Engedi."*

*Henna blossoms* were fragrant flowers that grew in the oasis of Engedi, on the West shore of the Dead Sea. Engedi was one of David's favorite hide-outs from King Saul.

**Song of Solomon 1:15** The Shepherd groom sings to the Shulammitte

*"How beautiful you are, my darling,  
How beautiful you are!  
Your eyes are like doves."*

*He tells her **17x** she is beautiful! !!.*

*"eyes" ... Cf. 4:1 where she is veiled, ?here? probably not.*

Verses 15 through ch. 2 verse 3 shows the courtship progressing to the point of intimate conversation in an outdoor setting.

A *dove* suggests *innocence*, one *meek* and *loving*. The Shulammitte might be wearing a veil as she meets her espoused shepherd, and all he sees are her *eyes* above the veil.

**Song of Solomon 1:16** The Shulammitte bride-to-be. Song of Solomon 1:16 -2.1  
They are out in the countryside.

**Cf. Gen. 24:63-65**

*"How handsome you are, my beloved,  
And so pleasant!  
Indeed, our couch is luxuriant!"*

*Rebekah puts on her veil  
when first meeting Isaac.*

The veiled Shulammitte has come to sit beside her shepherd on beautiful grassy spot beneath some trees where he is resting for his noon lunch.

**Courtship !**

**Song of Solomon 1:17** The Shulammitte bride-to-be to the Shepherd Song of Solomon 1:16 -2.1

*"The beams of our houses are cedars,  
Our rafters, cypresses.*

A description of their outdoor setting.

**Song of Solomon 2:1** The Shulammitte bride-to-be to the Shepherd Song  
of Solomon 1:16 -2.1 They are out in the countryside.

*"I am the rose of Sharon, The lily of the valleys."*

*It is a mis-reference in the song that refers to Jesus as the "Lily of the Valley." If consistent, it is a reference to the church.*

The *rose* is literally a crocus ([Isaiah 35:1](#)) or narcissus bloom, similar to the *lily* of the next line. *Sharon* was the fertile coastal area.

The Shulammitte maiden sings that she is a *lily of the valley*, just a weed of the field, in comparison to all his handsome qualities. The Hebrew shows the woman's modesty and humility

**Song of Solomon 2:2** The Shepherd to the Shulammitte:

*"Like a lily among the thorns,  
So is my darling among the maidens."*

The Groom contradicts her, saying, "You are not a weed, but a real beauty (a Rose)." She is a Rose among all the other *maidens* who are just *thorns*!

" My darling, among other women, you are like a lily among thorns!" (EVD)

**Song of Solomon 2:3** The Shulammite sings about the Shepherd:

*"Like an apple tree among the trees of the forest,  
So is my beloved among the young men.  
In his shade I took great delight and sat down,  
And his fruit was sweet to my taste.*

She responds to his comparison made in verse 2.

The **Apple tree**, providing a pleasant shade and refreshing food, it is quite distinct from the other **trees of the forest**.

The Shulammite enjoyed being in the company and the conversation with the shepherd.

**Song of Solomon 2:4** The Shulammite to herself:

*"He has brought me to his banquet hall,  
And his banner over me is love.*

She feels privileged that he has shared the outdoor meal (table) with her in the shade of a tree.

A large **banner** was used to regroup troops. She felt that from his attention, everyone could see that the shepherd **loved** her.

**Song of Solomon 2:5** The Shulammite to herself:

*"Sustain me with raisin cakes,  
Refresh me with apples,  
Because I am lovesick.*

She is so overwhelmed from his attention. Seeing her espoused shepherd has made her weak from **love**, and she needs to be **refreshed**. (He is an **apple tree**, remember!)

**Song of Solomon 2:6** The Shulammite to herself:

*"Let his left hand be under my head And his  
right hand embrace me."*

She imagines to herself an intimate embrace with her husband-to-be with whom she is falling deeply in love. It is as a wish or a prayer now, but becomes a reality later, cf. **Song of Solomon 8:3**.

Some would give a more intimate translation to the word embrace. (cf. NIV and RSV on Genesis 26:8).

*"Embrace" = includes intimate "hugs, kisses, caressing." [NIV ' "fondling]*

**Song of Solomon 2:7** The Shepherd to the Daughters of Jerusalem:

*"I adjure you, O daughters of Jerusalem,  
By the gazelles or by the hinds of the field,  
That you do not arouse or awaken my love  
Until she [it] pleases."* \*

\* *Don't arouse feelings until marriage.*

Cf. *chapter 3:5*

This is an appeal to let love develop naturally; and do not be carried away with passionate feelings, refrain from love until the appropriate time.

**A SCENE CHANGE**

**Song of Solomon 2:8** The Shulammitte to herself

?? *following a musical interlude ??*

*"Listen! My beloved!  
Behold, he is coming,  
Climbing on the mountains,  
Leaping on the hills!*

The bride-to-be is looking forward expectantly for the coming of her groom in the spring when they will be wedded. She day-dreams of their meeting again.

**Song of Solomon 2:9** The Shulammitte to herself

*"My beloved is like a gazelle or a young stag.  
Behold, he is standing behind our wall,  
He is looking through the windows,  
He is peering through the lattice.*

Gazelles were noted for the grace, beauty and speed.

The Shulammitte seems to remember when he visited her family farm and took notice of her.

**Song of Solomon 2:10** The Shulammitte remembers the Shepherd's words

*"My beloved responded and said to me,  
'Arise, my darling, my beautiful one,  
And come along.*

Note: As the Shulammitte remember the Shepherd's words, in the production, the Shepherd himself may be singing what the Shulammitte is remembering. But most likely she is just imagining (or day-dreaming) of him saying this to her.

She is dreaming of the spring when he will come and take her away.

**Song of Solomon 2:11** The Shulammitte remembering ... to herself

*'For behold, the winter is past,  
The rain is over and gone.*

Winter gives way to spring and her love still flourishes and grows (2:11–15). She is eager as

spring comes and she longs for his return (2:17).

**Song of Solomon 2:12** The Shulammitte remembering ... to herself

*'The flowers have already appeared in the land;  
The time has arrived for pruning the vines,  
And the voice of the turtledove has been heard in our land.*

She pictures the spring time, when he will come and the marriage will take place, and he will take her away to his house. (Compare the many marriage/wedding references in the NT. Such events were the social highlights of the year.)

The last verse may describe the singing of birds who returned after migrating for the winter.

**Song of Solomon 2:13** The Shulammitte remembering ... to herself

*'The fig tree has ripened its figs,  
And the vines in blossom have given forth their fragrance.  
Arise, my darling, my beautiful one,  
And come along!'"*

With the coming of spring she is expecting her Shepherd to come and take her away.

**Song of Solomon 2:14** The Shepherd to the Shulammitte

*"O my dove, in the clefts of the rock,  
In the secret place of the steep pathway,  
Let me see your form,  
Let me hear your voice;  
For your voice is sweet,  
And your form is lovely."*

Solomon wants to know everything about her. Perhaps she had been hidden and he urges her to come forth from seclusion. He wants to see her and hear her voice again.

**Song of Solomon 2:15** The chorus (singing a Hebrew proverb)

*"Catch the foxes for us,  
The little foxes that are ruining the vineyards,  
While our vineyards are in blossom."*

Destroying  
virginity

**"Must be careful, or little foxes will destroy the vineyard!"**

We can't compromise and let sensual sins sneak in  
and dishonor God – and ruin our relationship.

This was an old Hebrew proverb about not allowing little things to spoil a relationship that was about to bloom. It's another reminder to them to not allow their passion carry them away and spoil better things to come.

**Song of Solomon 2:16** The Shulammitte to herself 2:16-3:4

*"My beloved is mine, and I am his;  
He pastures his flock among the lilies.*

They are committed to each other. She believes he is ready to settle his flock down among the "lilies" she claims to be. The image here may indicate the physical intimacy that she is expecting from their love.

**Song of Solomon 2:17** The Shulammitte to herself 2:16-3:4

*"Until the cool of the day  
when the shadows flee away,  
Turn, my beloved, and be like a gazelle  
Or a young stag on the mountains of Bethel."*

She is longing for his swift return to claim her as his bride.

**Song of Solomon 3:1** The Bride's Dream: She fears she may lose him.

Chapters 3 – 5

Wedding &amp; Honeymoon

*"On my bed night after night I sought him  
Whom my soul loves;  
I sought him but did not find him.*

This section relates a dream the bride-to-be has while waiting for her wedding day. Fearing that she may lose her fiancé, she seeks for him, and finding him she takes him to proudly show him off to her mother. On waking (v. 5) she again counsels patience. cf. 2.7)

**Song of Solomon 3:2** The Bride's Dream: She fears she may lose him.

*'I must arise now and go about the city;  
In the streets and in the squares  
I must seek him whom my soul loves.'  
I sought him but did not find him.*

In her dream she goes searching for him.

**Song of Solomon 3:3** The Bride's Dream: She fears she may lose him.

*"The watchmen who make the rounds in the city found me,  
And I said, 'Have you seen him whom my soul loves?'"*

A similar dream sequence  
appears later..

She asks for help in searching for her sweetheart.

**Song of Solomon 3:4** The Bride's Dream: She fears she may lose him.

*"Scarcely had I left them  
When I found him whom my soul loves;  
I held on to him and would not let him go  
Until I had brought him to my mother's house,  
And into the room of her who conceived me."*

When he finds him in her dream, she brings him home to her mother; to introduce him, and proudly show him off. Her mother will be their chaperon.

**Song of Solomon 3:5** The Shepherd to the daughters of Jerusalem

*"I adjure you, O daughters of Jerusalem,  
By the gazelles or by the hinds of the field,  
That you will not arouse or awaken my love  
Until it so pleases."*

This refrain again reminds us that the Bride has been dreaming. It also urges restraint in their passions.

**Song of Solomon 3:6** The female chorus announces the arrival of the groom.

- - A MAJOR BREAK

The Groom is coming for his bride

*"What is this coming up from the wilderness  
Like columns of smoke,  
Perfumed with myrrh and frankincense,  
With all scented powders of the merchant?"*

The day of the coming of the Groom for his bride has arrived! The wedding procession that is accompanying him is such a large one which is described in so great detail that we believe it was for a shock effect!

Behold, in a surprise to both the bride and the audience as well, the Shepherd is none other than King Solomon himself!

The advancement of the procession is like a column of smoke flowing down from the hills. The cloud bears the sweet smell of incense in the air everywhere. What a wedding day!

[This wedding setting and sentiment have a slight echo of [Psalms 45:1-17](#), which is a wedding song set to the tune of "Lilies." A Psalm (song) written for the marriage of the King (apparently David).]

**Song of Solomon 3:7** The female chorus announces the arrival of the groom.

The Groom is none other than Solomon!

*"Behold, it is the traveling couch of Solomon;  
Sixty mighty men around it,  
Of the mighty men of Israel.*

The sedan chair carrying Solomon is described. [It is known that Solomon had a moveable throne setting that he moved about the country to places he visited and royally received visitors. This may have been such as that.]

He has a body guard of sixty mighty warriors.

[Some say that this is the procession of the Shulammite Bride to Jerusalem conducted in royal splendor in Solomon's sedan.]

**Song of Solomon 3:8** The female chorus describe the wedding procession

**"All of them are wielders of the sword,  
Expert in war;  
Each man has his sword at his side,  
Guarding against the terrors of the night.**

The best of his body guards are there to protect the King. The journey from Jerusalem to the north would take several days and involve setting up a safe camp or quarters for the nights.

**Song of Solomon 3:9** The female chorus describe the wedding procession

*"King Solomon has made for himself a sedan chair  
From the timber of Lebanon.*

Solomon used the best **timber** in the land for all his construction. (2Samuel 5:11; 1Ki 5:6-8; [Ezr 3:7](#))

**Song of Solomon 3:10** The female chorus describe Solomon's procession

*"He made its posts of silver,  
Its back of gold  
And its seat of purple fabric,  
With its interior lovingly fitted out  
By the daughters of Jerusalem.*

A description of Solomon's luxurious traveling throne. It must have been a famous talked-about part of Solomon's magnificence. The description of the carriage includes extravagant displays of wealth with rare and costly items.

It seems that his harem had a part in its design and interior decoration.

**Song of Solomon 3:11** The female chorus

*"Go forth, O daughters of Zion,  
And gaze on King Solomon with the crown  
With which his mother has crowned him  
On the day of his wedding,  
And on the day of his gladness of heart."*

They sing to look upon Solomon dressed in wedding garments. The crown he is wearing is not his royal crown, but a wedding crown or a floral wreath that depicted a joyous celebration, given to him by his mother Bathsheba (1Ki\_2:13), (1Ki\_1:34).

**Song of Solomon 4:1** Solomon admires his Bride's beauty -Song of Solomon 4:1-15

*How beautiful you are, my darling,  
How beautiful you are!  
Your eyes are like doves behind your veil;  
Your hair is like a flock of goats  
That have descended from Mount Gilead.*

*"Beautiful" -- She needs to know she is  
loved and protected.*

Perhaps the Shulammite is wearing her wedding veil. Her hair may be flowing down around her shoulders, like black goats spread out over a hillside.

The man is the only speaker in this section until the second half of Song of Solomon 4:16. He describes the woman in sensuous detail, starting with her head—describing her eyes, hair, teeth, lips, temples, and neck—then moving to her breasts (Song of Solomon 4:1-7). Inviting her to join him (Song of Solomon 4:8-9), he continues describing her, focusing on her love (Song of Solomon 4:10-16).

Finally, the woman responds by inviting him to eat of her garden (Song of Solomon 4:16). The man responds by describing their sexual union (Song of Solomon 5:1).

The poem concludes with a chorus calling for celebration (Song of Solomon 5:1).

**Song of Solomon 4:2** Solomon admires his Bride's beauty -Song of Solomon 4:1-15

*"Your teeth are like a flock of newly shorn ewes  
Which have come up from their washing,  
All of which bear twins,  
And not one among them has lost her young.*

The sheep here would be white. The emphasis is in on the whiteness and purity of her teeth. This seems to indicate her two rows of teeth match perfectly. Not a one of them is missing! (In the ancient world, a mouth full of perfect, healthy teeth was rare.)



**Song of Solomon 4:7** Solomon admires his Bride's beauty -Song of Solomon 4:1-15

*"You are altogether beautiful, my darling,  
And there is no blemish in you.*

"Flawless" was the word used in the Law to refer to a perfect or **unblemished** sacrifice (Lev\_22:20; Deu\_17:1) It was also used to describe Absalom's appearance (2Samuel 14:25).

**Song of Solomon 4:8** Solomon admires his Bride's beauty -Song of Solomon 4:1-15

*"Come with me from Lebanon, my bride,  
May you come with me from Lebanon.  
Journey down from the summit of Amana,  
From the summit of Senir and Hermon,  
From the dens of lions,  
From the mountains of leopards.*

From this some think the Shulammite is from Lebanon, others reflect that they may have honeymooned there.

This is all very poetic, and consider this morphically saying, "I would climb the highest mountain and fight the wildest beasts for you."

**Song of Solomon 4:9** Solomon admires his Bride's beauty -Song of Solomon 4:1-15

*"You have made my heart beat faster, my sister, my bride;  
You have made my heart beat faster with a single glance of your eyes,  
With a single strand of your necklace.*

This phrase, ***You have stolen (my) heart***, is translated from one Hebrew word. The exact meaning of this word is uncertain, but it is related to the Hebrew word for heart. It can indicate the woman has stolen the man's heart, excited his heart, or captivated his heart. Ultimately, the word emphasizes the effect the woman has on him with just a small glance.

To call one's wife, ***"my sister"*** was a common ancient Near Eastern term of endearment by a husband for his wife, which expressed a closeness and permanence of relationship. It does not indicate that the man and woman have any family relationship.

**Song of Solomon 4:10** Solomon admires his Bride's beauty -Song of Solomon 4:1-15

*"How beautiful is your love, my sister, my bride!  
How much better is your love than wine,  
And the fragrance of your oils  
Than all kinds of spices!*

*Cf. the same word for "love" in SS 1:2*

*"hugs, kisses, caressing" = physical expressions*

In admitting his wife's love is superior to all else, he is probably referring to sexual love. It echoes the woman's own dream in Song of Solomon 1:2-3.

**Song of Solomon 4:11** Solomon admires his Bride's beauty -Song of Solomon 4:1-15

*"Your lips, my bride, drip honey;  
Honey and milk are under your tongue,  
And the fragrance of your garments is like the fragrance of Lebanon.*

She was not at all passive in their lovemaking. Her kisses were as desirable as *milk* and as sweet as *honey*. When the terms are used together they indicate an abundance. Their presence *under her tongue* may be intended to evoke an image of passionate kissing.

Because of its cedar trees *Lebanon* was known for its fragrance ([Hos\\_14:6](#)).

**Song of Solomon 4:12** Solomon admires his Bride's beauty -Song of Solomon 4:1-15

*"A garden locked is my sister, my bride,  
A rock garden locked, a spring sealed up.*

In Solomon's time gardens were a luxurious sources of pleasure ([Ecclesiastes 2:4-6](#)). The garden here is a euphemism for this wife's sexuality; the fact that it is locked or secure indicates her virginity. It may also mean that she is reserved for him alone—she is his private garden.

The mention of a **spring enclosed** (water) is also used as a euphemism for sexual relations in Proverbs ([Proverbs 5:15](#)).

**Song of Solomon 4:13** Solomon admires his Bride's beauty -Song of Solomon 4:1-15

*"Your shoots are an orchard of pomegranates  
With choice fruits, henna with nard plants,*

By Solomon's extension of the metaphor of a garden he conveys in an intense way to his beloved how much he valued her purity.

She was like a rich exotic garden, with rare and valuable plant life. Such a garden was therefore valuable, attractive, and desirable. Included were fruits, flowers, plants, trees, and *spices*. *Pomegranates* (cf. v. 3) were a delicacy in Bible times. *Henna* (see comments on [Song of Solomon 1:14](#)) is a flower with white blossoms. *Nard* is a fragrant ointment from a plant native to India (cf. [Mar\\_14:3](#); [Joh\\_12:3](#)),

**Song of Solomon 4:14** Solomon admires his Bride's beauty -Song of Solomon 4:1-15

*Nard and saffron, calamus and cinnamon,  
With all the trees of frankincense,  
Myrrh and aloes, along with all the finest spices.*

*Saffron* is a powder from the pistils of a plant in the crocus family (cf. comments on “rose” in [Song of Solomon 2:1](#)). *Calamus* (also mentioned in [Isaiah 43:24](#); [Jeremiah 6:20](#); [Eze\\_27:19](#)) is possibly sweet cane.

Other perfumes were *cinnamon*, from the bark of a tall tree, *myrrh* (see comments on [Song of](#)

Solomon 1:13), and *aloes*, a plant native to an island in the Red (Reed) Sea, whose partially decayed wood gives off a fragrance.

These items would make an unusual garden, valuable for its pleasant tastes, sights, and smells. Similarly Solomon valued his bride for her pleasing attractiveness.

### **Song of Solomon 4:15** Solomon admires his Bride's beauty -Song of Solomon 4:1-15

*"You are a garden spring,  
A well of fresh water,  
And streams flowing from Lebanon."*

The image portrayed in verse 13-15 is meant to portray the woman as exotic, beautiful, and satisfying. The pictured of *a well of fresh water* is possibly used as a euphemism also for sexual intimacy. The *"flowing"* emphasized an abundance (Proverbs 5:15).

[This sets the stage for a contrast later after the honeymoon is over and they have settled into routine married life when she puts him off "with a headache tonight." (Song of Solomon 5:2-3).]

### **Together in the Garden of Love**

#### **Song of Solomon 4:16** The Bride to Solomon

*"Awake, O north wind,  
And come, wind of the south;  
Make my garden breathe out fragrance,  
Let its spices be wafted abroad.  
May my beloved come into his garden  
And eat its choice fruits!"*

*"Explicit sexual language veiled in poetical,  
metaphorical language."*

*"Hot steamy sex veiled in poetical language."*

The **north wind** is apparently the Shulamite who lives to the north. **"Awake"** is a Hebrew word that can mean "to stir up" or "to arouse."

The **wind of the south** refers to Solomon and the new bride is inviting her beloved to come and share sexual intimacy with her.

The Shulamite now portrays herself as an open *garden*, whereas before she was closed (Song of Solomon 4:12). She describes herself first as *"my garden"* but she becomes *"his garden,"* signifying voluntary sexual surrender (cf. 1Corinthians 7:3-5) as would be appropriate for a wife to her husband.

#### **Song of Solomon 5:1** Solomon to his Bride -v. 1a

*"I have come into my garden, my sister, my bride;  
I have gathered my myrrh along with my balsam.  
I have eaten my honeycomb and my honey;  
I have drunk my wine and my milk."*

*Eat, friends;  
Drink and imbibe deeply,  
O lovers."*

In the course of the honeymoon, the marriage is consummated.

Some consider the second part of this verse to represent as spoken by God, giving his sanction to married sexual love (see [Hebrews 13:4](#); [1Corinthians 7:2-5](#).)



Is there a musical interlude - as the scene changes -



### **The Honeymoon is Over, Son 5.2 -6.13**

*There is an interval in time between chapter 5 verse 2 and verse 3.*

*How this was indicated when the Song was presented is unknown. Remember this divisional outline:*

- I. The Courtship 1:2-3:5
- II. A Wedding Procession 3:6-11
- III. The Honeymoon 4:1-5:1
- IV. Honeymoon is Over 5:2-6:13
- V. The Maturity of Love 7:1-8:7
- VI. An Epilogue 8:8-14

### **Song of Solomon 5:2** The Wife to the Daughters of Jerusalem

The wife's indifference: [Song of Solomon 5:2-8](#)

*"I was asleep but my heart was awake.  
A voice! My beloved was knocking:  
'Open to me, my sister, my darling,  
My dove, my perfect one!  
For my head is drenched with dew,  
My locks with the damp of the night.'*

There has been an unspecified length of time between Verse 1 and verse 2. The marriage has come to a point where they are comfortable with each other and taking each other for granted.

The Shulammitte has been asleep, and half-awake she hears someone knocking at her door. The Husband knocks at her door. He seems to be damp and cold, and is eager to get out of the weather.

### **Song of Solomon 5:3** The Wife to the Daughters of Jerusalem

The wife's indifference: [Song of Solomon 5:2-8](#)

*"I have taken off my dress,  
How can I put it on again?  
I have washed my feet,  
How can I dirty them again?*

She is prepared to go to sleep for the night, while husband is away and doesn't want the inconvenience of getting up again to open the door.

Some consider this is figurative of her husband knocking and looking for love and she rebuffs him.

Verses 2-8 may describe a temporary difficulty in the husband and wife's relationship, possibly a situation where their sexual desires do not align or where they had to be separated for some reason.

**Song of Solomon 5:4** The Wife to the Daughters of Jerusalem The wife's indifference: [Song of Solomon 5:2-8](#)

*"My beloved extended his hand through the opening,  
And my feelings were aroused for him.*      *The door has an opening where he can reach his hand through to attempt to unlatch the door.)*

The wife relents of her action and goes looking for her husband to reconcile.  
Metaphorically, you may think of another meaning.

**Song of Solomon 5:5** The Wife to the Daughters of Jerusalem The Wife relents: [Song of Solomon 5:2-8](#)

*"I arose to open to my beloved;  
And my hands dripped with myrrh,  
And my fingers with liquid myrrh,  
On the handles of the bolt.*      *He seems to have left the scent of his cologne on the inner bolt of the door he had tried to un-latch – (v.4)*

In the dream or in real actions, she has relented and plans to **open** the door for him. But he is not there.

As it does throughout the book, **myrrh** adds an exotic sensuality to the encounter ([Song of Solomon 1:13](#); [Song of Solomon 3:6](#); [Song of Solomon 4:14](#); [Song of Solomon 5:13](#)).

**Song of Solomon 5:6** The Wife to the Daughters of Jerusalem  
The Wife's change of heart: [Song of Solomon 5:2-8](#)

*"I opened to my beloved,  
But my beloved had turned away and had gone!  
My heart went out to him as he spoke.  
I searched for him but I did not find him;  
I called him but he did not answer me.*

She now cannot find him. He has now turned away.

This scene may represent a dream, the man's absence when his beloved opens the door may symbolizes some kind of break in the relationship or the woman's longing and desire for her beloved, or a fear of losing him. (compare [Song of Solomon 3:1-5](#)).

**Song of Solomon 5:7** The Wife to the Daughters of Jerusalem

*"The watchmen who make the rounds in the city found me,  
They struck me and wounded me;  
The guardsmen of the walls took away my shawl from me.*

*Watchmen – were like the night policemen who patrolled the city, and especially the royal grounds.)*

In this dream the watchmen are not helpful to search for the husband, but take her to be a criminal, or a night-time thief, etc. No one is there to help and to comfort her.

**Song of Solomon 5:8** The Wife to the Daughters of Jerusalem:

*"I adjure you, O daughters of Jerusalem,  
If you find my beloved,  
As to what you will tell him:  
For I am lovesick."*

*"Watchmen" usually designated a sentinel on the city wall, like a system of city policemen, "defending, guarding, watching, patrolling.")*

The beloved *sought the daughters'* (see comments on [Song of Solomon 1:5](#)) help in finding her lover.

The message they were to give him, *I am faint with love*, meant that she now wanted his embrace (cf. [Song of Solomon 2:5-6](#)). Though she had been indifferent to him ([Song of Solomon 5:2-3](#)), her attitude changed so that now she was anxious for him.

**Song of Solomon 5:9** Daughters of Jerusalem to the Wife:

*"What kind of beloved is your beloved,  
O most beautiful among women?  
What kind of beloved is your beloved,  
That thus you adjure us?"*

In response to the woman's plea for help in finding her beloved, the daughters of Jerusalem say, tell us what makes your beloved superior to other men?

This chorus serves as a transition from the marriage indifference of [Song of Solomon 5:2-8](#) to the wife's glowing description of her beloved in [Song of Solomon 5:10-16](#).

We now see a move from a troubled marriage to a mature love, which even leads to a second-honeymoon and an ever-greater enjoyment in marriage.

**The Bride Praises Her Beloved****Song of Solomon 5:10** Wife to the Daughters of Jerusalem: [Song of Solomon 5:10-16](#)  
She remembers how fine her husband is.

*"My beloved is dazzling and ruddy,  
Outstanding among ten thousand.*

The wife now has the opportunity to describe her beloved's appearance in great detail to the daughters of Jerusalem. ([Song of Solomon 5:10-16](#)).

In the next section, the husband's description of his wife in [Song of Solomon 4:1-7](#) is a parallel to her comments about him.

*"Ruddy"* indicates a brownish red skin color. It may also indicate that the man was healthy and fit.

**Song of Solomon 5:11** Wife to the Daughters of Jerusalem:

Song of Solomon 5:11-16 She remembers how fine her husband is

*"His head is like gold, pure gold;  
His locks are like clusters of dates  
And black as a raven.*

In describing her husband her eyes move from head to feet.

A *head of gold* probably refers only to his face, since she describes his hair as *black* with waves and curls.

**Song of Solomon 5:12** Wife to the Daughters of Jerusalem: [Song of Solomon 5:10-16](#)

She remembers how fine her husband is

*"His eyes are like doves  
Beside streams of water,  
Bathed in milk,  
And reposed in their setting.*

The *"milk"* probably speak to the whiteness of his eyes, they look lovingly (*streams of love*) at his wife. The phrase *"fitly set"* (literally., sitting in fullness), compares his eyes to precious stones set in a ring. The figure refers, no doubt, to the steady, strong look of his eyes.

**Song of Solomon 5:13** Wife to the Daughters of Jerusalem: [Song of Solomon 5:10-16](#)

She remembers how fine her husband is

*"His cheeks are like a bed of balsam,  
Banks of sweet-scented herbs;  
His lips are lilies  
Dripping with liquid myrrh.*

*His cheeks are like gardens of spices* because they were covered by the full beard that was worn by all men of that culture. This beard would have been perfumed.

REMEMBER – this is all sung, like an Opera!!

**Song of Solomon 5:14** Wife to the Daughters of Jerusalem: Song of Solomon 5:10-16  
She remembers how fine her husband is

*"His hands are rods of gold  
Set with beryl;  
His abdomen is carved ivory  
Inlaid with sapphires.*

The **rods of gold** probably speak to the strength of his out-stretched hands.  
The colors probably describes rings on his hand and the decoration of his belt.  
She could be speaking to the perfect smoothness and symmetry of his abdomen, like that of a *beautiful ivory statue*, the work of the highest artistic excellence.

*Beryl* is an olive-green gem. • *Lapis lazuli* (sapphire) is a blue gem.

**Song of Solomon 5:15** Wife to the Daughters of Jerusalem: Song of Solomon 5:10-16  
She remembers how fine her husband is

*"His legs are pillars of alabaster  
Set on pedestals of pure gold;  
His appearance is like Lebanon  
Choice as the cedars.*

The woman's description of the man's *legs* emphasizes their strength as well as their value.

The woman describes her beloved as grand. She compares him to **cedars**— considered the most majestic tree. *Lebanon* was to the north of Israel and contained legendary *cedar trees* that were large, stately, and pleasantly fragrant.

**Song of Solomon 5:16** Wife to the Daughters of Jerusalem: Song of Solomon 5:10-16  
She remembers how fine her husband is

*"His mouth is full of sweetness.  
And he is wholly desirable.  
This is my beloved and this is my friend,  
O daughters of Jerusalem."*

In telling the *daughters of Jerusalem* about her husband, the wife ends her description with an indication of her desire to kiss him.

Her husband is clearly the object of great praise, and she considers him to be altogether *desirable*.

**Song of Solomon 6:1** Daughters of Jerusalem to the Wife

*"Where has your beloved gone,  
O most beautiful among women?  
Where has your beloved turned,  
That we may seek him with you?"*

Having described her beloved to the *daughters of Jerusalem*, they now ask *where* should they look and express their desire to help her *find him*

**Together in the Garden of Love****Song of Solomon 6:2** Wife to the Daughters of Jerusalem -Song of Solomon 6:2-3

*"My beloved has gone down to his garden,  
To the beds of balsam,  
To pasture his flock in the gardens  
And gather lilies.*

The Shulammite states that Solomon had gone back to his garden, which is likely a euphemism for sexual union. (See note on [Song of Solomon 4:12](#)).

The wife's short song in these two verses ( vs. 2 & 3) seem to describe their intimacy; they completely belong to each other.

**Song of Solomon 6:3** Wife to the Daughters of Jerusalem -Song of Solomon 6:2-3

*"I am my beloved's and my beloved is mine,  
He who pastures his flock among the lilies."*

The Shulammite reaffirms her exclusive love (cf. [Song of Solomon 2:16](#); [Song of Solomon 7:10](#)). Remember [Song of Solomon 2:1](#).

**Solomon and His Bride Delight in Each Other****Song of Solomon 6:4** Husband to his Wife -Song of Solomon 6:4-10

*"You are as beautiful as Tirzah, my darling,  
As lovely as Jerusalem,  
As awesome as an army with banners.*

In this section, ([Song of Solomon 6:4-1](#)), the Husband describes his wife's beauty. Many of his descriptions echo [Song of Solomon 4:1-7](#), when he described her on their honeymoon.

Solomon compares the Shulammite's appearance to two cities: Tirzah and Jerusalem. Tirzah, famous for its beauty, was located in the north-central part of Israel (See [1Ki 15:33](#)). Jerusalem was the capital of the kingdom and center of worship. It was known as "*the perfection of beauty, the joy of the whole earth*" (cf. See [Psalms 48:1-2](#); [Lam 2:15](#)).

**Song of Solomon 6:5** Husband to his Wife -Song of Solomon 6:4-10

*"Turn your eyes away from me,  
For they have confused me;  
Your hair is like a flock of goats  
That have descended from Gilead.*

In an earlier description of her beauty, Solomon compared the Shulammitte's eyes to doves (*Song 4:1*). Here he asks her to **look away**, for in *Song of Solomon 4:9* he said that with **one look of her eyes**, she ravished his heart, her look made him weak and confused.

For comment on her **hair**, see note on *Song of Solomon 4:1*.

**Song of Solomon 6:6** Husband to his Wife -Song of Solomon 6:4-10

*"Your teeth are like a flock of ewes  
Which have come up from their washing,  
All of which bear twins,  
And not one among them has lost her young.*

Almost a repeat what was sung before.  
See comment on *Song of Solomon 4:2*.

**Song of Solomon 6:7** Husband to his Wife -Song of Solomon 6:4-10

*"Your temples are like a slice of a pomegranate  
Behind your veil.*

Almost a repeat what was sung before.  
See note on *Song of Solomon 4:3*.

**Song of Solomon 6:8** Husband to his Wife -Song of Solomon 6:4-10

*"There are sixty queens and eighty concubines,  
And maidens without number;*

Solomon lists three classes of women to show the superiority of his Shulammitte bride, that she is the best, and indicates it in this "Song of Song" which is his "best" song.

[The numbers are likely irrelevant, but it may indicate that this Song was written early in Solomon's life, for later at one point he had 700 wives and 300 concubines.. (cf. *1Ki 11:3*)].

**Song of Solomon 6:9** Husband to his Wife -Song of Solomon 6:4-10

*But my dove, my perfect one, is unique:  
 She is her mother's only daughter;  
 She is the pure child of the one who bore her.  
 The maidens saw her and called her blessed,  
 The queens and the concubines also,  
 and they praised her, saying,*

Solomon sings her **praises**, she held a special place in his heart, and says that everyone *called her blessed*.

[This has prompted some to think that at the time of this Song, the Shulammitte has died, and that this *Song of Song* was written out of Solomon's true love for this wife.]

**Song of Solomon 6:10** The Daughters of Jerusalem of the Shulammitte -Song of Solomon 6:4-10

*'Who is this that grows like the dawn,  
 As beautiful as the full moon,  
 As pure as the sun,  
 As awesome as an army with banners?'*

This describes the praise that everyone heaped upon this *beautiful* Shulammitte wife of Solomon.

Such a description of an *awesome army on parade with banner* would make the knees knock and heart flutter, as did the presence of this *unique* wife of Solomon.

**Song of Solomon 6:11** The Wife to herself -Son. 6.11-12

*"I went down to the orchard of nut [walnut] trees  
 To see the blossoms of the valley,  
 To see whether the vine had budded  
 Or the pomegranates had bloomed.*

The Hebrew term for "*orchard of walnut trees*" occurs only here and in Ester ([Est\\_1:5](#); [Est\\_7:7-8](#)) where it refers to a royal palace garden.

For possible metaphorical indication, see next verse.

**Song of Solomon 6:12** The Wife to herself -Song of Solomon 6:11-12

*"Before I was aware, my soul set me  
 Over the chariots of my noble people."*

See note on verse 11.

It seems that she went walking in the garden, and Solomon places his wife in his own

chariot, a sure sign of their reconciliation.

Many think that [Song of Solomon 6:11-13](#) represents the most difficult portion to interpret in the entire song

Some see a metaphor of a wife seeking reconciliation with her husband. She went "down to his garden" to see if their love was still in bloom (v. 11). She looked for fresh evidence of their love; she looked for new growth, buds on grape vines, and pomegranate blossoms. She finds him with fresh words of praise, (7:4-10) like his first words of love from their honeymoon (4:1-15), indicating that their love was in fact flourishing.

**Song of Solomon 6:13** [Daughters of Jerusalem to the Wife -Song 6:13 a](#)  
[Solomon to the Daughters of Jerusalem -Song 6:13 b.](#) [LESSON:](#)

*"Come back, come back, O Shulammite;  
 Come back, come back, that we may gaze at you!"*

*"Fight Fair!" – reconcile rapidly"*

*"Why should you gaze at the Shulammite,  
 As at the dance of the two companies?"*

*A man left a note to his wife, they were mad and not talking,  
 "Wake me up at 6 AM." Morning came, he overslept, "I thought I  
 told you to wake me up!" She pointed to his bed-table, a note read  
 "It is 6 AM, time to get up."*

The first two lines are the chorus singers urging the Shulammite to **come back** from the "garden" to the palace where they could **gaze** on her, as if they were watching a festive dance.

[Was there a dance also in this Opera???](#)

The last two lines are spoken by the "Beloved" in response to the song of the daughters of Jerusalem. So they wanted to **see** the Shulammite, and **"seeing her"** is associated with a special **dance**?

They loved to **gaze** at her and her beauty, he said, as if they were viewing a **graceful dance**. In some way the term **"two companies" (or two camps)** (which is also the name of the town of Mahanaim), is associated here with the dance. (2Samuel 17:24; Judges 21:19-21) they wanted to see.

(It may have been a dance the Shulammite was known to perform so wonderfully; Or, it may have been dance that was about the Shulammite's life.)

[Exodus 15:20; Judges 21:19-21; Exodus 32:6; Exodus 32:19 "play;" Matthew 11:17; Luke 15:25.]



## The Marriage Deepens

**Chapters 7 – 8**

**Song of Solomon 7:1** [Husband to the Wife, describes her -Song of Solomon 7:1-9 a](#)

*"How beautiful are your feet in sandals,  
 O prince's daughter!  
 The curves of your hips are like jewels,  
 The work of the hands of an artist.*

The Husband again express the depth of his admiration and love or his wife. (The first description was from "head to toe," but this description is from "toe to head.")

She is referred to as "**O royal princess**," which speaks of respect and endearment. The woman does not come from a noble or privileged family, as shown by her work in the fields (see [Song of Solomon 1:5-6](#)).

See [Song of Solomon 4:1-15](#).

(He may be beginning his description with the woman's feet--possibly because of the reference to her dancing, [Song of Solomon 6:13](#).)

**Song of Solomon 7:2** Husband to the Wife, describes her -[Song of Solomon 7:1-9](#) a

*"Your navel is like a round goblet  
Which never lacks mixed wine;  
Your belly is like a heap of wheat  
Fenced about with lilies.*

See [Song of Solomon 4:1-15](#).

Some consider the "**belly like a heap of wheat**" indicated she was pregnant.

**Song of Solomon 7:3** Husband to the Wife, describes her -[Song of Solomon 7:1-9](#) a

*"Your two breasts are like two fawns,  
Twins of a gazelle.*

See note on [Song of Solomon 4:5](#).

**Song of Solomon 7:4** Husband to the Wife, describes her -[Song of Solomon 7:1-9](#) a

*"Your neck is like a tower of ivory,  
Your eyes like the pools in Heshbon  
By the gate of Bath-rabbim;  
Your nose is like the tower of Lebanon,  
Which faces toward Damascus.*

See note on [Song of Solomon 4:4](#).

The **pools of Heshbon** were symbols of luxury ([Ecclesiastes 2:6](#)). Heshbon, a city in Moab, may be referred to here because of its pools and water reservoirs ([Num\\_21:25-30](#)). Or, it may be a wordplay since **Heshbon** sounds very similar to the word for **ivory** in Hebrew, *hashshen*, and this is poetic rhyming.

"The soft glance of her eyes reflects the peace and beauty of the Heshbon pools" (Lehrman, p. 26).

Just as the "Roman nose" was prominent among Roman men, so the **nose** was a distinctive feature among Jewish women. The Shulammite's nose must have been one of her beautiful features that reflected her strong character.

[The same Hebrew word (H639) can be "nose, face", cf. [Genesis 3:19](#); it is translated "face: and

in [Genesis 48:11](#), "brow" = face. It is found in 269 verses, 276 matches, and most of the time it seems to mean "face."]

**Song of Solomon 7:5** Husband to the Wife, describes her -[Song of Solomon 7:1-9 a](#)

*"Your head crowns you like Carmel,  
And the flowing locks of your head are like purple threads;  
The king is captivated by your tresses.*

By comparing her head to **Mount Carmel**, he meant that she had a queenly bearing that was majestic and awesome. (On the majesty of Mount Carmel see [Isaiah 35:2](#); [Jeremiah 46:18](#).)

The beloved's **hair** (cf. [Song of Solomon 4:1](#); [Song of Solomon 6:5](#)) was so beautiful that the powerful monarch Solomon was held **captive** by its beauty.

**Song of Solomon 7:6** Husband to the Wife, describes her -[Song of Solomon 7:1-9 a](#)

*"How beautiful and how delightful you are,  
My love, with all your charms!*

This Hebrew composition indicates both her physical beauty and how pleasurable her company to be. ([Ecclesiastes 2:8](#))

**Song of Solomon 7:7** Husband to the Wife, describes her -[Song of Solomon 7:1-9 a](#)

*"Your stature is like a palm tree,  
And your breasts are like its clusters.*

The **palm tree** is tall and slender.

**your breasts are like clusters** --The comparison of her breasts to the fruit of the palm tree could emphasize their size or shape. Elsewhere, though, the use of fruit implies sexual activity. The comparison here most likely relates to the sweet and desirable taste of the **date palm**.

**Song of Solomon 7:8** Husband to the Wife, describes her -[Song of Solomon 7:1-9 a](#)

*"I said, 'I will climb the palm tree,  
I will take hold of its fruit stalks.  
' Oh, may your breasts be like clusters of the vine,  
And the fragrance of your breath like apples,*

**7:7–9a.** In the remainder of the lover's speech he compared his **wife's stature** with the stately **palm tree** and her **breasts** to its **clusters of dates**. He also spoke of his desire for her breasts, comparing them to desirable and tasty **clusters of grapes**. He wanted to enjoy the sweet and intoxicating fruit of her love. Even her **breath** was sweet-smelling like apples and the kisses of her mouth were sweet like ... wine (cf. [Song of Solomon 4:10](#)). -BKC.

**Song of Solomon 7:9** Husband to the Wife, describes her - Song of Solomon 7:1-9 a.  
 The Wife to her Husband -Song of Solomon 7:9-10

*And your mouth like the best wine!"*

*"It goes down smoothly for my beloved,  
 Flowing gently through the lips of those who fall asleep.*

See note on previous verse.

(It is unclear who sings the last two verses here.)

**Song of Solomon 7:10** The Wife to her Husband -Song of Solomon 7:9-10

*"I am my beloved's,  
 And his desire is for me.*

Their love is mutually exclusive.

This Hebrew word, *desire*, is used in [Genesis 3:16](#), here, it probably indicates the sexual desire by the husband for his wife.

There may be an interlude between v. 10 and the new thought beginning in verse 11.



### A Second Honeymoon: The Bride Gives Her Love



**Song of Solomon 7:11** The Wife to her Husband (in the morning) -Son 7:11 -8.3

*"Come, my beloved, let us go out into the country,  
 Let us spend the night in the villages.*

It is springtime and the Wife calls for a second honeymoon in the countryside and retrace the steps of early courtship, a cure of estrangement.

It will be seen that the area to be visited is the Shulammitte's old home village and farm. (See [Song of Solomon 8:2](#); [Song of Solomon 8:5](#)).

**Song of Solomon 7:12** The Wife to her Husband (in the morning) -Son 7:11 -8.3

*"Let us rise early and go to the vineyards;  
 Let us see whether the vine has budded  
 And its blossoms have opened,  
 And whether the pomegranates have bloomed.  
 There I will give you my love.*

They will tour the vineyards in the springtime.

**vineyards** --Earlier, this word was used to describe the woman's body (see Song 1:6 and note) or the love between the man and woman (see Song 2:15 and note).

**the grape blossom has opened** --Represents the readiness of the man and woman to fulfill their sexual desires (*son* 6:11; see note on *son* 2:11–13).

**love** --This Hebrew word usually indicates sexual love. The woman directly states her intention to enjoy sexual intimacy with the man. Please review the note on [Song of Solomon 1:2](#).

**Song of Solomon 7:13** The Wife to her Husband (in the morning) -[Son 7:11 -8.3](#)

*"The mandrakes have given forth fragrance;  
And over our doors are all choice fruits,  
Both new and old,  
Which I have saved up for you, my beloved.*

**mandrakes** --Mandrakes, plants similar in size to apples and red in color, were thought from ancient time to be an aphrodisiac ([Genesis 30:14-16](#)).

**I have stored up for you** --The woman has saved her fruits—a symbol of sexual activity (see note on [Song of Solomon 7:7](#))—for her beloved.

### Love for the Beloved Deepens

**Song of Solomon 8:1** The Wife to her Husband (in the morning) -[Son 7:11 -8.3](#)

*"Oh that you were like a brother to me  
Who nursed at my mother's breasts.  
If I found you outdoors, I would kiss you;  
No one would despise me, either.*

**were my little brother** --The woman does not wish that she and her beloved were siblings—sexual relations between siblings were prohibited by the law ([Lev 20:17](#)). Rather, she wishes that they could express physical love more openly. This way she could publicly bestow her affection without embarrassment. (See note on [Song of Solomon 4:9](#).)

**Song of Solomon 8:2** The Wife to her Husband (in the morning) -[Son 7:11 -8.3](#)

*"I would lead you and bring you  
Into the house of my mother,  
who used to instruct me;  
I would give you spiced wine to drink  
from the juice of my pomegranates.*

She will lead him to her home, where she was reared by her mother. There, she will give him her love.

**Song of Solomon 8:3** The Wife to her Husband (in the morning) -Song 7:11 -8.3

*"Let his left hand be under my head  
And his right hand embrace me."*

It will be for real, just exactly like she had dreamed! (see note on [Song of Solomon 2:6-7](#)).

**Song of Solomon 8:4** The Husband to the Daughters of Jerusalem

*"I want you to swear, O daughters of Jerusalem,  
Do not arouse or awaken my love  
Until she pleases."*

She may have the same longings as before when they courted (cf. [Song of Solomon 2:6-7](#)). Previously she practiced restraint, but this time, there will be no restraint, for now **she pleases**.

**Song of Solomon 8:5** The Daughters of Jerusalem -8.5 A  
Solomon's Reminiscence, 8:5 B

*"Who is this coming up from the wilderness  
Leaning on her beloved?"  
"Beneath the apple tree I awakened you;  
There your mother was in labor with you,  
There she was in labor and gave you birth."*

The first two stanzas of the verse is like the echo of the villagers.  
The singers see the Shepherd and the Shulammite coming.  
As they walk along, the Shulammite is embraced by the Shepherd.

The last three lines the Shepherd is pointing out where they previously met.  
The language is simple, pure, full of tender affection and true love.

Whether the Shulammite was actually born under the same apple tree, or most likely, the Shepherd having pointed first to their apple tree, is now pointing to the Shulammite's home where she was born and lived, would have been clear from the actual production when presented on the stage.

**Song of Solomon 8:6** The Wife to her Husband -Song of Solomon 8:6-7

*"Put me like a seal over your heart,  
Like a seal on your arm.  
For love is as strong as death,  
Jealousy is as severe as Sheol;  
Its flashes are flashes of fire,  
The very flame of the LORD.*

One wore the family "seal" (used to stamp ownership upon wax or clay) on a string around the neck to guard it from being stolen or lost.



She wants to be her Husband's most treasured possession.

*love is strong as death* --Love is compared to death, indicating that they are both irresistible forces. Just as people cannot avoid death, a woman cannot ignore or avoid the love she feels for her beloved.

*flashes of fire --very flame of the Lord* --Just as Yahweh jealously desires His people ([Exodus 20:5](#)), the woman is jealous for her beloved.

**Song of Solomon 8:7** The Wife to her Husband -[Song of Solomon 8:6-7](#)

*"Many waters cannot quench love,  
Nor will rivers overflow it;  
If a man were to give all the riches of his house for love,  
It would be utterly despised."*

*Many waters cannot quench love* --After comparing love to flames of fire ([Song of Solomon 8:6](#)), the woman emphasizes its lasting power; it cannot be put out even by great amounts of flooding water.

*all the wealth of his house* --Wisdom is often compared to and shown to be more valuable than material wealth ([Job 28:15-19](#); [Proverbs 3:14-15](#)). This description of love goes further: not only can love not be purchased—the person who attempts to do so would be ridiculed.

One cannot buy Love. She did not marry him for his wealth..



## Epilogue



**Song of Solomon 8:8** Flash Back: The Brothers' Contract with Solomon -[Song of Solomon 8:8-9](#)

*"We have a little sister,  
And she has no breasts;  
What shall we do for our sister  
On the day when she is spoken for?*

*[Brothers of the Shulamite girl.](#)  
[When the girl was young! \(sister\)](#)*

Here is a flashback that provides to the audience information about the marriage arrangement for the Shulammitte and the shepherd.

The Shulammitte's brothers were watching over their sister from the time she was very young. (Apparently her father had died. The brothers may have been step-brothers, see [Song of Solomon 1:6](#).)

They were concerned about caring for her and protecting her virginity until the day of her future wedding.

**Song of Solomon 8:9** Flash Back: The Brothers Contract with Solomon -[Song of Solomon 8:8-9](#)

*"If she is a wall,  
We will build on her a battlement of silver;  
But if she is a door,  
We will barricade her with planks of cedar."*

*Another surprise at the end, the "mean" step-brothers were not  
mean after all, they were watching out to protect their sister.  
And they made a surprise royal match for her,  
and surprised her!*

**If she is a wall** --The images of a wall and closed doors demonstrate the brothers' desire to protect their sister's virginity. The brothers reminded everyone that they did their brotherly duty of keeping their sister pure before marriage

(cf. The brothers of Rebekah in [Genesis 24:50-60](#); Dinah in [Genesis 34:13-27](#); and Tamar in [2Samuel 13:1-22](#)).

The same standard of purity is taught in the NT (cf. [1Th\\_4:1-8](#)).

**If... a door** --While a **wall** represents sexual purity, the **door** portrays an openness to immorality. If she lost her virginity they would lock her away securely from marriage.

**Song of Solomon 8:10** The Shulammitte Wife to everyone: [Song of Solomon 8:10-12](#)

*"I was a wall, and my breasts were like towers;  
Then I became in his eyes as one who finds peace."*

The Shulammitte's own testimony is that she was chaste (**I was a wall**). Therefore, having grown up and matured physically, she was pure for her husband which enabled her to give him (Solomon) contentment (**peace**).  
↓  
A virgin

The Hebrew word for **peace** (*šalôm*) provides an interesting wordplay because it sounds much like Solomon's name (*šēlomoh*).

**Song of Solomon 8:11** The Shulammitte Wife to everyone: [Song of Solomon 8:10-12](#)

*"Solomon had a vineyard at Baal-hamon;  
He entrusted the vineyard to caretakers.  
Each one was to bring a thousand shekels of silver for its fruit.*

Apparently her family were share-croppers for Solomon, thus the Shulammitte came from a poor family.

It was when he visited his property ([Song of Solomon 2:9](#)) that he came to see and fall in love with the Shulammitte who tended to the vines overseen by her brothers'. (See [Song of Solomon 2:9](#)).

The owner of the vineyard received 80% of the vineyard's profit. The renters probably had other privileges, such as a personal garden, their own sheep, and other animals, etc. The Shulamite's brother must have also had some sheep as she is pictured as sometimes tending to them ([Song 1.8](#)) and following after her espoused-Shepherd's flock.

**Song of Solomon 8:12** The Shulammitte Wife to everyone: [Song of Solomon 8:10-12](#)

*"My very own vineyard is at my disposal;  
The thousand shekels are for you, Solomon,  
And two hundred are for those who take care of its fruit."*

While Solomon reaped the rewards from the vineyards of others, the Shulammitte's own vineyard would yield it's profits to Solomon.

*My own vineyard* is a metaphor for the Shulammitte's own person (cf. [Song of Solomon 1:6](#)). Only she could give herself to another (she said her own vineyard was hers to give) and she freely chose to give herself to Solomon.

The *Song of Songs* is a beautiful picture of God's "endorsement" of physical love between husband and wife. Marriage is to be a monogamous, permanent, self-giving unit, in which the spouses are intensely devoted and committed to each other, and take delight in each other. "For this reason a man will leave his father and mother and be united to his wife, and they will become one flesh" ([Genesis 2:24](#)).

**Song of Solomon 8:13** The Husband to his Wife

*"O you who sit in the gardens,  
My companions are listening for your voice--  
Let me hear it!"*

Solomon want to hear her sing her song again.

**Song of Solomon 8:14** The Wife to her Husband

*"Hurry, my beloved,  
And be like a gazelle or a young stag  
On the mountains of spices."*

As the curtain comes down on the opera, the theme song from the Shulamite comes up; she begins singing her love song again; her admiration and desire for her husband; and the song fades out!

*The Opera has ended!*

**THE END**

- - - - -

See ISBE "Music"

"Selah" **Psa\_3:2, 4, 8** 71 times in the Psalms  
(unknown; louder; interlude, etc.)

See also: **Psa\_4:1, Psa\_67:1, Psa\_12:1; Psa. 44-46** titles.

In daily life: and the temple

**2Sa\_19:35**

**Ezr\_2:65**

**2Ch\_35:25**

**Gen\_31:27**

**Jdg\_11:34**

**1Sa\_18:6**

**2Ki\_3:15**

**Job\_30:9**

**Psa\_137:3**

**2Ch\_34:1** ff Josiah's reform

**2Ch\_20:25** ?

**Ezr\_3:10**

**Neh\_12:8**

**1Ch\_23:5** 4000 temple choir and instrument players  
24 divisions

**1Ch\_15:19-21** The instruments they played.