

The King Who Fell



the mystery of Solomon's Song of Songs

Objectives

- Figure out an exposition **using** the text



=> “You can see a lot by just looking”

=> Understand the broader place of the Song in scripture

- The author, ultimately, is God, so characters can ‘speak more truth than they know’

=> Solve symbols to deepen meaning

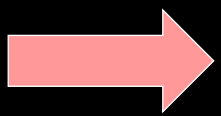
=> Absorb life lessons en route

Hebraic Experts for Translation (not Exposition)

Hebrew



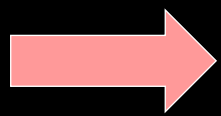
Translation



English

"I am my beloved's & my beloved is mine"

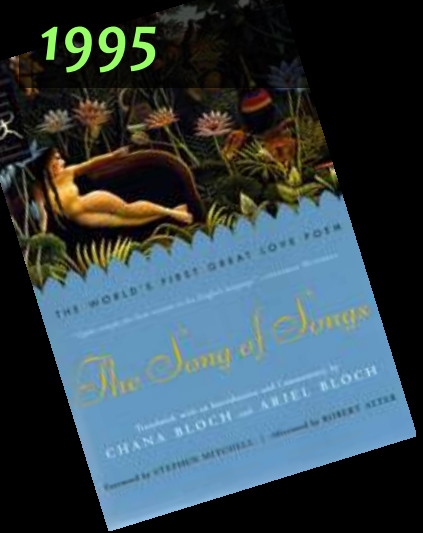
Exposition



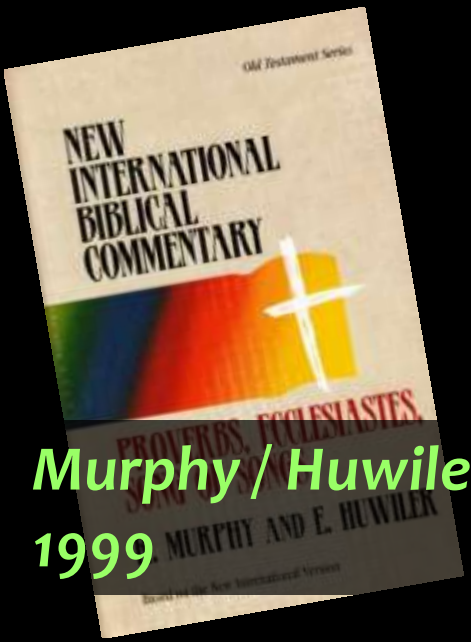
Meaning



**Bloch & Bloch
1995**



**Murphy / Huwiler
1999**



Fox, 1985



Falk, 2004



Big Picture Framework Facts



Two main characters:

- Male; a King of Jerusalem; “Solomon”
- Female; Dark, Lebanese; “the Bride”

Support characters:

- Daughters of Jerusalem
- Watchmen of Jerusalem

Setting: Jerusalem; Urban & rural

Theme: Their passionate relationship

Plot: Bride seeks King; Watchmen beat her; King is captivated

Prevalent Symbols: Lilies, Myrrh, Doves, Vineyards

The King Who Fell

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The Mysterious Song

Solomon's Song of Songs

Touch

Taste

*“Let him kiss me with the kisses of his mouth—
for your love is more delightful than wine.
Pleasing is the fragrance of your perfumes;
your name is like perfume poured out.” 1:2-3*

Hearing

Smell

- Begins hurriedly
- Emphasizes proximity

Theories to explain the Song



Christ and his Bride

M = Jesus; F = Spiritual Israel

Timing: a) Kingdom b) pre-Kingdom

“... nothing in the Song itself calls for such an explanation”

Bloch, 1995, p30



My Experience: Cognitive Dissonance

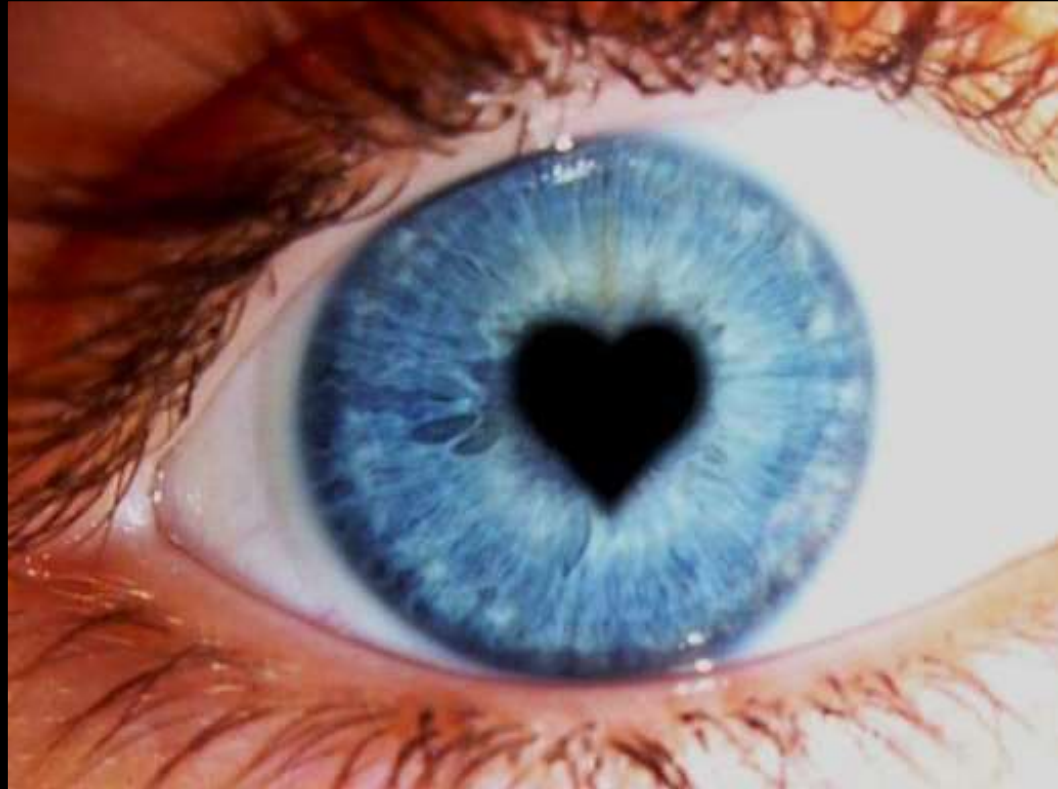
Sense a tone of Infatuation

“You have stolen my heart, my sister, my bride; you have stolen my heart with one glance of your eyes”

4:9

Can see both parties leading at different times

“Equality... can hardly have been intended as a model for God’s relation to Israel” Fox, 1985, p237



Messianic Interpretation: Argued from Silence

No verses state (or realistically imply) the Song is Messianic

Compare with other Messianic scriptures:

*But he was pierced for our transgressions...
and by his wounds we are healed. **Is 53:5***

*...a band of evil men has
encircled me, they have
pierced my hands and my
feet... They divide my
garments among them and
cast lots for my clothing.
Ps 22:16,18*

No Mention of God!

Jesus speaks of his Father constantly;
but no-one in the Song ever refers to Him

Jesus is not in the Song of Songs!



The Real Wedding of the Lamb

This is how Jesus speaks of his wedding:
with praise of the Father throughout

***“Hallelujah! For our Lord God Almighty reigns.
Let us rejoice and be glad
and give him glory!
For the wedding of the Lamb has come,
and his bride has made herself ready.
Fine linen, bright and clean,
was given her to wear.”***

***(Fine linen stands for the righteous acts of
God’s holy people.)***

Rev 19:6-8

Jesus is not in the Song of Songs!

Solomon is **not** an Acceptable Type of Christ

*As Solomon grew old, his wives turned his heart after other gods, and his heart was not fully devoted to the LORD his God **1 Kgs 11:4***

Key: Solomon's was a spiritually weak man whose faith failed.

This is fundamentally inappropriate to represent Jesus



Theories to explain the Song



Christ and his Bride

M = Jesus; F = Spiritual Israel

Timing: a) Kingdom b) pre-Kingdom



Shepherd Theory

M = Solomon / King ; 2M = Jesus / Shepherd

F = Spiritual Israel; Timing: pre-Kingdom



Two Men: Argued from Silence



- No explicit mention of a Shepherd (c.f. 1:8) or a second man
- There is no dialogue between male characters
- There are no comparative statements from the Bride in comparing two men



Requirements (none are in the Song):

- The King has abducted the girl against her will
- The girl only loves the shepherd, not the king
- The shepherd sneaks past temple guards to talk with her

Basis of Shepherd Theory

One verse has been misunderstood

“A man who loves wisdom brings joy to his father, but a companion of prostitutes squanders his wealth.” **Prov 29:3**

Heb: “ra’ah”: to pasture

Bride: “Tell me, you whom I love, where you pasture your flock and where you rest your sheep at midday. Why should I be like a veiled woman beside the flocks of your friends?” **1:7**

She’s asking where he may ‘pasture’ her

Hence context

“My beloved is mine and I am his; he browses among the lilies.” **2:16 & 6:3**

Theories to explain the Song



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M = Jesus; F = Spiritual Israel

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Sexual Consummation

Heb: 'Dodim' occurs 32 times throughout the Song.
Refers to lovemaking, is diluted when translated 'love'
"Dodim always refers to sex acts" **Fox, p97**

"Come, let's drink deeply of love till morning; let's enjoy ourselves with love! My husband is not at home..."

Prov 7:18-19

*You grew and developed and entered puberty. Your breasts had formed and your hair had grown... and when I looked at you and saw that you were old enough for love **Ezk 16:7-8***

*Then the Babylonians came to her [Jerusalem], to the bed of love, and in their lust they defiled her. **Ezk 23:17***

*"Given these uses of dodim, we can be quite certain that the word also refers to sexual love in the Song" **Bloch, p38***

Sexual Consummation

“I have come into my garden, my sister, my bride; I have gathered my myrrh with my spice... Eat, friends, and drink; drink your fill of love.” 5:1

If the Bride is Spiritual Israel the Song is *during* the Kingdom

“While the Hebrew “perfect” verb is able to express a variety of temporal and aspectual nuances, its most typical role – especially in the Song – is to denote a narrative past, and a completed action. In this case, the perfect implies consummation” Bloch, 1995, p178

Christ & Bride, Kingdom Age

- The Bride must be sinless & immortal
- The Watchmen of Jerusalem must be sinless & immortal

⇒ Contradicted by the text



Watchmen of Jerusalem attack the Bride



*“The watchmen found me
as they made their
rounds in the city.
They beat me, they
bruised me;
they took away my cloak,
those watchmen of the
walls!” 5:7*

=> The watchmen of Jerusalem, sinless immortals appointed by Christ, beat the Bride, who are also sinless immortals?

Terrors in the Night



“Look! It is Solomon’s carriage, escorted by sixty warriors, the noblest of Israel... each with his sword at his side, prepared for the terrors of the night.” 3:7-8

- There are no terrors in the night in Millennial Jerusalem
- Jesus doesn’t need bodyguards at any time!

The Bride cannot connect with the One she loves

“I will get up now and go about the city, through its streets and squares; I will search for the one my heart loves. So I looked for him but did not find him.” 3:2



“I opened for my lover, but my lover had left; he was gone. My heart sank at his departure. I looked for him but did not find him. I called him but he did not answer...” 5:6

The Relationship is not with Christ – at any time!



So why are Messianic theories believed?

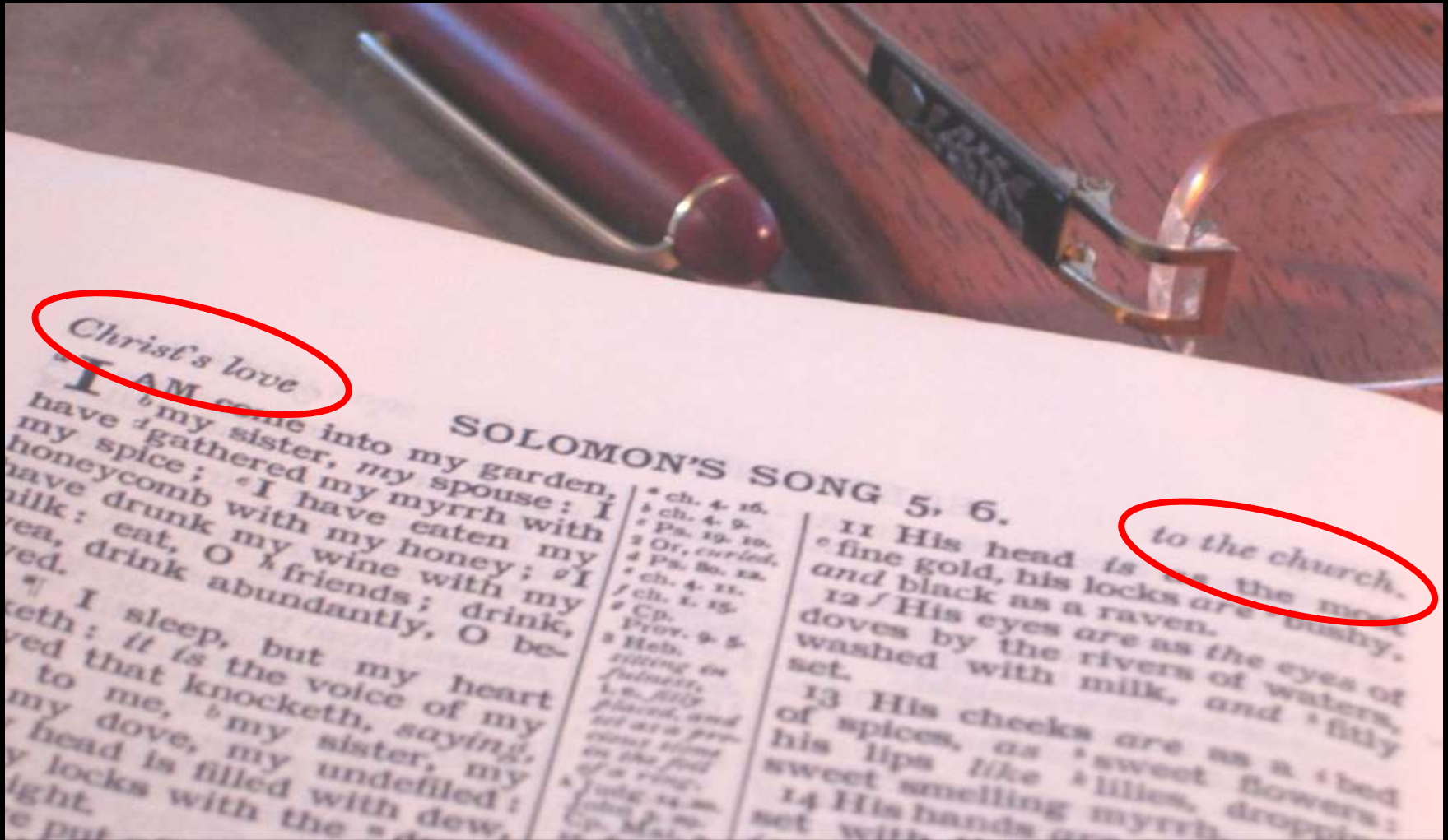
Only a metaphor relating to Christ could 'purify' the sexual content

"If [the Song's words] had their literal meaning, there would be nothing in the world so literally profane as they, and there would have been nothing more damaging to Israel than the day the Song of Songs was given to them, for its literal meaning stirs up desire, above all sexual desire, than which nothing is more blameworthy." **Shemariah ben Elijah, ~14C**

"there exists nothing in the Song that can be classed as indelicate when the spiritual meaning is discerned" **Mansfield, 1969, p111-2**



So why would Messianic theory be believed?



Inappropriate, if accidental, exposition from the Publishing House doubtless misled many

Suggested Theory

Israel's spiritual leader displaces his God with his passionate love for his foreign bride; a generic lesson of passion > theology

1 Kings 11

- A King called Solomon
- Head over heels in love
- Abandons his God

Song of Songs

- A King called Solomon (x7)
- Head over heels in love
- No mention of God

Heb: literally "THE King"

Alter (Bloch p120)

Dynamics with Support Characters

- Daughters of Jerusalem resent her (she takes their place)
- Watchmen of Jerusalem try to eliminate her



The King Who Fell



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Solomon & His Bride