

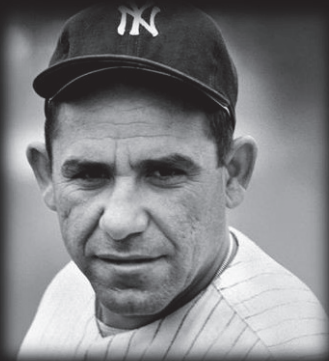


Solomon & Delilah

*the mystery of Solomon's
Song of Songs*

Objectives

- Figure out an exposition *using* the text



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

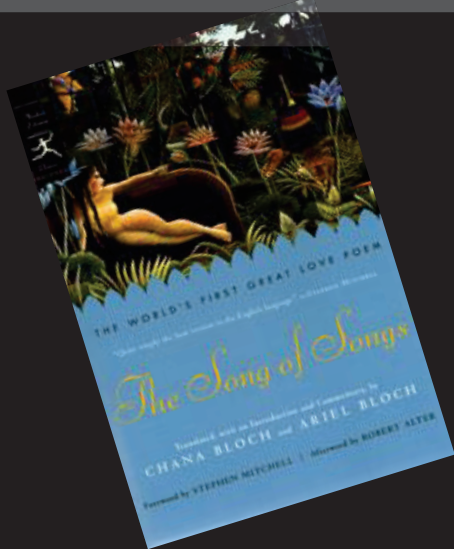
=> Understand the broader place of the Song in scripture

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

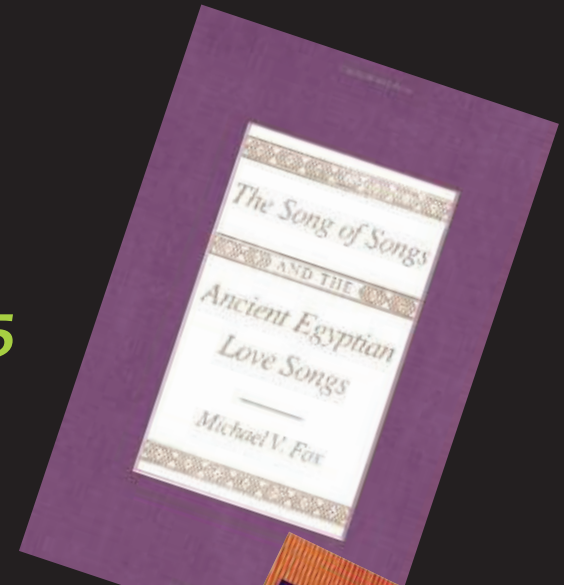
=> Absorb life lessons en route



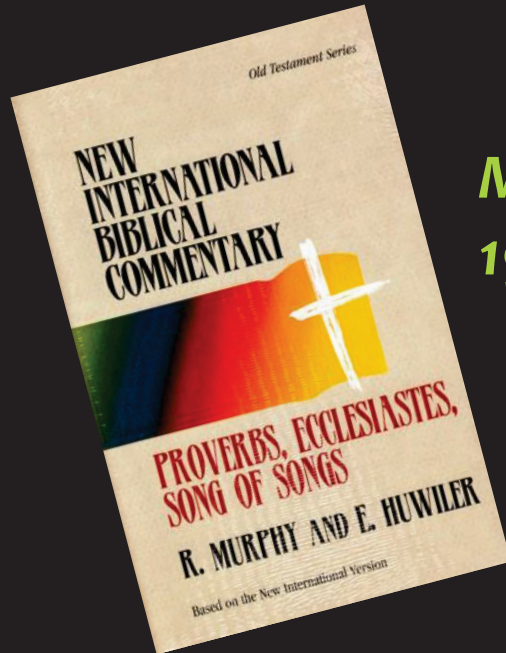
Hebraic Experts for Translation (not Exposition)



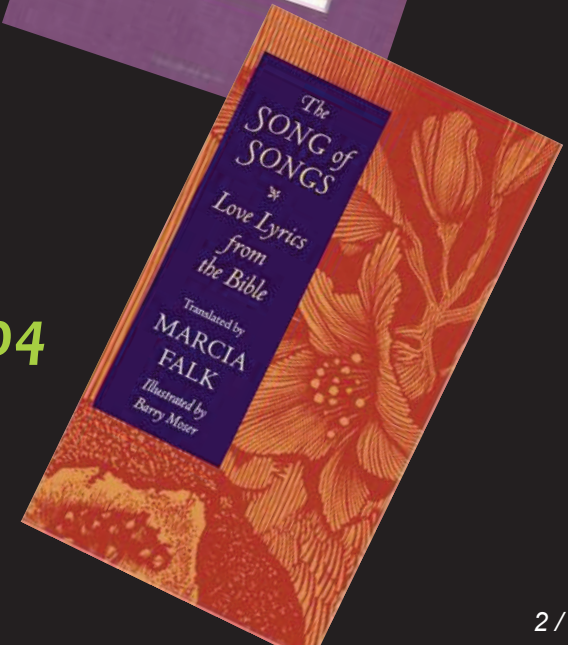
Bloch & Bloch, 1995



Fox, 1985



Murphy / Huwiler 1999



Falk, 2004



Solomon & Delilah

1 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

The Song emphasizes the proximate senses

Theories to explain the Song



Christ and his Bride

M = Jesus; F = Spiritual Israel

Timing: a) Kingdom b) pre-Kingdom c) both



Shepherd Theory

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

F = Spiritual Israel; Timing: pre-Kingdom



Anonymous Lovers

M & F unidentified

Timing = timeless



Solomon & Delilah

M = Solomon; F = Lebanese bride

Timing: Reign of Solomon / timeless



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

Bloch, 1995, p30



Missing Evidence



- 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 the 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

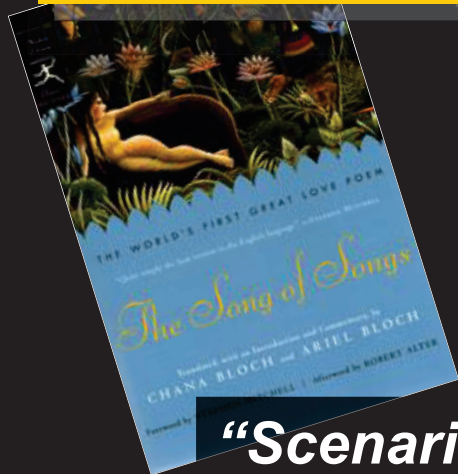
Bride: *"Tell me, you whom I love, where you pasture your flock and where you rest your sheep at midday. Why should I be like a veiled woman beside the flocks of your friends?"* **1:7**

She's asking where he may 'pasture' her

Hence context

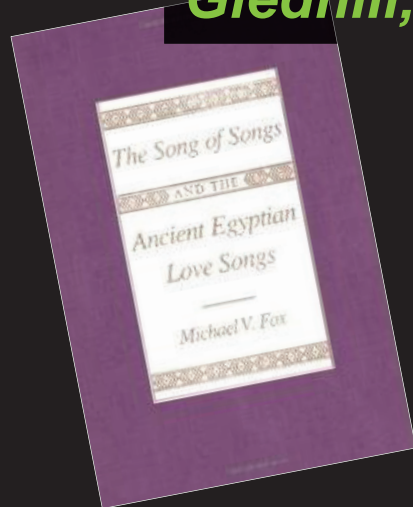
"My beloved is mine and I am his; he browses among the lilies." **2:16 & 6:3**

Hebraist's opinions of "Shepherd Theory"

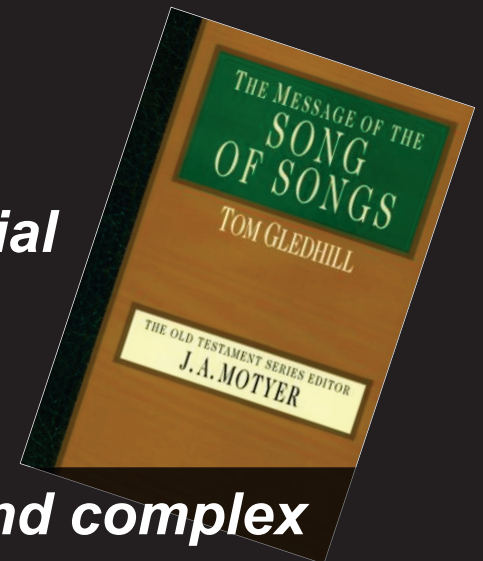


"This soap opera is embellished with a complicated plotline and a moral purpose, neither of which has any foundation in the text"
Bloch, 1995, p33

"Scenarios seem so contrived as to be unbelievable... the hypothesis is an artificial edifice... and ultimately is unconvincing"
Gledhill, 1994, p26



"...elaborate dramatic settings and complex sequences of events far beyond anything implied by the text, and the theory has not been accepted beyond the early years of [the 20th] century"
Fox, 1985, p206



There is no 2nd man in the Song

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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!

3:7 is *before* the Kingdom

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?

5:7 is *before* the Kingdom

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, 5:1 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

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

The setting of Solomon's reign is reasonable:

- Son of David is on Throne
- Time of Peace (Shalom)
- Israel globally dominant

Key Factor: Solomon's character: a spiritually weak man who could not hold his faith. This is fundamentally inappropriate

*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***

The King of Solomon's Song is not Jesus!

Required Timeline

3:7	Before Kingdom	Terrors in Jerusalem
3:11	During Kingdom	King & Bride are married
5:1	During Kingdom	King & Bride are consummated
5:2	Before / Return	Her Lover knocks at the Door
5:7	Before Kingdom	Bride is beaten up in Jerusalem

The Song cannot fit a Messianic Timeline

Can't Rearrange Song

1 st Cycle	Event	2 nd Cycle
3:1-2	Bride seeks King in streets at night	5:6
3:3	Bride encounters Watchmen in streets	5:7
4:1	King praises Bride (goats and sheep)	6:4
4:4	Tower of David / Lebanon comparison	7:4
4:10	Praises her beauty (Heb: yaphah)	7:6
4:16	She invites him to intimacy	7:12

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!

She Leads Him

Initially he leads:

“Come with me...”

2:10 & 2:13 & 4:8

But the lead transfers:

“Come into...” 4:16

“Come...” 7:11

“Come away...” 8:14

She speaks first **1:2**

She speaks last **8:14**

& most: 57% to 34%

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

The Relationship is not with Christ – at any time!



The Bride is from Lebanon

*“Come with me from Lebanon, my bride,
come with me from Lebanon.” 4:8*

*“The fragrance of your garments
is like that of Lebanon.” 4:11*

*“You are a garden fountain,
a well of flowing water
streaming down from Lebanon”
4:15*

*“Your nose is like the tower of Lebanon
looking toward Damascus.” 7:4*

This is not the Bride of Christ – at any time!

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!



So why would the theory be believed?

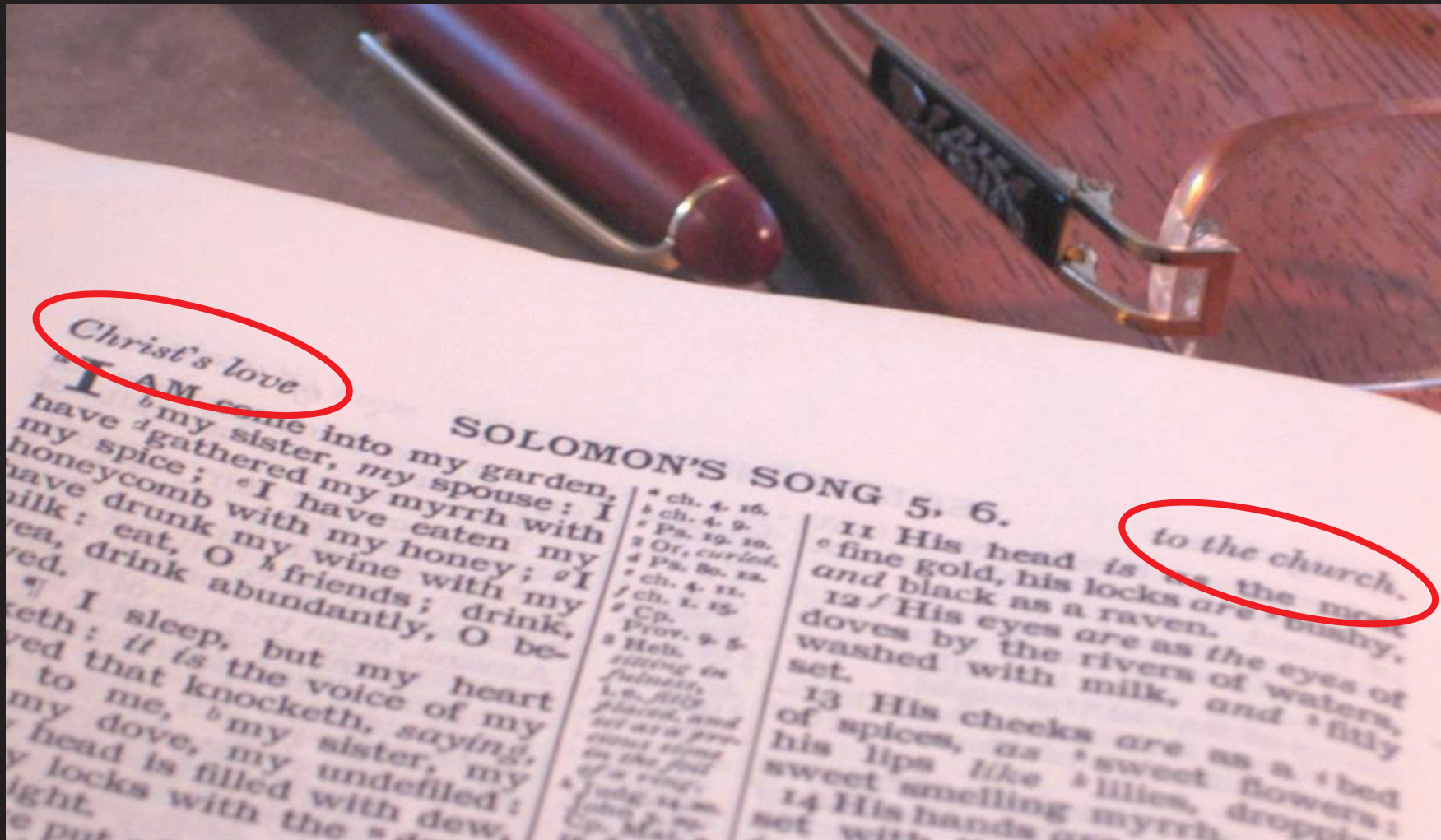
Only a metaphor relating to Christ could 'purify' the sexual content

"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 the theory be believed?



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

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Solomon & Delilah: Basis

Israel's spiritual leader displaces his God with the passion of love for his foreign bride

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

















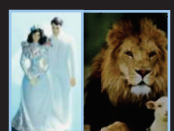














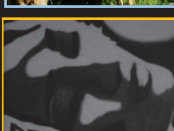








Heb: literally "THE King"
Alter (Bloch p120)

Dynamics with Support Characters

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



Summary

Theory		Night Terrors	King is Solomon	Watchmen attack	She Leads	"Pasture"					
Christ & Bride	1 										1 7
	2 										0 7
	3 										0 7
Shepherd											0 6
Solomon											8 0
		Bride is Lebanese		She gets no answer		Love-making		No God			

