

## Chapter 1 : Song of Songs - The Israel Bible

*At first glance, Megillat Shir Hashirim, Song of Songs, is a poignant love song between the dod, 'lover,' and his re'aya, 'beloved,' relating a lengthy dialogue between the couple.*

The name Yahweh , the god of the later Israelites, may indicate connections with the region of Mount Seir in Edom. The inscription is very brief: When the Jews returned from the Babylonian captivity , the Hasmonean kingdom was established[ dubious â€” discuss ] in present-day Israel , consisting of three regions which were Judea, Samaria, and the Galilee. In the pre-exilic First Temple Period the political power of Judea was concentrated within the tribe of Judah , Samaria was dominated by the tribe of Ephraim and the House of Joseph , while the Galilee was associated with the tribe of Naphtali , the most eminent tribe of northern Israel. During the Second Temple period relations between the Jews and Samaritans remained tense. In BCE the Hasmonean king Yohanan Hyrcanos I destroyed the Samaritan temple on Mount Gerizim , due to the resentment between the two groups over a disagreement of whether Mount Moriah in Jerusalem or Mount Gerizim in Shechem was the actual site of the Aqedah , and the chosen place for the Holy Temple , a source of contention that had been growing since the two houses of the former united monarchy first split asunder in BCE and which had finally exploded into warfare. The Torah traces the Israelites to the patriarch Jacob , grandson of Abraham, who was renamed Israel after a mysterious incident in which he wrestles all night with God or an angel. Gad, Asher Genesis When they arrive they and their families are 70 in number, but within four generations they have increased to , men of fighting age, and the Pharaoh of Egypt, alarmed, first enslaves them and then orders the death of all male Hebrew children. A woman from the tribe of Levi hides her child, places him in a woven basket, and sends him down the Nile river. He is named Mosheh, or Moses , by the Egyptians who find him. Being a Hebrew baby, they award a Hebrew woman the task of raising him, the mother of Moses volunteers, and the child and his mother are reunited. When he is eighty years old, Moses is tending a herd of sheep in solitude on Mount Sinai when he sees a desert shrub that is burning but is not consumed. Israel is my son, my first-born and I have said to you: Let my son go, that he may serve me, and you have refused to let him go. Behold, I will slay your son, your first-born". Moses returns to Egypt and tells Pharaoh that he must let the Hebrew slaves go free. Pharaoh refuses and Yahweh strikes the Egyptians with a series of horrific plagues, wonders, and catastrophes , after which Pharaoh relents and banishes the Hebrews from Egypt. Moses leads the Israelites out of bondage [70] toward the Red Sea , but Pharaoh changes his mind and arises to massacre the fleeing Hebrews. Pharaoh finds them by the sea shore and attempts to drive them into the ocean with his chariots and drown them. After the Israelites escape from the midst of the sea, Yahweh causes the ocean to close back in on the pursuing Egyptian army, drowning them to death. In the desert Yahweh feeds them with manna that accumulates on the ground with the morning dew. They are led by a column of cloud , which ignites at night and becomes a pillar of fire to illuminate the way, southward through the desert until they come to Mount Sinai. The twelve tribes of Israel encamp around the mountain, and on the third day Mount Sinai begins to smolder, then catches fire, and Yahweh speaks the Ten Commandments from the midst of the fire to all the Israelites, from the top of the mountain. Moses descends from the mountain forty days later with the Sefer Torah he wrote, and with two rectangular lapis lazuli [75] tablets, into which Yahweh had carved the Ten Commandments in Paleoâ€”Hebrew. In his absence, Aaron has constructed an image of Yahweh, [76] depicting him as a young Golden Calf , and has presented it to the Israelites, declaring "Behold O Israel, this is your god who brought you out of the land of Egypt". Moses smashes the two tablets and grinds the golden calf into dust, then throws the dust into a stream of water flowing out of Mount Sinai, and forces the Israelites to drink from it. After the tablets are completed, light emanates from the face of Moses for the rest of his life, causing him to wear a veil so he does not frighten people. Moses prophesies if they forsake the Torah, Yahweh will exile them for the total number of years they did not observe the shmita. Moses sends spies to scout out the Land of Canaan , and the Israelites are commanded to go up and conquer the land, but they refuse, due to their fear of warfare and violence. In response, Yahweh condemns the entire generation, including Moses, who is condemned for striking the rock at Meribah, to exile and death in the Sinai desert.

Moses prophesies that if the Israelites disobey the Torah, Yahweh will cause a global exile in addition to the minor one prophesied earlier at Mount Sinai, but at the end of days Yahweh will gather them back to Israel from among the nations when they turn back to the Torah with zeal. Land is allocated to the tribes by lottery. Eventually the Israelites ask for a king, and Yahweh gives them Saul. David, the youngest divinely favored son of Jesse of Bethlehem would succeed Saul. On the death of Solomon and reign of his son, Rehoboam, the kingdom is divided in two. In Judah some kings are good and enforce the worship of Yahweh alone, but many are bad and permit other gods, even in the Holy Temple itself, and at length Yahweh allows Judah to fall to her enemies, the people taken into captivity in Babylon, the land left empty and desolate, and the Holy Temple itself destroyed. The Israelites are allowed to return to Judah and Benjamin, the Holy Temple is rebuilt, the priestly orders restored, and the service of sacrifice resumed. Through the offices of the sage Ezra, Israel is constituted as a holy nation, bound by the Torah and holding itself apart from all other peoples.

Chapter 2 : Israelites - Wikipedia

*The Song of Songs is a completely right-brained book and is, therefore, good for the development of the right brain. It will be the right brain that will comprehend the book's poetic images. It will be the right brain that will delight in the language.*

The beauty of this theatrical song is greater than that of the words of Shakespeare. Some parents have jokingly commented about how they want their children to read the Bible except for the Song of Solomon. However, the Song of Songs is not so much about sex as some depict. The book has sexual references, and through this book, God endorses sex within marriage as God created the union. This article provides some critical keys and insight to understanding the Song of Songs. The Song of Songs is a poem like all songs. This song is meant to be read more than once for the reader to contemplate and understand. Inspired poems are always great for reflection between this world and the spiritual. Two are literal perspectives that see the young woman who is at the center of this theatrical song. The most common view is that this is a courtship and marriage of Solomon and the Shulamite woman. The other figurative approaches are allegorical interpretations of the book including either the relationship between Israel and God and, or the church and Christ. The Song of Songs is from Solomon. This study prefers the grammatical-historical approach upon the one interpretation rather than an allegory. One of the keys of interpretation in any writing is to realize who is speaking to whom. This critical key helps to understand the whole book. The context also reveals whether the speaker is feminine or masculine. This leaves an ambiguity to understanding if there are one or two masculine characters. The aid at the end of this article can help the reader distinguish characters while noting that this is subjective to interpretation. One literal interpretation states that this is a discourse between a young woman betrothed and marrying King Solomon. The other view is that a young woman must choose between King Solomon and her beloved shepherd. The shepherd and the king are in different places. For why should I be as one who veils herself By the flocks of your companions? He feeds his flock among the lilies. The Song of Solomon is a great approach to teaching this message to young women from the perspective of a young woman whose loyal love blesses her marriage. Solomon wrote the Song of Songs in a theatrical style. Scholars agree that this song was originally composed for singers to perform before an audience. Since it is called a song, some describe the song as an ancient musical. The reader must distinguish parts of this song by gender and number and to whom one is spoken by gender and number. Here the young woman is thinking about her beloved shepherd. Behold, he comes Leaping upon the mountains, Skipping upon the hills. My beloved is like a gazelle or a young stag. Behold, he stands behind our wall; He is looking through the windows, Gazing through the lattice. My beloved spoke, and said to me: In this scene, she dreams of looking for her beloved one in the city streets at night. She searches asking the city guards for her beloved. They all hold swords, Being expert in war. Every man has his sword on his thigh Because of fear in the night. Of the wood of Lebanon Solomon the King made himself a palanquin: He made its pillars of silver, Its support of gold, Its seat of purple, Its interior paved with love By the daughters of Jerusalem. Go forth, O daughters of Zion, 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. Then in chapter 4, Solomon speaks to the young woman praising her body, and the young woman rejects him. Then the beloved shepherd speaks to the young woman about their love, and the young woman accepts him. Blow upon my garden, That its spices may flow out. The charming words of Solomon do not work, but the words of the beloved shepherd do. Scene 4 presents the woman dreaming of her marriage ch. She dreams of her beloved coming to the door, but she hesitates and yet she goes to the door but her beloved shepherd is gone. Again, she goes and looks for him in her dreams. This time she asks the guards again, but they beat her. She no longer has favor with them. Even the daughters of Jerusalem do not care. They speak to the woman to come to them 6: She comes as a company of the camps. After this, Solomon tries to charm her again. In scene 6, the young woman comes with her beloved to the country town in chapter 8. The village sees that she has returned with her beloved and not the king. The young woman gives advice to the village about raising their daughters. Then she and her beloved go away together. The Application of the Song of Songs 1. The Song of Solomon is about

true love and choosing the right mate. Look how the beloved shepherd describes his young woman. He praises her purity and chastity saying Song of Songs 4: The young woman is loyal and loves unto death 4: Though the king could provide luxury, the shepherd is able to provide something without a price. The shepherd expresses his love and his desire for her love or death in Song of Solomon 8: Many waters cannot quench love, Nor can the floods drown it. If a man would give for love All the wealth of his house, It would be utterly despised. The Song of Songs is about waiting for love. A clear message taught on three different occasions throughout the text is from the mouth of the young woman concerning her conviction and wisdom about love. She urged in Song 2: One should wait for love. They are to wait for love meant for marriage. Parents, siblings, and young married women need to teach. The village as the chorus asks the young woman for advice saying in Song of Solomon 8: She is not taken away from her love, but she must wait for true love and not be fooled. The Song of Songs is about understanding the affection of your spouse. I have washed my feet; How can I defile them? My beloved put his hand By the latch of the door, And my heart yearned for him. I arose to open for my beloved, And my hands dripped with myrrh, 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 him, but he gave me no answer. When husbands read this, most see a wife putting off affection. While in contrast, women notice the impatient husband who is not around when they are ready. There is much more here for personal study. Let the husband render to his wife the affection due her, and likewise also the wife to her husband. The wife does not have authority over her own body, but the husband does. And likewise the husband does not have authority over his own body, but the wife does. This is about remembering when love was a fiery passion. The whole book reflects youthful love unlike those whose love has grown cold. The woman expresses her love in Song of Songs 3: She dreams about her beloved and her desire for him. Who is Speaking in the Song of Songs? The singular feminine is always the young woman while the masculine singular is either the king or the shepherd determined by the speech and context.

**Chapter 3 : Books of the Bible List Order - Complete New and Old Testament**

*the song book of ancient Israel // the Hebrew title, tehilla-m, means "praises" or "songs of praise" // the English title Psalms comes from the Greek word PSALMOI, which also means "songs of praise" // psalms are often associated with stringed instrument accompaniment.*

Introduction Let him kiss me with the kisses of his mouth, for your love is better than wine. Your oils have a pleasing fragrance. Your name is like purified oil. Therefore the maidens love you. Draw me after you and let us run together! The king has brought me into his chambers Songs of Songs 1: Right from the start, the Song of Songs, or, as some know it, the Song of Solomon, separates itself from the other books in the Bible. The opening words introduce a poetic work whose subject is romantic love and its physical expression in marriage. This is not what one would expect from a book in the Bible, but it is only the beginning of its mysteries. The Song of Songs is easily the most enigmatic book in the Scriptures. The Song of Songs is enigmatic because it has no unambiguous reference to God, religion, or spiritual things. The closest that any verse comes to mentioning God is Songs 8: Put me like a seal over your heart, Like a seal on your arm. For love is as strong as death, Jealousy is as severe as Sheol; Its flashes are flashes of fire, The very flame of the Lord. Its place in the Scriptures must be understood in light of its message, as it is, and not as we would hope or expect it to be. Such attempts falter in light of all sound, hermeneutical principles. Questions having diverse answers abound. Are there two main characters or three? How does one divide the speaking parts? Are the characters peasants or royals? What is the structure of the book? How many people wrote it? Here is an example of the issues that exist discerning the speaker in Songs 8: As Marvin Pope has said, the implications can be quite opposite depending on whether the girl or the groom speaks the opening words of Song 8: Here are the main choices: It is enigmatic; it is about a subject that makes many Christians and Jews uncomfortable; it does not seem to be a religious book, and making sense out of it is hard and controversial. So why bother with it? What would we miss? Since the Lord intended the Song of Songs to be part of His message, it is our responsibility to profit by it. Let us note, for example, that modern sexuality is primarily about entertainment and marketing. It is in our movies, our books, and our advertisements. It is certainly out of control. It should be understood, taught, and emulated. As far as being difficult, the book is not a quick study, but it is a pleasant one. Second, the Song of Songs has inspired many to seek and to find a deeper experience with God and a clearer understanding of His love. So even though it does not have an overt spiritual message, it seems to have a covert spiritual effect. This should also be understood, taught, and emulated. Topics As an overview of the Song of Songs, this message will present: Different approaches to understanding the book. Various opinions regarding its structure, meaning, and story lines. Advice on how to read the book for enjoyment and understanding. Hopefully, at the end, the Song of Songs will have become less of an enigma and more of a spring garden full of surprises and delights. Approaches The Allegorical Approach For centuries, the common wisdom concerning the Song of Songs was to view it strictly as an allegory. The logic that prompted such a view was simple: All books in the Bible are about God. The Song of Songs is in the Bible. Therefore, the Song of Songs is about God. Consequently, the early church and Jewish rabbis completely allegorized its characters and imagery. At a basic level, Jewish allegory holds that the bridegroom represents God, and the bride represents Israel. Similarly, Christian allegory holds that the bridegroom represents Christ, and the bride represents the Church. The allegorical approach stipulates that the author intended to write an allegory and that a non-allegorical reading is wrong. As the entire gamut of Talmudic and Rabbinic literature relating to Shir HaShirim makes clear, this highly emotional, seemingly sensuous song is an allegory. As such, a literal translation would be misleading - even false - because it would not convey the meaning intended by King Solomon the composer. And they will recall the goodness which He promised for the End of Days. The prophets frequently likened the relationship between God and Israel to that of a loving husband angered by a straying wife who betrayed him. Solomon composed Shir HaShirim in the form of that same allegory. It is a passionate dialogue between the husband [God] who still loves his estranged wife [Israel], and the wife, a veritable widow of a living husband, who longs for her husband and seeks to endear herself to him once more, as she recalls her youthful love for him

and admits her guilt. God, too, is afflicted by her afflictions Isaiah He proclaimed that He has not afflicted her capriciously Lamentations 3: You will find it instructive to compare it verse by verse with your favorite translation. The song that excels all songs dedicated to God, the King to Whom peace belongs. Israel in exile to God: Communicate your innermost wisdom to me again in loving closeness, for Your friendship is dearer than all earthly delights. Like the scent of goodly oils is the spreading fame of your great deeds; Your very name is flowing oil; therefore have nations loved you. Upon perceiving a mere hint that You wished to draw me, we rushed with perfect faith after You into the wilderness. The King brought me into His cloud-pillared chamber; whatever our travail we shall always be glad and rejoice in Your Torah. We recall Your love more than earthly delights; unrestrainedly do they love you. Israel to the Nations: Though I am black with sin, I am comely with virtue, O nations who are destined to ascend to Jerusalem; though sullied as the tents of Kedar, I will be immaculate as the draperies of Him to Whom peace belongs. Do not view me with contempt despite my swarthy skin, for it is but the sun which has glared upon me. The alien children of my mother were incensed with me and made me a keeper of the vineyards of idols, but the vineyard of my own true God I did not keep. Tell me, You Whom my soul loves: Where will You graze Your flock? Where will You rest them under the fiercest sun of harshest Exile? Why shall I be like one veiled in mourning among the flocks of Your fellow shepherds? God responds to Israel: If you know not where to graze, O fairest of nations, follow the footsteps of the sheep - your forefathers who traced a straight, unswerving path after My Torah. Then you can graze your tender kids even among the dwellings of foreign shepherds. Your cheeks are lovely with rows of gems, your neck with necklaces - My gifts to you from the splitting sea, â€œ. While the King was yet at Sinai my malodorous deed gave forth its scent as my Golden Calf defiled the covenant. Like a cluster of henna in En Gedi vineyards has my Beloved multiplied his forgiveness to me. The righteous among you are loyal as a dove. It is You Who are lovely, my Beloved, so pleasant that you pardoned my sin enabling our Temple to make me ever fresh, The beams of our House are cedar, our panels are cypress. I submit to you that it is better to admit our discomfort than to seriously consider the allegory. The Typological Approach Later on, there came those who acknowledged the sensual elements of Songs while still holding to a strong connection to God. They did this by using the concept of types. They proposed that King Solomon typified Christ, and the bride typified the Church. Just like Jesus Christ came to earth for a bride to take to heaven, so King Solomon found a peasant girl working in a vineyard and brought her into his royal courts. Although potentially more true to the text, the sensual elements were acknowledged and then ignored. How else could it be there? The presumed logic of canonicity still prevailed: We must set aside typology for the same reason we set aside the allegorical approach. There is no internal or external evidence for it, and we must acknowledge that the motivation for drawing the types is the same discomfort that motivated allegory: It is not that typology here is wrong, per se. It is that typology is used to dismiss the primary focus of the Song of Songs, which is the celebration of marriage and its physical relationship. Also, typology needs to stand on a foundation of generally accepted meaning, which the Song of Songs does not have. It should never be the stimulus for such meaning. The need for a type might well interfere with a correct understanding of the book.

Chapter 4 : Deborah - Wikipedia

*God loves Israel (Hosea ), but this does not require the Song of Solomon to be an allegory about Israel. There may be applications relevant to God's love for His people, but this is different from interpreting the book as an allegory.*

The same great narrative continues, as God establishes His kind of rule, and does so in His way. Summary of the Text: While the battle was going on at Gilboa, David was fighting the Amalekites and, after his victory, he had been back in Ziklag for two days v. He reported that he had escaped from the camp of Israel v. When asked, he said that many were dead, as were Saul and Jonathan v. How do you know this? The young man then spins a story which the reader knows to be false vv. David, and all the men with him, tore their clothes and wept for Saul and Jonathan and for Israel until that evening v. David then inquired further of the messenger v. He then turned and commanded one of his soldiers to execute him v. David pronounced him condemned by his own testimony v. David then composed a lament to be included in the Book of Jasher the Book of the Upright , called the Song of the Bow vv. The gazelle of Israel is slain in the high places v. Mount Gilboa is told to wither up and go dry v. Saul and Jonathan are then praised highly vv. The daughters of Israel are then commanded to lament v. The gazelle from earlier is now identified as Jonathan v. The mighty have indeed fallen v. Saul lost his kingship because he plundered the Amalekites, and here an Amalekite plunders him. David has just finished wiping out the Amalekites, and then here comes another one. When David asks what happened? Only this time the words are spoken by the one who will replace, not the one to be replaced. Hebrew poetry is vivid, concrete, and brevity is one of its great virtues. The word rendered beauty v. Also, the lost shield of Saul, unburnished with oil, represents a play on words v. Shields were oiled to make them gleam, and to help weapons glance off them. This lament repeatedly uses the apostrophe“David speaks to Israel at large, and then to Gilboa, then to about Saul and Jonathan, then to the daughters of Israel, and then last to Jonathan directly. It is a fitting form of address for an elegy. Those who take v. Not surprisingly, we have a chiasmic structure here. David executes the purported murderer of Saul 1: David laments Saul and Jonathan 1: The first is that this is clearly the title of the song, and this is how it is to be recorded in the Book of Jasher. The children of Judah were to be taught this song that eulogized Saul and Jonathan. Second, the title is significant. The central person to be honored here is Jonathan“he is the one associated with the bow v. Be a Jonathan, imitate Jonathan in this. Take the right lesson away from the song. This is how David is able to include Saul in the eulogy. Anyone that someone like Jonathan was willing to die with and for is worthy of praise v. But last, this is a call to learn the craft of bowmanship itself. There is no gun control fastidiousness here. To praise his use of the bow in song is to praise the bow itself. Remember that this was a lament offered by a small band of men whose great army had just been taken out by the Philistines. Learn the bow, and learn to be the kind of man that Jonathan was when he wielded it. And whatever happens, do not drift back to the way it was when Saul and Jonathan first mustered the troops 1 Sam. Anyone who cannot tell the difference between a criminal and an inanimate weapon is also someone who cannot tell the difference between an American and an Amalekite. Do not be children in your understanding, but grow up into maturity. Well-written, fair-minded letters may be interacted with in featured posts. Also, please mention the title of the post which you are addressing.

## Chapter 5 : Redeemer of Israel

*Battles, coronations, funerals, cities being sacked, and seas splitting up* "you can find songs in the Bible for all kinds of occasions. Granted, of these songs are in the book of Psalms, which actually is a songbook" written by a lot more people than just David.

A dialogue between the lovers follows: The two compete in offering flattering compliments "my beloved is to me as a cluster of henna blossoms in the vineyards of En Gedi", "an apple tree among the trees of the wood", "a lily among brambles", while the bed they share is like a forest canopy. The section closes with the woman telling the daughters of Jerusalem not to stir up love such as hers until it is ready. When she finds him she takes him almost by force into the chamber in which her mother conceived her. She reveals that this is a dream, seen on her "bed at night" and ends by again warning the daughters of Jerusalem "not to stir up love until it is ready". Solomon is mentioned by name, and the daughters of Jerusalem are invited to come out and see the spectacle. Her hair is like a flock of goats, her teeth like shorn ewes, and so on from face to breasts. He hastens to summon his beloved, saying that he is ravished by even a single glance. The section becomes a "garden poem", in which he describes her as a "locked garden" usually taken to mean that she is chaste. The woman invites the man to enter the garden and taste the fruits. The man accepts the invitation, and a third party tells them to eat, drink, "and be drunk with love". She was in her chamber when her lover knocked. She was slow to open, and when she did, he was gone. She searched through the streets again, but this time she failed to find him and the watchmen, who had helped her before, now beat her. She asks the daughters of Jerusalem to help her find him, and describes his physical good looks. Eventually, she admits her lover is in his garden, safe from harm, and committed to her as she is to him. The last part is unclear and possibly corrupted. The images are the same as those used elsewhere in the poem, but with an unusually dense use of place-names, e. The woman invites him to a tryst in the fields. She once more warns the daughters of Jerusalem against waking love until it is ready. The woman compares love to death and sheol: She summons her lover, using the language used before: Aramaic gradually replaced Hebrew after the end of the Babylonian exile in the late 6th century BCE, and the evidence of vocabulary, morphology, idiom and syntax clearly points to a late date, centuries after King Solomon to whom it is traditionally attributed. Those who see it as an anthology or collection point to the abrupt shifts of scene, speaker, subject matter and mood, and the lack of obvious structure or narrative. Those who hold it to be a single poem point out that it has no internal signs of composite origins, and view the repetitions and similarities among its parts as evidence of unity. Some claim to find a conscious artistic design underlying it, but there is no agreement among them on what this might be. The question therefore remains unresolved. He reportedly said, "He who sings the Song of Songs in wine taverns, treating it as if it were a vulgar song, forfeits his share in the world to come". Following the dissemination of the Zohar in the 13th century, Jewish mysticism took on a metaphorically anthropomorphic erotic element, and Song of Songs is an example of this. In Zoharic Kabbalah, God is represented by a system of ten sephirot emanations, each symbolizing a different attribute of God, comprising both male and female. The Shechina indwelling Divine presence was identified with the feminine sephira Malchut, the vessel of Kingship. This symbolizes the Jewish people, and in the body, the female form, identified with the woman in Song of Songs. Her beloved was identified with the male sephira Tiferet, the "Holy One Blessed be He", central principle in the beneficent Heavenly flow of Divine emotion. In the body, this represents the male torso, uniting through the sephira Yesod of the male sign of the covenant organ of procreation. This elevation of the World is aroused from Above on the Sabbath, a foretaste of the redeemed purpose of Creation. The text thus became a description, depending on the aspect, of the creation of the world, the passage of Shabbat, the covenant with Israel, and the coming of the Messianic age. In modern Judaism, certain verses from the Song are read on Shabbat eve or at Passover, which marks the beginning of the grain harvest as well as commemorating the Exodus from Egypt, to symbolize the love between the Jewish People and their God. Jewish tradition reads it as an allegory of the relationship between God and Israel. Over the centuries the emphases of interpretation shifted, first reading the Song as a depiction of the love between Christ and

Church, the 11th century adding a moral element, and the 12th century understanding of the Bride as the Virgin Mary , with each new reading absorbing rather than simply replacing earlier ones, so that the commentary became ever more complex.

**Chapter 6 : Is There Intended Allegory in the Song of Solomon? by Jim Hamilton**

*It seems to some that rote memorization is the only way to learn lists of people, places, or things, but singing is SO MUCH EASIER! Here is a quick way to learn the Judges of Israel (from the Book.*

The Song of the Sea Exodus 15 Introduction A number of years ago, a child was tragically killed in an accident. The child was the son of the minister of a very liberal church. His funeral was one of the saddest occasions because there was no evidence of a truly Christian faith on the part of those most intimately involved. Sending Moses to Pharaoh, God forced this reluctant ruler to release the Israelites through the ten plagues wrought by the hand of Moses. The death of every firstborn male of the Egyptians moved them to urge the Israelites to leave their midst, providing them with gifts of the best of Egypt Exod. After the Israelites, Pharaoh and his officials had second thoughts, and with the report which led them to believe that the Israelites were wandering about, lost in the wilderness, they pursued them, up to and even into the Red Sea, where they were destroyed as the waters of the sea returned to their place Exod. The deliverance of the Israelites and the defeat of the Egyptians is the occasion for the song which is recorded in Exodus chapter It would appear that Moses wrote this song, which is no surprise in the light of the other songs he has written Deut. The mood of the song is triumphant. The structure of Exodus 15 is straightforward. Verse 27 records the arrival of the Israelites at Elim, where there was water in abundance. The simplest division of the song is two-fold: Finer distinctions can be drawn, but there is less agreement as one becomes more detailed in the breakdown of the song. Moses apparently wrote the song, and may have led Israel as they sang it. In typical psalm-like fashion, the acts of God are viewed as evidences of His nature and character. Consequently, the defeat of the Egyptians is described in poetic imagery. With dramatic poetic strokes, the event which just occurred in the midst of the Red Sea is described. While natural forces are employed, they are seen as miraculous events, brought about by the direct intervention and involvement of God. In verses 9 and 10, the sovereignty of God is seen in His ability to prevail, as a mighty warrior cf. They arrogantly pursued the Israelites, confident of victory v. The greatest army on the face of the earth was no problem for the God of Israel to dispose of. Who is like youâ€”majestic in holiness, awesome in glory, working wonders? You stretched out your right hand and the earth swallowed them. What impresses me about the conclusions which this song reveals is that they are the same as those purposes God has already stated in the Book of Exodus. What God intended for His people to learn from the miracles of the exodus is exactly what they concluded, as indicated in the song which they sang. By the exodus, God said that Israel would know He was the Lord their God, who brought them out from under the yoke of the Egyptians Exod. That which God sought to accomplish in the events of the exodus, He did accomplish, as seen by the praises of His people in this song. The second half of this song, in verses , is upon the defeat of those who would oppose Israel in the future. Rightly, the Israelites saw the plagues and their passing through the Red Sea as a beginning. God did not just promise to release the Israelites from Egyptian bondage, He promised to bring them into the promised land of Canaan. In one sense, the whole exodus event was somewhat of a secondary matter, a means for His people to possess the land of Canaan: I will free you from being slaves to them and will redeem you with an outstretched arm and with mighty acts of judgment. I will give it to you as a possession. Verse 13 therefore begins with a summary statement of what God is yet to accomplish for His people. Sinai or the temple is also in mind. The means of accomplishing this are viewed as the same as those used to deliver her from Egypt and the Egyptian army. The Canaanites will be more easily overcome because of the terror produced by the report of the drowning of the Egyptian army in the Red Sea. They will know that the God of Israel is a God of might, a warrior v. As the arm of the Lord enabled Israel to pass through the Red Sea, so the Israelites will pass through their enemies. Verses 17 and 18 conclude with a confident affirmation that God will bring His people in to the promised land, where He will plant them on His holy mountain. At least this can be the fulfillment in a way that is more specific than Israel anticipated. There, the Lord will reign over His people for ever and ever. The treaty between God and His people will be delivered to them from Mt. The exodus will serve as the basis for that treaty, as the early chapters of Deuteronomy will make clear. Verses 19 and 20 turn from poetry to prose, but

they may still be a part of the song. Miriam, a prophetess and the sister of Aaron not to mention Moses, cf. Both the men and the women seemed to have sung their own parts in this marvelous hymn of praise. It served as a vehicle by means of which they could praise God. Is the exodus and the passing of Israel through the Red Sea only dull history, unrelated to our lives? Far from it, the exodus is a theme which permeates the remainder of the Old Testament, as well as the New. For saints of every age, the exodus is both a prototype and a prophecy of the future redemption of God. Biblical history is not written to bore us with irrelevant details. It is written in order to provide our faith with historical roots. The Old Testament is therefore a rich source of faith-building history, which assures us of what God can do, based upon our knowledge of what God has already done. And we rejoice in the hope of the glory of God. Not only so, but we also rejoice in our sufferings, because we know that suffering produces perseverance; perseverance, character; and character, hope. And hope does not disappoint us, because God has poured out his love into our hearts by the Holy Spirit, whom he has given us Rom. Here, Paul is teaching us that the joy of the Christian remains, and even grows, in the midst of trials and tribulation. The more difficult things become, the more our faith is put to the test. The more our tested faith proves to be legitimate and living faith, the more hope we have for the future. Israel came to know God in a greater way as a result of the trials and testings that they experienced in Egypt and in the wilderness. We, too, come to know God more intimately and more fully in the midst of the trials which He leads us through. While their song described the deeds of God in the destruction of their enemies, the song points to the character of God which His actions point to. Ultimately, we trust a person for his character, and not for his abilities. God is both able and willing to help us in our time of need. Perhaps the Israelites continued to sing this song as they traveled on their way from the shores of the Red Sea, entering into the Desert of Shur. For three days they found no water. This does not mean they had no water to drink, but their supplies would have been limited, and they would have had to ration them carefully. The people were no doubt anxious about their water supply as they came to Marah. Sighting the waters at Marah must have brought great rejoicing to the Israelites. Their thirst, they thought, would be quenched, their cattle could be watered, and their reserves replenished. What a disappointment it must have been to discover that the waters were bitter, and thus unfit for consumption. Their joy at discovering water turned quickly to anger at Moses for leading them to such a place. How could Moses have bungled this matter so badly? They did not hesitate to place the responsibility for this blunder squarely on the shoulders of their leader—Moses. They demanded that he come up with a solution. Moses cried out to the Lord, who showed him a piece of wood, which he cast into the water, causing it to become sweet. No one knows of any wood which could produce the result which is here described. The casting of the wood into the water must have been a symbolic act, like Moses raising his staff over the waters of the Red Sea. They were deserving of the same plagues which God had brought upon the Egyptians. If the Israelites would obey Him which, I take it, meant to obey the leadership of Moses God would keep the plagues of Egypt from falling upon them. God does not tolerate disobedience and unbelief, either in the Egyptians or in His people. Having brought this message home to the Israelites, God led them on to Elim, where there was an ample supply of water. Here they camped, and gained needed refreshment from the water of the springs and the shade of the trees v. Conclusion While this chapter appears to have two very distinct accounts, there is good reason for the fact that Moses has placed them side by side. Israel had just proclaimed her faith in God as her warrior That God could handle a problem with the water at Marah should not come as any surprise. The winds which the song describes as coming from the breath of God, vss. God was able to make the waters congeal, so that there were walls of water on both sides of the Israelites cf. God caused the waters to close in upon the Egyptian army, drowning them all. If God could deal with the waters of the Red Sea, surely He could be trusted to deal with the waters of Marah. Lest we become unnecessarily perturbed at the Israelites for their lack of faith, and become a little proud of ourselves, let me suggest that the problem which Israel illustrates is also one of the greatest problems of Christians in every age, including our own. We often fail to apply our faith in God, resulting from one event, to another event which is virtually identical. For example, the feeding of the 5, Mark 6: The point is simply this. It is a great deal easier to affirm our faith in public worship than it is to apply our faith in our daily walk. Here is the real crunch. Here is where the rubber meets the road. It is not that we need to worship less, it is that we must apply in our daily walk

those truths which we affirm in our worship.

## Chapter 7 : The Song of the Bow | Blog & Mablog

*The commentaries suggest that Rabbi Akiva's affinity for the Song of Songs stems from his metaphorical understanding of its contents, reading the Song as an extended allegory to the loving relationship between God and Israel.*

## Chapter 8 : Song of Songs - Wikipedia

*The same day that Israel learned the Song of Moses, God directed Moses to climb Mt. Nebo, where Moses would be laid to rest (verses ). The song begins with a universal call to listen, followed by praise of the just, faithful, and upright God (Deuteronomy ).*

## Chapter 9 : What is the Song of Moses (Deuteronomy 32:1-43)?

*The Song of Songs, also Song of Solomon or Canticles (Hebrew: שִׁיר הַשִּׁירִים "Shir ha-Shirim", Greek: ᾠδὴ ἄσμα ἄσμάτων, is one of the megillot (scrolls) found in the last section of the Tanakh, known as the Ketuvim (or "Writings"), and a book of the Old Testament.*