

# The Song of Songs

## LESSON 1: GETTING ORIENTED TO THE SONG

### Intro:

BIG IDEA: The Song of Songs is a series of \_\_\_\_\_  
\_\_\_\_\_.

**Title:** The first 2 words of the Song form the usual title for the Song. Like the “\_\_\_\_\_ of \_\_\_\_\_” this construction is meant to mean the “\_\_\_\_\_ of songs.”

*Song of Solomon:* some hold to Solomon as the author and use this title instead.



*Canticles:* This title comes from the \_\_\_\_\_, *Canticum canticorum*. As a result this is the title used most often by \_\_\_\_\_.

**Authorship:** The preposition found in 1:1 can mean any of the following:

\_\_\_\_\_ Solomon: The book is \_\_\_\_\_ to

Solomon

\_\_\_\_\_ Solomon: Solomon \_\_\_\_\_ the book.

\_\_\_\_\_ Solomon: Solomon would be the subject of the book.

Solomonic: in the \_\_\_\_\_ of Solomon, part of the wisdom literature tradition.

### *Midrash Rabbah*

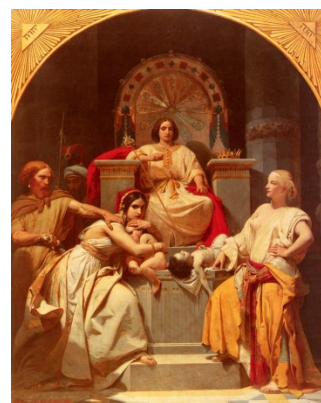
It is seen as taking place, or representing, him when his “sexual energy was high, but also before his apostasy, which was motivated in large part by illegitimate lust.”<sup>1</sup>

The influence of Aramaic

“our knowledge of the development of the Hebrew language is tenuous.”<sup>2</sup>

This Song exalts \_\_\_\_\_ love.

Solomon is mentioned only \_\_\_\_\_ times in the poem.



<sup>1</sup> Longman, Tremper. *The Song of Songs* (NICOT). Grand Rapids, Eerdmans. 2001. pp. 3.

<sup>2</sup> Longman, pp. 4.

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**Genre:** \_\_\_\_\_!

**Terse:**

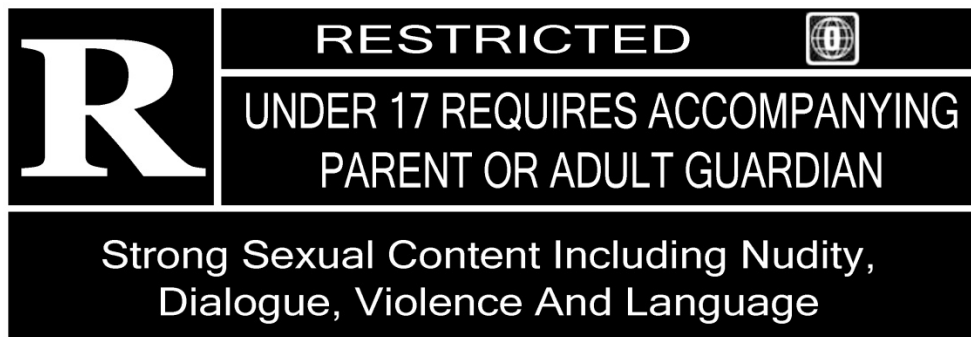
Ellipsis: “the second colon omits part of the first colon with the understanding that the omitted part of the first colon is to be read into the second.”<sup>3</sup>

**Parallelism:** “saying the same thing twice in different words.”<sup>4</sup> The parallel statement develops the idea found in the first.

**Imagery:**



**Challenges:** \_\_\_\_\_ often creates controversy. This is especially true here. ANE love poems often used such pastoral scenes as part of their structure.



**Characters**

**Sexual Imagery & Content**

“The commentator has two options in dealing with these. Either he leaves the ambiguities unresolved, so that it is left to the unaided reader to exercise his imagination in unwrapping the metaphors; or else he comments explicitly, and elaborates the force of the metaphor, resolving

<sup>3</sup> Longman, pp. 9-10.

<sup>4</sup> Lewis, C.S. *Reflections on the Psalms*. NY, Harcourt Brace, 1961. pp. 11.

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ambiguities, planting hitherto unimagined thoughts and exposing new pathway along which to tread. The former is safer; the latter involves the risk of giving offense. To unpack metaphors and unwrap euphemisms may mean that our thoughts spiral out of control, and we end up committing adultery in our imaginations.”<sup>5</sup>



### **Unique Words:**

*hapax legomena*

“Is the girl described as a rose or a crocus (2:1)? Is her beloved like an apple tree, a lime tree, or an apricot tree (2:3)? In 5:14, are they his arms which are being described as rods of gold, or is she referring to his fingers? And exactly what part of his body (in the same verse) is like polished ivory? In 7:2, is the boy admiring the girl’s ‘naval’, or some other place?”<sup>6</sup>

### **No God-talk:**

### **Who is Talking?**

### **You!**

### **Conclusion:**

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<sup>5</sup> Glendhill, Tom. *The Message of the Song of Song* (TBST). Downers Grove, IVP, 1994. pp. 29.

<sup>6</sup> Gledhill, pp. 20.