

SongOfSolomon 20-02-20a

Good evening, this is the 20th of February 2020. We, that's a lot of zeros and twos for a date. We continue our study and hopefully conclude our study tonight in the Song of Solomon.

It's been just a fascinating study for me. I've learned a great deal. I hope it's been helpful for everybody besides me.

So we're going to pick up, if you have your chiastic outline, you might want to have that before you. I tried to put the updated copy with the fixed tabs and such up, but I ran into a technical issue. I'll get that posted first chance I get.

It should be there by maybe tomorrow. And I will add some of the annotations that I'm going to suggest to you tonight. But you're, I think you're going to see, as I have seen that there's a very great amount of revelation to be uncovered here.

And it's really reinforces the theme, the message, and the overall application of this book. So let's take a moment to ask God's blessing on our fellowship and our study, and we'll get started. Father, what a privilege it is, what a comfort and an encouragement it is to know that you have addressed the problem of our sin and our inherent fallenness, our tendency and entrapment in corruption and in falling short of your glory.

Through the work of the Lord Jesus Christ, we have been regenerated. We have been given new life. We've been given a great hope.

And we thank you for the meaning and the purpose that comes into our life through the Lord Jesus Christ as he brings us into your presence and ultimately into your future kingdom. We're so grateful for our salvation and for the wonderful opportunities and challenges that it brings. We thank you for this portion of scripture that we have been studying these last several weeks.

We pray that as we conclude our study tonight, that your Holy Spirit will help us to see what it means to find its truth. We know that all scripture is inspired by your power and your purpose for us and is profitable for teaching us, correcting us, and guiding us in the way. We pray that this portion will be no less effective in helping us to see clearly how to navigate this life and how to be prepared for the next.

We pray these things in Jesus' name. Amen. The key to this passage, in my humble opinion, as in so many others, is its chiastic structure.

It is a wonderful, symmetrical presentation. It is by this Shulamite woman. It is aimed primarily at other women.

It is a book by a woman for women. But as in the case of books that are aimed at the Israelites but are profitable for us Gentiles, as is the case for those books in the New Testament that are

aimed at us Gentiles, are going to be profitable for the Jewish Christians in the tribulation period and into the millennial kingdom. Something doesn't have to be sent to you to be meaningful to you.

We don't have to always be addressed in the first person. We learn from observation. It is as important for men to understand the pros and cons of romantic entanglement and the responsibilities that pertain thereunto as it is for women to be informed and careful about what they encourage.

We saw last time in particular that the primary message in this book is a warning from personal experience about encouraging a relationship and a commitment on a foundation that isn't solid, that isn't God-given, God-supported, and filled with the divine power that can keep it going. The companion book here is Ecclesiastes. You will remember that the frustrations of the things that take place under the sun.

It's been a few years since we studied that book in detail. But you remember that one of the primary thrusts of it was Solomon, as the wisest of men, realized that he was still limited. There was a glass ceiling, as it were, that could not be broken without God's power, without the power of the Holy Spirit, without the ability to invest time into eternity, investing time in temporal things.

When you die, it all goes to another. There was a frustration, and he said, what's the point of building up wealth when you can't keep it, you can't take it with you? The efforts that you expend, the achievements that you attain are lost at the point of death. Who will deliver me from the body of this death is one of the primary themes in Ecclesiastes.

When the skull is broken, the silver cord is snapped, and the golden bowl is broken. It concludes with that. There's a time and a season to everything under the sun, under the heavens.

There's a time for this and a time for that, but all of it kind of gets wiped away when you die from the Old Testament perspective. Sheol was sort of a murky destination. Nobody was quite sure what pertained beyond that.

Job had the clearest insight. Whatever else you want to say, I know that my Redeemer lives, and one day I will stand in my flesh and see him. Even though worms eat my skin and all the rest of it, I will see my Redeemer.

And that was about as great a clarity as they could get. David says, my young infant son that has just died cannot return to me, but I can go to him. And I know that I will dwell in the house of the Lord forever, but it was seen through a glass darkly at best.

And the means and the mechanism and the details were far away and off in the distance. We have a much closer view given our New Testament revelation. Well, I would submit to you that the same is true in this Song of Solomon, Canticles.

Remember when Simon and Garfunkel had the, are you going to Scarborough Fair? If you look at that on the original vinyl album, there is an underlying theme that Paul Simon sings while Art Garfunkel is singing all the beautiful verses to Scarborough Fair. Paul Simon is singing ominous tones. A soldier cleans and polishes a gun.

There's guys blazing in scarlet battalions and they're fighting for a cause that they've long ago forgotten. So you have this sort of breezy little tune on the top and you've got these ominous things underneath. Well, the title of that is Scarborough Fair slash Canticle.

This song reminds me of that in that it is often taken as a Scarborough Fair. My true love lives there. Send her my regards, you know, sickle of leather, make me a shirt, you know, all the rest of it.

It all seems kind of light and breezy, but there is an undertone. And I really like the title, the alternate title for this book that you often find, which is Canticles, Canticles. And it reminds me of that message that Paul Simon interleaved into Scarborough Fair that is really the message of the song.

Paul Simon, whatever else you want to say about him, he doesn't really do light things, even things that seem light, like Kodachrome or, you know, Cecilia or whatever else. Underneath that, if you pay attention, he's telling you something. The man is a poet and he's a deep thinker.

There's a reason he's been inducted into everything you can be inducted into. There is a lot of content under the surface, even in a lot of his later albums. But I digress.

This is Canticle. And like my example, although you can read the surface and say, well, what a wonderful romantic love theme you have going on here. There's an ominous note of warning and the chiasmic structure reveals it.

If you have your outline, I commend your attention to it. Otherwise, I will do my best to paint the thing with words. What I want to do, as I promised last week, is as we conclude, I want you to see the parallels in the chiasm.

It's not a chiasm for its own sake. The two things I want to emphasize are this chiasm has two great purposes. The first is to focus our attention at the center.

The center is the theme. The center is the most exposed part of the message. It is the tip of the iceberg that is above the water.

Unless you're the Titanic and it's dark, you can't miss it or you shouldn't miss it. And even in my example song, Scarborough Fair Canticle, in the middle, at the climax of that song, Paul Simon's underlying theme comes out so clearly that it kind of overwhelms Art Garfunkel singing the little Scarborough Fair thing. And he says, and to fight for a cause they've long ago forgotten.

And it's Scarborough Fair Canticle is an anti-war song. That's what it's for. And when he says, you got a bunch of people fighting for a cause they've long ago forgotten, it's the point of the song.

It's the songs don't tend to be strictly chiasmic. They tend to build to a climax and have a little coda at the end. And so you get the, you get the punchline just before the last little bit, and then it fades out.

And that's how that song is. Well, in this one, as you know, the center, and I want to take a look at it because what I'm going to do tonight, even if you don't have your outline, hopefully you'll be able to follow along because I'm going to start at the center with the message. And then we're going to look at what came just before and what comes after and how that is symmetrical and how it tends to underscore, particularly in the second half of the chiasm.

You remember a chiasm is like an X, X marks the spot where that, where the symmetry begins to reverse is your theme. Well, that is in chapter five and it's verses two through eight. So turn to Song of Solomon or Canticles chapter five and take a look at verses two through eight.

You will see this reinforced and you'll see why it is easy to detect at the center of the chiasm as we cover the symmetry tonight, but let's read chapter five, verses two through seven. You'll notice it is correctly annotated in your new King James. This is the Shulamite girl speaking.

She says, I sleep, but my heart is awake. The voice of my beloved. He knocks open for me, my sister, my love, my dove, my perfect one.

My head is covered with dew. My locks with the drops of the night. I have taken off my robe.

How can I put it on again? I have washed my feet. How can I defile them? 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 up when he spoke.

I sought him, but I could not find him. I called, 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.

I charge you, O daughters of Jerusalem, if you find my beloved, that you tell him I am lovesick. I am lovesick. That's the center and that's the climax of the center right there in verse eight, the charge to the daughters of Jerusalem.

If you find my beloved, tell him I am sick of love. There's another way to translate that. That's the center.

Now you will notice that in this book, which has often been taken to be a paean of praise and wonderful celebration of the intimacies of love, married or otherwise. If this is the heart of the book, what do you find? Here is a woman who is alone in her bed, not the starting point for marital bliss. Where is her husband? Well, he shows up late and he's been out.

And this is almost a caricature that, you know, the guy that comes home late and is trying to give an explanation to his wife for where he's been. He stopped by the bar after work and to have a drink to relax. And he wound up staying too late.

She made dinner. The candles went out. It's all ruined.

You know, she blows out the lights and goes to bed. He comes back and is trying to repair the damage, but he didn't. He wasn't anxious to return home.

His first thought wasn't his wife and who needs the bar? I've got this wonderful companion of my life at home. So this is the ancient equivalent of that. He's been out late.

He's got the dew on his head. When does dew hit? 2 a.m., 2.30 a.m., you know, middle of the night. That's how late he is when they could have had an entire romantic evening together, but she's gone to bed.

She took off her robe, took off her slippers. And so she says, he's on the, he's knocking at the door saying, oh, my sister, my love, my dove, my perfect one, my head's covered in dew and my locks are covered with the drops of the night. Why? Where has he been? Not even indoors.

He's been out way out. And she says, look, I've already taken off my robe. How can I put it on again? I washed my feet.

I've, I've washed my feet to go to bed. I'm, I'm in the sheets here. And so my beloved put his hand by the latch of the door to my heart yearned for him.

I arose to open for my beloved, my hands dripped with my fingers with liquid myrrh. A lot of people read all kinds of strange stuff into the language of this book. And all it does is distract from what she's actually saying.

And what is she actually saying here? Why is myrrh even in the picture? Remember the three gifts for the Lord Jesus shortly after his birth, when the wise men came, what did they bring? Gold, frankincense, and myrrh. What do you know about myrrh? What do you know about the city of Smyrna? When we did the letters to the seven churches, myrrh, what is its specific use in the ancient near East in old Testament and new Testament times? What did they use myrrh for? It was a balm for wounds and it was used to embalm the dead. That's why it is such a significant gift at the birth of the Lord Jesus, because they brought this stuff that is more associated with the end of life than the beginning, but it was an ointment.

And remember the church at Smyrna, they are the ones who are going to suffer. And even their name implies suffering. The associated with Smyrna.

So her hands aren't dripping with frankincense. They're not dripping with perfume or rose petals or anything else. Myrrh means something and it's mentioned twice.

And when something's mentioned twice, pay attention and ignore all of the wild things that people want to read into this and go off into some physical intimacy, la la land. She's making a point here and it's not that point. The point that she's making is there's a reason for the myrrh.

When she arises to open for her beloved, her hands are dripping with myrrh. Why? She's wounded and she's been salving her wounds. Symbolically speaking, it hurt her feelings that he's not there.

Why has she got myrrh all over her hands when she's, she says, well, I'll get up and open the door. She's going to try to forgive him because she's deeply wounded. That's why there's myrrh in the picture.

This is her hands are dripping with medicine, with salve for injury. And when she opens for her beloved, by the time she can get over this and try to go along with repairing the damage, well, he was impatient and he left and he's gone. He made this token appearance, but it takes her time.

She's got to put her robe back on. She's got to put her shoes back on. She's got to put away the, the metaphorical ointment of woundedness and, and try to, to rally her bruised feelings to let him in.

Well, by the time she can do that, he's gone. I'm telling you from the, from my best understanding, that's what this passage means. That's what this girl intended when she wrote it.

How do I know that? I opened for my beloved, but my beloved had turned away and was gone. She never saw him. There is a barrier of separation.

And by the time she was able to get herself to the point of removing that barrier, opening that door, putting her hand on the latch, he's gone. All of the people saying, Oh, what a wonderful picture of whatever they think it is. They were never in contact in this scene.

She hasn't seen him. He hasn't seen her. There is no implication such as people want to read into this.

And I'm not even going to go into it. To me, it's, it's such a tragedy that people don't look at the biblical value of symbolic elements. And the biblical value of the symbolic element of myrrh throughout is balm for injury and embalming the dead.

And there's a picture here that this injury is leading to the death of the relationship. That's what

we're going to see tonight. As we look at this chiasm, it started out so well, but it has declined and descended to this scene.

What happens immediately after this? I opened for my beloved. I was willing to forgive, willing to forget, willing to, to try to get back to where we were. I'll overlook this injury that he's done to the relationship.

My beloved had turned away and was gone. My heart leaped up when he spoke and her heart is one of meeting him more than halfway. Her heart leaped when she heard his voice.

And this so often happens, women will listen to the soothing words of a guy. And they are so willing to forgive, so willing to go more than halfway. And it's, it's, it's both a feature and a flaw.

It's a feature because it's such a wonderful attribute, but you can really get hurt when it is granted to someone who doesn't deserve it. Her heart leaped up when he spoke, I saw him, she says in verse six, but I could not find him. I called him, but he gave me no answer.

So now, since she's already put on her robe and her sandals, she's opened the door. He's not there. She calls you.

Imagine the halls of Solomon's palace. She calls and she thinks, well, maybe I can catch him. He's he's leaving, but let me, let me go some distance.

She's in her nightgown and robe here. You know, she's not dressed in daytime attire. So she, she moves through the palace and she's trying to find him.

Now she's pursuing him. The watchman who went about the city found me. So she's actually even looked outside.

Maybe I can catch him before he leaves the palace grounds. These watchmen are not internal security. They're not butlers and such.

They're outside. These are watchmen for the city and she's outside and she has sacrificed her dignity. She has left her place of security.

She has extended herself, actually, almost beyond prudence to go try to find him and reconcile and, and spend this quality time. The watchman in verse seven, who went about the city found me. They struck me.

They wounded me. The keepers of the walls took my veil away from me. Who are you lady? She's gone out there and there's no respect.

There's no recognition. They don't know her from whoever. And so they rip off her veil to see who she is.

They strike her for whatever reason, but it's a complete disaster for her. So what does she say as a result? And this is the center of the book. I charge you, daughters of Jerusalem.

If you find my beloved, you tell him I am sick from love. Love has, is destroying me. I am weak.

I am unwell. Don't people, typically it's almost a truism. Oh, you know, marriage it's a wedded bliss and, and it's the fulfillment and the satisfaction and it's the pinnacle.

You know, what better thing can happen than when a man and a woman meet their partner for life and the whole is greater than the sum of the parts. A man leaves his father and mother cleaves to his wife, the two become one flesh. And it's a wonderful thing.

What is she saying here? This is killing me. That's the heart and the center and the main idea of this whole book. Now, how does the book reinforce that? And people dismiss this as well.

She had a bad dream and then she wakes up and Solomon's there and it's all better. What's the point of that? Can you think of any pertinence or application for a bad dream? Oh, don't worry about bad dreams. Sorry.

No. How do I know this? Well, here's the thing. If you look at the symmetry on each side of this, there are all of the positive things that Shulamite expected and that she was hoping for on the way in.

And there is all of the things that actually happened on the way back out. And it's not discreet. There are warning hints and undertones and negatives in what leads in.

But I want to point out just a few of these. If you turn back to you've got Solomon's big, long, aren't you a wonderful gal in chapter four that precedes this. And he says, you know, in verse nine of chapter four, you have ravished my heart, my sister, my spouse, you have ravished my heart with one look of your eyes, with one link of your necklace.

How fair is your love? My sister, my spouse. How much better than wine is your love and the scent of your perfume than all spices? This is something he said back in chapter one. If you remember, you know, your love is better than wine.

The scent of your perfume than all spices. Your lips drip is the honeycomb. Honey and milk are under your tongue.

The fragrance of your garments is like the fragrance of Lebanon. So you've got this great tribute to her physical beauty. He says, you've ravished my heart, but he doesn't say here are the things I appreciate about your soul.

What is the actual foundation for a great marriage? It's not the physical link. The physical link is emblematic and reflective of the soul connection. He says, you've ravished my heart, but this is

the, remember we talked about Amnon and Tamar last time.

And the last time somebody got lovesick, that connects back to a physical fascination and a superficial desire that had nothing to do with, I love spending time with her and talking with her, sharing the deeper concerns of my heart, shared goals, shared values, shared outlook, shared experience, so much satisfaction in having someone to travel the journey of life with. Do you see any of that in Solomon's aren't you pretty poem here in chapter four? You don't. It's how she looks.

It's how she smells. It's, uh, there's no spot on you. Um, and so on.

You're an orchard of pomegranates, you know, pleasant fruit, fragrant henna, spike, Nard, saffron, Kalama, cinnamon, Meron, aloe, chief spices, fountain of gardens, well of living waters. That's all well and good, but he doesn't say, uh, our conversations lead me in paths of peace. We can talk about the Lord together.

We can talk about the future together. We can talk about a family together. He's all dazzled with her physical beauty.

So that's chapter four. But if you go back to chapter three, I want to point out something here in verses six through 10, who is this coming out of the wilderness? Like pillars of smoke, perfumed with Meron, frankincense merchants, fragrant powders. It is Solomon, Solomon's couch, 60 valiant men around it of the valiant of Israel.

They all hold swords expert in war. Every man has his sword on his thigh because of fear in the night. Uh, Solomon made this thing out of the wood of Lebanon.

It's got silver and gold. It's got a great set of, uh, upholstery, uh, from the daughters of Zion. And in verse 11, we saw this last time go forth.

Oh, daughters of Zion and seeking Solomon with the crown with which his mother crowned him on the day of his wedding, the day of the gladness of his heart. And she connects Solomon with his mother. Remember who his mother is.

Can you say her name? Bathsheba. And how did the whole Bathsheba thing happen? That was David not doing what he was supposed to. David distracted David, uh, remember the, the Palanquin and the guys with the soldiers on their hips and all the rest of it? Well, why, why are there soldiers? They're not at war.

They're not fighting battles on behalf of Israel. Why are these guys surrounding the chair, personal security to protect Solomon? They're not out fighting a battle for Israel and securing the peace. You know, David did all of that.

And when David failed to do that, that's when the Bathsheba thing happened, Joab is out fighting

the battles. David's back at the palace distracted and doing the wrong thing at the wrong time with the wrong woman. And it costs him his firstborn son with Bathsheba.

Solomon is the one that comes after that. So there's no accident that the mother is mentioned. Once again, this isn't a happy reference.

It's a negative reference. Well, in the symmetry, you have this mention of Solomon coming in from the wilderness and he's got guys guarding him and he's got this very ornate palanquin. Solomon is consumed with the external beauty of that chair and with the soft feel of the upholstery.

And the daughters of Jerusalem know this and they provided the sensual pleasure of writing in the chair. The daughters of Jerusalem are providing the sensual pleasure of Solomon sitting on the throne. His wives and concubines are beautiful and sensual.

And this is what Solomon is occupied with. Do you think David would have ever ridden in a chair like this? Did he ever ride in a chair like this? No. David walked on his own two feet.

He lived in the troops at the peak of his powers. He was still out there fighting. Remember, his men got worried about him and said, you've got to quit going out.

You're too old. David wasn't riding around in fancy chairs, enjoying the appearance and the sensuality of it. Solomon is.

And his mother got hooked up with David because David quit doing what kings do, quit going out with the army, even just to sit in the tent and watch the battle. He could at least be there with his troops, providing moral support and strategic guidance. But he's back looking over the parapets at ladies taking their bath.

And that's what got him in trouble. So she references Solomon's fascination with and occupation with the superficial and the sensual. Well, what is that parallel to on the other side of chapter five, verses two through eight that we just read? Well, look in chapter six.

And if you have your outline, you'll see that this is the E and E prime and the F and the F prime portion of your outline with G being the center. But you don't have to know that. We just start looking at the end of chapter five and the beginning of chapter six.

And in chapter six, she says, the daughters of Jerusalem say, where has your beloved gone, O fairest among women? Where has your beloved turned a sign that we may seek him with you? Remember, she was seeking him and he wasn't there. She couldn't find him and she got beat up by the guards and had her clothing torn and the rest of it. She was disrespected and treated badly.

What does she say in verse two? My beloved has gone to his garden, to the beds of spices, to

feed his flock in the gardens and to gather lilies. Now you remember that she said back in chapter two, I am the rose singular of Sharon. I am the lily singular of the valley, of the valleys.

Here, my beloved has gone to his garden, to the beds, plural of spices, to feed his flock in the gardens, plural, and to gather lilies, plural. If she's a lily and he's in the gardens gathering other lilies, what does that tell you? He's making time with all of these other ladies and he is coming in from the wilderness with this palanquin and this superficial, uh, occupation with, with beauty, with pomp and circumstance and with sensuality. And that parallels with this.

He's in the garden with the beds of spices and these other lilies. He is there because that's what he likes. That's what he's occupied with.

So as you, as you move out, uh, there, there is a structural, uh, rib. There's a, there's a major structural clue to the chiasm. And it has to do with this warning to the daughters of Jerusalem.

And just before we go to our break here, let me point it out. There are three times, and we've seen this three times that she says the identical, same charge to the daughters of Jerusalem. Do not awaken and do not arouse love to the point that it develops a purpose.

It says until, but that means to the point that it doesn't mean don't do this until it's ready. It means, and my example last time was don't scratch it until it bleeds. Don't keep doing this so that this is the result.

And if you awaken and arouse love to the point that, or drive it so that it makes a purpose out of you, she says, I'm charging you by these animals who know how to escape and flee. You need to do that. Don't provoke and intensively provoke love to the point that it makes a purpose out of you.

As a result of that provocation, you've awakened it. You've stirred it up. You've led it on.

Now it has set its target sites on you. You see its cause and effect. Don't do this so that it produces this effect.

That's the charge. And we saw that in chapter two, verse seven, and that has its parallel in chapter eight, verse four, two, seven, and eight, four. That's a link.

Now you remember that there is another time that she said that, and it was in chapter three, verse five, and you really have to kind of draw out the chiasm or get my outline to see this. But I ask myself, this is such a symmetrical book. How come there's not another, I charge you, O daughters of Jerusalem, do not awaken or arouse? Inside that one, because chapter three, verse five should have a parallel.

Well, it does. And it is in chapter six, verse 13. And it's, it's a reverse charge because in six, 13, the daughters of Jerusalem speak and say, return, return, O Shulamite, return, return, that we

may look upon you.

And she says, what would you see in the Shulamite? As it were the dance of the two camps. And she has charged them. She has charged them.

They're not listening. And they say they're, they're disregarding. She's already told them twice.

I'm trying to give you a warning from my experience. Use me as an example and don't awaken and provoke love to the point that it makes you a target. It didn't come from itself.

You've awakened it and aroused it and you caused it to turn you into a purpose. That's a, that's a purpose. So the symmetry here is the dance of the Mahanaim, the dance of the battle camp.

And that's something we'll need to talk about a little bit after the break, but there is a perfect symmetry. Two, seven on the outside, do not awaken or arouse goes down to a eight, four. And in both of those, she says his left hand is under my head and his right hand embraces me.

Those two are identical in chapter three, verse five. Do you remember what she says in that one? She says, uh, right above that, she says, um, scarcely had I passed 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. That's chapter three, verse four, the house of my mother.

Well, take a look at chapter seven, verse nine. Uh, I'm sorry, not seven, nine. Um, a little bit after that, uh, verse eight, chapter eight, verse one, oh, that you were like my brother who nursed at my mother's breasts.

If I should find you, I would kiss you. I would not be despised. I would lead you and bring you into the house of my mother.

She who used to instruct me in chapter eight, verse two. So this idea of the house of the mother is a clue. And what kind of a clue is it? How does this reinforce the message of the book? And why does it even come up that? Why is she talking about the house of her mother? We mentioned the fact that, well, she wouldn't have a mother if there had not been procreation and offspring, and there was a family, but there's a little bit more to it.

So as we conclude this first session and we look at this symmetry, this canticle is a warning about being too eager to establish a relationship and a commitment where the woman is the initiator and there is a standard long understood principle of scripture. It's reflected most clearly in Adam and Eve in the last Adam and his Eve, which you can see as the church, which is his body. And that is that God has assigned initiation to the man and response to the woman.

Adam initiates Eve response. Christ initiates the church response. God initiates humanity response.

We do not tell God how to run his plan of salvation. The church doesn't tell the Lord Jesus what its mission function and priorities ought to be. The Lord Jesus Christ gave us apostles and gave us that guidance and any relationship, any organization, any entity that doesn't respect that principle is going to run into trouble.

It has nothing to do with quality. It has nothing to do with intelligence. It has nothing to do with inherent value, but it is God's design that man is the initiator and woman is the responder.

What is the warning here from the Shulamite? Ladies, don't initiate and create a response of purpose in the guy you have targeted. I've charged you by the gazelles and the spotted deer flee from that. Don't try to wear the pants in the family.

Ladies in a church should not run the church. It's the men's job. Elders in a church in the new Testament were never women pastors in the church were never women.

Now, you know, they can hang me out to dry for being politically incorrect, but this is the word of God. And this is one of the books that teaches it very clearly daughters of Jerusalem. Don't instigate, don't manipulate men for your own purposes.

Don't awaken and arouse. Don't use your feminine wiles and charms and motivate them to create a purpose that didn't originate with them because it will only lead to trouble. And the trouble is detailed in this book.

And that's the message. You should flee from any organization that has figurehead men, but is actually being run by women. You should flee any church that is that way.

You should flee any situation that is that way, because it never ends. Well, the way God designed masculine and feminine souls, not to say that women can't run an organization, not to say they can't run for office. I'm just telling you it is against the divine design and you don't find wonderful, faithful, godly, mature, believing women running a show.

They look for the God-given rightful authority. When they do, it's a sign of dysfunction. Deborah and Barak, need I say more? Delilah and Samson, need I say more? Athaliah in the Southern kingdom, Jezebel in the Northern kingdom, need I say more? Need the Bible say more? And Christianity today is trying to tell the Lord Jesus what Christianity is, and that's why it has run so far amok.

So I am not political, but it applies in the political world. I am not organizational, but it applies in the organizational world. I'm not a marriage counselor, but I'm telling you a lot of marital problems have at their source, failure to heed this exhortation and this warning.

Let's pause here and take a break. When we come back, we'll see the remaining parts of this symmetry.