

Song of Solomon Chapter By Chapter Series

Series 1-8

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Introduction to the Song of Solomon Chapter-by-Chapter Series

The Song of Solomon is one of the most misunderstood books in the Bible, largely because modern Christianity either treats it like a marriage manual for suburban couples or like a mystical codebook for monks. The Holy Ghost intended neither. This book is poetry, yes, but it is prophetic poetry; it is romance, yes, but it is a romance rooted in covenant, kingship, jealousy, chastisement, and glory. At the surface level you have a Shepherd-King and a Shulamite bride expressing desire, separation, and reunion. At the doctrinal level you have Jehovah and Israel. At the devotional level you have Christ and the Church. Anyone who tries to flatten that into a single plane has already lost the plot. A rightly-divided approach will force you to keep all three layers in play without confusing them.

The angle of this series is simple: we will take the Song at face value as literal human marriage and courtship in ancient Israel, and then we will trace the prophetic shadows that run through it. These shadows include Israel's national calling, her chastisement among the nations, her future regathering, the revelation of Messiah as both Shepherd and King, the jealousy of Jehovah for His covenant people, and the Millennial transformation of the land into gardens, vineyards, and spices. We will show that the language of beauty, fragrance, vineyards, mountains, and feasts is not merely poetic ornamentation; it is agricultural covenant language rooted in Genesis, amplified by the Prophets, and consummated in Revelation. What begins as a human love song ends as a Kingdom panorama.

At the same time, we will draw devotional and Church-age application without stealing Israel's promises or mangling dispensational lines. The believer will see in the Shulamite's longing the experience of fellowship with Christ; in her slumber, the danger of apathy; in her wounds, the bitterness of chastisement; in her testimony, the power of witness; in her fruitfulness, the joy of consecration; and in her final leaning on her Beloved, the security of eternal union. The goal is not to turn the Church into Israel or Israel into the Church, but to recognize that marriage itself was created to picture Christ and His people (Ephesians 5:32) while still affirming God's unbroken covenant with the Jewish nation.

Throughout this series, expect three things: (1) **Literal exposition**, explaining what the text is saying on the ground in Solomon's day. (2) **Doctrinal and prophetic exposition**, tracing Israel's story from Sinai to the Second Advent, with Scripture comparing Scripture. (3) **Devotional exposition**, applying the heart of the book to the believer's walk with Christ in this present age. Nothing will be spiritualized that should be literal, and nothing will be flattened where the Holy Ghost intends depth. We will treat the book as the Holy Ghost wrote it — as a layered revelation in which romance is the language, covenant is the framework, prophecy is the spine, and Christ is the fulfillment.

If you have ever wondered why the Holy Ghost preserved a love poem between a man and a woman inside the canon of Scripture, this series will answer that question. The Song of Solomon is not an embarrassing relic or a sentimental diversion. It is a doctrinal pillar showing how God defines love, desire, jealousy, chastity, fruitfulness, restoration, marriage, and glory. What begins with kisses ends with the cry, "Make haste, my beloved." The Church echoes that cry — "Even so, come, Lord Jesus" (Revelation 22:20). Israel will echo it at the end of Jacob's trouble. And when He answers both cries at the Second Advent, the Song of Solomon will cease to be poetic anticipation and will become visible reality on a renovated earth under a Jewish King with a Jewish Bride and a Gentile Church glorified with Him.

That is the ground we will cover. If you came for sentimental Hallmark love poetry, you will be disappointed. If you came to see how the Holy Ghost uses romance to reveal redemption, how He threads covenant through courtship and kingdom through kisses, then you are in the right place. This series will take you verse by verse through all eight chapters until you see why divine love is described as "strong as death" and why "many waters cannot quench it."

1 of 8 – Song of Solomon Chapter-by-Chapter Series – The Bride in Anticipation – Song of Solomon 1

Introduction

Song of Solomon chapter one does not begin with a wedding, a ceremony, or a covenant contract. It begins with a desire. The Holy Ghost opens the book not with vows exchanged at the altar but with the longing voice of a bride who cannot wait to be with her beloved. "Let him kiss me with the kisses of his mouth: for thy love is better than wine" (Song 1:2). That is not mystical allegory for monks to murmur over candlelight; it is the Holy Spirit teaching you that fellowship with Christ is sweeter than any earthly intoxication. The

world's wine may make a man forget his misery for a moment, but the bride says the love of the Beloved is better than wine—more satisfying, more sanctifying, and more lasting. That is how the chapter starts: with a heart that wants Him, not His gifts, His blessings, or His benefits, but **Him**.

But there is more going on here than romantic poetry. Song of Solomon chapter one introduces a doctrinal typology that runs throughout Scripture and centers on the identity of the bride. One of the great failures of commentators—Jewish, Catholic, Protestant, evangelical—is that they refuse to rightly divide who the bride is in a given context. They take all references to the bride and paste them upon either the Church collectively or mystical souls individually. That sloppy handling produces all kinds of theological mischief, especially in eschatology. The Bible presents **Israel as the bride nationally** (Isaiah 54:5; Hosea 2:19–20) and **the Church as the bride spiritually** (2 Corinthians 11:2; Ephesians 5:25–32). Song of Solomon gives you both in embryonic form. Israel longs for her King, and the Church longs for her Christ. The same person fulfills both roles—no pope, no priest, no rabbi, no guru—but **Christ**, who is Prophet, Priest, and King, Shepherd and Bridegroom, all in one.

Chapter one also strikes the keynote of anticipation. It is the voice of a woman who has been drawn, pursued, separated, and beautified, and who will not be satisfied until she is with her beloved. That longing contains elements of present devotion, future glory, and past shame. She wants His presence, she remembers her blackness, she resists the pull of other shepherds, and she finds rest where He feeds His flock. That is all packed into the chapter. From a devotional standpoint, it is the cry of a believer who has tasted that the Lord is gracious and now wants more. From a doctrinal standpoint, it lays the foundation for Israel's restoration under Messiah in the Millennium. From a typological standpoint, it opens the romance of redemption that runs from Eden to Calvary to the Kingdom. And from a spiritual warfare standpoint, it teaches you that affection for Christ is the strongest antidote to the world, the flesh, and the devil.

The modern religious world has developed a Christianity without longing. They have doctrine without desire, liturgy without love, and apologetics without adoration. Song of Solomon chapter one stands against all that cold professionalism. Before the bride grapples with enemies, vineyards, brothers, foxes, watchmen, or shepherds, she grapples with the ache of separation from the Beloved. And that is where the Holy Ghost starts His song—because a man who is not hungry for Christ will never fight well for Christ. Spiritual power begins with spiritual affection. When the bride says, “Draw me, we will run after thee” (Song 1:4), she tells you that all true pursuit of God begins with God drawing the heart and ends with the heart running after Him. The chapter is a window into that divine pull.

1. The Desire for the Beloved Above All Earthly Joy

The opening lines of the chapter show you a heart that has already compared Christ with the world and prefers Christ. “Let him kiss me with the kisses of his mouth: for thy love is better than wine” (Song 1:2). Wine represents merriment, festivity, earthly joy, and temporary exhilaration. The bride says plainly that nothing the world offers compares to the love of her beloved. That is not the language of a man stuck in ceremonial religion. That is the language of a soul that has discovered that fellowship with Christ is more intoxicating than anything earth can produce. The psalmist said, “In thy presence is fulness of joy; at thy right hand there are pleasures for evermore” (Psalm 16:11). The bride begins at the same point—joy in the presence of the Beloved.

This immediately rebukes the pious nonsense of those who teach that Christianity is primarily about self-denial, moral restraint, and bare doctrinal alignment. Christianity certainly involves the cross, self-denial, and obedience, but the first great commandment is not, “Thou shalt restrain thyself,” but “Thou shalt love the Lord thy God” (Matthew 22:37). Love is what wakes you early to read the Book. Love is what keeps you in church when the brethren disappoint you. Love is what makes you obey quietly when no one is applauding. And love is what will drag Israel through the Tribulation and bring her out on the other side shouting when her King returns. When the bride says His love is better than wine, she puts her finger on the reason why a man who knows Christ cannot go back to the world without grieving. Once you taste Calvary, the world’s wine tastes thin.

The modern world has tried to counterfeit joy in every direction. It has replaced wine with drugs, ecstasies, psychedelics, entertainment, and digital stimulation. Men sit in front of screens trying to escape their emptiness through pixels because they have never tasted what the bride is talking about. When a believer has the courage to say, “Thy love is better than wine,” he is declaring that Christ satisfies where every other fountain leaks. That is why Paul could sing in a dungeon (Acts 16:25) and why martyrs could go to the stake with hymns. The love of the Beloved steadies the soul in a way wine never can. Wine can make a man forget his misery for a night; Christ can make a man rejoice in the midst of tribulation. The chapter opens there—superior affection.

2. The Drawing of God and the Running of the Bride

The next cry of the bride reveals that she knows where her holiness comes from. “Draw me, we will run after thee” (Song 1:4). The drawing precedes the running. Salvation is not man running after God and begging Him to slow down; salvation is God drawing man and

enabling him to run. Jesus said, “No man can come to me, except the Father which hath sent me draw him” (John 6:44). That is not Calvinism; that is Scripture. The bride is not asking God to save her against her will; she is asking God to pull her heart so she can run after Him. In the Old Testament, the Father drew Israel out of Egypt “with a strong hand” (Exodus 13:9). In the New Testament, Christ said, “And I, if I be lifted up from the earth, will draw all men unto me” (John 12:32). The bride’s prayer is rooted in both Testaments.

Notice that when she is drawn, she runs. A man drawn by God does not sit in religious neutrality. He runs. He is like Peter leaping into the sea (John 21:7) or like Matthew leaving the receipt of custom. The bride does not ask to be dragged; she wants to pursue. There is a world of difference between a religion that drags men to sacraments and a Christ who draws men to Himself. Israel will one day run. Right now she is blinded “until the fulness of the Gentiles be come in” (Romans 11:25), but when the Beloved reveals Himself, the nation will run with tears (Zechariah 12:10). In the meantime, the Church runs now, in the age of the mystery, because she has already seen the Beloved at Calvary.

The next line shows the joy of arrival: “The king hath brought me into his chambers” (Song 1:4). The drawing leads to running, and the running leads to the chambers—private, intimate fellowship. The chambers for Israel will be the land restored under Messiah in the Millennium. God promised, “I will allure her, and bring her into the wilderness, and speak comfortably unto her” (Hosea 2:14). The chambers for the Church are the heavenly places where believers are already seated in Christ (Ephesians 2:6) and will be physically present at the catching away (1 Thessalonians 4:17). Both brides end up in the chambers, but by different routes and at different times. That is why you must rightly divide. Otherwise, you end up with the confusion of amillennialism, replacing Israel with the Church and abolishing the promises God swore to Abraham. The bride runs because the Beloved draws.

3. The Reputation of the Beloved and the Witness of the Virgin Company

Verse three reveals another key. The bride praises the Beloved’s name: “Because of the savour of thy good ointments thy name is as ointment poured forth, therefore do the virgins love thee” (Song 1:3). The name of the Beloved is fragrant. In the ancient world, ointment was costly (John 12:3), poured out seldom, and used for consecration and healing. The bride says that the mere mention of His name fills the air with fragrance. That is not sentimental; that is doctrinal. The name of Christ carries **authority** (“In the name of Jesus Christ of Nazareth rise up and walk,” Acts 3:6), **salvation** (“there is none other name... whereby we must be saved,” Acts 4:12), **favor** (“whatsoever ye shall ask in my name,” John

14:13), and **judgment** (“Every knee should bow,” Philippians 2:10). The fragrance of that name makes virgins love Him.

The virgins here are not the bride but a separate company. That fits perfectly with the distinction Jesus makes between the bride and the virgins in Matthew 25. The virgins accompany the bridegroom; they are not the bride. In Revelation 14, there is a company of 144,000 who “were not defiled with women; for they are virgins” (Revelation 14:4). They are not the Church. They follow the Lamb. The bride in Song 1 speaks of virgins who love Him because of His name. That fits the prophetic pattern: Israel as the bride, with a virgin company connected to her restoration in the Kingdom. The Church is not the only group in the eschatological picture. A rightly divided reading recognizes the distinctions.

The ointments speak of anointing, consecration, and burial. In the Old Testament, priests and kings were anointed with oil (1 Samuel 16:13). Christ is the Anointed One (Psalm 2:2). In John 12, Mary anointed His feet with ointment “to the day of my burying” (John 12:7). The fragrance filled the house. The fragrance of His name fills the world. That is why the virgins love Him. Men who hate Him do not know Him. Men who know Him cannot help but love Him. A Christianity that speaks lightly of the name of Christ has forgotten the fragrance of His ointments. The bride begins by exalting the Beloved’s name because she knows that His reputation among the virgins matters as much as His affection toward her.

4. The Confession of Blackness and the Doctrine of Acceptance

In verse five, the bride says, “I am black, but comely” (Song 1:5). That is not racial commentary. That is confession and acceptance in one breath. She is blackened by the sun—darkened by labor, exposure, and shame—but she is comely because the Beloved sees her differently. The Church knows that tension. Paul said, “in me (that is, in my flesh,) dwelleth no good thing” (Romans 7:18), and yet the same Paul teaches that believers are “accepted in the beloved” (Ephesians 1:6). The bride says, I am black in myself, but comely in your eyes. That is the balance of a soul that has been justified by grace but still carries the marks of the old nature.

For Israel, the blackness is national shame. The tribes confess in Isaiah 64, “we are all as an unclean thing” (Isaiah 64:6). Centuries of idolatry, dispersion, and judgment have darkened the nation. Yet God calls Israel “Hephzibah” and “Beulah” (Isaiah 62:4) because His delight is in her and He will marry her. When the bride says she is black but comely, she speaks with both voices. A doctrinally lazy reader tries to cram all that into the individual believer; a doctrinally blinded reader tries to cram all that into national Israel. The Holy

Ghost weaves both together. The believer confesses his sinfulness; the nation confesses its apostasy. But both are called comely because the Beloved imparts beauty.

The source of her blackness is explained: “Look not upon me, because I am black, because the sun hath looked upon me” (Song 1:6). The sun is a picture of trial, exposure, and chastisement. The Church suffers under the sun of a cursed earth. Israel suffers under the heat of Gentile dominion. The bride says her mother’s children were angry with her and made her keeper of the vineyards, but she has not kept her own vineyard. That speaks of misplaced labor. Israel tended the world’s vineyards—political alliances, worldly machinery, cultural pursuits—and neglected her own spiritual vineyard. The believer tends the vineyard of career, reputation, and comfort while neglecting his soul. When the bride confesses she has not kept her own vineyard, she is telling you that neglect is part of her shame. Yet the Beloved calls her comely. That is grace.

5. The Question of Where He Feeds and the Separation from Other Shepherds

Verse seven introduces an urgent question: “Tell me, O thou whom my soul loveth, where thou feedest, where thou makest thy flock to rest at noon” (Song 1:7). The bride wants to know where the Beloved feeds His flock. That is the question of every believer who wants fellowship: Where is Christ feeding today? Where is He resting His flock? Not every fold is His fold. Not every shepherd is the Beloved. There are other shepherds whose flocks look religious, prosperous, and impressive, but the bride does not want them. She wants Him.

Why is that important? Because the great danger of the Christian life is not gross sin but **misplaced fellowship**. A believer can keep company with other shepherds who are not altogether wolves but who will not feed him what the Beloved feeds. That is how doctrinal compromise creeps in. That is how Israel got tangled in Baal-worship. That is how churches get tangled in ecumenism. The bride says, “for why should I be as one that turneth aside by the flocks of thy companions?” (Song 1:7). She knows that turning aside by another shepherd’s flock is the first step toward losing sight of the Beloved. She does not want to graze near them. She wants to rest where He rests.

The answer comes in verse eight: “If thou know not, O thou fairest among women, go thy way forth by the footsteps of the flock, and feed thy kids beside the shepherds’ tents” (Song 1:8). The Beloved directs her to follow the footsteps of the faithful flock. That is church history. That is Israel’s remnant. That is apostolic doctrine. Christ feeds His flock through a Book, through a Spirit, through faithful shepherds, and through a trail of bloodstained steps going back to the apostles. The bride feeds her kids beside the tents of true shepherds. That is discipleship. That is spiritual reproduction. That is how truth is transmitted through

generations. The bride is told where to go, but she has to go. Christ will not feed you while you flirt with the flocks of His companions. There is separation in fellowship.

6. The Speech of the Bridegroom and the Beauty He Beholds

Beginning in verse nine, the Beloved speaks. “I have compared thee, O my love, to a company of horses in Pharaoh’s chariots” (Song 1:9). That is not an insult; that is admiration. Horses in Pharaoh’s chariots were strong, swift, disciplined, adorned, and prepared for battle. The Beloved sees the bride in military terms. She is not a fragile ornament; she is a war asset. Christ sees His Church not merely as a patient to be healed but as an army to be commanded. He said, “I will build my church; and the gates of hell shall not prevail against it” (Matthew 16:18). Gates do not chase armies; armies attack gates. In the Millennium, Israel will be the glory of the nations and the terror of her oppressors. The Beloved sees that potential now.

He praises her cheeks adorned with rows of jewels and her neck with chains of gold (Song 1:10). The cheeks speak of beauty; the neck speaks of submission. Gold speaks of deity. Jewels speak of glory. The bride is adorned with the beauty of deity and the glory of submission. That is doctrinal truth. A believer’s submission to Christ is beautiful in His eyes. Israel’s future submission to her King will be golden. Christ does not despise the beauty He Himself imparts. The modern mind thinks submission diminishes beauty; Christ says submission is beauty. The bride may see her blackness, but the Beloved sees her adornment.

The voice of the companions appears: “We will make thee borders of gold with studs of silver” (Song 1:11). Silver is the metal of redemption (Exodus 30:13–16). Gold is deity. The border of the bride’s adornment is a combination of deity and redemption. That is Calvary. Christ redeems (silver) and then adorns with deity (gold). Israel was redeemed out of Egypt with blood and silver (Exodus 12:22; Exodus 30:16) and will be adorned with glory in the Kingdom. The Church was redeemed by the “precious blood of Christ” (1 Peter 1:19) and will be glorified with Him (Romans 8:30). The companions testify to what adornment is in progress. Heaven knows what Christ is doing even when the bride feels only her blackness.

7. The Sweetness of Fellowship and the Rest Among the Spices

Beginning with verse twelve, the tone becomes intimate. “While the king sitteth at his table, my spikenard sendeth forth the smell thereof” (Song 1:12). Spikenard is costly perfume (John 12:3). The bride fills the table with fragrance. Fellowship with the Beloved produces a

fragrance that affects the whole environment. When a believer walks with Christ, even his presence alters the air. Paul said, “we are unto God a sweet savour of Christ” (2 Corinthians 2:15). That fragrance is not charisma; it is communion. The king sits at His table. That is feasting, rest, and fellowship.

She then calls the Beloved “a bundle of myrrh” that lies “all night betwixt my breasts” (Song 1:13). Myrrh is associated with suffering and burial (John 19:39). The bride carries the memory of His suffering near her heart. That is devotion. No Christianity is worth a dime that does not keep Calvary close. For Israel, the memory will be bitter—they will look upon Him whom they pierced (Zechariah 12:10). For the Church, the memory is worship—they show the Lord’s death till He come (1 Corinthians 11:26). The Beloved is also likened to a cluster of camphire in the vineyards of Engedi (Song 1:14). Engedi is an oasis in the wilderness. Christ is an oasis in the wilderness of this dispensation for the Church and in the wilderness of tribulation for Israel. He is rest in a dry land.

The bride then exchanges admiration with the Beloved. “Behold, thou art fair, my love” (Song 1:15), and she answers, “Behold, thou art fair, my beloved” (Song 1:16). True fellowship is reciprocal admiration—He admires her because He has adorned her, and she admires Him because He is holy. The chapter ends with rest: “Also our bed is green. The beams of our house are cedar, and our rafters of fir” (Song 1:16–17). Green speaks of life, cedar of strength, fir of endurance. Life, strength, endurance—those are the elements of the Beloved’s house in the Kingdom. That is Israel’s future. Devotionally, it pictures the believer resting in the life, strength, and endurance of Christ. The bed is not sterile; it is green. Fellowship is not sterile religion; it is living communion.

Conclusion

Song of Solomon chapter one is not the sentimental romance the commentators make it out to be, nor is it the mystical allegory of medieval monasticism. It is the Holy Ghost showing you that real holiness begins with real hunger. The bride wants the Beloved more than wine. She wants to be drawn so she can run. She wants to know where He feeds and where He rests. She wants His chambers, His table, His ointments, and His name. That is the starting point of spiritual power: not duty, not argument, not ritual, but desire. A cold Christianity that prides itself on orthodoxy without affection has already lost the battle. Orthodoxy without love becomes cruelty; apologetics without adoration becomes arrogance.

Doctrinally, the chapter lays down the pattern of dual typology—Israel as the bride nationally and the Church as the bride spiritually. Israel confesses her blackness and

neglect; the Church confesses her flesh and dependence. Both are comely because of the Beloved. The chapter anticipates the drawing of Israel in the last days, the restoration of the land, the fragrance of Messiah's name among the nations, and the eventual chambers of Millennial blessing. It anticipates the Church's present fellowship with a risen Savior who draws her by Calvary and feeds her through Scripture. And it anticipates the jealous distinction between the true Shepherd and His companions, a line that modern ecumenism tries in vain to erase.

Devotionally, it teaches the believer that the remedy for worldliness is not scolding but affection. The bride says His love is better than wine, not that wine is forbidden. Fellowship with Christ makes the world small. A heart that sits at the King's table and carries a bundle of myrrh near its breast will not be impressed with the world's vineyards. And spiritually, it teaches that shame does not exclude beauty. The bride says, "I am black, but comely." That is the confession of every believer who has looked in the mirror of the Word and then looked to Christ. Black in the flesh, comely in Christ. Black in failure, comely in grace. Black by exposure, comely by election. Black by sin, comely by blood.

By the time the reader finishes the chapter, he learns that anticipation is not a defect in the Christian life; it is the engine. The book begins with longing because history begins with longing. Eden ended with separation, and all of redemption is the story of God drawing a bride back to Himself. Song of Solomon opens that window and lets you hear the bride breathing in the dark, wanting the light of the Beloved. That is the heart of both Israel and the Church, and that is why the chapter belongs not in the hands of allegorical mystics, but in the hands of Bible believers who know that the best wine is yet to come, the chambers are real, the King is near, and the fragrance of His name can still make virgins love Him.

2 of 8 – Song of Solomon Chapter-by-Chapter Series – The Banner of His Love – Song of Solomon 2

Introduction

Song of Solomon chapter two is the chapter of shade, banquets, flowers, vineyards, mountains, and springtime — but it is also the chapter of fear, persecution, foxes, and separation. The Holy Ghost is not content to let you sit in the banqueting house without reminding you that there are "foxes that spoil the vines" (Song 2:15), shadows that must be fled from (Song 2:17), and mountains that stand between the bride and the Bridegroom. It is a chapter that holds two worlds side by side: the world of divine love and the world of hostile forces. That is precisely where the believer lives, where Israel will live in the last

days, and where the Church has lived throughout the entire Church age. It is the intersection of security and suffering, protection and preparation, desire and danger — all under a banner that says “love.”

When the bride says, “He brought me to the banqueting house, and his banner over me was love” (Song 2:4), she is doing more than describing a romantic dinner. She is describing the emblem under which she lives. Armies have banners. Nations have banners. Guilds, tribes, and kingdoms have banners. Jehovah revealed Himself as **Jehovah-nissi** (Exodus 17:15), meaning “The LORD my banner,” on the battlefield. That banner was not a satin cloth but a divine proclamation over Israel. Now the bride says that her banner is love — not lust, not war, not religion, not merit, but love. That banner means acceptance, protection, identity, and belonging. For Israel, that banner will fly in the Millennium when the King reigns in righteousness and the Gentiles see Jerusalem restored. For the Church, that banner flies now because believers are “accepted in the beloved” (Ephesians 1:6) and sealed unto the day of redemption (Ephesians 4:30). The banner is doctrinal, not sentimental.

Chapter two also introduces the voice of the Bridegroom calling His beloved to “Rise up... and come away” (Song 2:10). That call contains the doctrinal seed of the Rapture, the Second Advent, and the regathering of Israel. It is not just a whisper of romance; it is the voice of Christ summoning His own out of winter into spring, out of hiding into light, out of shame into glory. When rightly divided, the chapter reveals how suffering prepares affection, how separation from the world is commanded by love, and how divine communion produces strength against fear. It is a multi-layered picture that Catholic mysticism flattened into allegory and evangelical romanticism flattened into marital counseling. The Holy Ghost requires more from the reader — doctrinal sight, typological sobriety, devotional hunger, and prophetic foresight.

The average Christian today knows nothing about banners, banquets, vineyards, foxes, or mountains; he knows about programs, podcasts, and praise bands. He does not understand that love is a banner that flies over a battlefield, not a scented candle over a dinner date. He does not understand that spring is coming for Israel after a long winter of unbelief and chastisement. He does not understand that the voice that says “Come away” is the same voice that will say “Come up hither” (Revelation 4:1). Chapter two forces the reader to face these realities in poetic clothing. The Holy Spirit wraps deep doctrine in fragrant imagery so the heart can swallow what the mind resists. The banner is love, the house is a banquet, the season is spring, the vineyard is under attack, and the Bridegroom calls through the lattice. That is the setting. Now we enter the chapter.

1. The Lily and the Rose — Humility in the Midst of Glory

The chapter opens with the voice of the Bridegroom saying, “I am the rose of Sharon, and the lily of the valleys” (Song 2:1). Sharon was a fertile plain west of the Jordan, famous for its beauty. The rose is the emblem of loveliness; the lily is the emblem of purity. Christ identifies Himself as both. He is not the thorn jungle of doctrine — He is the Rose among thorns. He is not the poisonous asphodel of mythology — He is the Lily among valleys. The imagery is deliberate. The rose is crimson, like blood. The lily is white, like righteousness. Christ is both sacrificial beauty and spotless purity. The rabbis who try to make this only the voice of Israel miss the personal identification in the pronoun: “I am.” Christ uses that pronoun throughout the Gospels — “I am the bread of life” (John 6:35), “I am the good shepherd” (John 10:11), “I am the resurrection” (John 11:25). Here He is the rose and the lily.

The bride responds, “As the lily among thorns, so is my love among the daughters” (Song 2:2). She sees Him as the lily and sees herself surrounded by thorns. That is the believer’s position — in the world but not of it (John 17:14–16). It is Israel’s position — the chastened nation surrounded by hostile Gentile thorns. It is the Church’s position — a chaste virgin espoused to Christ (2 Corinthians 11:2) in the midst of a crooked and perverse nation (Philippians 2:15). The lily among thorns is a picture of holiness in the midst of corruption. The believer who tries to avoid the thorns by joining the world ends up pierced. The believer who tries to uproot the thorns by political force ends up carnal. The believer who stays a lily among thorns is sustained by unseen roots.

Then she says, “As the apple tree among the trees of the wood, so is my beloved among the sons” (Song 2:3). An apple tree provides shade and fruit; the wood provides neither. Christ provides nourishment and rest; the world’s sons provide neither. She says she sat down under His shadow with great delight, and His fruit was sweet to her taste. That is not mystical eroticism; that is spiritual communion. The shadow is protection. The fruit is edification. The delight is affection. The believer sits under His shadow when he hides in His righteousness (Isaiah 32:2). Israel will sit under His shadow in the Millennium when every man shall sit “under his vine and under his fig tree” (Micah 4:4). The Church sits under His shadow now in justification — “being now justified by his blood, we shall be saved from wrath through him” (Romans 5:9). The fruit is His Word, His Spirit, His fellowship. The lily among thorns finds shade under the apple tree.

2. The Banqueting House and the Banner — Love as Protection

The next scene is the banqueting house. “He brought me to the banqueting house, and his banner over me was love” (Song 2:4). The verb is “brought.” She did not wander there; she was brought. Salvation and fellowship are initiated by God. He brought Israel out of Egypt “with a mighty hand” (Exodus 32:11). He brings the Church into heavenly places (Ephesians 2:6). He will bring Israel into the wilderness to speak comfortably to her (Hosea 2:14). The bride is not talking about a literal dining hall; she is talking about the sphere of communion. The banqueting house is the place where the King manifests Himself to those He loves. For Israel, it is the restored land flowing with milk and honey under Messiah. For the Church, it is the communion table of Christ’s suffering and the invisible fellowship of the Spirit.

The banner is love. In Exodus 17, when Israel fought Amalek, Moses built an altar and called it “Jehovah-nissi,” meaning “The LORD my banner” (Exodus 17:15). A banner is a war signal, a rallying point. The bride says the banner is love. Not generic love, not sentimental love, not erotic love, but divine covenant love. God told Israel, “I have loved thee with an everlasting love” (Jeremiah 31:3). Christ loved the Church and gave Himself for it (Ephesians 5:25). His banner over the believer is not wrath (John 3:36 has wrath for the unbeliever), not law (Romans 6:14 puts the believer under grace), not fear (Romans 8:15 says we have not received the spirit of bondage again to fear), but love. The banner means safety. When the believer sins, the banner remains because love is an attribute of God, not a mood. When Israel wanders, the banner remains because God’s covenant is everlasting. The banner is as strong in chastisement as in celebration.

The presence of the banner in the banqueting house teaches that divine love is not fragile. It survives storms. It survives winter. It survives foxes spoiling vines. It survives shadows on the mountains. Men think love is fragile because their love is fragile. They love until offended, until bored, until betrayed. God loves despite offense. Christ loved His disciples “unto the end” (John 13:1). The banner over the believer is the same in war and feast. That produces rest. The bride says, “Stay me with flagons, comfort me with apples: for I am sick of love” (Song 2:5). That is not sickness unto death; that is sickness unto longing. She wants more. Spiritual communion produces appetite, not apathy. The believer who loses appetite has left the banqueting house. The banner is love. That is why John says, “perfect love casteth out fear” (1 John 4:18). Under the banner, the believer rests.

3. The Left Hand and the Right Hand — Communion and Security

Verse six says, “His left hand is under my head, and his right hand doth embrace me” (Song 2:6). The left hand speaks of support; the right hand speaks of strength. Christ supports the

believer with His left hand — “Underneath are the everlasting arms” (Deuteronomy 33:27). He embraces the believer with His right hand — the hand that upholds all things by the word of His power (Hebrews 1:3). This is not the language of mysticism. It is the language of communion and security. The bride is not lying in a field hallucinating; she is describing spiritual rest under sovereign protection.

But communion has boundaries. The next verse says, “I charge you... that ye stir not up, nor awake my love, till he please” (Song 2:7). There is a timing to divine manifestations. A believer cannot command God’s presence. He can wait, desire, pray, and seek, but he cannot awaken the Beloved at will. Israel could not summon Messiah before the appointed time. The Church cannot summon the Rapture before the fulness of the Gentiles. The believer cannot command spiritual consolation on demand. Communion is God’s gift. That rebukes charismatic presumption and Catholic ritualism alike. Christ is not a vending machine dispensing ecstasies at the push of a liturgical button. He appears when He pleases.

The prohibition also protects against carnal intrusion. The daughters of Jerusalem are bystanders. They represent observers who do not share the bride’s intimacy. They are warned not to intrude. There are things between the believer and Christ that outsiders do not understand. There are things between Israel and Messiah that Gentiles do not grasp. The presence of the daughters shows that the bride is not alone in history. She is surrounded by other parties — watchers, virgins, sisters, companions — but none of them can disturb her communion. When God communes with His own, He does so in holy sovereignty. The left hand and the right hand hold the believer until He pleases to arise.

4. The Voice of the Bridegroom — Call to Separation and Glory

Beginning in verse eight, the scene changes. “The voice of my beloved! behold, he cometh leaping upon the mountains, skipping upon the hills” (Song 2:8). Now the bride hears Him, not sees Him. Faith comes by hearing (Romans 10:17). The Bridegroom is in motion, not stationary. He comes leaping — swift, joyful, powerful. The mountains and hills are obstacles. Christ leaps upon the mountains of unbelief, persecution, and prophecy. He skips upon the hills of dispensations. For Israel, the mountains are national obstacles — Gentile dominion, unbelief, covenant curses. For the Church, the mountains are personal obstacles — sin, fear, suffering, death. The Bridegroom overcomes them all.

He appears “like a roe or a young hart” (Song 2:9) — swift, graceful, elusive. Christ is elusive to unbelief, visible to faith. He “standeth behind our wall,” looking “forth at the windows,” showing Himself “through the lattice” (Song 2:9). The wall is separation. The

windows are glimpses. The lattice is obscurity. That is how Christ appears now — not fully unveiled, not bodily present, but seen through the lattice of Scripture, sacraments, suffering, and providence. Israel sees Him through the lattice of prophecy. The Church sees Him through the lattice of the New Testament. The world sees nothing because it looks at walls, not windows.

Then the voice speaks: “Rise up, my love, my fair one, and come away” (Song 2:10). That is the summons of separation. He does not say, “Settle down,” or “Make peace with the daughters,” or “Adjust to the thorns.” He says, “Rise up... and come away.” That is the call to holiness (2 Corinthians 6:17), the call to discipleship (Luke 9:23), and the call to exodus. It anticipates the Rapture — “Come up hither” (Revelation 4:1) — and the Second Advent call to Israel — “Come out of her, my people” (Revelation 18:4). The voice of Christ calls upward and outward. He never calls downward to worldliness or inward to narcissism. The bride must rise before she can come away.

5. The Winter Past, the Spring Arrived — Prophecy in Season

Verse eleven explains the summons: “For, lo, the winter is past, the rain is over and gone” (Song 2:11). Winter is a type of chastisement, scattering, and silence. For Israel, winter is the dispersion among the nations. For the Church, winter is suffering in this present evil world (Galatians 1:4). For the believer, winter is seasons of spiritual dryness. Winter ends when Christ speaks. Spring begins when the Beloved draws near. The text says, “The flowers appear on the earth” (Song 2:12). Flowers appear in spring, not winter. They are signs of life, beauty, reproduction, and color. Prophetically, flowers picture the blossoming of Israel in the Millennium — “shall blossom abundantly, and rejoice even with joy and singing” (Isaiah 35:2). The desert shall blossom as the rose (Isaiah 35:1). That is literal, not metaphorical.

Then “the time of the singing of birds is come” (Song 2:12). Birds sing at dawn. Singing pictures rejoicing after judgment. When Israel is restored, the land will sing. Hosea 2:15 says God will give the valley of Achor “for a door of hope.” The period of judgment will become a period of rejoicing. Then the text says, “the voice of the turtle is heard in our land” (Song 2:12). That is the turtle dove, not the reptile. The turtle dove was a sacrificial bird (Leviticus 12:6). Its voice in spring means sacrifice is accepted, peace is restored, winter is past. That harmonizes with Hosea 2:11–23 where God removes Israel’s lovers, allures her into the wilderness, and then betroths her forever in righteousness. That passage ends with Israel saying, “Thou art my God” (Hosea 2:23). That is spring for the nation.

Then verse thirteen says, “The fig tree putteth forth her green figs, and the vines with the tender grape give a good smell.” The fig tree pictures Israel (Luke 13:6–9). The green fig is immature fruit — Israel restored but not yet glorified. The tender grapes picture joy and growth. The fig tree cursed in Matthew 21 sprouts in the Millennium. Christ then repeats, “Arise, my love, my fair one, and come away” (Song 2:13). Spring demands separation. A bride who stays in winter misses spring. A believer who clings to the world misses the upward call. A nation that refuses Messiah remains in winter. When Christ speaks spring, the only response is rise and come away.

6. The Dove in the Clefts — Hiddenness, Fear, and Assurance

Verse fourteen shifts the imagery to a dove. “O my dove, that art in the clefts of the rock, in the secret places of the stairs” (Song 2:14). The dove pictures gentleness, purity, and timidity. In the Old Testament, Israel is compared to a silly dove (Hosea 7:11). In the New Testament, the Spirit descends like a dove (Matthew 3:16). The dove hides in clefts and secret places. The clefts of the rock picture refuge in Christ. Moses was placed in the cleft of the rock (Exodus 33:22) when God passed by. The secret places of the stairs picture hidden communion — fellowship inaccessible to the world.

Christ speaks to His dove — “let me see thy countenance, let me hear thy voice; for sweet is thy voice, and thy countenance is comely” (Song 2:14). That is the Beloved telling the fearful believer (or fearful nation) that He wants fellowship, not avoidance. Israel hides in fear during the Tribulation, but Messiah will say, “Come, let me hear your voice.” The believer hides in shame because of sin, but Christ says, “Let me see thy countenance.” Christ delights in the voices of those who love Him. That rebukes the idea that God wants only liturgical chants or professional choirs. He wants the voice of His dove, not the roar of the bull.

The dove imagery also ties to persecution. The dove in the clefts is hiding from predators. The believer is sent forth “as sheep in the midst of wolves” (Matthew 10:16) and commanded to be “harmless as doves.” The Spirit intercedes with groanings (Romans 8:26). Christ calls His dove out of hiding. Why? Because winter is past. The same Christ who hides you in storms calls you out in spring. That is the rhythm of the Christian life — hiding in suffering, singing in spring, and fellowshiping in shade. Israel will hide during Jacob’s trouble, sing in the Kingdom, and fellowship under Messiah. The dove in the cleft is not abandoned; she is summoned.

7. The Little Foxes — Sabotage of Fellowship and Fruit

Verse fifteen introduces danger. “Take us the foxes, the little foxes, that spoil the vines: for our vines have tender grapes” (Song 2:15). Little foxes spoil vines by chewing roots, eating leaves, and ruining fruit before maturity. They are small, sneaky, and destructive. They picture sins, compromises, heresies, fears, distractions — the things that sabotage spiritual fruit. The vines have tender grapes — early stages of fruitfulness. Early joy is often fragile. Young believers are often targeted by foxes — subtle errors, worldly entanglements, sensual temptations, pride, or discouragement. The foxes come when the grapes are tender, not when the wine is aged.

Doctrinally, foxes picture enemies who spoil Israel’s vineyards — Edom, Moab, Assyria, Babylon. Historically, foxes ran over the Temple ruins (Lamentations 5:18). Israel’s vineyards were spoiled repeatedly. Spiritually, foxes picture doctrinal infiltrators. Paul warned of men who “creep in unawares” (Jude 4). He spoke of “false brethren unawares brought in” (Galatians 2:4). These are foxes — small, quick, hard to catch, but deadly to tender grapes. The foxes must be taken — caught, removed, exposed. They will not leave on their own. The bride says “take us the foxes.” That is plural — the Bridegroom and the bride work together. Christ fights wolves (John 10:12–13). The bride fights foxes. Wolves attack sheep; foxes spoil fruit. Both must be dealt with. The average Christian fights wolves but lets foxes spoil his vineyard — subtle pride, laziness, doctrinal carelessness, worldly entertainments.

The tender grapes are valuable. They picture early obedience, early prayer, early study, early boldness. Foxes spoil that before it matures. A believer’s prayer life can be spoiled by a fox of distraction. His Bible study can be spoiled by a fox of doubt. His joy can be spoiled by a fox of bitterness. His holiness can be spoiled by a fox of secret indulgence. The vines belong to the Bridegroom and bride — “our vines.” That is joint ownership. Christ wants fruit (John 15:8). The bride wants fruit. Foxes attack mutual interests. That is why the modern church, which does not believe in discipline or doctrine, has vineyards full of spoiled grapes. They refuse to take foxes. Christ does not spoil vineyards; foxes do. The bride who ignores foxes will cry in winter again.

Conclusion

Song of Solomon chapter two is a portrait of divine love drawn against a background of danger and separation. It shows Christ as the Rose and Lily — beauty and purity in one person. It shows the bride as a lily among thorns — holiness in a hostile world. It shows the Beloved as an apple tree — nourishment and shade in a barren wood. It shows the banqueting house — fellowship under a banner of love. It shows the left hand and right

hand — support and strength. It shows the voice calling out of winter into spring — a summons to rise and come away. It shows the dove in the clefts — fearful, hidden, but summoned. It shows foxes spoiling vines — small sins and subtle enemies that sabotage fruit. It is the world of spiritual reality wrapped in poetic imagery.

Doctrinally, the chapter lays a foundation for Israel's restoration. Winter is the diaspora. Spring is the Millennium. The flowers, figs, vines, and turtle dove are the symbols of national revival. The call "Come away" is the call of Messiah to His nation. The banqueting house is the restored land. The banner is Jehovah-nissi. The fig tree is Israel budding. The turtle dove is peace after judgment. Hosea 2 and Isaiah 35 fulfil the symbolism. A rightly divided approach sees Israel's future in full color. Christ calls His dove out of the clefts of persecution into the sunshine of Kingdom glory. The foxes are removed. The vineyards flourish. The winter is over at last.

Devotionally, the chapter teaches the believer how to walk with Christ in this present age. The banner of love gives security. The shade of the apple tree gives rest. The call to rise gives direction. The dove teaches humility. The foxes warn against negligence. The spring imagery encourages hope. The believer is not in the Millennium, but he tastes it. He hears the voice through the lattice. He sees the flowers in fellowship and the grapes in early fruit. He knows that winter will not last forever. Christ calls upward. Christ calls away. Christ calls into spring. Under His banner, love becomes not merely affection but allegiance — the emblem of a King who conquered by blood and will reign by righteousness.

The modern church, with its psychological sermons and sentimental marriage conferences, misses the doctrine and loses the devotion. They talk about Song of Solomon as if it were a handbook for Christian romance. The Holy Ghost intended more. He intended to show you that divine love operates under a banner, in a banquet, in a vineyard, in a world of foxes, thorns, and mountains. It is not the fragile love of Hallmark cards; it is the fierce love of Jehovah-nissi. It is not the unstable love of modern vows; it is the eternal love of Jeremiah 31:3. Song of Solomon chapter two leaves the reader with the scent of spring and the shadow of the apple tree. That is where the believer learns to rest until the voice says again, "Rise up, my love, my fair one, and come away."

3 of 8 – Song of Solomon Chapter-by-Chapter Series – Seeking the Beloved Whom My Soul Loveth – Song of Solomon 3

Introduction

Song of Solomon chapter three is the chapter of night, searching, city streets, watchmen, and finally a royal procession. The mood changes from the springtime joy of chapter two to the tense atmosphere of absence and longing. The bride is not feasting under the banner; she is seeking in the dark. That shift is deliberate. The Christian does not always live under the apple tree or in the banqueting house. Sometimes he lives in the night seasons where Christ is not seen or felt, where spiritual dryness takes the place of delight, and where pursuit replaces consolation. Israel has lived in that night for almost two thousand years — wandering among the nations, restless, unbelieving, hoping for Messiah, but unable to find Him until the appointed time (Hosea 3:4–5). The Song captures that double picture — Israel in the night and the believer in spiritual dryness.

Chapter three also confronts two extremes in modern Christianity. One extreme imagines that God’s presence is always emotionally tangible, that the believer must always “feel close to Jesus,” and that absence indicates failure. The other extreme imagines that seeking is unnecessary because “we walk by faith, not by sight” (2 Corinthians 5:7), as though faith somehow nullifies desire, pursuit, or longing. The Holy Ghost rejects both errors. He shows you a bride who is saved, beloved, and chaste — yet restless, troubled, and searching. Her love compels pursuit. Her absence compels movement. She goes into the streets, not into despair. She seeks, not sulks. That is doctrinally accurate and devotionally healthy. Real Christianity seeks Christ when He seems absent, not because He is lost in fact, but because fellowship has been interrupted.

The chapter also presents the watchmen — the men who are supposed to guard the city and give answers. The bride encounters them, questions them, and moves on. They cannot give her what she seeks. That rebukes priestcraft, denominationalism, and religious dependency. No priest can mediate Christ to a soul. No movement can substitute for the Bridegroom. No watchman can satisfy the heart. At best, he can point. At worst, he can hinder. When she finally finds Him, she holds Him and will not let Him go until she brings Him into her mother’s house. Then the scene shifts to the royal procession of Solomon — a prophetic picture of the King coming in glory with armed guard, perfumed bed, and public honor. That scene anticipates the Second Advent, not the First, because there is no cross, no humiliation, and no rejection — only triumph, dominion, and peace. Chapter three moves from absence to presence, from night to glory, from private seeking to public coronation. That is the prophetic arc of Israel and the experiential arc of the believer.

1. The Night Seasons — Spiritual Absence and Restless Love

The chapter opens with the bride in the night seasons. “By night on my bed I sought him whom my soul loveth: I sought him, but I found him not” (Song 3:1). Notice that she calls Him “him whom my soul loveth.” The absence has not diminished affection; it has intensified it. She seeks because she loves. She does not seek a feeling, an experience, or a doctrine — she seeks Him. That is the mark of genuine spiritual affection. Many believers seek peace when they are troubled, joy when they are depressed, or a sign when they doubt. The bride seeks the Bridegroom. That is far better. Christ never promised constant emotional companionship. He promised to “never leave thee, nor forsake thee” (Hebrews 13:5). Absence in the Song is not literal abandonment; it is felt distance.

The night is not accidental. God uses night seasons to produce hunger. David said, “My soul followeth hard after thee” (Psalm 63:8) when he was in the wilderness. Job said, “Oh that I knew where I might find him!” (Job 23:3) when he could not perceive God to the right hand or the left. Israel called for God “out of the depths” (Psalm 130:1). Paul said he wanted to “know him” (Philippians 3:10) after thirty years of ministry. The night makes the day precious; absence makes presence sweet. Men who never seek never find. Men who never hunger never feast. Men who never thirst never drink deeply. The modern church tries to eliminate the night with emotional lighting, sentimental music, and psychological preaching. The Holy Ghost uses the night to wean the believer from flesh and world.

The bride sought Him “on my bed.” Beds are places of rest, but she found none. Rest without Christ is unrest. She then says, “I sought him, but I found him not.” That is not unbelief; that is experience. God sometimes withdraws the sense of His presence to test the soul. He does not withdraw His indwelling (John 14:17), His sealing (Ephesians 4:30), or His love (Romans 8:39). He withdraws His manifested presence to create pursuit. In the millennium, Israel will say, “Lo, this is our God; we have waited for him” (Isaiah 25:9). You cannot wait for someone who is sitting visibly in your living room. Waiting requires distance and delay. Distance produces desire. Desire produces seeking. Seeking produces finding. That is the order of the Song.

2. Rising from the Bed — Pursuit Beyond Comfort

Verse two shows movement. “I will rise now, and go about the city in the streets, and in the broad ways I will seek him whom my soul loveth.” She rises. She leaves the bed. She goes into the streets. That refutes the passive spirituality of pietism and the self-pity of modern evangelicalism. Faith rises. Love rises. Desire rises. She seeks not in her chamber but in the city. The city is public, open, and dangerous. Seeking Christ often requires leaving private comfort and entering public reality. Many believers never grow because they never

leave the bed of private imagination. They want Christ to appear in their chamber without effort, Bible, prayer, obedience, or movement. The bride rises and goes.

She seeks “in the broad ways.” That expression later becomes negative (“broad is the way that leadeth to destruction” – Matthew 7:13), but here it is geographic, not moral. She searches everywhere. Seeking Christ requires diligence. Proverbs says, “If thou seekest her as silver... then shalt thou understand the fear of the LORD” (Proverbs 2:4–5). Silver is not found on the surface. Christ is not found on the surface of casual religion. Israel will seek Messiah “with all thy heart and with all thy soul” (Deuteronomy 4:29) at the end of the Tribulation. The believer seeks fellowship. Both seek with urgency. The bride repeats, “I sought him, but I found him not” (Song 3:2). That second failure is not defeat; it is preparation.

The rising from the bed also pictures repentance. In Luke 15, the prodigal “arose” and came to his father (Luke 15:20). In Revelation 2, the Ephesians were told to “repent, and do the first works” (Revelation 2:5). Repentance is not merely sorrow; it is movement. The bride is not repenting of sin here, but she is leaving comfort and seeking fellowship — the principle is parallel. Fellowship demands pursuit. Israel will pursue Messiah in the last days because the prophets drive her out of bed. The believer pursues Christ because the Holy Ghost will not let him settle for bed religion. The bride rises and seeks because love compels her.

3. Encounter with the Watchmen — Limits of Religious Mediation

Verse three introduces the watchmen. “The watchmen that go about the city found me: to whom I said, Saw ye him whom my soul loveth?” Watchmen in Scripture represent spiritual authorities — priests, prophets, pastors, teachers, or guardians. Ezekiel was a watchman (Ezekiel 3:17). Isaiah spoke of blind watchmen (Isaiah 56:10). The bride encounters the watchmen and asks for information. They found her, not the other way around. That is how institutional religion works — it finds seekers and tries to manage them. But notice the crucial detail: the watchmen give no answer. There is no solution, no guidance, no consolation. Religion can point at God but cannot give God. It can guard the city but cannot satisfy the soul.

The watchmen here are benign — they do not smite her as in chapter five. They simply cannot help. They know the city, not the Bridegroom. They know the walls, not the chambers. They know routes, not relationships. That rebukes ecclesiastical substitution. No church, creed, priest, or pastor can take the place of Christ. A pastor can preach Christ; he cannot stand in place of Him. A prophet can declare truth; he cannot mediate Christ to the heart. A watchman can guard doctrine; he cannot give communion. The modern church

loads watchmen with impossible burdens — spiritual direction, psychological counseling, mystical experiences, emotional therapy, and marital coaching. Then Christians are disappointed when the watchmen cannot deliver the Bridegroom. They were never meant to.

The bride does not linger with the watchmen. She asks and moves on. That is doctrinally sound. You do not stay with watchmen; you stay with Christ. Paul rebuked the Corinthians for saying “I am of Paul” and “I am of Apollos” (1 Corinthians 1:12). He reminded them that ministers are “nothing” (1 Corinthians 3:7) compared to Christ. Israel has relied on rabbis, scholars, traditions, and councils — all watchmen — but none can give Messiah. The believer who settles for religious watchmen instead of Christ gets systems, not fellowship. The bride asks one question and moves on — that is the path of spiritual intelligence.

4. Finding and Holding — Personal Encounter Beyond Institutions

Verse four is the turning point. “It was but a little that I passed from them, but I found him whom my soul loveth.” Notice the sequence: ask the watchmen, pass from them, then find Him. Christ is found outside the watchmen’s jurisdiction. He is not against watchmen, but He is beyond them. The bride finds Him privately. True fellowship is always personal. Salvation is individual. Communion is individual. There is a corporate body, but Christ meets persons. When Saul was converted, he said, “Lord, what wilt thou have me to do?” (Acts 9:6). That was personal. When Mary heard her name, she said “Rabboni” (John 20:16). That was personal. Institutions can point, but Christ must meet.

When she finds Him, she says, “I held him, and would not let him go” (Song 3:4). That is not inappropriate clinginess; that is spiritual determination. Jacob said, “I will not let thee go, except thou bless me” (Genesis 32:26). The disciples “constrained him” at Emmaus (Luke 24:29). The Canaanite woman would not let Christ ignore her (Matthew 15:27). Spiritual hunger holds Christ with faith and desire. When the believer finds communion after dryness, he does not take it lightly. When Israel finds Messiah in the last days, she will cling to Him and weep bitterly (Zechariah 12:10). True spiritual affection produces perseverance. Men who drop Christ at the first distraction never knew Him deeply.

She then brings Him “into my mother’s house, and into the chamber of her that conceived me” (Song 3:4). That is intimacy, but not sensuality. The mother’s house represents origins, heritage, and covenant roots. Israel will bring Messiah into the national house — into Abrahamic roots, Davidic promises, and covenant blessings. The believer brings Christ into his inner life, his secret places, not just his public conduct. Many Christians keep Christ in the church house but never bring Him into the mother’s house — into thought life,

affections, family, and identity. The bride secures Him in the most intimate covenant space she has. That is devotion beyond public religion.

5. The Charge to the Daughters — Guarding Fellowship from Intrusion

Verse five repeats the familiar charge: “I charge you, O ye daughters of Jerusalem... that ye stir not up, nor awake my love, till he please.” The daughters are spectators, not participants. They are part of the religious environment but not part of the bridal relationship. They represent professing religion, nominal Israel, or cultural Christianity — those who observe without possessing. The bride charges them not to intrude. Fellowship must be guarded from carnal intrusion. The daughters can stir up foolishness, curiosity, gossip, or distractions that ruin communion. That is why the believer must guard quiet time, prayer, meditation, and scripture study.

Doctrinally, the daughters represent Israel according to the flesh. The remnant finds Messiah; the nation watches. The remnant charges the nation not to intrude until Messiah appears. Devotionally, the daughters represent immature believers who interrupt serious fellowship with frivolity. The modern church is full of daughters, not brides. They attend, sing, socialize, and network, but they do not seek Christ at night or hold Him in the chamber. They talk about marriage without having fellowship. They stir up noise, not love. The bride charges them to remain silent.

The repetition of this charge in chapters two and three proves that communion is sovereign. Christ awakens when He pleases. He manifests Himself when He pleases. You do not schedule revival like a dentist appointment. You do not awaken the Beloved with emotional machinery or liturgical technique. The bride protects the season of fellowship. Israel will protect her Messiah when He returns. The believer must protect his devotion. The daughters are rebuked not by condemnation but by exclusion. There are rooms they cannot enter and seasons they cannot disturb. That is biblical separation on a spiritual plane.

6. The Royal Procession — Second Advent Glory, Not First Advent Shame

Beginning in verse six, the tone changes dramatically. “Who is this that cometh out of the wilderness like pillars of smoke, perfumed with myrrh and frankincense, with all powders of the merchant?” (Song 3:6). That is not the Bridegroom seeking the bride; that is the King appearing in glory. The wilderness indicates exile and testing. The pillars of smoke echo the wilderness cloud of Israel (Exodus 13:21). The myrrh and frankincense recall the gifts of the

Magi, but the scene here is not Bethlehem — it is triumph. The powders of the merchant indicate preparation and adornment. This is public majesty, not private affection.

Verse seven says, “Behold his bed, which is Solomon’s; threescore valiant men are about it, of the valiant of Israel.” That is armed guard, not shepherd’s staff. Christ’s First Advent was without military escort. His Second Advent will include armies from heaven (Revelation 19:14). The threescore valiant men picture protection of the King. They are “expert in war” (Song 3:8). They “hold swords” because of fear in the night. This is not the suffering servant of Isaiah 53; this is the conquering King of Psalm 45 and Revelation 19. No child in a manger here — a King in procession. Doctrine demands application: the First Advent was humiliation; the Second is coronation.

The bed is not a marriage bed of lust; it is a royal litter — a portable throne. Solomon is being carried in public dignity. Verse nine says, “King Solomon made himself a chariot of the wood of Lebanon.” Wood of Lebanon is cedar — royal, durable, and associated with temple building. He made, he chose, he fitted, he covered — all verbs of preparation. Christ has prepared for His Second Advent. He will return as Priest-King (Zechariah 6:13). The rabbis expect the Messiah to appear in triumph, but they missed the First Advent in shame. This scene matches their expectation — a triumphant Solomon, not a suffering Lamb. The Song places First Advent longing and Second Advent glory side by side. That is rightly divided typology.

7. The Crown of His Mother — Coronation and Joy at His Appearing

The final verse says, “Go forth, O ye daughters of Zion, and behold King Solomon with the crown wherewith his mother crowned him in the day of his espousals, and in the day of the gladness of his heart” (Song 3:11). The daughters who could not enter the chamber can behold the coronation. This is public revelation. The King is crowned. His mother crowns Him — a picture of Israel according to the flesh acknowledging Messiah. Mary did not crown Christ at the First Advent. Israel will crown Christ at the Second. The crown is not of thorns; it is of glory. The day is not Golgotha; it is gladness. The espousals picture national restoration and New Covenant fulfillment (Jeremiah 31:31–33). This cannot refer to the First Advent. It points to the wedding day of Isaiah 62:5 — “as the bridegroom rejoiceth over the bride, so shall thy God rejoice over thee.”

The daughters of Zion are commanded to behold. They missed Him once; they will not miss Him again. Zechariah says they will “look upon me whom they have pierced” (Zechariah 12:10). They will mourn first, crown later. The Song collapses the time. This coronation is joyous, not mournful. That aligns with the Millennial Kingdom, not Calvary. The joy is His

joy. Hebrews 12:2 says He endured the cross “for the joy that was set before him.” The daughters behold His joy here, not His sorrow. Modern preachers make everything about the cross because they fear dispensational clarity. The Bible shows cross, crown, and kingdom in sequence. The Song shows night, finding, and coronation in sequence. That is biblical order.

The command “Go forth” implies movement out of the city to behold the King. Israel will go forth to meet Messiah (Matthew 25:6). The Church will go up. The world will behold. The daughters of Zion see their King crowned by the nation that once rejected Him. That is eschatological irony and prophetic fulfillment. The gladness of His heart at espousals pictures consummation, not incarnation. The rabbis saw this; the Church Fathers allegorized it; the modern church ignored it. The Holy Ghost preserved it. Verse eleven closes with joy, not night, because the Song refuses to leave the soul in seeking. It moves to finding, and then to feasting, and then to crowning.

Conclusion

Song of Solomon chapter three takes the reader through the dark streets of spiritual longing into the radiant procession of royal glory. It begins with a bride seeking in the night, restless and earnest, without bitterness or despair. Her soul loves, so her soul seeks. She does not find Him on her bed; she rises. She does not find Him in private; she enters public spaces. She does not find Him through watchmen; she moves past them. She finds Him personally, holds Him tightly, and secures Him in the chamber. That is the normal rhythm of spiritual life. Fellowship is not always instantaneous. Christ is not always manifest. The believer must seek when He seems absent, not because indwelling is gone, but because communion is hindered. The Song teaches pursuit, not passivity.

Doctrinally, the chapter is a map of Israel’s experience. Israel loved Jehovah imperfectly and sought Messiah imperfectly. She wandered in the night of dispersion, asked watchmen (rabbis, scholars, councils), and found no Messiah. She will find Him when she passes from them and looks up. She will hold Him and not let Him go until the covenant is restored. Then Messiah will appear in procession, not as a Nazarene carpenter but as a Davidic King. Valiant men will surround Him. Israel will crown Him. The daughters will behold. The espousals will be national and covenantal. The gladness will be His. The Song is not merely romantic poetry; it is prophetic tapestry.

Devotionally, the chapter rebukes shallow religion. Many Christians want a Christ who sits on their bed when summoned, but they do not want to rise when He is absent. They want watchmen to answer their questions instead of seeking Him directly. They want

institutional substitutes for personal fellowship. They want banquets without nights, crowns without crosses, and feelings without faith. The bride of Solomon has more sense than the bride of modern evangelicalism. She rises. She seeks. She asks. She passes. She finds. She holds. She guards. She beholds. The soul that loves Christ seeks Him. The soul that seeks Christ finds Him. The soul that finds Christ holds Him. The soul that beholds Christ crowns Him. That is the Song's order. That is the believer's path. That is Israel's future.

4 of 8 – Song of Solomon Chapter-by-Chapter Series – The King's Admiration and the Bride's Beauty – Song of Solomon 4

Introduction

Song of Solomon chapter four is one of the strangest chapters in the Bible for a flesh minded reader, and one of the sweetest for a believer who has finally realized that the most important thing in the universe is not how you see yourself, but how the Lord sees you. Up to this point, we have heard much from the bride about her longing, her blackness, her seeking, her fears. In chapter four the Bridegroom does the talking. He takes a long look at His bride and describes her beauty in language that sounds foreign to a carnal age. He talks about eyes like doves, hair like goats, teeth like sheep, lips like scarlet, temples like pomegranates, a neck like the tower of David, and a garden locked and watered from a private fountain. This is not Hallmark poetry. It is the Holy Ghost teaching you that the Lord's estimation of His people is not based on Instagram standards or the mirror of the flesh, but on covenant, redemption, and the righteousness He Himself has put on them.

The chapter is drenched in pastoral and agricultural imagery. That is not an accident and not just oriental ornamentation. The God of the Bible tied His promises to a piece of real estate, a land that flows with milk and honey, a vineyard, a mountain, and a city. When the Bridegroom talks about a garden enclosed, a fountain sealed, and spices blowing on a holy plot, He is not only talking about a girl. He is talking about the Land Covenant, the transformation of wilderness into Eden, the future of Israel when the desert shall rejoice and blossom as the rose (Isaiah 35:1), and the place where He will walk with His people once more, as He did in the garden in the cool of the day (Genesis 3:8). At the same time, every believer who knows Pauline truth hears in this chapter the language of imputed righteousness, the sweet savour of a life hid with Christ in God (Colossians 3:3), and the priestly service that sends up spiritual sacrifices acceptable to God by Jesus Christ (1 Peter 2:5).

The commentators who turn this into nothing but sex poetry for Christian married couples are as blind as the medieval mystics who made it nothing but a gelatinous allegory drifting

above history. The Holy Ghost is doing something much bigger. He is bridging agricultural imagery with covenant theology, tying the Song to Genesis, Hosea, Revelation, and the epistles. He is letting you hear how the King talks about His bride, so you will stop living by the way you look to yourself and start living by the way you look to Him. In chapter one she said, “I am black, but comely” (Song 1:5). In chapter four He says, “Thou art all fair, my love; there is no spot in thee” (Song 4:7). That is quite a difference. The Christian who refuses to listen to chapter four will limp along with a conscience full of chapter one and never enjoy his position. The Lord is going to have His say.

1. Eyes Like Doves and Hair Like Goats

The chapter opens with the King’s admiration. “Behold, thou art fair, my love; behold, thou art fair; thou hast doves’ eyes within thy locks” (Song 4:1). The first thing He mentions is her eyes, not her body. The world starts with flesh and ends with regret. The Lord starts with sight and ends with certainty. Doves’ eyes are gentle, single, and pure. Jesus said, “If therefore thine eye be single, thy whole body shall be full of light” (Matthew 6:22). The bride’s eyes picture a heart single toward the Bridegroom. He sees her not as the world sees her, but as a woman whose gaze has been captured. Israel, in the Millennium, will finally have doves’ eyes. She will look on Him whom she pierced (Zechariah 12:10) and will no longer look to Egypt or Assyria for help. The Church, doctrinally, is to have doves’ eyes already, “looking unto Jesus the author and finisher of our faith” (Hebrews 12:2). The King calls that fair.

“Thy hair is as a flock of goats, that appear from mount Gilead” (Song 4:1). You will not find that in modern fashion magazines, but you will find the point if you know the land. A flock of dark goats flowing down the side of Gilead looks like a living river, coordinated, beautiful in motion. Hair in Scripture is tied to glory and submission. “If a woman have long hair, it is a glory to her” (1 Corinthians 11:15). The bride’s hair like goats speaks of ordered submission and visible glory. Gilead was a rich pasture land east of Jordan, famous for balm and healing (Jeremiah 8:22). The King sees in her hair not simply attractiveness, but ordered beauty flowing in a land of healing. Israel, restored in her land, will be the glory of the nations, and her submission to Messiah will be her crown. The Church, in submission to her Head, reflects His glory. The Lord sees that now, even when you see only tangles and thinness.

The repetition, “Behold, thou art fair,” is not filler. It is insistence. The King refuses to see her as she sees herself. He does not say, “You will be fair one day,” but “Thou art fair.” That is how Christ speaks of His Church, which He “loved” and “sanctified and cleansed with the washing of water by the word” so that He might “present it to himself a glorious church, not having spot, or wrinkle” (Ephesians 5:25 to 27). Positionally, the believer is already washed,

sanctified, and justified in the name of the Lord Jesus (1 Corinthians 6:11). Practically, he may still be stumbling. The King speaks from the side of finished work. The bride hears from the side of experience. Chapter four lets you overhear heaven's vocabulary about you. Eyes like doves, hair like goats, fair, not foul.

2. Teeth, Lips, and Temples: Clean Nourishment and Right Speech

Next He descends to her mouth. "Thy teeth are like a flock of sheep that are even shorn, which came up from the washing; whereof every one bear twins, and none is barren among them" (Song 4:2). Teeth picture the capacity to receive, chew, and distribute food. Her teeth are like washed sheep, even shorn and fruitful. Clean teeth mean clean feeding. Israel in her unbelief has eaten the husks of tradition, philosophy, and idolatry. In the Kingdom she will feed in green pastures, and her teeth will be like washed sheep. The Church is supposed to have teeth that handle meat, not just milk. Paul rebuked the Corinthians because he could not feed them with meat (1 Corinthians 3:2). The Hebrew believers were "dull of hearing" and needed milk when they ought to have been teachers (Hebrews 5:12). The bride in the Song has teeth ready for solid food. The King calls that beautiful.

The phrase "none is barren among them" shows that her feeding produces fruit. Every tooth bears twins. No gaps, no missing molars, no dead spots. Spiritually, that is what the Lord wants from His people, a mouth that takes in the Word and produces fruit, not one that chews on gossip, criticism, and error. A Christian's diet shows in his speech. "Out of the abundance of the heart the mouth speaketh" (Matthew 12:34). The King admires her teeth because He knows her diet. He has watched her feed in His pasture. Devotionally, the believer who feeds on Scripture, sound doctrine, and honest prayer is a bride whose teeth look like a washed flock. Most Christians today have mouths full of cavities and rot, formed by social media and television instead of the Book. Do not expect the King to admire what you have let the world destroy.

"Thy lips are like a thread of scarlet, and thy speech is comely" (Song 4:3). Scarlet reminds you of Rahab's line in Jericho, the scarlet thread that marked her house for salvation (Joshua 2:18). It reminds you of the blood, "though your sins be as scarlet, they shall be as white as snow" (Isaiah 1:18). Lips like a thread of scarlet are lips marked by redemption. Her speech is comely, not filthy, not vain, not foolish. Paul told believers, "Let your speech be always with grace, seasoned with salt" (Colossians 4:6). The King listens to His bride talk and finds her speech beautiful. That is convicting. What does your speech sound like to Him?

"Thy temples are like a piece of a pomegranate within thy locks" (Song 4:3). The temples are the seat of thought and feeling. The pomegranate, with its many seeds and rich red

interior, was used as a decorative motif on the hem of the high priest's robe (Exodus 28:33 to 34). It pictures fullness, richness, and priestly beauty. The bride's inner life, her thoughts and emotions, are covered modestly by her locks, yet the King says they are like a pomegranate. He sees richness where you see confusion. He sees ordered seeds where you see scattered thoughts. Israel will one day have the law written in her heart (Jeremiah 31:33). The believer already has the mind of Christ in principle (1 Corinthians 2:16). The King sees that pomegranate, even when you only feel pressure at your temples.

3. Neck, Towers, and Shields: Strength, Testimony, and War

The King moves to her neck. "Thy neck is like the tower of David builded for an armoury, whereon there hang a thousand bucklers, all shields of mighty men" (Song 4:4). In Scripture, the neck represents will and attitude. A stiff neck is rebellion (Exodus 32:9). A bowed neck is submission. Here, her neck is not weak or stiff. It is like the tower of David, an armoury, hung with shields. That is strength under submission. The believer's will is not supposed to be jelly. It is supposed to be surrendered to Christ and strong against the world. Israel in rebellion had a stiff neck, but in the Kingdom she will have a tower neck, firm in loyalty to her King.

The tower of David was a symbol of defense and testimony in the city of God. An armoury full of shields speaks of victories past. Every shield represents a battle fought and won. The King looks at His bride and sees a neck that is not fragile, but fortified. When Paul told the Ephesians to "put on the whole armour of God" (Ephesians 6:11), he was preparing a bride whose neck could hold up a helmet and bear the weight of a yoke. The Christian who refuses to put on armour will have a weak neck and a distorted witness. The Lord is not impressed with limp believers who think humility means refusing to take a stand. He admires a neck that has learned to bow to His yoke and to hold up the banner of His truth.

Notice that the shields belong to "mighty men." The King has surrounded His bride with the testimony of those who have gone before. Hebrews 11 lists a cloud of witnesses. Church history adds more. Israel's past includes David, Elijah, Daniel, and others whose shields now hang in the armoury. The bride's neck is adorned with that heritage. A believer who stands for truth today is hanging his shield on the same tower. When the Lord looks at His people, He does not just see their present frailty. He sees the whole arsenal of His grace in history. That is why He can say "Thou art all fair" even when you feel like a failure. He sees you in the context of His own work and His own army.

4. The Mountain of Myrrh and Hill of Frankincense: Between Calvary and Intercession

In verse six He says, "Until the day break, and the shadows flee away, I will get me to the mountain of myrrh, and to the hill of frankincense" (Song 4:6). Myrrh is a bitter spice

associated with suffering and burial. Frankincense is a sweet spice associated with prayer and priestly ministry. The mountain of myrrh points to Calvary, where He “offered himself without spot to God” (Hebrews 9:14). The hill of frankincense points to His present position at the right hand of the Father, “ever liveth to make intercession” for His own (Hebrews 7:25). The King is telling you where He is during the long night before the day breaks and the shadows flee. He is between the mountain of sacrifice and the hill of intercession.

“Until the day break” looks ahead to the Second Advent and the Kingdom. Peter calls that future glory “the day star arise in your hearts” (2 Peter 1:19). Right now, the Church lives between the cross and the crown, between myrrh and frankincense. Israel, nationally, has tasted myrrh but has not yet known the hill of frankincense. When the day breaks, both will know. The King’s declaration shows that His absence is not idleness. While the bride waits, He is exercising priesthood and presenting the value of His own sacrifice before the Father. The believer who thinks Christ is distant and indifferent has not read verse six.

The context of this verse comes right before one of the most astounding statements in the Song. After mentioning myrrh and frankincense, He says, “Thou art all fair, my love; there is no spot in thee” (Song 4:7). That is not addressed to a sinless woman. It is addressed to a bride whose beauty is based on the mountain of myrrh and the hill of frankincense. In New Testament language, that is imputed righteousness. “For he hath made him to be sin for us, who knew no sin, that we might be made the righteousness of God in him” (2 Corinthians 5:21). The bride is spotless because the sacrifice was spotless. The Lord can look at a believer, whose state is flawed, and say “no spot” because He sees that believer “in Christ.” Israel in herself was an adulterous wife, but under the New Covenant God says, “I will remember their sin no more” (Jeremiah 31:34). That is why the King can speak the way He does.

5. A Garden Enclosed, a Spring Shut Up, a Fountain Sealed

Verse twelve is the doctrinal heart of the chapter. “A garden inclosed is my sister, my spouse; a spring shut up, a fountain sealed” (Song 4:12). The bride is called a garden, not a garbage heap. She is enclosed, not exposed. The world loves exposure. It wants everything uncovered, flaunted, marketed, turned into spectacle. God esteems enclosure when it comes to intimacy, holiness, and covenant. A garden enclosed is a place guarded from intruders, fenced from beasts, and reserved for the owner. That is Israel in the Land Covenant and the Church in union with Christ. God told Israel the land was His and that she was to keep herself from the abominations of the nations. He told the Church, “Ye are not your own... For ye are bought with a price” (1 Corinthians 6:19 to 20). Holiness is not prudishness. It is enclosedness.

A spring shut up, a fountain sealed, speaks of source and limitation. The life in that garden does not come from public canals. It comes from a private spring. Israel was supposed to draw her life from Jehovah, not from foreign alliances. The Church is supposed to draw life from Christ, not from psychology or philosophy. A sealed fountain is under authority. In New Testament terms, that pictures the indwelling Holy Ghost. Jesus spoke of “a well of water springing up into everlasting life” (John 4:14) and of rivers of living water flowing out of the believer, “this spake he of the Spirit” (John 7:38 to 39). You do not see a pipe from the world into the garden. You see a spring inside it.

The enclosure, the shut spring, and the sealed fountain also speak of chastity. The bride is not a common field. She is reserved for the King. When Paul is jealous over the Corinthians with godly jealousy, he says he has “espoused you to one husband, that I may present you as a chaste virgin to Christ” (2 Corinthians 11:2). Chastity is not just physical purity. It is doctrinal purity and spiritual fidelity. The Church that courts the world, toys with false doctrine, and admires the wisdom of this age has ceased to be a garden enclosed. She has torn down her fences in the name of relevance. The King does not admire that. His admiration in chapter four is for a bride who is enclosed, not ecumenical.

6. Spices, Trees, and Sweet Savour Offerings

The verses following the garden declaration list an array of plants and spices. “Thy plants are an orchard of pomegranates, with pleasant fruits, camphire, with spikenard, spikenard and saffron, calamus and cinnamon, with all trees of frankincense; myrrh and aloes, with all the chief spices” (Song 4:13 to 14). These are not random botanicals. Many of them appear in the composition of the holy anointing oil and incense of the tabernacle (Exodus 30:23 to 25, 34 to 35). They represent priestly consecration, acceptable worship, and sweet savour. The bride is not only a garden of beauty. She is a garden of worship. Her very existence is a fragrance to God.

In the Old Testament, sacrifices that pleased God were called “a sweet savour” (Leviticus 1:9, 13, 17). In the New Testament, Paul says Christ “hath given himself for us an offering and a sacrifice to God for a sweetsmelling savour” (Ephesians 5:2). He also calls the sacrificial generosity of the Philippians “an odour of a sweet smell, a sacrifice acceptable, wellpleasing to God” (Philippians 4:18). The spices in the bride’s garden line up with that truth. The Lord sees in His people the fragrance of His own Son and the offerings that flow from His life in them. Israel, restored and serving in her priestly capacity to the nations (Isaiah 61:6), will be a garden of spices. The Church, as a spiritual house and holy priesthood, offers spiritual sacrifices now (1 Peter 2:5). The King delights in that smell.

The presence of pomegranates again ties the bride to priesthood and abundance. The camphire may refer to henna or a flowering shrub with pleasant fragrance. Spikenard is that costly ointment Mary used on the Lord before His burial (John 12:3). Saffron, calamus, and cinnamon were precious imports. Frankincense and myrrh speak again of prayer and suffering. Aloes speak of burial spice used with myrrh for the Lord's body (John 19:39). Put together, this garden is a prophetic blend of Calvary, intercession, priesthood, Kingdom service, and personal devotion. It pulls Genesis, Exodus, the Gospels, and the Epistles into one aroma. A rightly divided Bible student will not flatten this into a perfume commercial. He will smell the doctrines.

7. Awake, O Wind: The Bride's Invitation to the King

The chapter ends with an astonishing prayer. "Awake, O north wind; and come, thou south; blow upon my garden, that the spices thereof may flow out. Let my beloved come into his garden, and eat his pleasant fruits" (Song 4:16). Up to now, the King has been describing. Now the bride speaks. She asks for wind and presence. The north wind is cold, the south wind is warm. Together they represent the full range of providence, trials and comforts, chastening and blessing. She does not ask God to stop the north wind and give her only south breezes. She asks them both to blow on her garden so that the spices may flow out. In plain language, she is willing to accept whatever God sends if it will make her life a sweet savour to Him. That is spiritual maturity.

Many believers pray for God to stop the north wind. They want no opposition, no sorrow, no sickness, no loss. They pray for the south wind only. The bride understands that some fragrances are only released under pressure. Some graces only appear in winter. Paul said he wanted to know Christ "and the power of his resurrection, and the fellowship of his sufferings" (Philippians 3:10). Most Christians want the first half of the verse and not the second. The bride asks for wind, not comfort only, because she is thinking like a garden owner, not like a house plant. She wants the King to enjoy the garden more than she wants to enjoy the climate.

"Let my beloved come into his garden, and eat his pleasant fruits" (Song 4:16). Notice the pronoun shift. It was "my garden" when she spoke to the wind. It is "his garden" when she speaks of Him. The believer's life is both his and His. Israel's land is hers and His. The Church is Christ's body and bride. The ultimate purpose of the garden is not her self image, but His satisfaction. When a believer finally gets to the place where his prayer is, "Lord, come into your garden and enjoy what you have produced in me," he has understood chapter four. Paul could say, "Christ shall be magnified in my body, whether it be by life, or by death" (Philippians 1:20). That is the same spirit. The bride invites the King to partake,

not of her efforts, but of His own work in her. That is the end of pride and the beginning of true worship.

Conclusion

Song of Solomon chapter four lets you listen as the King admires His bride, and in doing so it reveals more about His heart than about her looks. He sees doves' eyes where you see dark circles. He sees goat like hair flowing down Gilead where you see split ends. He sees washed sheep teeth where you see gaps. He sees scarlet lips of redemption, pomegranate temples of rich inner life, a tower neck of strength and loyalty, a spotless beauty secured between the mountain of myrrh and the hill of frankincense, a garden enclosed with a sealed fountain, and an orchard of spices that smell like Calvary, priesthood, and Kingdom glory. His estimation is grounded in His own work, not her performance. That is the doctrine of imputed righteousness dressed in pastoral clothing.

Doctrinally, the chapter ties the Song to the Land Covenant and the future of Israel. The locked garden is the land set apart. The sealed fountain is Jehovah as the only source. The spices are the worship and service of a restored nation functioning in her priestly role. The no spot declaration looks ahead to the day when "all Israel shall be saved" (Romans 11:26) and the Lord will remove her iniquity in one day (Zechariah 3:9). The mountain of myrrh and hill of frankincense connect Calvary and priesthood to that future. Prophetically, this is not vague mysticism. It is a preview of the Millennium, when the wilderness becomes a fruitful field and the fruitful field is counted for a forest (Isaiah 32:15).

Devotionally, the chapter confronts Christians who live by their own feelings instead of the King's words. The bride still remembers her blackness from chapter one. The King is determined to talk about her fairness in chapter four. If you insist on arguing with Him about how filthy you are after He has washed you, you are not being humble. You are contradicting His evaluation. Humility is not denying what He has done. It is agreeing with Him and then living in gratitude. A believer who learns to say "I am black, but comely" in honesty about his flesh, and then say "He has called me all fair, there is no spot in me, because I am in Christ," is a believer who can walk with his head up and his heart low. Chapter four invites you to stop staring at yourself in your own mirror and start listening at the keyhole of the King's chamber while He talks about you. When you do, you will stop trying to be a garden for the world and be content to be a garden enclosed, a spring shut up, a fountain sealed, reserved for a King who thinks you are fair because He paid to make you so.

5 of 8 – Song of Solomon Chapter-by-Chapter Series – The Bride’s Slumber, the Lover’s Knock – Song of Solomon 5

Introduction

Song of Solomon chapter five is the chapter of hesitation. The bride is not running through the streets seeking Him, nor sitting at His banqueting table under the banner of love. She is lying on her bed when the Beloved comes to her door. He knocks, He calls, He appeals, and for one fatal moment she hesitates. Her excuses are mild, polite, and human, but they cost her dearly. By the time she rises to answer, He has withdrawn, and the rest of the chapter becomes a lament, a search, a wounding, and a testimony. This is not backsliding into immorality; it is spiritual slumber, delay in obedience, and the sorrow that follows when the best opportunities are missed. God never stops being God, but the believer can lose the sense of His presence in a single moment of sluggishness.

Doctrinally, the chapter is a picture of Israel at the First Advent. The Messiah came to His own, “and his own received him not” (John 1:11). He stood knocking on the door of His vineyard nation. He called through prophets, miracles, teaching, and parables. But Israel was asleep in ritual, sloth, worldliness, and legalistic pride. By the time she arose, the Beloved was gone, and the watchmen of the nations smote her. For two thousand years, Israel has wandered the streets of the Gentile cities, testifying of a Messiah whom she refused and longing for the One she pierced. The typology is not forced; it is exact. No chapter in the Song better captures the tragedy of delayed obedience and national rejection.

Devotionally, the chapter is a warning to the Christian who lives on the edge of complacency. Christ does not knock to condemn; He knocks to commune. “Behold, I stand at the door, and knock” (Revelation 3:20). The bride in chapter five loves Him — her soul is sick for Him — but she sleeps when He calls. Many Christians do not lose fellowship from scandalous sin, but from small hesitations: prayer delayed, Scripture postponed, repentance pushed aside, service deferred. The cost is real. Joy is lost. Presence is veiled. The world does not understand the sorrow, but a believer who has known communion and then forfeited it for comfort feels the pain deep. Chapter five becomes a theological key that unlocks both history and the heart.

1. The Beloved’s Arrival and Invitation: Sovereignty Meets Initiative

The chapter opens with the Bridegroom’s triumph and invitation. “I am come into my garden, my sister, my spouse... eat, O friends; drink, yea, drink abundantly, O beloved” (Song 5:1). This verse belongs to the end of chapter four’s scene, but it sets the stage for

the contrast that follows. He has come into *His* garden — notice it was *her* garden in 4:16, now it is *His*. Ownership is established. He invites His companions to partake. That is not sensuality; that is fellowship. The King shares His joy. In prophetic terms, this is the Kingdom invitation — Messiah enjoying the fruits of His covenant bride, Israel restored and fruitful in the Land. But the narrative quickly shifts to a different moment in the relationship.

Verse two changes the tone. “I sleep, but my heart waketh: it is the voice of my beloved that knocketh” (Song 5:2). Here sovereignty meets human initiative. The Bridegroom knocks. He does not break in. He calls: “Open to me, my sister, my love, my dove, my undefiled” (Song 5:2). The titles are tender and persuasive. He appeals to relationship (“my sister”), to affection (“my love”), to purity (“my dove”), and to uniqueness (“my undefiled”). He does not threaten; He invites. Christ does not force communion on His people. He stands at the door and knocks. He commands obedience but invites fellowship. The bride is asleep, but her heart is awake. That is the state of many Christians — doctrinally sound, positionally secure, affectionately stirred, but practically asleep.

The Bridegroom adds a note of pathos: “for my head is filled with dew, and my locks with the drops of the night” (Song 5:2). He has come in the night, bearing the marks of labor, waiting in the cold, suffering delay for the sake of communion. Christ came to Israel at the First Advent in humility, poverty, and patience. He waited outside the national door. He bore rejection and scorn. He knocked through John the Baptist, through miracles, through parables, through Scripture. He had come “seeking fruit” (Luke 13:7). The Church knows the same Christ who knocks at Laodicea’s door. He appeals to her love, not her fear. Many Christians can say “my heart waketh” — they feel the tug of affection — but they do not rise. That is the tragedy of the verse.

2. Hesitation and Excuse: The Cost of Spiritual Convenience

The bride’s answer in verse three is painfully human. “I have put off my coat; how shall I put it on? I have washed my feet; how shall I defile them?” (Song 5:3). These are not rebellious words. They are excuses. She is not angry at Him; she is comfortable without Him. She does not deny the knock; she delays it. Many believers imagine that backsliding always begins with scandalous sin or doctrinal departure. In reality, it often begins with a warm bed and a clean pair of feet. Little excuses, polite delays, minor inconveniences — those are the termites that eat the beams of fellowship. The bride has no argument against Him; she simply does not want to rise.

“For my yoke is easy, and my burden is light” (Matthew 11:30), but it is still a yoke, and yokes do not fit well on sleepy necks. The excuses of verse three are the spiritual version of

“Yet a little sleep, a little slumber” (Proverbs 6:10). Israel at the First Advent refused Messiah not primarily because they hated Scripture, but because they loved ease, tradition, and human respect more. Nicodemus came by night. Pilate washed his hands. The crowds hesitated. The nation slept in legalism and pride while Messiah stood outside.

Christians today excuse delayed obedience the same way. “I have put off my coat” — I’ve already settled in. “I have washed my feet” — I’ll get dirty if I get up. The Christian who is willing to lose communion to protect comfort has not understood the value of the knock. No one hesitates because they hate Christ; they hesitate because they love their coat. They love their washed feet. They love rest more than fellowship. The saddest part is that the bride never says “no.” She only says “not yet.” That is enough to lose Him.

3. Withdrawal and Loss: The Lover Departs from the Door

Verse four is one of the most haunting in the Song. “My beloved put in his hand by the hole of the door, and my bowels were moved for him” (Song 5:4). The hand in the door hole represents one last appeal — an intimate gesture, a sign of presence, a final touch. Emotionally, it works. Her heart stirs. Desire awakens. She rises. But she rises too late. “I rose up to open to my beloved... I opened to my beloved; but my beloved had withdrawn himself, and was gone” (Song 5:5–6).

This is not abandonment; it is withdrawal. The Beloved has not changed His love. The bride has changed her opportunity. In New Testament terms, this is not loss of salvation, but loss of fellowship. A believer cannot lose Christ, but he can lose the *sense* of Christ. John says, “Our fellowship is with the Father, and with his Son Jesus Christ” (1 John 1:3). Fellowship can be broken without relationship being destroyed. Christ does not force His presence on a sleepy saint. If the saint will not rise for love, the Lord will withdraw until love rises on its own.

The bride says, “My soul failed when he spake” (Song 5:6). Notice the order. She opens after He speaks — not when He speaks. Emotion is not obedience. Her heart stirred at the sound, but her body stayed in bed until comfort was satisfied. Many Christians feel deeply moved during preaching, prayer, or conviction, but they do not obey until the emotion subsides. When they finally move, they find the knock has ceased. Christ has not left them; He has left the door. Israel experienced this at the First Advent. Messiah walked out of the Temple for the last time and said, “Behold, your house is left unto you desolate” (Matthew 23:38). He did not cease to be Israel’s Messiah, but He ceased to stand at her door. For two thousand years, Israel has sought Him without finding Him — not because He hates her, but because she hesitated.

4. Seeking and Sorrow: The Burden of Delayed Obedience

The rest of verse six reads, “I sought him, but I could not find him; I called him, but he gave me no answer” (Song 5:6). That is the cry of a believer who has lost fellowship. It is also the cry of Israel in dispersion. God says, “Then shall they call upon me, but I will not answer” (Proverbs 1:28) — not because He hates them, but because they delayed repentance until calamity struck. Christ is not absent in fact, but absent in experience. The bride searches now with urgency, not complacency. She seeks what she once postponed.

Verse seven introduces the watchmen again — but this time their treatment is different. “The watchmen that went about the city found me, they smote me, they wounded me” (Song 5:7). In chapter three, the watchmen only observed her. In chapter five, they smite and wound. The watchmen represent the Gentile powers in whose cities Israel has wandered. From AD 70 onward, Israel has suffered persecution, scorn, pogroms, exile, ghettos, and the Holocaust. The Gentile nations “smote” her and “wounded” her — not because God abandoned her, but because national discipline follows national hesitation. Hosea says, “For the children of Israel shall abide many days without a king... Afterward shall the children of Israel return, and seek the LORD their God” (Hosea 3:4–5). That is chapter five in prophecy.

Devotionally, the believer who refuses to rise when Christ calls will find himself in streets he never wanted to walk, facing wounds he never needed to bear. The watchmen of the world have no sympathy for a wandering saint. The Christian who loses fellowship may not lose salvation, but he may lose protection, joy, peace, direction, and reputation. The bride says the watchmen “took away my veil from me” (Song 5:7). The veil symbolizes dignity, modesty, and separation. The world enjoys stripping saints of dignity. A believer out of fellowship is exposed to ridicule. He becomes a spectacle. Israel without Messiah is exposed among the nations. The bride without her Beloved is exposed among the watchmen.

5. Testimony to the Daughters: The Bride’s Christology in Sorrow

After the wounding, the bride turns to the daughters of Jerusalem. “I charge you... if ye find my beloved, that ye tell him, that I am sick of love” (Song 5:8). She does not complain about her wounds, or about the watchmen, or about the difficulty of finding Him. She complains only of absence. This is the mark of a soul in love — the worst suffering is not physical but relational. Israel in dispersion has no greater sorrow than absence of Messiah. The believer out of fellowship has no greater sorrow than absence of Christ’s presence.

The daughters, curious and ignorant, ask, “What is thy beloved more than another beloved?” (Song 5:9). The world always asks that. What makes Christ better than Buddha, Muhammad, Plato, or pleasure? The daughters do not ask to help; they ask because they cannot discern worth. They have never seen Him. They know religion, not Christ. The bride’s answer becomes one of the greatest Christological passages in the Old Testament — a portrait of the King in symbolic language that humbles scholars and exalts souls.

She begins, “My beloved is white and ruddy, the chiefest among ten thousand” (Song 5:10). White speaks of purity; ruddy of blood and sacrifice. Christ is both sinless and slain, holy and crucified. He is “holy, harmless, undefiled” (Hebrews 7:26) and yet “the Lamb slain” (Revelation 13:8). “Chiefest among ten thousand” speaks of supremacy. No rival compares. The bride describes His head, hair, eyes, cheeks, lips, hands, belly, legs, countenance, and mouth. Each image ties to Scripture. His eyes are like doves by rivers — pure and intelligent. His cheeks are like spices — fragrant. His lips are lilies dropping myrrh — grace mixed with suffering. His hands are gold set with beryl — strength and workmanship. His belly is ivory overlaid with sapphires — holiness and heavenliness. His legs are marble on sockets of gold — stability and glory. His countenance is as Lebanon — majesty. His mouth is most sweet — doctrine and consolation.

This is not eroticism; it is doctrine. The bride has never spoken more highly of Him than when she is wounded. Israel has produced her highest Christology in dispersion — Isaiah 53 was written by an unbelieving nation about an unrecognized Messiah. The Church has produced her finest hymns in sorrow. The world asks, “What is thy beloved?” and the true believer answers with doctrine, not sentiment. Sorrow sharpens Christology. The bride ends with, “This is my beloved, and this is my friend” (Song 5:16). That is the highest title of all. “Ye are my friends” (John 15:14). Israel rejected her Friend. The Church often neglects her Friend. But the bride remembers that He is both sovereign King and intimate companion.

6. Sovereignty and Responsibility: The Tension That Offends Theology

Chapter five forces a theological tension that neither Calvinism nor Arminianism handles well. The Bridegroom sovereignly knocks. The bride freely hesitates. The Bridegroom withdraws. The bride seeks and cannot find. The watchmen wound her. The daughters question her. At the end, she testifies. Who is responsible? Both. He initiates; she delays. He withdraws; she seeks. She suffers; He remains excellent. The Bible refuses to flatten this tension. Sovereignty does not cancel responsibility; responsibility does not cancel sovereignty.

Doctrinally, at the First Advent Christ sovereignly offered Himself. “No man taketh it from me, but I lay it down of myself” (John 10:18). Israel freely refused. “Ye will not come to me, that ye might have life” (John 5:40). The result was desolation by decree. “Behold, your house is left unto you desolate” (Matthew 23:38). Yet the same prophets declare that God will sovereignly restore Israel at the end. “I will put my spirit within you” (Ezekiel 36:27). The bride of chapter five pictures both refusal and restoration. Theological systems that try to resolve this tension by removing one side end up contradicting Scripture. The Song is older than Calvin and Arminius, and it reads like neither.

Devotionally, the believer must hold both truths. Christ is sovereign — He knocks when He chooses, withdraws when He chooses, returns when He chooses. But the believer is responsible — he must rise, obey, seek, confess, and repent. God does not honor passivity disguised as piety. He honors obedience that answers the knock while the dew is still on His hair. The Christian who blames God for withdrawal while ignoring his own hesitation has not read chapter five. At the same time, the Christian who imagines that Christ’s love depends on his zeal has not read chapter one. The Song refuses to feed either pride or presumption.

7. The Mystery of Absence and the Restoration of Fellowship

The chapter does not end with reconciliation — that will come in chapter six — but it ends with testimony, which is the bridge to restoration. The bride has lost communion, suffered wounds, been exposed, questioned by daughters, and stirred to speak of Him. Her testimony prepares her for renewed fellowship. In the believer’s life, God often restores communion not first by feeling, but by confession and testimony. When a Christian begins to speak rightly of Christ again, his heart is already halfway home.

The mystery of Christ’s absence in the Song reflects the mystery of Israel’s long night. Paul calls Israel’s blindness a “mystery” (Romans 11:25). Christ is absent from Israel in experience, not in covenant. He waits outside her national door. She seeks Him through rabbis, traditions, and prayers, but cannot find Him because the knock was refused when it mattered. Yet, “all Israel shall be saved” (Romans 11:26) when the Deliverer comes out of Zion. The Bridegroom of the Song withdraws for a night; the Bridegroom of Israel withdraws for an age. The principle is the same.

For the believer, absence is not wrath. It is discipline. “As many as I love, I rebuke and chasten” (Revelation 3:19). Christ does not knock to judge; He knocks to dine. He does not withdraw to abandon; He withdraws to restore desire. Sluggish saints often only begin to seek when they realize what they have lost. God uses absence to teach value. When the

bride finally says, “I am sick of love,” she is closer to restoration than when she lay comfortable on her bed. The Spirit makes saints sick with desire before He makes them strong with joy.

Conclusion

Song of Solomon chapter five is the tragedy of slumber and the triumph of testimony. It begins with a knock at the bedroom door and ends with a proclamation in the streets. It shows how quickly communion can slip away — not through rebellion, but through hesitation. The bride is not wicked; she is sleepy. She does not refuse; she delays. By the time she rises, He is gone. What follows is sorrow, seeking, wounding, exposure, and finally testimony. She learns in the streets what she would have enjoyed in the chamber: the worth of her Beloved.

Doctrinally, the chapter describes Israel’s First Advent tragedy and Second Advent hope. Messiah came to His vineyard nation. He knocked. She hesitated in ritual and pride. He withdrew. The watchmen of the Gentiles smote her and stripped her veil. Yet in dispersion she has testified of her God, preserved the Scriptures, suffered for His law, and longed for Messiah. One day, she will say of Him, “This is my beloved, and this is my friend” (Song 5:16) — not in sorrow, but in glory. Chapter five is the history of Israel in miniature.

Devotionally, the chapter rebukes spiritual complacency. Christ still knocks at doors. He still calls saints “my sister, my love, my dove, my undefiled.” He still withdraws from beds where excuses are cherished more than fellowship. He still allows wounds when saints wander. And He still restores communion when saints rise, seek, testify, and call Him Friend. The message is simple and searing: delayed obedience always costs more than immediate sacrifice. The Christian who hesitates at the voice of Christ loses joy faster than the world can offer pleasure. The remedy is not despair, but rising — rising to open, rising to seek, rising to testify — until absence gives way to presence and slumber gives way to song.

6 of 8 – Song of Solomon Chapter-by-Chapter Series – Fair as the Moon, Terrible as an Army – Song of Solomon 6

Introduction

Song of Solomon chapter six is the chapter of recovery. In chapter five the bride hesitated, lost His presence, was wounded by the watchmen, and then poured out one of the richest testimonies of her Beloved in the whole Old Testament. Now you see what God does with a wounded bride who talks right. The daughters of Jerusalem, who had barely tolerated her before, suddenly become curious. They want to know where this incomparable Beloved has gone, and they volunteer to seek Him with her. The bruised bride becomes a magnet. Her sorrow season has produced a sound testimony, and that testimony draws others into the search. That is how the Holy Ghost works. He takes a chastened soul and turns it into a living tract.

Doctrinally, chapter six pictures Israel coming back into favor with her Messiah after the long night of chapter five. The maidens asking, “Whither is thy beloved gone” are the nations watching Israel’s relationship to Jehovah. For nearly two thousand years, Israel’s God has seemed far away. The synagogue has wandered. The rabbis have debated. The Gentiles have mocked. But when the time of restoration comes, the same nations that kicked her in the streets will be compelled to admit that God has gone back down into His garden, that He has returned to His people. The language of the chapter is full of restoration, regathering, and elevation. The Bridegroom calls her “beautiful... terrible as an army with banners” (Song 6:4). He likens her to “the morning... fair as the moon, clear as the sun” (Song 6:10). That is not a picture of a backslidden girl. That is a picture of a restored nation and a glorified people standing with a conquering King.

Devotionally, chapter six is a manual on how chastisement yields fruit. Hebrews says, “no chastening for the present seemeth to be joyous, but grievous: nevertheless afterward it yieldeth the peaceable fruit of righteousness” (Hebrews 12:11). The afterward is here. The bride who was smitten by the watchmen in chapter five is honored by the King in chapter six. The soul that was sick of love now stands fair as the moon and terrible as an army. The same girl who fumbled at the latch is now described in military terms. That is what the Lord can make out of a believer who has been through discipline and learned to speak well of Christ. Testimony draws others to Christ. Correction deepens that testimony. Chapter six shows you what it looks like when the Beloved comes back and the bride is ready to stand with Him in glory and in battle.

1. The Daughters’ Question and the Power of a Tested Testimony

The chapter opens with the daughters of Jerusalem speaking. “Whither is thy beloved gone, O thou fairest among women? whither is thy beloved turned aside? that we may seek him with thee” (Song 6:1). That is a complete reversal from chapter five. Before, they asked “What is thy beloved more than another beloved” (Song 5:9), as if Christ were one religious option among many. After hearing her Christology at the end of that chapter, they have

changed their tone. They now acknowledge her as “the fairest among women” and her Beloved as Someone worth seeking. That is the effect of a clear testimony. You do not win a skeptical world by arguing that your Beloved is one notch better than their idols. You win them by describing Him in such terms that their shallow comparisons collapse.

Notice that the daughters offer to seek Him “with thee.” They are not interested in a solo search or an abstract investigation. They want to be guided by a soul that knows Him. That is how evangelism works. The world does not need a detached lecture on the attributes of God. It needs a wounded bride who can say, “This is my beloved, and this is my friend” (Song 5:16). When Israel finally confesses her sin and recognizes her Messiah, the nations will be drawn into that testimony. Zechariah says many people and strong nations will come to seek the Lord in Jerusalem, “ten men shall take hold... of him that is a Jew, saying, We will go with you: for we have heard that God is with you” (Zechariah 8:22 to 23). That is Song of Solomon 6:1 in miniature.

Devotionally, this ought to shake a Christian out of the silly notion that his private walk has no public consequence. The way you talk about Christ after you have been corrected, wounded, and restored will either make the world yawn or make it ask, “Whither is thy beloved gone?” A comfortable, untested saint will talk about Jesus like a brand. A chastened saint will talk about Him like life itself. The daughters did not move when they saw her comfortable on the bed. They moved when they saw her wounded, veils, but still in love. God will use your scars more than your polish if those scars have taught you to speak rightly of His Son.

2. My Beloved Has Gone Down into His Garden: The Place of Restoration

The bride answers immediately. “My beloved is gone down into his garden, to the beds of spices, to feed in the gardens, and to gather lilies” (Song 6:2). In chapter five she did not know where He had gone. She opened and He had withdrawn. Now she knows His movements. That is one mark of restoration. She recognizes that the garden is His, not hers. She locates Him not in the streets, not in the palaces of men, but in the enclosed place set apart for Him. Doctrine wise, that garden is Israel’s land and covenant. Christ has gone down into His garden to feed and gather. In the future, He will return to His covenant land, gather His lily nation, and feed them in their own place.

The lily in the Song is associated with the bride. Twice before we have read, “I am the rose of Sharon, and the lily of the valleys. As the lily among thorns, so is my love among the daughters” (Song 2:1 to 2). The lilies He gathers are His own people pulled out from among thorns. That is Israel called out from among the nations and the Church called out from the world. In prophetic terms, the regathering of Israel into her land under Messiah is the

gathering of lilies. Hosea records God saying, “I will be as the dew unto Israel: he shall grow as the lily” (Hosea 14:5). That is the same flower. The Beloved is gathering lilies in His garden.

The bride then makes one of the strongest statements of mutual possession in the book. “I am my beloved’s, and my beloved is mine: he feedeth among the lilies” (Song 6:3). She had said something similar earlier, “My beloved is mine, and I am his” (Song 2:16), but notice the order here is reversed. Then she emphasized what He was to her; now she emphasizes what she is to Him. Restoration has shifted her focus from her enjoyment to His ownership. A Christian who has come through chastisement and recovery will talk more about belonging to Christ than about Christ belonging to him. Israel, restored, will say, “The LORD is my God” (Zechariah 13:9), but she will also hear Him say, “It is my people.” The two sides of that relationship are summed up in this sentence. If you want to know where the Beloved is when you have lost sense of Him, He has gone down into His garden. The way back is not through the city’s amusements, but through the garden of separation where the lilies grow.

3. Beautiful as Tirzah, Comely as Jerusalem, Terrible as an Army with Banners

Beginning in verse four, the Bridegroom speaks again. “Thou art beautiful, O my love, as Tirzah, comely as Jerusalem, terrible as an army with banners” (Song 6:4). Tirzah was an early capital in the northern kingdom, a place of pleasantness and charm. Jerusalem is the chosen city, the place of the Temple and throne, the joy of the whole earth (Psalm 48:2). When He says she is beautiful as Tirzah and comely as Jerusalem, He is equating her with the loveliest and the holiest cities in the land. In prophetic terms, the bride here stands for Israel restored. God will once again call Jerusalem a delight. “Thou shalt be called Hephzibah... for the LORD delighteth in thee” (Isaiah 62:4). The city’s comeliness is tied to the nation’s restored relationship.

The startling phrase is “terrible as an army with banners.” Terrible here does not mean morally bad. It means awe inspiring, fear inducing. An army with banners is not a ragtag mob. It is organized, disciplined, marching under standards, ready for battle. The Lord looks at His restored bride and calls her terrible like that. The modern church thinks beauty and terror cannot go together. The Bible disagrees. The holiness of God is both beautiful and dreadful. “Worship the LORD in the beauty of holiness: fear before him, all the earth” (Psalm 96:9). When Israel is restored and standing with her Messiah, she will not be a weak little choir. She will be like an army under standards following the Captain of their salvation.

This language anticipates the Second Advent. In Revelation 19 Christ comes out of heaven riding a white horse, and “the armies which were in heaven followed him upon white horses” (Revelation 19:14). Joel describes the Lord’s army that marches upon the wall and

does not break rank (Joel 2:7 to 8). Zechariah says, “the LORD my God shall come, and all the saints with thee” (Zechariah 14:5). The combination of Tirzah, Jerusalem, and army with banners links city, bride, and host. Israel will be beautiful and terrible, a living testimony that grace can take a nation that was smitten in the streets and stand her up alongside a conquering King. For the believer, there is a devotional application. A saint in fellowship is not only pleasant company. He is a soldier in formation. He is to be kind and terrible, gentle and unyielding, gracious and ready for war.

4. Turn Away Thine Eyes from Me: The Overwhelming Gaze of a Sanctified People

In verse five He says, “Turn away thine eyes from me, for they have overcome me” (Song 6:5). That is one of the most astonishing statements in the Song. The Almighty, who laughs at the heathen and holds the nations in derision (Psalm 2:4), says to a little bride, Your eyes have overcome Me. Not your arguments, not your works, not your sacrifices, but your eyes. The eyes in the Song have already been likened to doves (Song 4:1). Doves’ eyes are single and gentle. The gaze here is one of undivided devotion. The King is saying that the sight of a bride looking at Him with full love is more than He can stand. In prophetic language, the sight of Israel finally looking on Him whom she has pierced will move Him to action.

Zechariah 12:10 says God will pour upon the house of David “the spirit of grace and of supplications: and they shall look upon me whom they have pierced.” That look will be full of repentance, grief, and newfound love. It will overcome Him in the sense that it will bring the long delayed restoration. The same God who has endured centuries of rejection will respond to a single generation’s gaze. He has been waiting for that look. Devotionally, when a believer finally stops glancing at Christ and fixes his eyes on Him, something happens in heaven and in his own heart. That is not sentimentalism. That is scripture.

After this, He repeats many of the earlier descriptions from chapter four. “Thy hair is as a flock of goats” (Song 6:5). “Thy teeth are as a flock of sheep which go up from the washing” (Song 6:6). “As a piece of a pomegranate are thy temples” (Song 6:7). The repetition is not laziness. It is assurance. Chastisement has not changed His estimation. He describes her exactly as He did before she hesitated and lost Him. The believer who thinks God’s view of him swings wildly with his moods has not read this chapter. Israel may have lost centuries in the streets, but when the restoration comes, the Bridegroom talks about her as if she had never been smitten. That is grace at the national level. For the Christian, it is grace at the personal level. Once you are back in the garden, He talks about you with the same vocabulary He used before you slept.

5. One and Only: The Unique Standing of the Restored Bride

In verses eight and nine He introduces another comparison. “There are threescore queens, and fourscore concubines, and virgins without number. My dove, my undefiled is but one” (Song 6:8 to 9). The imagery shifts to a royal court full of queens, concubines, and maidens. These represent the nations, religious systems, and spiritual contenders that crowd the world. God recognizes their existence but denies their equality. Among all of them, He has one dove, one undefiled bride. Prophetically, that is Israel in her elect status. “You only have I known of all the families of the earth” (Amos 3:2). Doctrinally for this age, the Church is His one body, His one bride, distinct from denominations, cults, and religions. He has many dealings, but one spouse.

“The daughters saw her, and blessed her; yea, the queens and the concubines, and they praised her” (Song 6:9). The very company that once compared and questioned now bless and praise. In the Kingdom, the nations will honor restored Israel. Isaiah says, “the Gentiles shall come to thy light, and kings to the brightness of thy rising” (Isaiah 60:3). They will call Jerusalem “The city of the LORD, The Zion of the Holy One of Israel” (Isaiah 60:14). The world that mocked the wandering Jew will praise the restored bride. That is not because she is superior in herself, but because she is uniquely associated with the King. Her identity is rooted in His choice.

Devotionally, the lesson for the believer is simple. You do not need to compete with every religious product on the shelf. You are part of His one bride. Your worth is not in your brand, but in your belonging. You are His dove in a world of crows. That is not cause for arrogance, but for separation. The more clearly you live as His one, the more even the world will begrudgingly acknowledge a difference. A church that tries to blend with queens and concubines will forfeit her unique praise. A church that stays close to her King will be blessed even by those who once despised her.

6. Fair as the Moon, Clear as the Sun, Terrible as an Army with Banners

Verse ten contains the line that gives this chapter its title. “Who is she that looketh forth as the morning, fair as the moon, clear as the sun, and terrible as an army with banners?” (Song 6:10). This is the astonished cry of onlookers, probably the daughters and the royal company, watching the bride emerge in restored glory. She comes forth as the morning. That is the end of the night of chapter five. The first Advent rejection and the long dispersion are behind her. This is dawn. Prophetically, the day of the Lord is rising. Spiritually, the believer who has been restored walks like sunrise after a storm.

She is “fair as the moon.” The moon does not generate its own light. It reflects the sun. Israel has always been a reflective light. God never told her that she was the source, only that she was to reflect His glory among the nations. In the Kingdom, restored Israel will

finally be fair as the moon, reflecting Messiah's glory without distortion. The Church, as the body of Christ, reflects Him now. Paul says, "we all, with open face beholding as in a glass the glory of the Lord, are changed into the same image" (2 Corinthians 3:18). Any light you have is reflected light. The moon has phases. Israel has had phases. The Church has had phases. In glory, the waxing and waning will be over. The reflection will be fair.

She is "clear as the sun." Christ is called the "Sun of righteousness" who shall arise with healing in His wings (Malachi 4:2). He is the light of the world (John 8:12). In the New Jerusalem, "the Lamb is the light thereof" (Revelation 21:23). To be clear as the sun is to be transparent to His light, not blocking or distorting it. In the Millennium, Israel will be a conduit, not a barrier, for Christ's light to reach the nations. The Church, in glorified form, will share His brightness. This is not New Age mysticism. It is Bible. You were saved to be conformed to His image (Romans 8:29). One day that conformity will include clarity of light.

Again the refrain, "terrible as an army with banners." Beauty and terror are unified. The same bride who is fair and clear is also dreadful in battle formation. This is a Second Advent picture. When Christ comes with His saints, the world will not see a soft, sentimental church. It will see an army. The nations will tremble. Revelation 19 shows the Rider on the white horse whose eyes are as a flame of fire, "and the armies which were in heaven followed him" (Revelation 19:14). This is not spiritual warfare in a psychological metaphor. This is literal combat, with the King of kings striking the nations and ruling with a rod of iron (Revelation 19:15). The bride shares His campaign. That is why sanctification now must include hardness as a good soldier (2 Timothy 2:3) as well as tenderness as a bride.

7. The Garden of Nuts and the Chariots of Amminadib: Sudden Elevation

In verse eleven the speaker shifts, most likely to the Bridegroom. "I went down into the garden of nuts to see the fruits of the valley, and to see whether the vine flourished, and the pomegranates budded" (Song 6:11). He goes down to inspect His garden. Nuts have hard shells with rich interiors. They picture truths and people that look unpromising from the outside but contain value inside. The Lord goes down to see if the vine flourishes, if the pomegranates, which suggest priestly fruitfulness, are budding. This is inspection after restoration. He does not merely admire. He examines. In prophetic terms, after regathering, He will look for real fruit.

Then we read a strange line: "Or ever I was aware, my soul made me like the chariots of Amminadib" (Song 6:12). The grammar is difficult, but the sense is sudden elevation and movement. Amminadib is taken by some as a proper name meaning my willing people, or as a phrase expressing princely chariots. The point is speed and royal transport. One

moment He is in the garden among the nuts and vines, the next He is borne along like a prince in a chariot. In the prophetic lens, this matches the rapid shift from inspection to manifestation at the end. In a moment, in the twinkling of an eye (1 Corinthians 15:52), God takes a humble garden and moves it into royal procession.

The daughters cry, "Return, return, O Shulamite; return, return, that we may look upon thee" (Song 6:13). They want to stare at her. The reply comes, "What will ye see in the Shulamite? As it were the company of two armies" (Song 6:13). Shulamite is the feminine form of Solomon, meaning peaceful or one belonging to Solomon. She is now known by His name. The two armies may picture Jew and Gentile united in Christ, or heavenly and earthly hosts aligned. Either way, the focus is military. The nations want to gaze at this transformed bride, and what they see is not a fashion show but a double army. That is the terror and beauty of a sanctified people in union with a warring Christ. The Christian who wants Christ without conflict has picked the wrong Bridegroom.

Conclusion

Song of Solomon chapter six is the chapter where the morning breaks after the night, where the wounded bride stands up as a fair moon, a clear sun, and an army with banners. It begins with the daughters asking, "Whither is thy beloved gone?" because a chastened bride could not stop talking about Him. It continues with the bride locating her Beloved in His garden and asserting mutual possession, "I am my beloved's, and my beloved is mine" (Song 6:3). It crescendos with the Bridegroom declaring her beautiful as Tirzah, comely as Jerusalem, and terrible as an army, and with bystanders astonished at a Shulamite who looks forth as the morning. The chapter closes with talk of gardens, chariots, and armies, tying together intimacy, elevation, and war.

Doctrinally, it draws a straight line through Israel's history and destiny. The nation that slept through her Messiah's First Advent and was smitten among the nations will be restored. She will be fair as the moon, reflecting the Sun of righteousness, and terrible in company with Him when He returns in glory. Isaiah, Zechariah, Hosea, and Revelation are all humming in the background of this chapter. The regathering, the New Covenant, the nations coming to her light, the armies following the King, the double host of Jew and Gentile aligned with Christ, all find a poetic rehearsal here. The Song is not a side book for mystics. It is a prophetic tapestry for Bible believers who are willing to rightly divide.

Devotionally, the chapter teaches that chastisement is not the end of a relationship, but the deepening of it. The bride who hesitated in chapter five is the bride who stands terrible as an army in chapter six. The believer who has been corrected and restored is often more useful, more radiant, and more steady than the one who has never been tested. Testimony

after discipline draws others to Christ. The Lord's estimation after restoration is as high as ever. He still calls you fair. He still says your eyes overcome Him. He still intends to make you part of His army. Your job is to keep talking about your Beloved until the daughters ask where He is, to go down into the garden where He feeds among the lilies, and to be willing, when the chariots of Amminadib move, to ride with Him into a world that will soon see beauty and terror in the same face.

7 of 8 – Song of Solomon Chapter-by-Chapter Series – Love's Fire, Jealousy, and Divine Seal – Song of Solomon 7

Introduction

Song of Solomon chapter seven is where the Holy Ghost walks straight into territory that makes modern fundamentalists nervous and modern sensualists smug. The language is frankly physical, from the feet to the crown, and if you stop at the skin you will miss the point completely. The body here is not a pretext for lust but a parable of love that God Himself instituted. Marriage is not an afterthought in the Bible. Paul said, "This is a great mystery: but I speak concerning Christ and the church" (Ephesians 5:32). The first marriage in Genesis points to a last marriage in Revelation. The intimacy of husband and wife is not a toy for Hollywood. It is a God made picture of a Christ who loved the church and gave Himself for it (Ephesians 5:25), and of Jehovah who calls Himself a Husband to Israel (Isaiah 54:5). When the Holy Ghost describes a bride's body in this chapter, He is not pandering to flesh. He is illustrating divine affection with the only earthly relationship that can carry the weight.

At the same time, the imagery of chapter seven is not just personal. It is agricultural and territorial. The belly is like a heap of wheat set about with lilies (Song 7:2). The smell is like apples and Lebanon (Song 7:8 to 9). The going forth is into fields, villages, vineyards, and pomegranates (Song 7:11 to 12). The chapter smells like a land under blessing. That is deliberate. God tied Israel's marriage to Himself to a piece of ground. When she was faithful, the land flourished. When she played the harlot, the sky turned to brass and the fields to dust. The Millennial Kingdom will not be a ghostly harp recital. It will be a world where deserts blossom as the rose (Isaiah 35:1), where the plowman overtakes the reaper and the treader of grapes him that soweth seed (Amos 9:13). Chapter seven is a preview in bridal language of that kind of restoration.

Love in this chapter is not weak or sentimental. It delights, desires, commands, and claims. By the time you reach the end of the Song, you will read, "love is strong as death;

jealousy is cruel as the grave” and “many waters cannot quench love” (Song 8:6 to 7). Chapter seven is the build up to that statement. The delight and fruitfulness here prepare you for the fire and jealousy that follow. Jehovah is called “a jealous God” (Exodus 34:14). That is not insecurity. That is holy refusal to share His bride with idols. Christ does not court halfhearted affection. He wants a people who will go into the fields with Him, lay up fruit new and old for Him, and let His seal be on their hearts. This chapter pulls Eden, Calvary, and the Kingdom into one frame and shows you how divine love can be tender and terrible, pleasurable and possessive, gentle and jealous.

1. The Holy Ghost Looking Upward – From Feet to Crown

The opening verse of chapter seven starts at the ground and works upward. “How beautiful are thy feet with shoes, O prince’s daughter!” (Song 7:1). That is the opposite direction from most carnal minds. The Spirit of God is not a voyeur. He is a Builder admiring His own work. He begins with the feet, the lowest and least noticed part of the body, and calls them beautiful. In Isaiah, the Lord says, “How beautiful upon the mountains are the feet of him that bringeth good tidings” (Isaiah 52:7). In Romans, those words are applied to the gospel preacher (Romans 10:15). The bride’s shod feet picture a people ready to walk with God. Israel in the Kingdom will carry good tidings to the nations. The church now is supposed to have her feet shod with the preparation of the gospel of peace (Ephesians 6:15). The King is pleased when His bride’s walk matches her position.

He calls her “prince’s daughter” (Song 7:1). This girl is not a street waif. She has royal blood by marriage. Israel, in prophecy, is a royal nation, “a kingdom of priests” (Exodus 19:6). The church is called “a royal priesthood” (1 Peter 2:9). When He admires her feet, He does so as a King looking at a consort who bears His rank. A Christian may feel like nothing more than a beggar saved by grace, and that is true regarding merit, but positionally he is “heirs of God, and joint heirs with Christ” (Romans 8:17). The Spirit starts at the feet to remind you that royalty begins with walking right. The crown later in the chapter belongs to somebody whose shoes have been sanctified.

The language, “the joints of thy thighs are like jewels, the work of the hands of a cunning workman” (Song 7:1), has to be handled without smirking or sanitizing. Thighs in Scripture are connected to strength and covenant. Oaths were sworn with hands under the thigh of Abraham and Jacob (Genesis 24:2, Genesis 47:29). The Lord rides upon a white horse and “on his thigh a name written, KING OF KINGS, AND LORD OF LORDS” (Revelation 19:16). The joints are like jewels because the strength of this bride has been wrought by a cunning Workman, not by her own gym program. Israel’s eventual strength in the Kingdom is not national pride. It is the result of painful dealings. Jacob limped for life after his thigh was touched (Genesis 32:25 to 31). Churches and saints that have been through divine

wrestling and crippling will have joints that shine like jewels, not because they are glamorous, but because God has put His hand there.

2. Heap of Wheat and Fenced Lilies – Sanctified Desire and Fruitfulness

Verse two moves higher and deeper. “Thy navel is like a round goblet, which wanteth not liquor: thy belly is like an heap of wheat set about with lilies” (Song 7:2). Again, if you stop at anatomy, you have missed the point. The navel is the center of nourishment in the womb. A goblet that does not want liquor pictures a constant supply. Israel was supposed to be nourished by Jehovah, not by foreign cisterns. The church is nourished in the inner man by Christ dwelling in the heart by faith (Ephesians 3:16 to 17). The Spirit is not praising a belly for vanity’s sake. He is praising an inner life that is always being filled.

“An heap of wheat set about with lilies” is one of the most pregnant pictures in the chapter. Wheat speaks of harvest, bread, and sustenance. A heap means abundance, not crumbs. Lilies in the Song stand for the bride herself as separated among thorns (Song 2:2). Put together, the image is of fruitfulness inside a ring of purity. That is exactly what God wanted from Israel in the land, a nation full of wheat fields and holiness, prosperity fenced by sanctity. In the Millennial Kingdom, the land will be like that. No more famine judgments, no more idols in the groves, no more shrines on the high places. Wheat heaps will rise, and lilies, not thorns, will surround them.

Devotionally, the believer’s belly like a heap of wheat fenced with lilies is a rebuke to barren, dirty Christianity. God did not save you to stare at your navel. He saved you to produce fruit. The inward man is supposed to be full of wheat, doctrine and good works that feed others, and that fruitfulness is supposed to be protected by lilies, separation from the world. Many saints try to have wheat with no lilies, so the crop is trampled by filth. Others try to have lilies with no wheat, so their separation is sterile and proud. The Lord calls beautiful a belly that has both, full harvest within and purity around. There is nothing filthy about that picture. It is holiness made visible.

3. Stature, Breasts, and the Palm Tree – Maturity and Enjoyed Fruit

Later He says, “This thy stature is like to a palm tree, and thy breasts to clusters of grapes” (Song 7:7). The palm tree in Scripture is a symbol of uprightness and flourishing. “The righteous shall flourish like the palm tree” (Psalm 92:12). Palms grow straight, endure heat, and bear dates high above the ground. The bride’s stature is like that. She is not a stunted shrub. She has grown up into spiritual adulthood. Israel, after chastisement and regathering, will no longer be a child tossed back and forth by idols. The Church, in her corporate completeness, will stand upright with Christ, no longer “children, tossed to and

fro” (Ephesians 4:14). The palm stature is the result of chapter five’s wounds and chapter six’s restoration. Chastisement has straightened what sloth had slumped.

The breasts in the Song have already been connected to comfort and nourishment. Earlier, her two breasts were likened to “two young roes that are twins” (Song 4:5). Here they are “clusters of grapes” (Song 7:7). Grapes speak of joy, wine, and satisfaction. Together, stature like a palm and breasts like grapes picture a bride who has grown up and whose love can now be fully enjoyed. This is where you have to keep your head on straight. The Lord is not erotic. He is expressing the pleasure He takes in a people who have reached spiritual maturity and can now reciprocate His love. Israel in the Kingdom will no longer be an unweaned child. She will be a full grown wife. The Church in glory will not be learning ABCs. She will be a perfect bride.

He even says, “I said, I will go up to the palm tree, I will take hold of the boughs thereof” (Song 7:8). That is bold language, but the one speaking is the rightful Husband. Marriage bed language is not filthy when God uses it. It is used to show that Christ does not keep His people at arm’s length forever. He intends to enjoy the fruit He has cultivated. Devotionally, this is where a lot of Christians flinch. They are comfortable being forgiven but not enjoyed. They can believe in duty but not delight. Yet here the King talks of taking hold of what He Himself has grown. He wants your love, your worship, your service, not as cold obligation, but as sweet satisfaction. The breasts like clusters of grapes are not for public display. They are for the King who planted the vine.

4. I Am My Beloved’s, and His Desire Is Toward Me – Love’s Resting Place

In verse ten, the bride speaks one of the most restful lines in the book. “I am my beloved’s, and his desire is toward me” (Song 7:10). She has said earlier, “My beloved is mine, and I am his” (Song 2:16), and later, “I am my beloved’s, and my beloved is mine” (Song 6:3). The order shifts as she grows. In chapter two, she emphasizes what He is to her. In chapter six, she balances belonging and blessing. In chapter seven, she rests in pure belonging and in His desire. That is maturity. She is not negotiating terms. She is not analyzing feelings. She is accepting a fact: His desire is toward me.

Doctrinally, this will be the posture of Israel when the veil is taken away. Right now, the nation has a zeal of God, but not according to knowledge (Romans 10:2). She is trying to establish her own righteousness, not submitting to the righteousness of God (Romans 10:3). In the Kingdom, under the New Covenant, she will know that she is His and that His desire is toward her, not because of her Law keeping, but because of His finished work. Devotionally for the church, this verse is the antidote to all the nervous legalism that creeps

into saved hearts. You are not trying to talk Christ into desiring you. He already does. He loved the church and gave Himself for it (Ephesians 5:25). He wants a bride, not a slave.

Notice that His desire here does not feed her vanity. It fuels her willingness. Immediately after saying His desire is toward her, she says, “Come, my beloved, let us go forth into the field” (Song 7:11). When love is healthy, assurance does not produce laziness. It produces readiness. The Christian who really believes that Christ desires him will not curl up in complacency. He will stand up and say, If He wants me, then where does He want me to go. The flesh abuses assurance as a license to sin. The Spirit uses assurance as a launch pad for obedience. The bride of chapter seven has learned that.

5. Going Forth into the Fields – Shared Labor and Kingdom Agriculture

The bride’s invitation is practical. “Come, my beloved, let us go forth into the field; let us lodge in the villages” (Song 7:11). She is not asking for more cushions in the palace. She wants to go outside the city, into the fields and villages where life is raw and work is done. Doctrinally, that is Israel in the Kingdom going out with her Messiah to bless the earth. The Kingdom will not be an endless temple ceremony. It will be a world filled with agriculture, building, judging, and teaching. The King will rule the nations with a rod of iron (Revelation 19:15). His bride will be with Him in that administration. “Do ye not know that the saints shall judge the world” (1 Corinthians 6:2). The bride here is ready for that.

“Let us get up early to the vineyards; let us see if the vine flourish, whether the tender grape appear, and the pomegranates bud forth” (Song 7:12). This is inspection and participation. They are not going out to daydream. They are going out to check on vines and pomegranates, which represent joy and priestly fruitfulness. In the Millennial restoration, the desolate land will become like the garden of Eden (Ezekiel 36:35). The Lord will cause the fruit of the tree and the increase of the field to abound (Ezekiel 36:30). This verse matches that promise. The King and bride together walk the rows of a healed earth.

Devotionally, the believer who knows that he is loved and desired must not hide in religious buildings. He ought to be saying, “Come, my beloved, let us go forth into the field.” The field is the world (Matthew 13:38). Christ is not sitting at home waiting for reports from laborers. He is in the field, seeking and saving that which was lost (Luke 19:10). When you go out to witness, to serve, to work where things are rough, you are not going alone. You are going with Him. The bride of chapter seven understands that love is proved not by talk in the chamber only, but by work in the field. She wants to lodge in the villages, not just visit them. Real fellowship with Christ includes shared labor in hard places.

6. Fruits New and Old – Laid Up for the Beloved

The last line of verse twelve is a key. “There will I give thee my loves” (Song 7:12). She intends to express her love, not by speeches in private only, but by fruit in the vineyards. Then she adds, “The mandrakes give a smell, and at our gates are all manner of pleasant fruits, new and old, which I have laid up for thee, O my beloved” (Song 7:13). Mandrakes were associated in Genesis with love and fertility (Genesis 30:14 to 16). Here they are not used as charms but as a natural fragrance in a land under blessing. The whole environment is saturated with fruit and smell. At their gates, plural, are all sorts of pleasant fruits, both new and old.

Doctrinally, this matches Israel’s role when restored. She will have fruits old and new laid up for her Messiah. The old fruits are the fulfilled types, feasts, prophecies, and covenants that have been simmering through the Old Testament. The new fruits are the fresh works, the worldwide testimony, the teaching to the nations that will come in the Kingdom. Jesus spoke of a scribe instructed unto the kingdom of heaven who brings forth out of his treasure things new and old (Matthew 13:52). That is the Jew in the Millennium. The Song gives the bridal version. She says, I have been saving these for You.

For the believer now, fruits new and old laid up for Christ are a searching thought. Old fruits are the early acts of service, the first love deeds, the simple obedience of early Christian life. New fruits are the matured works of a saint who has been through chastening and growth. Both are to be laid up for Him. Paul speaks of the “fruit of the Spirit” as love, joy, peace, and so forth (Galatians 5:22 to 23). He speaks of the “fruit of righteousness” which is by Jesus Christ, unto the glory and praise of God (Philippians 1:11). The question is not whether you have any fruit on display for men. The question is whether there is a store at the gate of your life, new and old, that you have consciously laid up for Him. The bride in chapter seven is not asking Him to admire what she has done for herself. She is inviting Him to partake of what she has intentionally reserved for Him.

7. Delight, Jealousy, and the Shadow of the Seal

Although the famous statement about love’s fire and jealousy appears in the next chapter, chapter seven is the immediate runway to that revelation. All this delight, fruitfulness, and shared labor has a possessive undertone. She is His, and He is hers. His desire is toward her. Her fruits are laid up for Him. Their going forth is together. This is not casual affection. It is covenantal, exclusive, and guarded. That is where jealousy comes in. Jehovah warned Israel, “For thou shalt worship no other god: for the LORD, whose name is Jealous, is a jealous God” (Exodus 34:14). Marriage intimacy in chapter seven is supposed to make that point sharper, not softer. If a husband would be rightfully jealous of a wife who offered her beauty and fruit to another man, how much more must God be jealous when His people offer their bodies, minds, and labor to idols.

The warmth of chapter seven therefore carries the shadow of chapter eight's seal. Love that delights must also guard. Christ does not smile while His bride flirts. His delight in her palm stature and grape clusters is righteous delight because she is His and because she is fenced with lilies. In the next breath, you will read, "Set me as a seal upon thine heart" (Song 8:6). A seal marks ownership and security. The divine love that has walked through all this description is not content with a weekend romance. It wants a heart and arm sealed, a love that is "strong as death" and a jealousy "cruel as the grave" (Song 8:6). The intimacy of chapter seven is safe only because jealousy stands guard.

Devotionally, that means two things. First, do not be ashamed to speak of Christ's delight in you if you are His. The Bible itself uses this language. Second, do not cheapen that delight by making it an excuse to run with the world. The same Christ who will walk with you into the fields and enjoy the fruits at your gate will also remove His sense of presence if you start setting your affection on idols. It is a fearful thing that the One whose desire is toward you is also the One whose jealousy burns like coals of fire. That is not a contradiction. That is divine love in full color.

Conclusion

Song of Solomon chapter seven is where the Holy Ghost steps into the bridal chamber without blushing and forces you to admit that God takes pleasure in His people. He starts at the feet, moves up through the thighs, navel, belly, stature, breasts, neck, eyes, nose, and head, and in every feature He finds something to praise. This is not the cheap flattery of a worldly seducer. It is the honest admiration of a Husband who has labored to make His bride what she is. The heap of wheat fenced with lilies, the palm tree stature, the grape clusters, the smell of apples and mandrakes, the vineyards and pomegranates in the fields, all of it is the product of His work and her response. It tells you how Christ will view Israel restored in the Kingdom and how He views His church now in position.

Doctrinally, the chapter ties marital joy to agricultural blessing and kingdom restoration. The love in the chamber and the fruit in the field belong together. Israel's future will not be a mystical cloud. It will be a land healed, a people upright like palms, a nation fruitful like wheat heaps, a Bride who can say, "I am my beloved's, and his desire is toward me" (Song 7:10). The nations will benefit from that union. The church, caught up and glorified, will stand with Him as part of that army with banners, terrible in holiness and beautiful in reflection. The Song is not an embarrassing allegory for cloistered mystics. It is a prophetic blueprint wrapped in poetry.

Devotionally, chapter seven presses two questions onto any honest believer. First, have you accepted, deep in your soul, that His desire is toward you, not because you are lovely in

yourself, but because He has made you so in Christ. Second, are your fruits, new and old, laid up for Him or scattered among idols and self. The same Lord who calls your shod feet beautiful wants to walk with you into the fields. The same King who admires your palm stature wants to see you stand for Him in a crooked generation. The same Bridegroom who enjoys your mandrakes and pleasant fruits will, in the next breath, speak of love's fire and jealousy and ask to be a seal on your heart. If you will let chapter seven do its work, you will stop thinking of holiness as a cold duty and start seeing it as the only right response to a divine Husband who both delights in you and reserves the right to be jealous over every step of your walk and every field where you labor.

8 of 8 – Song of Solomon Chapter-by-Chapter Series – Love Stronger Than Death – Song of Solomon 8

Introduction

Song of Solomon chapter eight is the mountaintop of the whole book. The story began with a lovesick girl begging for kisses and crying, "Draw me, we will run after thee" (Song 1:4). It walked through anticipation, banqueting, separation, wounds, restoration, and marital delight. Now it ends where all true love must end if it is of God – with a seal, with fire, and with a statement that explodes every sentimental definition men have ever invented: "Love is strong as death; jealousy is cruel as the grave... many waters cannot quench love, neither can the floods drown it" (Song 8:6–7). The world talks about love as a mood, a fling, an arrangement. God talks about love like a death sentence, a grave, an unquenchable fire, and a flood that cannot drown it. One of those definitions is wrong, and it is not the Bible's.

Doctrinally, the chapter takes you to Calvary and past it. The only place in human history where you see love do battle with death and win is at an empty tomb outside Jerusalem. "Christ died for our sins" (1 Corinthians 15:3), but He did not stay dead. "He was buried, and... rose again the third day according to the scriptures" (1 Corinthians 15:4). That is Song of Solomon 8 in flesh and blood. Love did not back down when death stepped into the ring. It went all the way into the grave and walked out with the keys. "I am he that liveth, and was dead; and, behold, I am alive for evermore... and have the keys of hell and of death" (Revelation 1:18). When the Holy Ghost says love is strong as death, He is talking about that love, not the cotton candy that passes for romance in this age.

Nationally, the chapter is the Lord's final declaration over Israel. The girl whose sleep cost her His presence in chapter five, who was beaten by the watchmen and stripped of her veil, now stands under a love that could not be drowned by Babylon, Rome, pogroms, ghettos,

gas chambers, or the coming Tribulation. “For the gifts and calling of God are without repentance” (Romans 11:29). If you want to see whether God’s love for a covenant people can survive chastisement, dispersion, and centuries of unbelief, watch what He does with a Jewish nation at the end. Devotionally, the chapter is a bomb under every shaky believer who thinks one bad week can make Christ drop him. If love is strong as death and many waters cannot quench it, then your security is not riding on your mood swings. It is anchored in a cross, sealed by a Spirit, and heading for a kingdom where a Bride leans on a King in open view of all creation.

1. From Wilderness Wandering to Leaning on the Beloved

The chapter opens with a question and a picture: “Who is this that cometh up from the wilderness, leaning upon her beloved?” (Song 8:5). You have seen that silhouette before. Back in chapter three, the question was, “Who is this that cometh out of the wilderness like pillars of smoke” (Song 3:6) – a royal procession with Solomon’s chariot. That was the King coming out. Here, at the end, it is the bride coming up, not standing tall on her own, but leaning on Him. The wilderness is the place of testing and wandering. For Israel, it was forty years between Egypt and Canaan. On a larger scale, it has been the whole age of dispersion among the nations. For the church, the wilderness is this present evil world through which we pass as strangers and pilgrims (1 Peter 2:11). The question, “Who is this,” is the world’s shock at seeing a former wanderer come up leaning instead of staggering.

Leaning is not a romantic pose. It is a confession. When you lean, you admit that you cannot stand alone. The bride here is not the self-confident girl of modern fiction. She is someone who has been through enough failure to know that her only strength is her Beloved. Israel will come out of the Tribulation that way. The time of “Jacob’s trouble” (Jeremiah 30:7) will break her pride. “The LORD hath chastened me sore: but he hath not given me over unto death” (Psalm 118:18). When she comes up from that wilderness into Millennial blessing, she will not be boasting about her Law keeping. She will be leaning on the One she pierced and finally acknowledging that without Him she is nothing.

Devotionally, every believer needs to picture himself in that verse. God did not save you to see how tall you could stand. He saved you to teach you how to lean. The sooner you learn to lean in the wilderness, the less you will limp from your own detours. The flesh wants independence – “I can handle it, I’ll manage, I’ll fix myself.” The Spirit says, “Trust in the LORD with all thine heart; and lean not unto thine own understanding” (Proverbs 3:5). Notice, you are going to lean somewhere. If you refuse to lean on Him, you will lean on your own understanding, your own feelings, your own systems, your own crowd. The bride in Song 8 has finally picked the right shoulder. The last picture God gives of His people in this

book is not a dancing girl or a mighty warrior, but a leaning bride walking out of a wilderness with her weight on a King.

2. The Seal on Heart and Arm – Love’s Claim and Love’s Work

In verse six you hit the heart of the chapter and the climax of the Song. “Set me as a seal upon thine heart, as a seal upon thine arm” (Song 8:6). A seal in Scripture marks ownership, authenticity, and security. Kings sealed decrees so they could not be altered (Daniel 6:17). Merchants sealed cargo to mark it as theirs. A believer is “sealed with that holy Spirit of promise” (Ephesians 1:13), which is “the earnest of our inheritance” (Ephesians 1:14). Here love itself is speaking: Set me as a seal. The bride wants the Beloved’s love to mark two places – the heart and the arm. The heart is the seat of affection; the arm is the place of action. Love wants to rule what you feel and what you do.

Doctrinally, this is Christ’s claim over His own. When you trusted Him, He did not sign a lease for Sundays. He bought the whole property. “Ye are not your own... For ye are bought with a price” (1 Corinthians 6:19–20). He wants your heart sealed – your affections fenced off from idols, your deepest loyalties tied to Him – and your arm sealed – your strength, labor, and public life branded as His. Israel in the Kingdom will finally bear that seal. No more heart-halting between Baal and the LORD. No more arms stretched out to strange gods. “I will put my laws into their mind, and write them in their hearts” (Hebrews 8:10). That is the New Covenant. Song of Solomon gives the bride’s side of that transaction. Set me as a seal. God is not content with a vague spiritual crush. He wants covenant-marked hearts and arms.

Devotionally, if love is not functioning as a seal on your heart and your arm, you will drift. Cold orthodoxy can nail down doctrine in the brain and leave the heart open to any idol that passes by. Emotional fanaticism can work the heart into a froth and leave the arm doing nothing but religious theater. The seal on the heart keeps you from spiritual adultery. The seal on the arm keeps you from spiritual laziness. Jesus said, “If ye love me, keep my commandments” (John 14:15). That is love on the arm. Paul said, “The love of Christ constraineth us” (2 Corinthians 5:14). That is love on the heart. A Christianity with no seal is like a letter with no signature and no stamp – you might write it, but it is not going anywhere.

3. Love as Strong as Death and Jealousy as the Grave

Right after the seal comes the definition. “For love is strong as death; jealousy is cruel as the grave: the coals thereof are coals of fire, which hath a most vehement flame” (Song 8:6). One reason people hate this verse is because it does not talk about love the way pop songs do. Death is not sentimental. The grave is not gentle. Fire does not negotiate. But that is exactly the point. When God loves, He loves with a force that does not back down when it

runs into obstacles. Death is the one thing every man on this earth has bowed before – except One. It grabs kings and paupers, the moral and the wicked. Love that is “strong as death” is love that will go as far as death goes and refuse to yield.

Calvary is the only place where that definition has ever been proved. “Hereby perceive we the love of God, because he laid down his life for us” (1 John 3:16). Christ did not stand off at a distance and send a feeling. He came down, took on flesh (John 1:14), became obedient unto death, “even the death of the cross” (Philippians 2:8). He let death take Him as far as it could take any man – into a borrowed tomb – and then He broke it. Love that refuses to die is a nice line in poetry. At the empty tomb it became history. When God says love is strong as death, He is not whistling Dixie. He has a scarred, glorified body sitting at His right hand to back it up.

“Jealousy is cruel as the grave” is the other side of that love. Jehovah’s name is Jealous (Exodus 34:14). Jealousy in God is not petty suspicion. It is the holy refusal to share His covenant bride with idols. The grave does not share bodies. Once it has you, it does not negotiate with relatives. God’s jealousy is like that. He will not agree to joint custody with Baal, Mary, science, or self. When Israel went after other gods, He called it adultery and whoredom. He sent famine, sword, and exile. That was not a cosmic tantrum. That was the grave-like cruelty of jealousy that refused to let His wife keep multiple husbands. If you want a God who is never jealous, you will have to invent him. The God of the Bible is a consuming fire (Hebrews 12:29). The coals of His love are “coals of fire, which hath a most vehement flame.” That flame burned against sin at the cross; it will burn against rebellion at the Second Advent.

Devotionally, this means you cannot have a domesticated version of divine love. If you want the love of Song 8:6 that is strong enough to keep you saved, you are going to have to live with the jealousy of Song 8:6 that will not tolerate idols. Christians like the idea that nothing can separate them from the love of Christ (Romans 8:35), but they do not like it when that same love starts prying their fingers off secret sins. You cannot have one without the other. The love that marched into death for you is not going to smile while you hold hands with the world. It will chasten, strip, and wound like the watchmen in chapter five, not because it is weak, but because it is strong as death.

4. Many Waters and the Flood That Cannot Drown Love

Verse seven makes the claim bigger. “Many waters cannot quench love, neither can the floods drown it” (Song 8:7). Water usually puts out fire, but not this one. Floods usually sweep everything away, but not this. The Lord already ran that test. The flood in Noah’s day drowned a world, but it did not drown the covenant. The waters that overwhelmed Jonah in

judgment could not drown God's mercy (Jonah 2:3–10). Doctrinally, the “many waters” here point to every kind of pressure that has ever tried to put out God's love. For Israel, they are Babylonian rivers, Roman armies, the tides of Gentile hatred, and the coming seas of Tribulation. For Christ at Calvary, they were the waters of God's wrath (“all thy waves and thy billows are gone over me,” Psalm 42:7) and the flood of sin laid on Him. None of it quenched love.

At the cross, every human and hellish wave hit Him. Betrayal, mockery, nails, thirst, darkness, separation – “My God, my God, why hast thou forsaken me?” (Matthew 27:46). If there was ever a place where love should have turned back, that was it. But it did not. “Having loved his own which were in the world, he loved them unto the end” (John 13:1). The flood of judgment that should have drowned us drowned Him instead, and even then, it could not put out the flame. He rose. He intercedes. He is coming back. That is why Paul can say that nothing – not tribulation, distress, persecution, famine, nakedness, peril, or sword – “shall be able to separate us from the love of God, which is in Christ Jesus our Lord” (Romans 8:35–39). The waters have already tried.

The rest of verse seven destroys the notion that love can be bought or bribed. “If a man would give all the substance of his house for love, it would utterly be contemned” (Song 8:7). Real love cannot be purchased with money or performance. You cannot buy God's love with tithes, sacraments, or good works. You cannot pay Him off with religious activity. He gave His love “freely” (Hosea 14:4) at the cross. The only price high enough to match that love was His own blood. That is why salvation is “without money and without price” (Isaiah 55:1). Any system that tries to sell you God's favor is hawking counterfeits. Devotionally, this should settle a trembling believer. If God's love for you did not start with your performance and cannot be bought off by your offerings, it also cannot be quenched by your failures once you are in Christ. The many waters of your stupidity are not greater than the flood that already failed to drown Him.

5. The Little Sister, the Wall, and the Door – Israel's Maturity and the Church's Responsibility

In verse eight the scene shifts. “We have a little sister, and she hath no breasts: what shall we do for our sister in the day when she shall be spoken for?” (Song 8:8). Now you have a family council. The little sister is immature – “she hath no breasts,” meaning no developed capacity for marital love and fruitfulness. Prophetically, this pictures Israel in her early national stage or, in another angle, the future remnant before maturity. The speakers (“we”) may be the bride and her companions, representing the church's awareness of Israel's place in God's plan. The question is, What shall we do for her when it is time for her to be claimed.

The answer in verse nine introduces two images. “If she be a wall, we will build upon her a palace of silver: and if she be a door, we will inclose her with boards of cedar” (Song 8:9). A wall keeps out; a door lets in. If Israel stands like a wall – solid, separated, refusing idols – she will be built into a palace of silver, a picture of redemption and glory. If she is a door, open to anything, she will need to be enclosed, fenced, and fortified. History shows you that Israel has been both. At times she was a wall against idolatry. At other times she opened herself like a revolving door to Baal and foreign gods, and God had to shut her in with chastisement. In the end, under the New Covenant, He will make her a wall again. “Thou shalt be called, The repairer of the breach, The restorer of paths to dwell in” (Isaiah 58:12).

Devotionally, the church has a similar responsibility. We have “little sisters” – weaker believers, children, immature saints. The question, “What shall we do for our sister,” ought to be in the mouth of every mature Christian. If a young believer is determined to be a wall, separate for Christ, then your job is to build on that with silver – sound doctrine, clean fellowship, godly examples. If she is a door, opening herself to every fad and false teacher, then your job is to inclose her with cedar boards – warnings, boundaries, church discipline. Love that is strong as death does not sit back and watch little sisters destroy themselves. It asks what must be done and does it. The same love that sealed your heart should make you jealous over the souls God has put around you.

6. My Vineyard, Solomon’s Vineyard, and the Thousand Pieces of Silver

The bride speaks again in verse twelve. “My vineyard, which is mine, is before me: thou, O Solomon, must have a thousand, and those that keep the fruit thereof two hundred” (Song 8:12). This ties back to verse eleven: “Solomon had a vineyard at Baal-hamon; he let out the vineyard unto keepers; every one for the fruit thereof was to bring a thousand pieces of silver” (Song 8:11). There are two vineyards here – Solomon’s big commercial one at Baal-hamon and the bride’s personal one. In chapter one she confessed that “they made me the keeper of the vineyards; but mine own vineyard have I not kept” (Song 1:6). Now, at the end, she says, My vineyard is in order and in view. I have not lost it this time.

Doctrinally, Solomon’s vineyard represents Israel as a national stewardship under Jehovah. God planted a vineyard, hedged it, and looked for grapes but got wild grapes instead (Isaiah 5:1–4). He let it out to husbandmen who beat the servants and killed the son (Matthew 21:33–39). The thousand pieces owed for the fruit picture the full tribute that rightly belongs to the King. In the Millennium, He will get His thousand. The bride’s statement that those who keep the fruit receive two hundred shows that God is not stingy with laborers. Faithful keepers share in the reward, but the bulk belongs to the Owner.

Devotionally, “my vineyard, which is mine, is before me” is a confession every Christian ought to make. Your vineyard is your life – your body, time, gifts, sphere of influence. For years, many believers keep everyone else’s vineyard – chasing careers, building ministries, helping everybody else’s projects – while neglecting their own walk with God. The bride did that in chapter one. At the end, she can say that her vineyard is no longer neglected. It is “before” her. She knows what God has given her, she has tended it, and she is ready to lay the fruit at Solomon’s feet. She is not trying to keep the thousand. She is content with the two hundred He allows keepers to share. That is balance. You do not refuse rewards out of fake humility, and you do not covet the King’s portion. You work your vineyard, you bring in the fruit, and you remember it all belongs to Him.

7. Dwelling in Gardens and the Final Cry, “Make Haste, My Beloved”

The Song closes with an exchange of voices. The Beloved speaks in verse thirteen. “Thou that dwellest in the gardens, the companions hearken to thy voice: cause me to hear it” (Song 8:13). The bride is now settled – not in one garden, but in gardens, plural. She is not in the streets any more. She is not on the run. She dwells in cultivated places, pictures of established blessing and service. Others – “the companions” – are listening to her voice. She has influence. She teaches, sings, testifies. The King’s request is simple: cause me to hear it. In other words, Do not get so busy talking for Me to others that you forget to talk to Me. Israel in the Kingdom will be a teaching nation, but her first audience must still be her King. The church has many companions, but if Christ Himself is not hearing our voice in prayer and praise, we have missed the point.

Her answer is the last line of the Song. “Make haste, my beloved, and be thou like to a roe or to a young hart upon the mountains of spices” (Song 8:14). That takes you all the way back to chapter two where she said, “The voice of my beloved! behold, he cometh leaping upon the mountains, skipping upon the hills” (Song 2:8). Now, instead of simply observing His coming, she is asking for it. Make haste. The mountains of spices picture a land finally in bloom, no more thorns, no more barrenness. Prophetically, this is Israel’s cry at the end of the age. After the Tribulation, after the sealing, after the regathering, she says, Make haste. Come all the way. Messiah answers that cry with His feet on the Mount of Olives (Zechariah 14:4).

Devotionally, that last sentence is the Old Testament echo of the New Testament cry, “Even so, come, Lord Jesus” (Revelation 22:20). A believer who has understood Song of Solomon will not be praying for more time to build bigger barns. He will be saying, Make haste. The longer you walk with Christ, the less this world looks like home and the more those mountains of spices look like the only place that makes sense. Until He comes, you dwell in the gardens He has given, speak with companions listening, and make sure He hears

your voice. But your heart ought to be leaning in the same direction as this bride's last word – forward, upward, outward of the wilderness, into a kingdom where love has finished its quarrel with death and is reigning openly.

Conclusion

Song of Solomon chapter eight is not an optional romantic appendix to the Bible. It is the Holy Ghost's own commentary on what divine love is and what it does. It brings the whole book to a close with a bride leaning out of a wilderness, a seal on heart and arm, a love defined by death and grave and unquenchable fire, waters that cannot drown it, a little sister coming to maturity, vineyards settled and accounted for, gardens inhabited, companions listening, and a final prayer for the Beloved to make haste. Every thread that has run through the earlier chapters – anticipation, absence, wounds, restoration, intimacy, fruitfulness – is tied off here in a knot that will hold through eternity. If you want to know what God thinks love is, you stand right here in front of verses six and seven and you listen.

Doctrinally, the chapter vindicates God's dealings with Israel and explains why history is not over yet. The same love that elected Abraham, brought Israel out of Egypt, married her at Sinai, and chastened her through captivity and dispersion has not been quenched by many waters. It will carry her through the flood of Jacob's trouble and bring her up, leaning on her Beloved, into a Kingdom where her land is a vineyard again, her walls are built, her doors are secure, and her little sister stage is over. Calvary is the proof that that love is not sentimental. It is covenantal and sacrificial. The empty tomb is the proof that it is stronger than death. The New Covenant promises in Jeremiah and Ezekiel, the New Testament guarantee that "all Israel shall be saved" (Romans 11:26), are simply the legal side of what Song of Solomon 8 paints in poetry.

Devotionally, the chapter leaves a believer without excuse and without fear. Without excuse, because you cannot hear about a love that is strong as death and then treat sin like a toy. Jealousy as cruel as the grave means God will not share you with idols. The seal on your heart and arm means He claims both your affections and your actions. Without fear, because the same love that will not tolerate rivals will not let go of you when waters rise. Many waters – your failures, your doubts, your pressures, your enemies – cannot quench a fire that already burned through Calvary and came out on the other side. The only sane response is the bride's: to lean on Him in your wilderness, to yield your heart and arm to His seal, to tend your vineyard for His sake, to speak where companions can hear but to make sure He hears first, and to live with that last line on your lips, "Make haste, my beloved." A Christian who walks that way is not playing at religion. He is living in the light of a love that has already beaten death and is headed for an open kingdom where the whole universe will

finally see what it means when God says, “I have loved thee with an everlasting love” (Jeremiah 31:3).

Conclusion to the Song of Solomon Chapter-by-Chapter Series

Now that the eight chapters have been traced verse by verse, the reader can finally appreciate why the Holy Ghost put the Song of Solomon in the canon. It was not written to embarrass the prudish or to entertain the romantic. It was written to reveal the mind and heart of God through the institution of marriage, to foreshadow the redemptive relationship between Jehovah and Israel, and to unveil the mystery of Christ and His Church long before Paul ever penned Ephesians 5. The world takes eros and strips it of truth. Religion takes eros and strips it of humanity. The Holy Ghost takes eros and harnesses it to revelation. He lets you hear lovers speak, and then He shows you that those affections are shadows of a greater story — a Jewish King and a redeemed people, a Bridegroom and a Bride, a throne and a wedding feast.

In doctrinal terms, the Song of Solomon stands as one of the greatest prophetic portraits of Israel’s story in Scripture. You watch her longing, her slumber, her chastisement among the nations, her testimony, her restoration, and her glory under her King. You watch the prophetic seasons unfold — winter, spring, harvest, kingdom. You watch Solomon ride forth with his company, foreshadowing the Lion of Judah returning with armies. You watch the garden locked, the vineyard restored, and the land blossoming like Eden — themes picked up by Isaiah, Hosea, Ezekiel, Zechariah, and Revelation. The Song refuses to let the reader treat Israel as a discarded relic or a mere Old Testament curiosity. It forces you to see that God’s covenant-love for the Jewish people is stronger than their sins, their slumber, their dispersion, and even the grave itself. What begins with kisses in Chapter One ends with covenantal fire in Chapter Eight — a fire that many waters cannot quench nor floods drown.

Devotionally, the believer discovers that the language of the Song is the language of fellowship with Christ. The Christian learns what it means to seek the Beloved at night, to lose communion through hesitation, to regain joy through testimony, to bear fruit in consecration, and to lean on the Beloved in dependence. The world thinks of love as a feeling. The Song defines love as desire, jealousy, pursuit, sacrifice, and faithfulness unto death. It warns against spiritual sloth, comforts the wounded soul, encourages the watchful heart, and magnifies the beauty of holiness. It shows that Christ does not view His people through the lens of their blemishes but through the righteousness He has imputed

and the beauty He will perfect. If the believer ever doubted whether Christ desires fellowship, the Song answers that with the voice of the Bridegroom calling, “Rise up... and come away” (Song 2:10).

Above all, the Song of Solomon draws the Bible together in a way few books do. It reaches back to Eden, where God fashioned a bride for a man. It reaches forward to Calvary, where the Second Adam purchased a Bride with His blood. It reaches beyond to the Marriage Supper in Revelation, where love stronger than death becomes visible glory before the nations. It connects Sinai with Zion, Passover with the Kingdom, David’s covenant with the Son of David’s reign. It ties the Land Covenant to the New Covenant, the chastisement of Israel to her restoration, and the mystery of the Church to the eternal counsel of God. When the Song is finished, the reader is left with the inescapable conclusion that divine love is not fragile, temporary, or sentimental — it is jealous, covenantal, sacrificial, and victorious.

When Christ said, “This is my commandment, That ye love one another, as I have loved you” (John 15:12), He was not speaking of a mild sentiment but of a love that went to a cross, entered a tomb, and came out with “the keys of hell and of death” (Revelation 1:18). The Song of Solomon closes with that kind of love — a love that is “strong as death; jealousy is cruel as the grave... many waters cannot quench” (Song 8:6-7). If death could not kill it and judgment could not drown it, then dispersion cannot erase it, time cannot dilute it, and apostasy cannot cancel it. The Bridegroom will have His Bride. Israel will be restored. The Church will be glorified. The Kingdom will come. And the Song of Solomon will cease to be typology and will become reality when the King returns in beauty and in power.

So the last word belongs to the Bride herself: “Make haste, my beloved” (Song 8:14). Israel will pray that at the end of Jacob’s trouble, and the Church echoes it even now — “Even so, come, Lord Jesus” (Revelation 22:20). That is the true conclusion of the Song of Solomon. Not a sentimental sigh, but a cry for the appearing of the Beloved. Not fiction, but prophecy. Not poetry only, but promise. And when that promise is fulfilled, the greatest love song ever written will be sung not in the Song of Solomon only, but in Zion — under the banner of a King whose love was stronger than death.