

## SongOfSolomon 20-01-30b

Let's return to our study now, and despite Microsoft's efforts, I've actually recovered the things I had prepared and staged to read to you here. And I want to recommend to you that some of the old gray heads of the faith are a lot more perspicacious. They're a lot smarter than some of the young, dark, curly heads that are floating around today.

You remember we talked a little bit about the dangers of trying to use Song of Solomon as an allegory for God and Israel or Christ and the church or whatever. Adam Clark, back circa 1800, looked at these ideas and he said, as to persons, the characters in this story, it is generally believed that Solomon and Pharaoh's daughter are the bridegroom and bride with their proper attendants, companions of the bridegroom, companions of the bride, with certain mutes who only appear or are mentioned by others without taking any particular part in the transactions. But it is much more easy to be satisfied on the species of composition to which this book belongs.

It's a depiction of somebody who just got married than on the meaning of the book itself. Is it to be understood in the obvious manner that it presents itself? Are Solomon and his bride, their friends and companions, to be considered as mere *dramatis personae*? Or are they typical or representative persons? Does this marriage represent a celestial union? Do the speeches of each contain divine doctrines? Are the metaphors taken from earthly things to be understood of spiritual matters? In a word, does Solomon here represent Jesus Christ? Is the daughter of Pharaoh the Christian church? Or according to some Roman Catholics, the Virgin Mary? Are watchmen, vineyard keepers, shepherds, multitudinous, others the ministers of the gospel, wine and various fruits, the influence and graces of the Holy Spirit, etc. etc.

How multitudinous and positive are the affirmative answers to these questions. And yet, though the many agree in the general principle, how various their expositions of the different parts of the piece. And where all this time is the proof that the principle is not misunderstood.

As to conjectures, they are as uncertain as they are endless. And what one pious or learned man may think to be the meaning is no proof to any other that he should make up his mind the same way. Each one is fully convinced in his own mind and nobody can agree.

So he gives a survey of the various understandings of the allegories and whether it represents Christ's love to the church or to elected souls and their love to him or the glories of Jesus Christ and the Virgin Mary. Or he says each of these opinions has its powerful supporters and each has reasons to offer for the support of the opinion which is espoused. Nothing but a direct revelation from God can show us which of these opinions is the correct one or whether any of them are correct.

The antiquity of an opinion, if it be not founded on a revelation from God, is no evidence of its truth. For there are many ungodly opinions which are more than a thousand years old. And as to

great men and great names, we find them enrolled and arranged on each side of all controversies.

It may be asked, what do Christ and his apostles say of it? Well, of course, it's never mentioned, it's never quoted, it's never alluded to in any way in the New Testament. So the name of God is not found in the book. It's not quoted in the New Testament.

It's not mentioned in the Gospels, the Epistles or the Apocalypse. And from all this, it will appear to the intelligent reader that the spiritual meaning of this book cannot be easily made out because we do not know that it is an allegory first. Second, if it is an allegory, the principles on which such allegory is to be explained nowhere appear.

He says, I had for a long time hesitated whether I should say anything on this book, not because I do not think I understand its chief design and general meaning. For others, I really have no doubt, but because I did not understand it as a spiritual allegory and everybody else does. So he says it's much better to take it at its literal meaning and explain it in its general sense.

And I agree, and that's what we're doing. So the upshot of this is that allegorical interpretations fail on a number of notions. And he says, what does any of the Jewish traditions or any of these suggestions have to do with the Song of Solomon? Where is the intimation that Solomon represents Christ? Pharaoh's daughter represents the church of the Gentiles, and the Jewish queen represents the church of the Israelites.

Nowhere. Why then assume the thing that should be proved and then build doctrines on it and draw inferences from it as if the assumption had been demonstrated? It's circular. Were this mode of interpretation to be applied to all of the scriptures? And why not, if it's legitimate here? In what a state would religion soon be? Who could see anything certain, determinate, and fixed in the meaning of the divine oracles when fancy and imagination must be the standard interpreters? God has not left his word to man's will in this way.

Every attempt, however well-intentioned, to revive this thriftless, not to say dangerous, method of seducing the scriptures to particular creeds and purposes should be regarded with jealousy, and nothing received as the doctrine of the Lord but what may be derived from the plain words of the Most High, which lie most on a level with the capacities of mankind. Allegory, metaphor, and figures in general, where the design is clearly indicated, which is the case with all those employed by the sacred writers, may come in to illustrate and more forcibly to apply divine truth. But to extort celestial meanings from a whole book where no such indication is given is most certainly not the way to arrive at the knowledge of the true God and of Jesus Christ, whom he has sent.

And you might have to listen to or read those words several times. Just find Adam Clark's introduction to the Song of Solomon and go down a page or two. But those are wise words for any portion of scripture.

When the plain sense makes common sense, seek no other sense, is the dictum of scripture interpretation. So what is this? It is a song about married love between a husband and a wife, and it is not just a celebration of that love, but as we saw in the first session, we have begun to see signs that there are some warnings. There are some red flags and some caution signs, and we're going to be watching for that as we go through.

As I have already pointed out in my humble analysis, we have got a series of scenes that are going to progress from A to B to C, D, E, F, and G. G is going to be the center, and then it is going to come back out to F prime, E prime, D prime, C prime, B prime, and A prime. Now this seems overly complex to us because we're not used to having to keep a whole book in our head the way ancient people did. They didn't have books, they didn't have copies, so when they would hear it read, they had to store the sections in their mind, and they had to find memory aids.

Those memory aids and section dividers are given in the text. Anytime you see the Shulamite addressing the daughters of Jerusalem, you're about to wrap up a scene and transition to a new one. Anytime she changes the scene by saying, we were in the king's chambers, now we're at the king's table, that's a change of scene.

And these markers persist all the way through the book, and it's worth the trouble. It's a little bit of trouble to mark this up and get past all of the strange markings that we have in our text here, but a couple of keys, it's the Shulamite talking pretty much all the way through the book. We have a couple of long sections of Solomon's words, but she is sort of reproducing these and then responding to them.

Secondly, when you see the plural, in a lot of cases, this is just the Shulamite and Solomon talking to each other in playful terms, sort of relishing the fact that not only are they married, but they are in fact royalty, and they can bandy these plurals around when they see fit. We saw that in chapter one. So the Shulamite has an introduction, and then her song begins in earnest here and extends through verse seven.

So verses two through seven, she is speaking or quoting Solomon. Solomon has a quote in verses eight through 10, through 11 actually, and then she changes the scene. So scene A is going to change to scene B when she says, while the king is at his table, the first scene, the king has brought me into his chambers, now the king is at his table.

So scene B begins in 112. She's going to quote Solomon in verse 15 and in verse 17 and in chapter two, verse two, and then she's going to give her responses. He speaks, she speaks, and she takes his language and plays with it and turns it around.

So when he says, you are fair, she says, you are handsome. When he says, here's what our house is made of, it's made of big trees. She says, aren't you more interested in the rose and the lily? And he says, well, of course, you're like a lily among thorns.

And you stand out among the daughters. And she says, well, if I stand out like a lily, you stand out like an apple tree among the other trees. And so she picks that up in verse three.

And then having responded in that verse, in verse four, she turns to the daughters of Jerusalem and starts talking about him and the third person. He brought me to the banqueting house. This is still a part of the king being at his table.

He brought me to his chambers and we had this back and forth. Now he's brought me to the banqueting table and having brought me to the banqueting house. And he's got this banner flying over me that says, this is my love.

This is my new wife. But I'm beginning to have some disquietude. I am lovesick.

When you're in the throes of romantic bliss, you may be a lot of things, but you don't feel sick. You feel thrilled, you feel stimulated, you feel infatuated. You're on giddy waves of happiness, but you're not sick.

She says, now that I'm in the banquet hall, who else is in the banquet hall? There's, we're back to the people that they left when they went to the chamber. Now they're back out in public. And so she can speak to these daughters of Jerusalem that are in the room.

And she says, he's brought me to the banqueting house. His banner over me is love. He's flying a flag that says, I love her.

She's my true queen, but I'm getting a little bit of a sick feeling here. I need some sustenance. His left hand is under my head.

His right hand embraces me, but I charge you, O daughters of Jerusalem, all may not be as it seems. You better take a lesson from the gazelles and the does of the field. When you stir up an awakened love, be on your guard, be wary is the idea.

So the first little shadow over this wedded bliss scene, she turns to these fellow women and says, let me just tell you, you need to be on your guard. It's the first time she has addressed these daughters directly. And, and she says, be warned.

Okay. That is, uh, going to continue here. Uh, that, that ends scene B and she's going to reset the scene here in verse eight, the voice of my beloved behold, he comes leaping up on the mountains.

We're not in the banquet hall anymore. You see the change of scenery. Look, here is my beloved.

He's not in the banquet hall. He's tripping over the mountains like a, uh, like a, uh, uh, gazelle or a young stag verse nine. He stands behind our wall.

He is looking through the windows, gazing through the lattice change of scene. The voice of my

beloved, her heart flutters at the sound of his voice. She's deeply in love with him.

She has changed her mind. She's not behind a battlement or a wall. She's overcome the objections of her brothers and she has married him.

And because she's in love with him deeply and permanently in love with him. My beloved spoke and said to me, rise up my love, my fair one, and come away. The winter is past.

The rain is over and gone. The long, uh, cold days of the past are behind you. Now the flowers are appearing.

The time of singing has come. The voice of the turtle dove is heard in our land. Verse 12, the fig tree puts forth her green figs and the vines with the tender grapes are giving a good smell.

Rise up my love, my fair one and come away. This is Solomon talking all the way. Verse 10 through verse 15.

Oh, my dove, the clefts in the clefts of the rock and the secret places of the cliff. Let me see your face. Let me hear your voice for your voice is sweet and your face is lovely.

Um, and in your new King James, it says her brothers, there's no reason or intimation or clue that her brothers are suddenly speaking. You can just scratch that out. Um, someone says, catch us the foxes, the little foxes that spoil the vines for our vines have tender grapes.

Now I would submit to you that this is her response to Solomon. When doves are hiding in the cleft of the rock and in the secret places of the cliff, it's because they are nervous. Doves in the ancient near east were famous for being quick to flee, just like the doe, just like the gazelle that she mentioned earlier.

These doves are taking refuge. They sense danger and he says, don't be afraid. Come out of the cleft, come out of hiding.

Let me see your face. Let me hear your voice. Your voice is sweet and your face is lovely.

You know, doves make that beautiful dove noise that you hear that, that cooing sound. Uh, it's unique to doves. They make that warbling cooing.

I used to hear it. We had doves all over the place in Plano and they would come in our backyard. We had a pool there and they would perch on the fence or on the telephone wires and make that dove noise.

And there's such a beautiful shapely bird and make this wonderful noise. And he says, come out of hiding and, and, and make that pleasing noise with your voice. Your voice is sweet.

Your face is lovely. Well, she replies in verse 15, scratch out brothers. This is the Shulamite.

And she says, there are little foxes, foxes in the old Testament universally without fail. Every single time are negative. They were famous in, in the ancient world for going in and spoiling vineyards, digging things up, uh, creating havoc.

And they're, they're a threat. They're, they're a negative. And she says, if you want me to come out of hiding and sound my beautiful voice, catch the, the threat, get rid of the threat that makes me nervous.

And notice it is multiple threat. It is not a fox. It is foxes who are the foxes.

In fact, they've, they've even had books and movies that have come out, you know, the little foxes. And it's an allusion, uh, here, uh, the little foxes that spoil the vines. He's talking about how the fig is putting forth its green figs and the vines are putting forth tender grapes in verse 13.

She says, but there's foxes in the vineyard that are going to spoil it. The vineyard is a picture of their, uh, fruitful wedded bliss and its potential for enjoyment and fulfillment. And she says, there are some little foxes loose in that vineyard.

Does she see his eye wandering to some of the previous wives or some of the previous concubines? She says, if you know, you've made these protestations that, that I am like no other. And I transcend all of these other women that you've ever met or ever married or ever recruited as a concubine. Well, why are there little foxes loose in the vineyard? Catch the little foxes and eliminate them so that I can be at rest and at peace and not feel like I need to flee to the cleft of the rock.

That's the idea here is the second intimation that, that there's a shadow in paradise. So then she continues speaking and she says, my beloved is mine and I am his. He feeds among the lilies until the day breaks and the shadows flee away.

Turn my beloved and be like a gazelle or a young stag upon the mountains of Beth there. And you notice your text note there literally upon the mountains of separation. What is she saying here? Why is she saying turn? Why does God say turn, turn ye at my reproof? Why will you die? Oh, house of Israel.

Jesus says, don't cast your pearls before swine because they will do what turn trample the pearls and tear you to pieces. Why is she telling him to turn? Because he's not looking at her. He's not devoted and solely attentive to her.

So she says, my beloved is mine and I am his. He feeds among the lilies. Well, if he's, I thought she was the lily of the valley and a lily among thorns.

She's the single lily. So why is he feeding among the lilies? Plural people have read all kinds of, you know, metaphorical, uh, physical imagery into this about, you know, the intimacies of married

love. But I don't think that's what she's talking about here.

She says, he's looking at some other lilies. I was supposed to be the single lily among the thorns and standing out among the daughters, but he's out sampling the other lilies. Now there are foxes loose in the vineyard.

There is the intimation that his eye is wandering. And she says, turn, turn, my beloved be like a gazelle or a young stag upon the mountain of separation. Me and me alone.

Makes sense. So this is the content of our third song. That's song C. It begins in chapter two, verse eight, and extends through verse 17.

It's the third scene. How do I know that we've got another scene coming up? Because it changes. Look at chapter three, verse one, by night on my bed, I sought the one that I love.

Where were we before? The voice of my beloved. He comes leaping upon the mountains, skipping upon the hills like a gazelle or a young stag. And it concludes with gazelle and young stag in verse 17.

That's, that's our marker. We can tell that that's an inclusio. That's a, a symmetry there, right? So you see verse eight and verse 17.

Uh, that's the beginning and the ending of the third scene or the third song. And he's skipping on the mountains and she says, you only need one mountain. It's a mountain of Bethar.

It's the mountain of separation. So now we're going to start the fourth scene, the fourth song, uh, by night on my bed, I sought the one I love. I sought him, but I did not find him.

Now, why is that? Anybody who has been in the throes of early honeymoon, wedded bliss, you know, there's people who get a honeymoon off in some scenic place, but they spend all their time in the hotel room and they never get out because they're infatuated with each other. They just can't get enough of each other's company. They don't want to go do any other activities.

They just want to stay there gazing into each other's eyes, et cetera. But she says, here I am. It's at night.

I'm on the bed and he's not here. This is not the norm for the early nights of a wedding. If this is in fact a seven night scenario, the first week of their wedding, where is he? I sought him, but I did not find him.

I will rise now. I said, and go about the city in the streets and in the squares. I will seek the one I love.

I sought him, but I did not find him. This is pretty early for him to have left without telling her where he was going or for him not to be in one of the common places where he ought to be

found. He's not in the banquet hall.

He's not in any of the places where she would expect him to be. I sought him, but I could not find him. The watchman who goes about the city found me.

And she says, have you seen the one I love? Scarcely had I passed by them when I found the one I love. I held him and would not let him go until I had brought him to the house of my mother and to the chamber of her who conceived me. I charge you, O daughters of Jerusalem, by the gazelles, by the does of the field, do not stir up or awaken love until it pleases.

Same warning we had in chapter two, verse seven is repeated in chapter three, verse five. And that is the end of the fourth scene or the fourth song. She finds him.

And when she says, I brought him to the house of my mother and into the chamber of her who conceived me. There is a bit of allusion here. I tried to refresh the physical intimacies of our love.

That's as much as we need to say about that. But in the same way that my mother conceived me, I brought him to that same place, the place of conception. That now concludes our fourth song.

Everybody with me on these songs so far? It's important. Just put a line in the margin of your Bible and label them A, B, C, and D. Song A, again, begins in verse two, basically, and extends all the way through verse 11. Song B picks up in 112 and goes to 27.

Do not stir up or awaken love until it pleases. And notice those first two scenes are kind of joined together and they end with a warning to the daughters of Jerusalem. Then you have the third scene, which begins in chapter two, verse eight, the voice of my beloved coming over the mountains.

Why are you wandering on the mountains? Why are you among the lilies and all the rest of it? And she says, turn, turn, my beloved. And that's the end of the third song in verse 17. Fourth song begins in chapter three, verse one, and extends all the way through verse five.

And once again, these two scenes together, C and D, end with the Shulamite turning to the daughters of Jerusalem and giving them the very same warning. So now we pick up with the fifth song, song E in verse six. And once again, the marker is a change of scene.

Who is this coming out of the wilderness? Last time, the voice of my beloved comes leaping upon the mountains, skipping upon the hills. Now he's coming out of the wilderness. In verse six, like pillars of smoke, perfumed with myrrh and frankincense with all the merchants, fragrant powders.

What is the perfume represent? What did she say at the beginning? Your name is synonymous with pleasantries and fragrances, praises, compliments, wonderful words of assurance. And all the virgins love you because you just make them all feel whenever you're talking to them, like they're the one and only. So he comes out of the wilderness like pillars of smoke, perfumed with

myrrh and frankincense, all the merchants, fragrant powders.

Behold, it is Solomon's palanquin. It's his chair born on the shoulders of chair bearers. Sixty valiant men are around it.

The valiant of Israel. They hold swords. They're experts in war.

Every man had his sword on his thigh because of fear in the night. This is his security detail. He's got five dozen men there all ensuring that he isn't assassinated.

Of the wood of Lebanon, Solomon the king made himself a palanquin. Verse nine, he made it its pillars of silver, its support of gold, its seat of purple, its interior paved with love by the daughters of Jerusalem. The interior was decorated by the ladies of the harem.

The virgins and the concubines and the wives have all seen to the interior appointments. And this is always the way, you know, if you want your house decorated right, let the wife do it. So suddenly we would expect that there would be two scenes or two songs and then a speaking to the daughters of Jerusalem.

But here after the fifth, we have, O daughters of Jerusalem, go forth O daughters of Jerusalem and see King Solomon with the crown with which his mother crowned him on the day of his wedding, the day of the gladness of his heart. Once again, you have a mention of Solomon's mother here. Who is Solomon's mother? Bathsheba.

What was the whole scenario with Bathsheba? Infidelity on the part of David. That's Solomon's mother is the emblem of messing around when you shouldn't, eyes wandering where they shouldn't, taking an interest in a woman that you shouldn't. This is Solomon's mother.

There's another little bit of a warning note here. If you know your Bible, as soon as she mentions King Solomon, the crown with which his mother crowned him. And there was some complicity with Bathsheba because she didn't cry out.

Remember the law says if a woman is accosted in ways that she shouldn't and she doesn't cry out, she's guilty. Well, Bathsheba didn't make any noise. She could have been dazzled by the royal interest, whatever.

But on the day of his wedding, he got a crown from Bathsheba on the day of this wedding, the day of the gladness of his heart. This was supposed to be the wedding to end all weddings. This was supposed to be the queen above all queens, the love above all loves when he married this Shulamite.

Well, that ends that scene. It's a relatively short scene. It just comprises in chapter 3 verses 6 through 11.

And it ends once again on a warning note to the daughters, just one song and then a warning note. Well, now chapter 4 is going to begin the next scene, which is scene F, A, B, C, D, E, F. So this is going to be the sixth one, begins in chapter 4 verse 1. And this is Solomon after this somewhat unflattering allusion in chapter 3 verse 11. Go forth, O daughters of Zion, that I've already warned twice to be like the doe and the gazelle and be alert, be wary, be cautious.

Go look at King Solomon, his mother crowned him with this crown, Bathsheba crowned him with this crown on the day of our wedding. Well, now here's Solomon and he's going to hold forth at great length on her beauty. This is the good ointment and the fragrant oils and balms with which he lathers up the psyche of all of these women that he eventually makes his queen, his wife, or his concubine.

So here's Solomon in all of his complimentary glory beginning in chapter 4 verse 1. And I not only label this song, song F or scene F, it's the sixth scene, but I put three little stars by it. I want to mark this particularly because it's going to have a compliment. It's going to have a parallel later on.

And it's kind of unique in the song. It's Solomon's longest speech in the whole song, whole book. So here's Solomon talking and he's talking to the Shulamite.

Behold, you are fair, my love. Behold, you are fair. You have dove's eyes behind your veil.

Your hair is like a flock of goats going down from Mount Gilead. Your teeth are like a flock of shorn sheep, which have come up from washing, every one of which bears twins, and none of them is missing. Beautiful teeth, no gaps.

Your lips are like a strand of scarlet. Your mouth is lovely. Your temples behind your veil are like a piece of pomegranate.

Your neck is like the Tower of David, built for an armory on which hang a thousand bucklers. And this, of course, is her necklace. All shields of mighty men.

Your breasts are like two fawns, twins of a gazelle, which feed among the lilies. Until the day breaks and the shadows flee away, I will go my way to the mountains of Myrrh and to the hill of frankincense. You are all fair, my love.

There is no spot in you. Come with me from Lebanon, my spouse, with me from Lebanon. Look from the tops of Amman, from the tops of Danir, from Hermon, from the lion's dens, the mountains of the leopards.

You've ravished my heart, my sister, my spouse. You've ravished my heart with the look of your eyes. One link of your necklace.

How fair is your love, my sister, my spouse? How much better is wine than your love? He's

mentioned this a couple of times before. You know, kiss is sweeter than wine type of thing. The scent of your perfume, then all spices.

Your lips, oh my spouse, drip as the honeycomb. Honey and milk are under your tongue. The fragrance of your garments is like the fragrance of Lebanon.

A garden enclosed is my sister, my spouse. A spring shut up, a fountain sealed. Your plants are an orchard of pomegranates, pleasant flutes, fragrant henna, spikenard, saffron, calamus, cinnamon, frankincense, myrrh, aloe, chief spices, fountain of garden, well of living water, streams of Lebanon.

He landed on thick. And I'm sure in the moment and at the time he believes it and it all sounds great. And she responds in verse 16 and says, awake, oh, north and come, oh, south blow upon my garden.

Its spices may flow out. Let my beloved come to his garden and eat its pleasant fruits. And in a nutshell here, he has laid on all of these thick compliments and tokens of his appreciation, esteem, love, admiration.

And she says, if all of this is true, I need a north wind and a south wind. Notice it's not the east wind or the west wind. He says, she says, awake, oh, north wind, come, oh, south wind.

And she's appealing to the north and to the south to generate wind that will blow on the garden. This is the fragrance of her appeal, of her interest so that he will stop talking and act, stop talking and be the person who comes in and eats these pleasant fruits. He's talking a great fight.

He's reassuring her. She says, you know, if you were doing instead of talking, you know, that would be far more action speak louder than words. You can talk or you can eat, which are you going to do? You can't do both.

So that is the end of the sixth scene. Now there are six scenes leading into the seventh scene, which is at the center. And this is kind of what you would expect of a good biblical book, that the number seven would be right in the middle.

You got six leading in, you got six coming out. We're going to have a total of 13 scenes. This scene is at the center, and this is as far as we're going to be able to get tonight.

But I want to show you where this is all headed. What is this leading up to? We keep hearing these warning notes at the end of each of these scenes. And notice that she is appealing to the north and to the south.

She's appealing to nature. She's appealing to the forces that are beyond man's control to come in and do something that will cause him to come into the garden and partake, to be there, to not be wandering, to not be traveling. Why is it he has to come back from the mountains? Why does he

have to come back from the wilderness? Why does she look for him and he's not there? Why does she keep warning the of Jerusalem? You need to be like a doe and like a gazelle.

When you awaken love, be wary, be careful. You need to be sure before you commit. Well, here's why, because the response, and this is the tail end of the sixth scene here, is in chapter five, verse one.

Solomon answers and says, remember, she says, let my beloved come to his garden and eat his pleasant fruits. Well, this is her invitation. This is his response.

I have come to 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. Then he says, eat, oh friends, drink, yes, drink deeply, oh beloved ones. So what is he saying? She issues an invitation and he says, I've already done that.

Look to the past. He doesn't say, I'm on my way, set the table in the garden, put out the fruit and the vegetables. I'll be ready to partake of a meal with you.

What does he say? I have gathered myrrh and spice. I've eaten honeycomb with my honey. I have drunk my wine with my milk.

And there's a lot you can say about that with regard to prophecy related to the tribe of Judah and so on. But the chorus that has marked the end of each, the first two scenes, the second two scenes, and then the fifth scene was the daughters of Jerusalem. Here we have Solomon calling out to his own chorus.

And these are his friends. These are masculine friends. And he says, eat, oh friends, drink and drink deeply, oh compadres.

And these are male plural friends. So Solomon has his own group that he's going to, and he doesn't warn them. He says, Hey, there's, there's a lot to eat and there's a lot to drink.

So have at it. That is the end of the sixth scene. And now we're at the seventh central scene in the chiasm.

Everything after this is going to emerge back out and correspond to it. The Shulamite says in verse two of chapter five, and the chapter break again is in a bad place. It should have been after verse one, but she says here, I sleep, but my heart is awake.

This is a different scene. It's a new scene. This is at night.

And she says, I'm, I'm in bed alone and I'm sleeping. I'm trying to sleep, but I'm awake. The voice of my beloved knocks saying open for me, my sister, my love, my dove, my perfect one is kind of a summary of all of these lavish compliments.

He's been paying. My head is covered with dew, my locks with the drops of the night. So what's the deal? He's been out late and she's been waiting alone in bed.

He comes in super late and he says, Hey, open up and let me in. I'm, I'm finally back. She says, I'm, I'm past the point of romantic interest.

Now he's so late and she doesn't know where he's been. He didn't tell her where he was going. He didn't tell her when he would come back.

She doesn't know where he is. She's been, her heart has been awake with concern and worry. Where is he? What is he doing? He finally comes in belatedly and he says, open for me, my sister, my love.

When he says my sister, this is coded language for let me in, but we're not doing anything romantic. You're, you're my sister tonight, not my, my Lily and Rose of Sharon and all the rest of it. Open for me, my sister.

Oh, you're my dove, my perfect one. Uh, but I've, I'm tired. I've been out late.

I look at my hair. It's all wet. Uh, and she says, look, I've, I gave up on you.

I've already changed out of my negligee. Uh, how can I put it on again? How can I return to an amorous, intimate expectation when you've, you've disappointed and, and stayed too long? Who knows where I've washed my feet? How can I defile them? So my beloved put his hand by the latch and my heart yearned for him. I arose to open for my beloved.

My hands dripped with my fingers, with liquid myrrh on the handles of the lock. I opened for my beloved, but my beloved had turned away and was gone. My heart leaped when he spoke.

I sought him, but I could not find him. I called for him, but he gave me no answer. The watchman who went about the city found me.

They struck me. They wounded me. The keepers of the walls took my veil away from me.

This has just gone from shadows to actual violence to the relationship and harm that has been done. She was concerned. She got more concerned.

She warned the daughters of Jerusalem. Now he has tired, it seems of their companionship and, and the unity and single-mindedness of their early love. I sought him, but I could not find him.

I called him, but he gave me no answer. The watchman who went about the city found me. They struck me.

They wounded me. These guys, if this is Solomon's favorite new one and only queen would have

been executed, but they know that his interest lies elsewhere and they feel free to manhandle her and disrespect her and treat her with disdain. Not good.

Keepers of the wall took my veil away from me. This is extreme disrespect. Imagine what would happen if somebody did that in parts of the Arabic Muslim world today.

That's, that's death penalty offense. So what does she say in verse I charge you, Oh, daughters of Jerusalem. If you find my beloved, you tell him I am sick.

I am sick. That is the end of the seventh section. What we're going to see here is Solomon could not dedicate himself.

If there was ever a woman that could have been his true one and only queen wife, love of his life, she is it, but he can't commit himself to her alone. And despite what he says, despite the dedication and the covenant intimacy that they have enjoyed, he breaches it. He breaks it and she knows it.

And this book is a celebration of what married love can be. It is also a warning of what happens when it is disrespected, when it is taken for granted, when it is set aside in favor of other interests, other things, other, other lilies, other plants in the garden. I'm going to go wander on other mountains.

Um, and she is going to talk about that. This is the center. This is the heart of this book.

It is chapter five verses two through eight and beginning here. We're going to see the, uh, the marker of the second half of the chiasm, because when she says, I charge you a daughters of Jerusalem in verse eight, notice the daughters actually talk back in verse nine. What is your beloved more than another beloved? Oh, fairest among women.

What is your beloved more than another beloved that you so charge us? What's so special about him? And there's, there's going to be some pushback from the daughters of Jerusalem. She's been trying to warn them. Well, now they're going to talk back.

And this is the marker that we're going to start coming back out. And so this next section, beginning in verse nine is going to correspond to, uh, most of chapter four, the sixth song. There's, there's going to be, uh, a triple star indication here.

When they say, what's so special about him? She is going to give the equivalent of what he said about her invert in chapter four. She's going to talk about him at great length in chapter five, beginning at verse 10. And this, these two correspond.

It's so clear and it's a symmetry and it's chiastic structure. And that's where we're going to pick up next time. But we can be seduced.

We can be charmed. We can be flattered. We can be taken in.

We can be led into so many different things in so many different areas of life. And not only is this talking about marriage, not only is it talking about the importance of dedication and commitment and fidelity, but it is going to tell us about the hazards. How can we be lured away? How is it that the church in Ephesus lost its first love? How is it that, uh, a church that was neither hot or cold ended up being lukewarm and got spewed out of the Lord's mouth? How does that happen? How can we talk such a great fight and be so far from genuine love, commitment, loyalty, and faithfulness? That's what we're going to see in the second half of this book, because all of the things that had so much potential and sounded so good in the first part of the book are going to have their antithesis and their other side of the coin in the last half.

And why is this book in the Bible? We're going to see clearly what a tremendous depiction it is of the necessity for us to remain faithful in our commitments and to not fall victim to the charms of this world. So I look forward to sharing that with you next time. We're out of time for tonight, so let's close in a word of prayer.

Father, thank you for the inspired word that has been preserved for us across the centuries, its pertinence and its power in our hearts and in our lives. We pray that as we reflect on the truth of this portion of scripture that your Holy Spirit will minister to our hearts. May it shine as a light on our inmost self and help us to see clearly our own thoughts and intents and also to discern those of others as they are expressed toward us so that we can be as wise as serpents and as harmless as doves as we seek to be faithful and be diligent in expressing our love to you and to one another in the time that remains to us in this life.

We pray these things in Jesus' name. Amen.